


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2023



La Biennale di Venezia

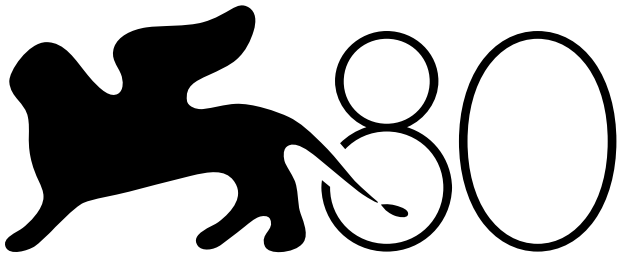
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Cinema
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VENICE GAP-FINANCING MARKET

Market for selected projects

VENICE
PRODUCTION
BRIDGE

VENICE
1–3.09.2023



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LA BIENNALE DI VENEZIA 2023

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LABIENNALE.ORG
VENICEPRODUCTIONBRIDGE.ORG



80. Mostra Internazionale d'Arte Cinematografica

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

Consultants
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Lucas Rosant
Michel Reilhac
Liz Rosenthal

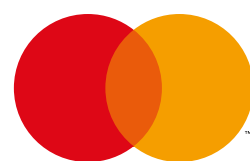
Collaborators
Violeta Bava
Paolo Bertolin
Francesco Gaii Via
Doede Holtkamp

La Biennale di Venezia
and its collaborators for
Venice Gap-Financing Market
Tara Alalu
Allegra Bell
Erika Giorgianni
Gaetano Gualdo
Mariachiara Mancini
Chiara Marin
Alessandro Mezzalana
Nikolas Montaldi
Zosia Stoklosa
Laura Pinto



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Venice Gap-Financing Market for 2023 has been edited using the information assembled by July 14th, 2023.
The Venice Production Bridge may not be held responsible for possible errors.

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

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

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

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

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

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

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

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

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

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

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

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

PROJECTS IN ORDER OF SECTION

| | | | |
|----|---|-----|--|
| | FICTION AND DOCUMENTARY PROJECTS | | BIENNALE COLLEGE CINEMA FICTION PROJECTS |
| 12 | AFTER THE EVIL | 82 | ARMS OF A MAN |
| 14 | ALL BEFORE YOU | 84 | I WOULD LIKE TO SEE YOUR PRIVATE PHOTOS |
| 16 | ANIMUS | 86 | TO SEE THESE DAYS |
| 18 | BLUE BLOOD | | |
| 20 | BLUE FLOWER | | |
| 22 | CARAVAN | | IMMERSIVE PROJECTS |
| 24 | DAUGHTER'S DAUGHTER | | |
| 26 | DAYAO SWIMS AGAINST THE FLOW | 90 | AN EMPTY SEAT |
| | | 92 | AS I LAY DEAD |
| 28 | DROWNING DRY | 94 | EDDIE AND I |
| 30 | EARTHQUAKE | 96 | FREE UR HEAD |
| 32 | ELEPHANTS IN THE FOG | 98 | GAY SIMULATOR |
| 34 | ENGLAND MADE ME | 100 | GENESIS – THE LIFE EXPERIENCE (WT) |
| 36 | ETHEL | | IMPULSE: PLAYING WITH REALITY |
| 38 | FIORE MIO | 102 | LIVING WITH THE SNOW |
| 40 | FREDY | 104 | LEOPARDS |
| 42 | FROM THE DARK | | OKUS FOKUS IMMERSIVE |
| 44 | GIRL IN THE CLOUDS | 106 | SELINA - A NARRATIVE VR ADVENTURE |
| 46 | HEN | 108 | TARTUPALUK |
| 48 | INVISIBLE | | THE CLOUDS ARE TWO THOUSAND METERS UP |
| 50 | JACINDAMANIA | 110 | THE PORTRAIT MACHINE WITH JONATHAN YEO |
| 52 | NOTHING BUT THE TRUTH ABOUT EXTRATERRESTRIALS | 112 | THE TIME OF A MOMENT |
| 54 | PICTUREHOUSE | 114 | |
| 56 | POEM ABOUT STARS | | BIENNALE COLLEGE CINEMA IMMERSIVE PROJECTS |
| 58 | RE-CREATION | 116 | A PETITE SENSATION OF JOY, NUMBER 4 |
| 60 | RESHMA SHERA | | BELOW DECK |
| 62 | STARSEED | | DANTE'S VISION |
| 64 | SUMMER WAR | 120 | CITTÀ DOLENTE - THE MIRROR |
| 66 | THANK YOU FOR BANKING WITH US! | 122 | GARDEN ALCHEMY |
| 68 | THE BONE SPARROW | 124 | ISILIMELA: BECOMING WITH THE STARS |
| 70 | THE DAMNED | 126 | MOMENTS IN A COFFEE SHOP |
| 72 | THE FRENCH TEACHER | 128 | OSAGE '85 |
| 74 | VERMIGLIO OR THE MOUNTAIN BRIDE | 130 | OUT OF NOWHERE |
| 76 | THE WORLDS OF HAMDİ | 132 | REACH OUT |
| 78 | ZSAZSA ZATURNAH VS THE AMAZONISTAS OF PLANET X | 134 | THE MASTER |
| | | 136 | THE WHITE SABOTEUR |
| | | 138 | |
| | | 140 | |

PROJECTS IN ORDER OF THEIR CURRENT STATUS

| | | | |
|----|--|-----|--|
| | FICTION AND DOCUMENTARY PROJECTS | | BIENNALE COLLEGE CINEMA FICTION PROJECTS |
| | <i>DEVELOPMENT</i> | | <i>FINANCING</i> |
| 34 | ENGLAND MADE ME | 84 | I WOULD LIKE TO SEE YOUR PRIVATE PHOTOS |
| | | 86 | TO SEE THESE DAYS |
| | <i>FINANCING</i> | | <i>PRE-PRODUCTION</i> |
| 20 | BLUE FLOWER | | ARMS OF A MAN |
| 24 | DAUGHTER'S DAUGHTER | 82 | |
| 32 | ELEPHANTS IN THE FOG | | |
| 36 | ETHEL | | |
| 40 | FREDY | | IMMERSIVE PROJECTS |
| 42 | FROM THE DARK | | <i>DEVELOPMENT</i> |
| 44 | GIRL IN THE CLOUDS | | AN EMPTY SEAT |
| 46 | HEN | 90 | GAY SIMULATOR |
| 50 | JACINDAMANIA | 98 | LIVING WITH THE SNOW |
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| 60 | RESHMA SHERA | | TARTUPALUK |
| 64 | SUMMER WAR | 110 | THE CLOUDS ARE TWO THOUSAND METERS UP |
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| 72 | THE FRENCH TEACHER | | THE TIME OF A MOMENT |
| 76 | THE WORLDS OF HAMDI | 114 | |
| 84 | I WOULD LIKE TO SEE YOUR PRIVATE PHOTOS | 116 | <i>PRE-PRODUCTION</i> |
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| 56 | POEM ABOUT STARS | | IMMERSIVE PROJECTS |
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| 74 | VERMIGLIO OR THE MOUNTAIN BRIDE | | A PETITE SENSATION OF JOY, NUMBER 4 |
| 78 | ZSAZSA ZATURRNAH VS THE AMAZONISTAS OF PLANET X | 120 | ISILIMELA: BECOMING WITH THE STARS |
| | <i>POST-PRODUCTION</i> | 128 | MOMENTS IN A COFFEE SHOP |
| 12 | AFTER THE EVIL | 130 | REACH OUT |
| 16 | ANIMUS | 136 | THE WHITE SABOTEUR |
| 48 | INVISIBLE | 140 | |
| 70 | THE DAMNED | | <i>PRE-PRODUCTION</i> |
| | | 124 | DANTE'S VISION |
| | | | CITTÀ DOLENTE - THE MIRROR |
| | | 126 | GARDEN ALCHEMY |
| | | 134 | OUT OF NOWHERE |
| | | 138 | THE MASTER |
| | | | <i>PRODUCTION</i> |
| | | 122 | BELOW DECK |
| | | 132 | OSAGE '85 |

**FICTION
AND
DOCUMENTARY
PROJECTS**

FRANCE

AFTER THE EVIL

TAMARA ERDE

DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

After the Evil is a feature-length documentary exploring the work of Gitta Sereny, an Austrian-British journalist and researcher who tirelessly probed the dark side of human nature in search of the origins of evil.

SYNOPSIS

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

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



Tamara Erde,
Director and Writer



Laurent Lavolé,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Partners and Investors, such as International TV Channels commissioning editors that could be interested in pre-buying the film.

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

Colour

**LANGUAGES /
LOCATIONS**

English, German, French/
Germany, UK, Austria, Poland,
France

**BUDGET / FINANCING
IN PLACE**

€ 561.795 / € 451.795

MAIN PRODUCTION COMPANY
Gloria Films Production

PARTNERS ATTACHED

CNC, Region Île de France,
Creative Europe, Foundation for
the Memory of the Shoah,
Procirep/Angoa, Polyson, Urban
Distribution, Reservoir Docs

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Gloria Films Production

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

Gloria Films is a French independent company, founded by Laurent Lavolé, working with French and international directors on fiction and creative documentary films. The company's productions have been awarded in Cannes, Berlin, Venice and many other festivals.

Gloria Films released in April 2023 the feature film *Burning Days*, a political thriller by Emin Alper (distributed by Memento) that premiered in Cannes (Selection Un Certain Regard), and *Seven Winters in Tehran* by Steffi Niedertzoll in March 2023, a feature documentary multi-primed at the 2023 Berlinale.

MAIN FILMOGRAPHY OF PRODUCER

- 2022** *Burning Days* by Emin Alper
- 2022** *Seven Winter In Tehran* by Steffi Niedertzoll
- 2021** *Ogre* by Arnaud Malherbe
- 2020** *Three Summers* by Sandra Kogut
- 2018** *My Favorite Fabric* by Gaya Jiji

PALESTINE, UK, FRANCE, QATAR, SAUDI ARABIA

ALL BEFORE YOU

ANNEMARIE JACIR

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

Palestine under the British Mandate. The backdrop is a shifting world that will lead to the start of World War II. Our story is told over four years, 1935 – 38, though not always chronologically. Our characters are fictional, but the historic reference is factual.

SYNOPSIS

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



Annemarie Jacir,
Director and Writer



Ossama Bawardi,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Film Buyers
(TV, SVOD platforms, etc.),
and Festival Programmers.

FORMAT / RUNTIME

4K / Approx 100'

Colour

BASED ON

Historical Events

**LANGUAGES /
LOCATIONS**

Arabic and English /
Palestine

**BUDGET / FINANCING
IN PLACE**

€ 6.600.000 / € 5.000.000

MAIN PRODUCTION COMPANY

Philistine Films

**CO-PRODUCTION
COMPANIES**

MK2, Corniche Media,
Autonomous, Snowglobe

PARTNERS ATTACHED

Red Sea Fund, Doha Film
Institute, Cocoon Films, Metafora
Productions, AFAC, APSA, Katara
Studios, Mad Solutions, Desert
Rose, BFI, TRT, Cinema Du
Monde, Ile De France

CREATIVE TEAM

Annemarie Jacir,
Director and Writer
Waleed Zuaier, Hiam Abbass,
Saleh Bakri, Ashraf Barhom,
Yasmine Al Massri, *Main Cast*
Ossama Bawardi, *Producer*
Nael Kanj, *Production Designer*
Hamada Atallah, *Costume
Designer*
Ben Frost, *Composer*

**DELEGATE PRODUCTION
COMPANY**

Philistine Films

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2023 Ingeborg Bachmann – Journey into the Desert**
by Margarethe Von Trotta
- 2023 The Stranger's Case** by Brandt Andersen
- 2022 Alam** by Firas Khoury
- 2022 A Gaza Weekend** by Basil Khalil
- 2021 Huda's Salon** by Hany Abu Assad
- 2020 The Present** by Farah Nabulsi

FRANCE

ANIMUS

ELIANE DE LATOUR

DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Eliane de Latour, director of research at the CNRS as an anthropologist and filmmaker, has worked on zones of exclusion, and with *Animus* she extends the notion of domination beyond the Sapiens species. She has also worked to bring the social sciences and cinema closer together convinced that cinema doesn't say things differently, but that it says something else. She directed many feature films: *Bronx Barbes*, Mention of the Jury at Locarno Film Festival (2000), *Après l'océan* (2009) selected at the Berlinale and more recently the documentary *Little go girls* (2016), premiere at Vision du Réel.

LOGLINE

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

SYNOPSIS

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

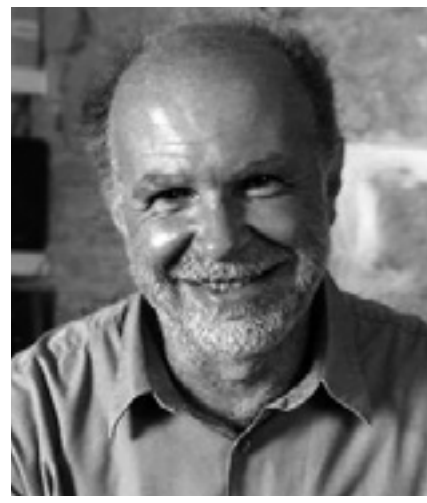
The four women at the heart of the *Animus* story invite us to move away from the dominant position of "modern" man and rediscover the interdependence of living things: Nastassja Martin, an anthropologist studying Arctic collectives explores the hypothesis of a particular form of animism at work among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



Eliane de Latour,
Director



Angèle Perrottet,
Producer



Serge Lalou,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

International Sales, Distributor,
Broadcasters and explore
Festival potentials.

FORMAT / RUNTIME

HD / 90/100'

Colour

**LANGUAGES /
LOCATIONS**

French, Spanish /
France (Cévennes),
Spain (Asturias)

**BUDGET / FINANCING
IN PLACE**

€ 372.550 / € 262.550

**MAIN PRODUCTION
COMPANIES**

Les Films d'Ici Méditerranée
Les Films du Tambour de Soie

PARTNERS ATTACHED

CNC, La Région Occitanie,
La Région Sud
Provence-Alpes-Côte d'Azur,
The French National Centre for
Scientific Research (CNRS),
French Ministry of Culture and
Communication, Private sponsors

CREATIVE TEAM

Eliane de Latour,
Director and Writer
Serge Lalou, Alexandre Cornu,
Producers
Piers Faccini, Malik Ziad,
Music Score
Lucien Roux, Eliane de Latour,
Sebastien Dewsbery, *DoP*
Émilie Orsini, *Editing*
Grégory Le Maître, Matthias
Joulaud, *Composers*

**DELEGATE PRODUCTION
COMPANY**

Les Films d'Ici Méditerranée

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DIRECTOR'S STATEMENT

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

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

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2022 *Inner Lines* by Pierre-Yves Vandeweerd

2020 *Josep* by Aurel

2008 *Waltz With Bachir* by Ari Folman

LATVIA, ESTONIA, GREECE

BLUE BLOOD

JURIS KURSIETIS

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

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



Juris Kursietis,
Director and Writer



Alise Gelze,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, streaming platforms, Investors, Distributors. Primarily, but not limited to, German speaking countries and Poland. Exploring potential partnerships with streaming platforms.

FORMAT / RUNTIME

HD / 100'

Colour

**LANGUAGES /
LOCATIONS**

English, Latvian, German /
Latvia

**BUDGET / FINANCING
IN PLACE**

€ 1.376.523 / € 957.231

MAIN PRODUCTION COMPANY

White Picture

**CO-PRODUCTION
COMPANIES**

Stellar Film,
*asterisk

PARTNERS ATTACHED

National Film Centre of Latvia,
State Culture Capital Foundation
of Latvia, Estonia Film Institute,
Estonian Culture Endowment,
Greek Film Centre, MEDIA
Development

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

White Picture

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2023** *The Invisible Fight* by Rainer Sarnet
- 2019** *Oleg* by Juris Kursietis
- 2019** *Dog's Don't Wear Pants* by J.P. Valkeapää
- 2016** *Mellow Mud* by Renars Vimba
- 2013** *Mother I Love You* by Janis Nords

CANADA, BELGIUM

BLUE FLOWER

GENEVIÈVE DULUDE-DE CELLES

FICTION FEATURE | FINANCING

FOCUS ON
QUÉBEC

QUÉBECREATES

SODEC
Québec



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

Mihai works as a curator for a private art collection. Originally from Bulgaria, he settled in Canada with his daughter Roza almost 30 years ago. Wanting to move forward, Mihai multiplies his integration efforts: "Roza" becomes "Rose" and French is the only language spoken at home. Over the years, their origins become a taboo at home... Until the day Mihai is asked to investigate the case of a young Bulgarian painter prodigy. And to return to his maternal land for work.

At first, Mihai resists the idea. But his daughter, in the midst of a divorce crisis, senses that her relationship problem has deeper roots. She confronts her father about their denial of their past. A quarrel erupts between them, weakening their relationship. Sensing that this trip would rehabilitate his bond with his daughter, Mihai finally decides to leave.

The trip to Bulgaria will plunge Mihai back into his past ghosts. Through the young painter prodigy, Mihai sees his own daughter. The child is also destined to leave... and lose everything she knows. Thus, Mihai will be led to revisit his migration from his daughter's perspective; to recognize the emotional cost of their uprooting.



Geneviève Dulude-De Celles,
Director and Writer



Sarah Mannering,
Main Producer



Fanny Drew,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Co-producers from
Eastern Europe, Sales Agents,
Distributors and Broadcasters.

FORMAT / RUNTIME

HD / 90'

Colour

**LANGUAGES /
LOCATIONS**

French and local language /
Montréal, Canada and other
(an Eastern European Country)

**BUDGET / FINANCING
IN PLACE**

€ 2.100.000 / € 1.470.000

MAIN PRODUCTION COMPANY

Colonelle films

CO-PRODUCTION COMPANIES

Goodbye Charlotte

PARTNERS ATTACHED

Sodec, Téléfilm Canada, The
Harold Greenberg Fund, Québec
Art Council, Entract Films
(distribution Canada), Goodbye
Charlotte (Co-producers Belgium)

CREATIVE TEAM

Geneviève Dulude-De Celles,
Director and Writer
Fanny Drew and Sarah Mannering,
Main Producers

**DELEGATE PRODUCTION
COMPANY**

Colonelle films

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Through this story, I want to talk about silence and denial. These behaviors are familiar to me. I erase the past to avoid confronting what I've lost. I hide my wounds for fear of rekindling them. By doing so, I think I'm protecting myself. But I realize that this defense mechanism leads me into a form of runaway. I move forward, but I'm never whole. And in the process, I lose sight of a part of myself.

Blue Flower is inspired by this state of mind: by a man who, little by little, becomes aware of this mechanism and tries to reconnect with this lost part of himself. On this journey back to the past, he learns to name his wounds, thus laying the groundwork for a healthier relationship with his daughter.

As the second feature film following *A Colony*, my aim with this film is to navigate between raw reality and the ghosts of the past; to evoke both the visible and the invisible, relying on the feelings that tint our perceptions.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2023 *Through the Night* by Delphine Girard

2023 *Les jours* by Geneviève Dulude-De Celles

2023 *L'audience* by Emilie B.-Guérette and Peggy Nkunga

2023 *Les battues* by Rafaël Beauchamps

2023 *À mort le bikini* by Justine Gauthier

2023 *Mamita* by Luis Molinié

CZECHIA, SLOVAKIA, ITALY

CARAVAN

ZUZANA KIRCHNEROVÁ

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Zuzana Kirchnerová graduated in Film Direction from the FAMU Academy of Performing Arts in Prague. Her graduation film *Bába* won the 1st Prize Cinéfondation at the 62nd Cannes Film Festival. The movie was also showcased at a number of international film festivals, and received many more awards such as the Prix Européen France 2 at the 24th Brest European Short Film Festival. In recent years she collaborated with Czech television on several documentary films and TV series. In 2019, her debut feature project *The Caravan* won the Czech Film Foundation Scriptwriting Award.

LOGLINE

Ester dreamt of this holiday in Italy for so long, but she ended up stuck with her mentally challenged son, David, in a caravan parked in the garden of her old friend's house. Her friends try their best, but they find it difficult to put up with David's unpredictable and destructive behavior. Ester feels alone, isolated, and burdensome. She can't take it anymore. At night, she starts the caravan and she and David set out on a trip across Italy. On their journey, Ester realizes she can be more than just the mother of a son with disabilities and that they can both live differently.

SYNOPSIS

Ester (40) is a single-mother who has just one small dream: to spend a two-week vacation with old-time friends in Italy without her mentally disabled son David (12). Things take a different turn. She has no other option than to take her son with her. Ester's Italian friends are trying their best, but it's tough for them to deal with David's unpredictable behavior. They decide it would be better if Ester and her son spend the rest of their vacation in a caravan parked in the garden.

For Ester, this is the final straw. The last thing she wanted was to spend her once in a lifetime holiday feeling like a pain in the neck to her friends. When night time comes, she starts the caravan and takes off. She does not know where they are going or how long they will stay there. On their transformative journey across Italy, Ester realizes she can be more than just the mother of a son with disabilities and that they can both live differently.



Zuzana Kirchnerová,
Director and Writer



Dagmar Sedláčková,
Delegate Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, sales agents, festival programmers and distributors. Specifically interested, but not limited to partners from Europe and North America.

FORMAT / RUNTIME

digital / 120'

Colour

LANGUAGES /

LOCATIONS

Czech, Italian, Slovak / Italy

**BUDGET / FINANCING
IN PLACE**

€ 2.826.319 / € 2.711.149

MAIN PRODUCTION COMPANY

MasterFilm

CO-PRODUCTION COMPANIES

nutprodukcia, Tempesta

PARTNERS ATTACHED

Creative Media, Czech Film Fund, Czech television, UPP (postproduction studio in-kind), South Moravian Fund, Slovak Audiovisual Fund, Radio and Television Slovakia, Torino Film Lab Award, ARTE G.E.I.E. MIC minority fund, Emilia Romagna Minority Fund, Calabria Minority Fund, Eurimages

CREATIVE TEAM

Zuzana Kirchnerová,

Director and Writer

Tomáš Bojar, *Writer*

Denisa Buranová, *DoP*

Aňa Geislerová, David Vodstrčil,

Juliana Ol'hová, *Main cast*

Dagmar Sedláčková, Jakub

Viktorín, *Main Producer*

Adam Brothánek, *Editing*

Cristina Bartoletti,

Production Designer

Zuzana Mazáčová,

Costume Designer

Adam Matěj, *Sound Designer*

**DELEGATE PRODUCTION
COMPANY**

MasterFilm

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

The theme of *Caravan* is wholly personal to me. My son was born with Down Syndrome and gradually developed autism as well. The actual storyline of the film is not personal. What is, however, is the desire to escape and the urge to rebel against the predetermined role of a single-mother of a disabled child. My choice of genre reflects this rebellion as I believe that a road movie is the best expression of Ester's aggressive longing to live. Ester, the main character, is searching for a new path in life. Her search is not the blind trial-and-error of an adolescent, but a truly and deeply felt existential journey of an adult woman and a mother. Despite the heavy subject, it is essential for me that the film will be an optimistic one. Full of grace and humour.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2020 *Blood, Sweat and Tears* by Erik Knopp

2018 *Good Death* by Tomas Krupa

2018 *Reconstruction* by Ondrej Novak

2017 *Fruits of Clouds* by Katerina Karhankova

2015 *The Dangerous World of Doctor Dolecek* by Kristyna Bartosova

TAIPEI, USA

DAUGHTER'S DAUGHTER

HUANG XI

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

Jin Aixia, a recent widow in her sixties, lives in Taipei and looks after her mother, in a care home with dementia. Her daughter, Zuer, is currently in New York trying out IVF with her partner Michelle. Jin is skeptical of Zuer's quest for a child, concerned that the responsibility and burden of a child is too much for Zuer. Then Jin receives news that Zuer has been killed in a car accident. Arriving in New York, Jin is then faced with the shock revelation: that she is the named guardian of her daughter's embryo and she will need to decide its fate. Furthermore, the trip to New York reopens wounds from Jin's past. She spent her teenage years in the city and had a previous daughter, Emma, when she was 17. She hid her pregnancy, but was eventually forced by her own mother to give up Emma for adoption.

However, reawakening her relationship with Emma leads Jin to reflect on her past, her own capacity for love and selfishness, and to confront the future and her decision over the embryo. In the saddest hour, Jin must ask herself what kind of life she wants, what her daughter Zuer would choose, and what attachment and love she has for her daughters, lost and found.



Huang Xi,
Director



Shao Dongxu,
Main Producer



Kuo Ming-Jung,
Co-Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Funds, Investors,
Co-producers, Sales and
Festival Programmers.
Interested partners from
Europe, North America, Asia.

FORMAT / RUNTIME

HD / 110'

Colour

**LANGUAGES /
LOCATIONS**

Mandarin, Cantonese,
Taiwanese, English /
Taipei, New York

**BUDGET / FINANCING
IN PLACE**

€ 1.587.273 / € 1.148.169

MAIN PRODUCTION COMPANY

Sun Lok Productions

CREATIVE TEAM

Xi Huang, *Director*
Shao Dongxu, *Main Producer*
Ming-Jung Kuo, *Co-Producer*
Winston Chao for Old Johnny,
Alannah Oh for Shen Yanhua,
Egghead Zhao for Fan Zuer,
Main Cast
Yao Hung-I, *DoP*
Liao Ching-Sung, *Editing*
Hwang Wern-ying, Weng
Ting-yang, *Production Designer*
Hwang Wern-ying,
Shirley Kao Sound: Chu Shih-Yi,
Costume Designer
Point Hsu, Angu Liang, *Composer*

**DELEGATE PRODUCTION
COMPANY**

Sun Lok Productions

MAIN CONTACT PERSON

Kuo Mig-Jung

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DIRECTOR'S STATEMENT

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

Daughter's Daughter explores the complexity of emotions and rationality from a female perspective. It is grounded in the diversity of people's lives in modern society that resonate beyond borders to be felt and understood by audiences who can associate with the dilemma faced by the characters.

PRODUCTION COMPANY PROFILE

Sun Lok Productions is an independent film production company founded by film professionals experienced in film and TV project development, production and festival curation. It produced the feature film *Missing Johnny* (2017) and miniseries *Twisted Strings* (2022). The company focuses on developing original stories for the screen. Its development projects include *Daughter's Daughter* and an adaptation of the Chinese novel *Galaxy*.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** *Twisted Strings (miniseries)* by Huang Xi
- 2019** *Dancing Elephant* by Lin Yu-Hsien
- 2017** *Missing Johnny* by Huang Xi
- 2015** *A Journey Through Time with Anthony* by Janet Chun

FRANCE, CHINA, LUXEMBOURG, PORTUGAL, SOUTH KOREA

DAYAO SWIMS AGAINST THE FLOW

TAO ZHANG

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Zhang Tao is a Chinese director and screenwriter. He first studied law while working as a civil servant. He quit his career to depict, through cinema, modern China and its evolutions. He joined the prestigious Central Academy of Dramatic Art of Beijing, from which he graduated in 2015. His first feature film *Last Laugh* was presented at Cannes (ACID Selection) in 2017, Wong Kar-Wai described the film as “the greatness of a mother whose strength deserves the utter respect”.

LOGLINE

Impossible to resist the appeal of the city – unless you're simple nature boy Dayao.

SYNOPSIS

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



Zhang Tao,
Director and Writer



Vincent Wang,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Sales Agents
and International Festival
Programmers. Specifically
interested, but not limited to,
partners in Europe and Asia.

FORMAT / RUNTIME

Digital 2K / 90'

Colour

LANGUAGES /

LOCATIONS

Mandarin /
China (Shandong province)

**BUDGET / FINANCING
IN PLACE**

€ 1.162.096 / € 1.052.000

MAIN PRODUCTION COMPANY

House on Fire

**CO-PRODUCTION
COMPANIES**

Dreama Pictures,
Butong Pictures,
Terratreme Filmes,
Films Fauves,
Yilu partners

PARTNERS ATTACHED

ACM- CNC, Ile de France, Creative
Media, CICLIC, Torino Filmlab,
Cinewold Luxembourg Film Fund,
ICA minority coproduction Fund,
Dreama Pictures

CREATIVE TEAM

Zhang Tao, *Director and Writer*
Jérémy Dubois, *Writer*
Vincent Wang, *Main Producer*
Rui Pocas, *DoP*
Nuno Carvalho, *Sound*

**DELEGATE PRODUCTION
COMPANY**

House on Fire

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DIRECTOR'S STATEMENT

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

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

PRODUCTION COMPANY PROFILE

House on Fire is an independent production company based in Paris dedicated to a challenging cinema with an international appeal. In 2009, Vincent Wang, the producer of the company, came back to his country of adoption and created House on Fire in France, in order to continue producing quality films between Asia and Europe with confirmed directors such as Tsai Ming Liang, Wang Bing, Abderrahmane Sissako or João Pedro Rodrigues and to collaborate with young talents from all around the world such as Antoine Barraud, Midi Z, Carlo Francisco Manatad or Zhang Tao.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Youth** by Wang Bing

2023 **Black Tea** by Abderrahmane Sissako

2022 **Will-O'-The- Wisp** by Joao Pedro Rodrigues

2021 **Whether the Weather Is Fine** by Carlo Francisco Manatad

2015 **Le Dos Rouge** by Antoine Barraud

2013 **Stray Dogs** by Tsai Ming Liang

2004 **The Wayward Cloud** by Tsai Ming Liang

LITHUANIA, LATVIA, SERBIA

DROWNING DRY

LAURYNAS BAREISA

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Laurynas Bareisa (1988, Lithuania) graduated in Applied Mathematics and Cinematography, and earned a MA in Film Directing (2016). He recently worked as cinematographer on the feature films by Marija Kavtaradze *Summer Survivors* (2018), *Slow* (2023), *Parade* (2022) by Titas Laucius. He directed the short films *By the Pool* (Venice IFF, Orizzonti 2017), *Caucasus* (Locarno FF, Leopards of Tomorrow 2018), *Dummy* (Berlinale IFF, Berlinale Shorts 2020). His first feature film *Pilgrims* won best film award in Venice Film Festival 2021, Orizzonti competition.

LOGLINE

Living while reliving.

SYNOPSIS

Together with her sister Juste's family, Ernesta, her husband Lukas, and their son Kristupas are spending their weekend at a country house after her husband's victory in the fighting cage. The two families spend their time swimming in a nearby lake, having dinner, dancing and having good time.

After a tragic accident, the sisters become single mothers. Ernesta's husband Lukas dies, while her son get seriously injured; Juste's husband Tomas moves out and she lives with their daughter Urte. The second part of the film follows the sisters' life in the aftermath of the tragedy.



Laurynas Bareisa,
Director and Writer



Klementina Remeikaite,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Sales Agents working specifically with arthouse films, Festival Programmers, Post-production Partners, Co-producers from Europe.

FORMAT / RUNTIME

Digital / 90'

Colour

**LANGUAGES /
LOCATIONS**

lithuanian /
Lithuania

**BUDGET / FINANCING
IN PLACE**

€ 1.081.480/ € 801.480

MAIN PRODUCTION COMPANY

afterschool production

**CO-PRODUCTION
COMPANIES**

Trickster Pictures,
Mouton

CREATIVE TEAM

Laurynas Bareisa,
Director and Writer
Klementina Remeikaite,
Main Producer
Matiss Kaza, *Co-producer*
Giedrius Kiela, Agne Kaktaite,
Gelmine Glemzaite, Paulius
Markevicius, *Main Cast*
Laurynas Bareisa, *DoP*
Sigita Simkunaite,
Production Designer
Laura Jancauska,
Costume Designer
Julius Grigelionis, *Sound*

**DELEGATE PRODUCTION
COMPANY**

afterschool production

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

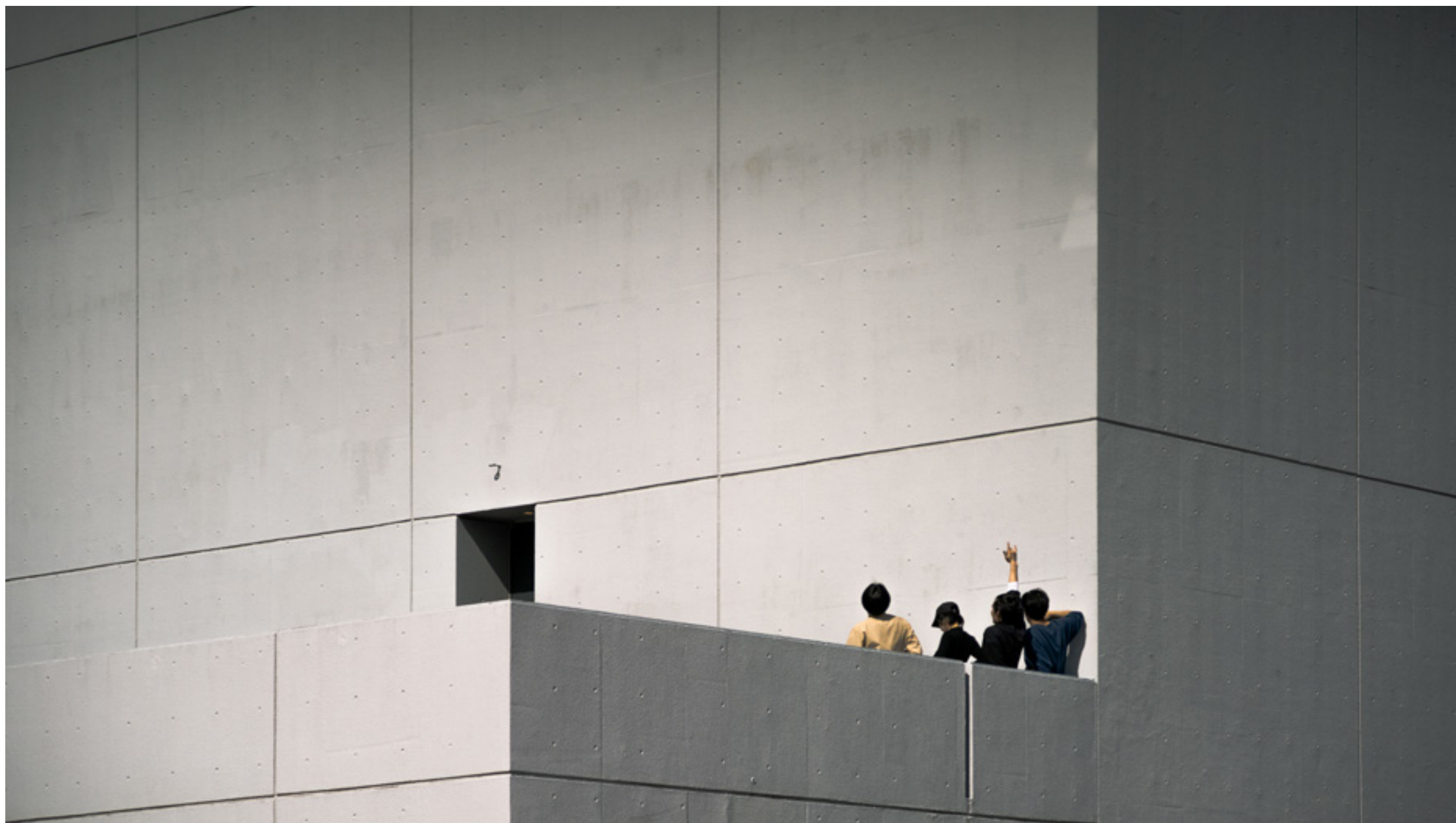
- 2023** *I Buy* by Martynas Norvaisas
- 2022** *Parade* by Titas Laucius
- 2021** *Pilgrims* by Laurynas Bareisa
- 2020** *Places* by Vytautas Katkus
- 2020** *Dummy* by Laurynas Bareisa
- 2019** *Caucasus* by Laurynas Bareisa

JAPAN, USA

EARTHQUAKE

NEO SORA

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Neo Sora is a filmmaker living between New York and Tokyo. He wrote and directed short films *The Chicken* (Locarno Film Festival 2020) and *Sugar Glass Bottle* (Indie Memphis Film Festival 2022, Best Narrative Short). Named by Filmmaker Magazine as one of the 25 New Faces of Independent Film in 2021, Neo also participated in the 2017 Berlinale Talents Tokyo and the 2022 Sundance Screenwriters and Directors Lab programs with his debut feature as a writer-director, *Earthquake*.

LOGLINE

In a near-future Tokyo where frequent tremors foreshadow a looming catastrophic earthquake, a rabble-rousing teenager must decide between continuing a life of youthful abandon or losing one of his best friends, whose blossoming political consciousness has made him increasingly distant.

SYNOPSIS

Best friends Yuta and Kou are about to graduate high school in a near-future Tokyo where the threat of a catastrophic earthquake pervades daily life.

One night, they pull a prank on their Principal, which leads to a AI security system being installed in the school. Between the oppressive system and darkening national political situation, Kou, an ethnic Korean, feels increasingly voiceless while Yuta trudges on unaware.

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

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

After graduation, the pair reunites to bid farewell to a friend moving to America. For a moment, Yuta and Kou are back together, briefly falling into their usual banter before parting ways. Yuta watches his friend go before striking out on his own.



Neo Sora,
Director and Writer



Eric Nyari,
Producer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Private financing, Sales Agents, Co-producers from new territories (open to all regions); Pre-sales; Distributors; Soft money Funds; and Festival Programmers.

FORMAT / RUNTIME
4K digital / Approx 100'

Colour

LANGUAGES / LOCATIONS

Japanese /
Tokyo (shot in Kobe)

BUDGET / FINANCING IN PLACE

€ 1.139.000 / € 943.000

MAIN PRODUCTION COMPANY

Cineric Creative

CO-PRODUCTION COMPANIES

Zakkubalan, Cinema Inutile

PARTNERS ATTACHED

Sons of Rigor (USA)

CREATIVE TEAM

Neo Sora, *Director and Writer*

Eric Nyari, Albert Tholen, Aiko Masubuchi, Alex Lo, *Producers*

Bill Kirstein, *DoP*

Norifumi Ataka, *Production Designer*

Miki Nomura, *Sound Design and Mix*

DELEGATE PRODUCTION COMPANY

Cineric Creative

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

In Japan, we are told that a devastating earthquake will strike within the next 30 years -- but what will the country look like in 30 years if the earthquake still hasn't come?

Seeing the population decline, I imagine a future where Japan will open its strict borders to more immigrants. Kids of many ethnicities will create new forms of culture while fighting against age-old forms of xenophobia. It's in this near-future Tokyo that the protagonists of *Earthquake* come of age.

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

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

PRODUCTION COMPANY PROFILE

Based between New York and Tokyo, Cineric Creative especially focuses on international co-productions with Japan, where it has a strong reputation for helping to realize ambitious art-house projects. Production credits include Amir Naderi's *Cut* and *Monte*, Stephen Nomura Schible's *Ryuichi Sakamoto: Coda*, Takeshi Fukunaga's *Ainu Mosir* and *Mountain Woman*, and Yoichiro Okutani's *Odoriko*.

MAIN FILMOGRAPHY OF PRODUCER

2022 *Mountain Woman* by Takeshi Fukunaga

2020 *Odoriko* by Yoichiro Okutani

2020 *Ainu Mosir* by Takeshi Fukunaga

2017 *Ryuichi Sakamoto: Coda* by Stephen Nomura Schible

2016 *Monte* by Amir Naderi

2011 *Cut* by Amir Naderi

NEPAL, FRANCE

ELEPHANTS IN THE FOG

ABINASH BIKRAM SHAH

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

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



Abinash Bikram Shah,
Director and Writer



Anup Poudel,
Producer



Justin Pechberty,
Producer



Thibault De Torcy,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers (preferably European), Private investors, Sales agent, Distributors.

FORMAT / RUNTIME
HD / 100'

Colour

**LANGUAGES /
LOCATIONS**

Nepalese /
Nepal

**BUDGET / FINANCING
IN PLACE**

€ 606.087 / € 419.487

**MAIN PRODUCTION
COMPANIES**

Underground Talkies Nepal
Les Valseurs

**CO-PRODUCTION
COMPANIES**

Die Gesellschaft DGS

PARTNERS ATTACHED

Hubert Bals Fund, Aide aux
Cinémas du monde, Région
Nouvelle-Aquitaine, World
Cinema Fund

CREATIVE TEAM

Abinash Bikram Shah,
Director and Writer
Les Valseurs, *Main Producer*

**DELEGATE PRODUCTION
COMPANIES**

Les Valseurs

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

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

MAIN FILMOGRAPHY OF PRODUCER

Les Valseurs

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

Underground Talkies Nepal

- 2022 **Lori** by Abinash Bikram Shah
- 2018 **The Moon is Bright Tonight** by Abinash Bikram Shah
- 2012 **The Flute** by Min Bahadur Bham

SWEDEN, UK, FINLAND, BELGIUM, DENMARK

ENGLAND MADE ME

MÅNS MÅNSSON

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Måns Månsson (1982) first feature doc *Mr Governor*, premiered at the Berlinale (Forum). He has since helmed Swedish cult classic *Roland Hassel* (IFF Rotterdam), and the prize-winning *The Yard* (Berlinale Forum). He co-created *Fara Fara*, which screened at the Venice Art Biennale and his feature, *The Real Estate* (co-directed with Axel Petersén), was selected for 2018 Berlinale Competition.

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

LOGLINE

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

SYNOPSIS

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

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

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



Måns Månsson,
Director



Jesper Kurlandsky,
Producer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Creative Companies,
Financiers, Sales Agent,
Co-producer (USA),
collaborators UK. Currently
Casting process looking for
international actors.

FORMAT / RUNTIME

35mm / 110'

Colour

BASED ON

Graham Geene Novel
England Made Me

LANGUAGES /

LOCATIONS

English, Swedish /
Belgium, Finland Sweden

BUDGET / FINANCING

IN PLACE

€ 3.050.000 / € 1.600.000

MAIN PRODUCTION COMPANY

Fasad

**CO-PRODUCTION
COMPANIES**

Bufo, Marks Film, Paloma Pictures

PARTNERS ATTACHED

Film i Väst, Scanbox, TV4

CREATIVE TEAM

Måns Månsson, *Director*
George Cragg, *Writer and Editor*
Jesper Kurlandsky, *Producer*

**DELEGATE PRODUCTION
COMPANY**

Fasad

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DIRECTOR'S STATEMENT

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

Erik Krogh Jr. is too rich for his own good, destabilized and suffering from Sudden Wealth Syndrome and the guilt of a being in control of a fortune built on cutting down Europe's last wilderness. But Kate is not attracted to the ultra high net 0,1% because of the money but for a chance to rewrite the rules.

A place where normal laws don't apply. A safe haven in a world of infinite affluence. Through this confused post-Brexit wealth whisperer in the midst of the hypocrisy of Sweden we get to explore the selective morals of society and what it takes to live with being wrong when everybody pretends to be right.

Humanity is at stake in this very dark and absurd comedy about the twisted moral decay of our times.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2018 *Jimmie* by Jesper Ganslandt

2018 *The Raft* by Marcus Lindeen

2011 *Avalon* by Axel Petersén

2009 *The Ape* by Jesper Ganslandt

CANADA, IRELAND

ETHEL AISLING WALSH

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Aisling Walsh wrote and directed her first feature film *Joyriders* in 1988 and followed this with a number of highly acclaimed television films. Her 2003 film *Song for A Raggy Boy* won over 30 international awards. She has won both BAFTA Royal Television Society Awards and an Emmy for her television films *Room at the Top*, *A Poet in New York*, *Wallander*. In 2019 she directed Glenda Jackson in *Elizabeth is Missing* for BBC, who won both a best actress Emmy and BAFTA award.

Her last film *Maudie* (2018), the largest grossing Canadian film ever, and won 7 Canadian Screen Awards and Best Director IFTA award.

LOGLINE

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

SYNOPSIS

Ethel Stark is a fierce talent; a musical prodigy determined to realise her talent and fulfil her dream.

As with many trailblazers, she's ahead of her time, and must break through the social boundaries of the 1940s – a world which doesn't recognise her talent, that she's 'only a woman'. With her fiancée now at war in Europe, Ethel feels alone and must go into battle by herself.

But she is not alone: women just like her, from every walk of life, are struggling to be heard while they chase their own dreams. Madge Bowen, a comfortable, cosseted socialite, desires more than tea parties and country clubs.

Violet Grant, a young black musician, confined by 'race' as much by gender, is finding it impossible to make her way.

Each has music inside them, ready to burst out. And when, driven by Ethel, they organise an all female symphonic orchestra, they are united in hope.

Through friendship, performance and entertainment, this expressive gang of women step from the shadows into the light, and are heard by the world – and we celebrate their personal triumph.

Ethel is a pioneer; this is her story; we are inspired.



Aisling Walsh,
Director



Marie-Claude Poulin,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Co-producers, Sales
Agents and Agents to finalize
casting.

FORMAT / RUNTIME

Digital / 100'

Colour

**LANGUAGES /
LOCATIONS**

English / Montreal

**BUDGET / FINANCING
IN PLACE**

€ 10.204.082 / € 7.527.885

MAIN PRODUCTION COMPANY

Sphère Média

**CO-PRODUCTION
COMPANIES**

Port Pictures

PARTNERS ATTACHED

Telefilm Canada, Sodec, Cmf,
Cbc, Screen Ireland, Sphère Films

CREATIVE TEAM

Aisling Walsh, *Director*
Celeste Parr, *Writer*
Marie-Claude Poulin,
Martina Niland, *Producers*
Shira Hass, *Main Actress*
Guy Godfree, *DoP*
Emmanuel Fréchette,
Production Designer
Mario Davignon,
Costume Designer
Claude Lahaye, *Sound*
Alexandra Strelinsky, *Composer*

**DELEGATE PRODUCTION
COMPANY**

Sphère Média

MAIN CONTACT PERSON

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type-production/longs-metrages-
francais/

DIRECTOR'S STATEMENT

I am always attracted to stories about outsiders. The artist Maud Lewis in my last film *Maudie* was an outsider. William Franklin in *Song for a Raggy Boy* was an outsider. Ethel Stark is an outsider too. She's different. She's passionate about her art. About her music. She can't live without playing.

She is also racially discriminated against in a world where anti-Semitism is rife. This is a woman who achieves something extraordinary against all the odds. This is the story I am passionate about telling. It is a story the entire team is passionate about telling.

Ethel is a biopic, but it is so much more than that. It is a portrait of a group of women. It is a film about women breaking barriers. Women stepping forward, defining themselves and women taking their place. We are still trying to do this in some parts of the world in 2023 so it has such relevance to today. The orchestra would never have existed without Ethel Stark. You realise reading her story what a heroine she really was. A quiet heroine who simply got on with things.

PRODUCTION COMPANY PROFILE

Sphère Média is a Montréal based production house, with over 24 produced features recognized nationally as well as internationally. The latest production include *Chien Blanc*, adapted from Romain Gary's novel and directed by Anaïs Barbeau-Lavalette and *Le Plongeur*, adapted from Stéphane Larue's best-seller and directed by Francis Leclerc. Open to co-productions, Sphère Media produces features in both English and French.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** *Le Plongeur* by Francis Leclerc
- 2022** *Tempête* by Christian Duguay
- 2019** *Death of a Ladies Man* by Matt Bissonnette
- 2018** *Skin* by Guy Nattiv
- 2015** *Brooklyn* by John Crowley
- 2011** *Café De Flore* by Jean Marc Vallée

ITALY, BELGIUM

FIORE MIO

PAOLO COGNETTI

DOCUMENTARY FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Born in Milan in 1978, Paolo Cognetti graduated from the Civica Scuola di Cinema. He made documentaries of a socio-political and literary nature. He made his writing debut in 2003 with the short story *Fare ordine*. In the following years, he published three collections of short stories: *Manuale per ragazze di successo* (2004), *Una cosa piccola che sta per esplodere* (2007) and *Sofia si veste sempre di nero* (2012). In 2016 he released his first novel *The Eight Mountains*, which won the Strega Prize. In 2022, the omonymous film directed by Van Groeningen and Vandermeersch was released.

SYNOPSIS

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

LOGLINE

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



Paolo Cognetti,
Director and Writer



Leonardo Barrile,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Foreign Distributors to position “Fiore Mio” as top-level content on the international scene, to release it worldwide in as many cinemas as possible.

FORMAT / RUNTIME

1:85. 25fps / 80’

Colour

**LANGUAGES /
LOCATIONS**

Italian / Italy (Aosta Valley)

**BUDGET / FINANCING
IN PLACE**

€ 578.455 / € 166.000

MAIN PRODUCTION COMPANY

Samarcanda Film

**CO-PRODUCTION
COMPANIES**

Nexo Digital, Harald House,
L'Eubage

PARTNERS ATTACHED

Film Commission Aosta Valley,
Montura, Scarpa, Sony

CREATIVE TEAM

Paolo Cognetti,
Director and Writer
Leonardo Barrile, Francesco
Favale, *Main Producers*
Franco di Sarro,
Kristian Van der Heyden,
Co-Producers
Ruben Impens, *DoP*
Mario Marrone, *Editing*
Paolo Benvenuti, *Sound*
Vasco Brondi, *Composer*

**DELEGATE PRODUCTION
COMPANY**

Samarcanda Film

MAIN CONTACT PERSON

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DIRECTOR’S STATEMENT

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

PRODUCTION COMPANY PROFILE

Samarcanda Film was established in 2013 in Rome. Leonardo Barrile and Francesco Favale, founding partners, have previously acquired strong skills in the media entertainment sector, consolidated in over 10 years of experience in the field of fiction produced by major Italian broadcasters.

The company operates in the market for the production and distribution of audiovisual products internationally. In particular, Samarcanda Film has established partnerships with broadcasters and production and distribution companies worldwide, such as Rai Cinema, Feltrinelli Real Cinema, Rai Doc and Rai Com.

Leonardo Barrile has worked in Albatross Entertainment in the field of production and distribution of drama-series. Finally in 2013 founds Samarcanda Film and currently is working as CEO. Under this job title is responsible for development of business partnership in all over the world.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Buon Compleanno Massimo** by Marco Spagnoli

2022 **Se fate i bravi** by Stefano Collizzolli
and Daniele Gaglianone

2022 **Daniel Pennac: Ho visto Maradona** by Ximo Solano

2021 **Big North** by Dario Acocella

CANADA

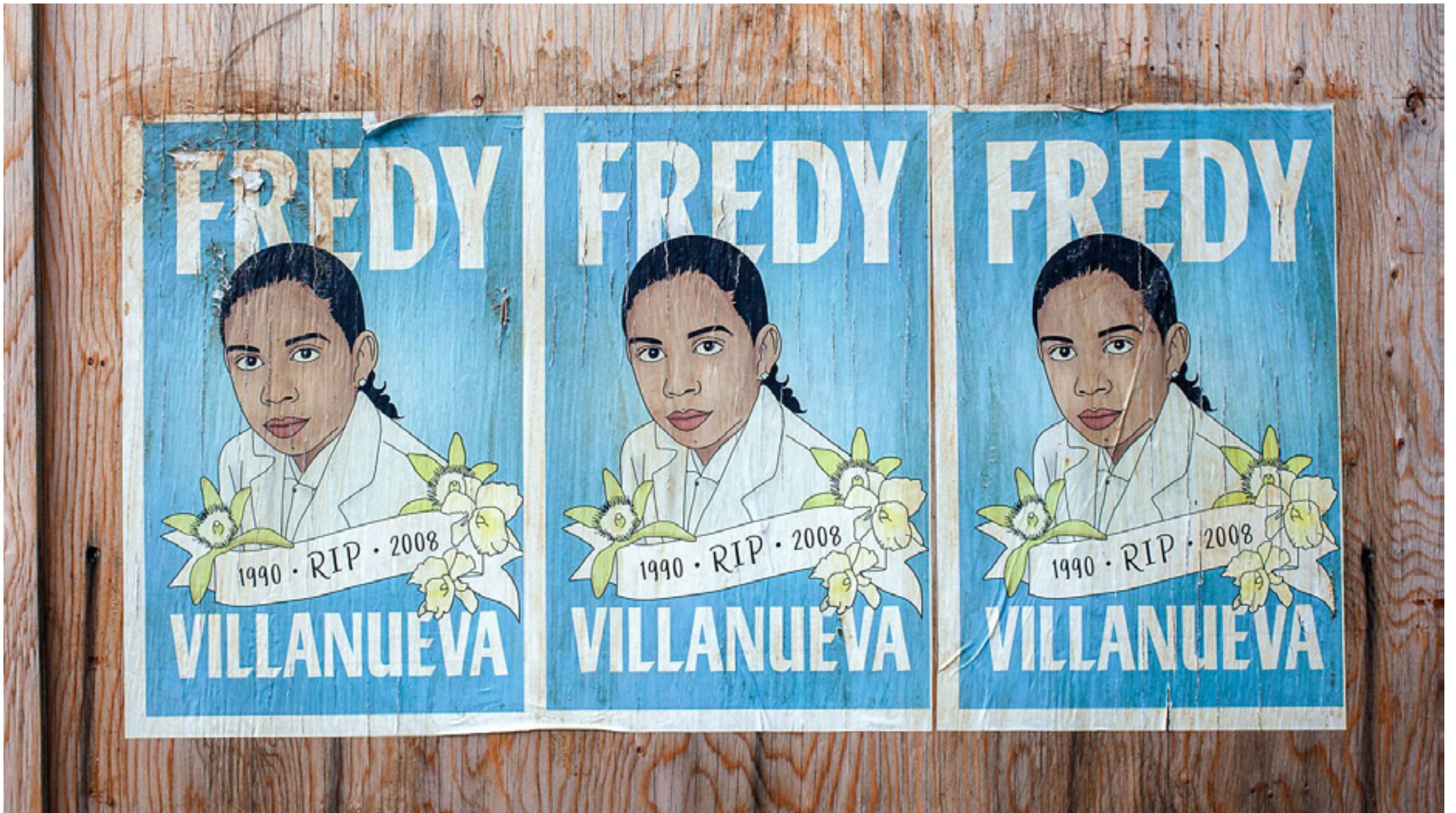
FREDY WILL PROSPER

DOCUMENTARY FEATURE | FINANCING

FOCUS ON
QUÉBEC

QUÉBECREATES

SODEC
Québec



DIRECTOR'S BIOGRAPHY

Documentarian, human rights activist, and community organizer, Will Prosper rose to prominence as the co-founder and spokesperson of a Montreal-based social innovation incubator, Hoodstock. Passionate about cinema from a young age, for the past decade he has been creating documentary works that offer a fresh perspective on underrepresented communities and Afro-descendant cultures in Quebec. His last movie, *Kenbe là, until victory* is his first feature documentary, produced by the NFB, it won the Audience Award at the RIDM festival (Montreal) in 2019.

LOGLINE

2008, Fredy, an innocent 18 y.o. who was playing dice in a park, is killed by the Montreal police, sparking Canada's largest race riot. While painting a unique portrait of his family and community, the film deconstructs, fourteen years later, the subtle mechanisms of systemic racism in Western societies.

SYNOPSIS

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

The event sparked Canada's largest race riot and deeply divided the Province of Quebec, launching the costliest coroner's inquest in the history of Quebec.

Revisiting the tragedy fourteen years later using never before seen archival footage and with exclusive access to the family, the film tells the story of the whitewashing of a police killing by the State and mainstream media.

The film paints a unique portrait of Fredy Villanueva's family and the Black and Brown communities of Montreal North who have been dispossessed of their "story" because of systemic racism and how young activists from the community are fighting to rewrite the narrative.



Will Prosper,
Director and Writer



Yanick Létourneau,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Gap-financing, Sales,
Distribution, Broadcasters.

FORMAT / RUNTIME

4K / 100'

Colour

**LANGUAGES /
LOCATIONS**

French / Montreal

**BUDGET / FINANCING
IN PLACE**

€ 562.177 / € 462.177

MAIN PRODUCTION COMPANY

Peripheria

**CO-PRODUCTION
COMPANIES**

National Film Board (NFB)

PARTNERS ATTACHED

Peripheria, NFB

CREATIVE TEAM

Will Prosper, *Director and Writer*

Yanick Létourneau, *Producer*

Antoine Ryan, *DoP*

Jean-Benoit Proulx, *Production*

Designer

Marie-Pierre Grenier, *Sound*

Jenny Salgado, *Composer*

**DELEGATE PRODUCTION
COMPANY**

Peripheria

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

As a black director from Montreal North, this story has deeply impacted my life and activism.

Directing such a film in a time where polarization has taken hold of public discourse in our Western societies, in a world where nuanced and genuine voices are lost in the noise, is not an easy task. The Villanueva affair is more than an investigation into the crime of the police force. It is the story of marginalized black and brown youths, of a neighborhood, and their quest for respect, social justice and reparation.

It is time to speak about the notion of dispossession of the narrative, and to support the self-representation of these communities, of these families, of these youth and of working class neighborhoods like Montreal North, too often referred to by mainstream media as a ghetto.

Fredy proposes another narrative about what happened on August 9, 2008 and the series of events that it provoked. It is the opportunity to open a wider conversation on an emblematic event to better question our societies and the status quo. It is our goal to reach the various communities as well as a broad audience in Canada and other countries who are facing similar challenges.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2022 *Dancing the Twist in Bamako* by Robert Guédiguian

2020 *Night of the Kings* by Philippe Lacôte

2018 *Lemonade* by Ioana Uricaru

ITALY

FROM THE DARK

GIOVANNI PIRAS

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Born in 1987, in 2008 he graduated in "Film Direction and Production". Between 2008 and 2012, he made a series of experimental projects, several video clips, short films and documentaries. In 2013, he wrote and directed the short film *Un atto di dolore*, which won several national and international awards. Between 2012 and 2015, he shot the documentary *Cretcheu*, distributed by the Franco-German company *Windrose*. In 2022 he directed the short film *Dalia* already selected in many festivals.

LOGLINE

In a cold, grey village, surrounded by woods and mountains, a little girl disappears into thin air. Deputy Inspector Ivan Toller knows that he does not have much time to find her alive. During a search of the woods, he discovers the lifeless body of a young woman, Alice, hanging from a tree. Everything suggests a suicide but nobody knows it yet. Sara, a successful children's fantasy writer who has lived abroad for many years, a friend of Alice, moved by guilt decides to return to her childhood places to find out what happened. She will thus be forced to confront the demons of a forgotten past.

SYNOPSIS

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

Using her suspicions and fragmented visions of the past, Sara will reconstruct a dramatic event in her own life going so far as to kill to rid herself of her ghosts.



Giovanni Piras,
Director and Writer



Alessandro Borrelli,
Producer



Andrea Lucietti,
Development

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

International Co-producers
and World Sales companies.

FORMAT / RUNTIME

4K / 110'

Colour

**LANGUAGES /
LOCATIONS**

Italian /
Italy (Sardinia Region),
International metropolis

**BUDGET / FINANCING
IN PLACE**

€ 1.400.000 / € 980.000

MAIN PRODUCTION COMPANY

La Sarraz Pictures srl

CREATIVE TEAM

Giovanni Piras,
Director and Writer
Francesca Scanu, *Writer*
Alessandro Borrelli, *Producer*
Andrea Lucietti, *Development*

**DELEGATE PRODUCTION
COMPANY**

La Sarraz Pictures srl

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2023 I Will Not Starve (Non morirò di fame)**
by Umberto Spinazzola
- 2023 El juicio** by Ulises de la Orden
- 2022 Illyricvm** by Simon Bogojevic Narath
- 2022 The Moment of Transition (Il momento di passaggio)**
by Chiara Marotta
- 2021 Chef antonio's recipes for the revolution**
by Trevor Graham
- 2020 Spaccapietre (Una promessa)** by Gianluca
and Massimiliano De Serio

FRANCE, BELGIUM

GIRL IN THE CLOUDS

PHILIPPE RICHE

FICTION FEATURE, ANIMATION | FINANCING



DIRECTOR'S BIOGRAPHY

Philippe Riche is a comic book author and animation series creator, writer and director. He has published the graphic novels *Pas de chance* and *L'Association des cas particuliers*. After launching *Les Chronokids* for TF1, he developed *Raving Rabbids* for Ubisoft Motion Pictures. The series was a global hit. Philippe directed the final season of *Oggy et les cafards* and the attraction *Chasseur de tornade* at Futuroscope, named Best Attraction in the World 2022. *Girl In The Clouds*, his first feature film, allows him to take full advantage of his experience in many fields of animation.

LOGLINE

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

SYNOPSIS

What if fantasy became reality? That's exactly what happens when Providence, an 11-year-old fangirl of "Earth Sentinels," (a YA fantasy series about environmental heroes) is entrusted with a magic quill by the books' enigmatic author. The quill makes everything it writes come true. Seizing her chance, Providence flies off on a dangerous mission to right environmental wrongs.

When the quill grants her beloved guinea pig, Airbag, the power to speak and change size, Providence realizes she has a perfect side-kick for her adventure, even though Airbag is full of unsolicited advice. Joining Providence and Airbag, will be a rogue's gallery of surprising characters. Together, they'll give her the tools she needs to face the quill's formidable creator, a nefarious figure willing to wreak havoc and threatening all the Sentinels have done to protect our natural environment.



Philippe Riche,
Director



Luc Bossi,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Co-producers and Gap-Financiers targeting a global 3D animation audience and believing in the power of original stories in theaters.

FORMAT / RUNTIME

HD / 90'

Colour

INSPIRED BY

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

LANGUAGES

English

BUDGET / FINANCING

IN PLACE

€ 13.212.000 / € 8.500.000

MAIN PRODUCTION COMPANY

Brio Films

**CO-PRODUCTION
COMPANIES**

Scope Pictures, Panama
Productions

CREATIVE TEAM

Philippe Riche, *Director*
Luc Bossi, *Producer*
Geneviève Lemal, *Producer*

**DELEGATE PRODUCTION
COMPANY**

Brio Films

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2018** *The Extraordinary Journey of the Fakir* by Ken Scott
- 2013** *Mood Indigo (L'Ecume des jours)* by Michel Gondry
- 2013** *The Mark of Angels* by Sylvain White
- 2011** *The Prey* by Eric Valette

GERMANY, GREECE

HEN

GYÖRGY PÁLFI

FICTION FEATURE | FINANCING

FOCUS ON
GERMANY

german
films



DIRECTOR'S BIOGRAPHY

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

LOGLINE

Following a hen's success story of starting a family a horrific human tragedy is unfolding in the background. And as we witness the triumph of life, we are confronted with the increasingly destructive stages of the road to sin.

SYNOPSIS

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

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

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



György Pálfi,
Director and Writer



Thanassis Karathanos,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Film Financiers, Investors,
Distributor, Broadcasters.

FORMAT / RUNTIME
digital / 90'

Colour

**LANGUAGES /
LOCATIONS**

Greek / Greece

**BUDGET / FINANCING
IN PLACE**

€ 1.500.000 / € 1.100.000

MAIN PRODUCTION COMPANY
Pallas Film

**CO-PRODUCTION
COMPANIES**

Viewmaster Films,
Twenty Twenty Vision

PARTNERS ATTACHED

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

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Pallas Film

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2023** *Four Daughters* by Kauther Ben Hania
- 2022** *Mariupolis 2* by Mantas Kvedaravicius
- 2022** *Mediterranean Fever* by Maha Haj
- 2021** *The Gravedigger's Wife* by Khadar Ahmed
- 2019** *It Must Be Heaven* by Elia Suleiman
- 2018** *Ayka* by Sergej Dvortsevov

ITALY, FRANCE

INVISIBLE

ADELE TULLI

DOCUMENTARY FEATURE | EDITING



DIRECTOR'S BIOGRAPHY

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

LOGLINE

Smartphones and computers are no longer just devices that we use. They have become the place where we live: how much has our relationship with the physical world changed?

Invisible is an immersive experience that explores the anthropological transformation in the digital era, offering a poetic response to the current, at times disquieting, relationship between technology and humanity. It is conceived as a creative documentary combining filmed material with digital content resulting in a full sensory journey through the core issues of the digital age. There are no answers, only questions.

SYNOPSIS

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

The story of these digitally-extended existences is interwoven with fragments of videos fetched from the web: a vortex of paradoxical, nonsensical and viral images simulating the frenetic and sometimes disturbing feed of our social networks. This state of 'flux' is sometimes interrupted by evocative images of the physical and concrete geography that sustains the virtual world: data centres in desolate and remote landscapes, kilometres of submarine fibre-optic cables that cross oceans, as well as massive dumping grounds of electronic waste.



Adele Tulli,
Director and Writer



Laura Romano,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, International Distributors, Arts and Culture Foundations, Film Festival programmers.

FORMAT / RUNTIME

HD, 360° camera, I-Phone, Go-Pro / 90'

Colour

LANGUAGES / LOCATIONS

English, German, Italian, Korean / Italy, Germany, France, Korea, Sweden, Portugal, Ghana

BUDGET / FINANCING IN PLACE

€ 705.000 / € 610.000

MAIN PRODUCTION COMPANIES

FilmAffair (IT) and Pepito produzioni (IT)

CO-PRODUCTION COMPANIES

Les Films d'Ici (France)

PARTNERS ATTACHED

Istituto Luce Cinecittà (IT) Rai Cinema (IT)

CREATIVE TEAM

Adele Tulli, *Director and Writer*
Laura Romano, Valeria Adilardi, Charlotte Uzu, *Producers*
Clarissa Cappellani, Francesca Zonars, *DoP*
Ilaria Fraioli and Adele Tulli, *Editing*
Mattia Biadene, Sylvain Copain, *Sound*

DELEGATE PRODUCTION COMPANY

FilmAffair

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DIRECTOR'S STATEMENT

According to our common everyday understanding, 'reality' was confined to the domain of physical things, and corporeal human relations. Recently however, we are experiencing a new 'reality', where the boundaries between real and virtual become not only blurred but obsolete. New man-machine interfaces have completely hybridized the world as we knew it. The film sketches fragments of the daily life of a series of individuals who interact with digital devices connected to the Web. The devices they use are gazing machines, recording the surroundings in a wide variety of formats, resolutions and styles. A deep reflection on the image, on its nature, is central in the film, as it intends to evoke the sense of a mechanical gaze that records everything, all the time, and does not depend on who is behind or in front of the lens, but rather destroys these boundaries. An omnipresent gaze that becomes so familiar and close that it is no longer perceived, resulting in invisible, recording the great paradox of our times, which see us hyper-connected and isolated at the same time, with most of our interactions taking place not in the presence of bodies, but alone in front of a screen.

PRODUCTION COMPANY PROFILE

FilmAffair focuses on films exploring new frontiers in non-fiction projects. *Radical Landscapes* (2022) by Elettra Fiumi, with Fiumi Studios (CH), CentralProd (CH), RSI, supported by Women Make Movies, Sundance editing Lab, Graham Foundation (Doc Nyc, Fipa Doc). *Los Zuluagas* (2021) by Flavia Montini, with Inercia Pelicula (Colombia), RAI Cinema, Luce Cinecittà, AAMOD, Intramovies (Cartaghena FF, DOC AVIV). *Normal* (2019) by Adele Tulli, with RAI Cinema, Luce Cinecittà, Intramovies, Ginestra Film (SW) (Eurimages LAB Prize, premiere Berlinale-Panorama 2019). Special Mention Nastro d'Argento.

MAIN FILMOGRAPHY OF PRODUCER

- 2022** *Radical Landscapes* by Elettra Fiumi
- 2021** *Los zuluagas* by Flavia Montini
- 2021** *The War To Come* by Marco Pasquini
- 2021** *Inedita* by Katia Bernardi
- 2020** *Sqizo* by Duccio Fabbri
- 2019** *Normal* by Adele Tulli

NEW ZEALAND

JACINDAMANIA

PIETRA BRETTKELLY,
JUSTIN PEMBERTON

DOCUMENTARY FEATURE | FINANCING



DIRECTORS BIOGRAPHIES

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

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

LOGLINE

Jacindamania tracks the rise and fall of the world's youngest female leader, a social excavation which explores how the mania that embraced her collided with a backlash of hate. An arresting feature documentary told through a bold mash-up of media, peer and personal archive.

SYNOPSIS

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

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



Pietra Brett Kelly,
Director and Writer



Justin Pemberton
Director and Writer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

To meet with potential investors, sales agents and international festival programmers. Also interested in possible co-production partners.

FORMAT / RUNTIME

various / 90'

Colour

**LANGUAGES /
LOCATIONS**

English / New Zealand, US, UK,
other various countries

**BUDGET / FINANCING
IN PLACE**

€ 1.800.000 / € 1.100.000

MAIN PRODUCTION COMPANY

Pietra Brett Kelly Films

**CO-PRODUCTION
COMPANIES**

This Too Shall Pass

PARTNERS ATTACHED

New Zealand Film Commission

CREATIVE TEAM

Pietra Brett Kelly, Justin
Pemberton, *Directors and Writers*
Chelsea Winstanley,
Pietra Brett Kelly, *Producers*
Cushla Dillon, *Editing*

**DELEGATE PRODUCTION
COMPANY**

Pietra Brett Kelly Films

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DIRECTORS STATEMENT

Creatively montaging beats from media and personal archive sources, *Jacindamania* weaves together a fluent dialogue from different corners of society. The film thematically structures around key moments in Ardern's reign - her response to the Christchurch mosque shootings which propels her directly into the centre of the US gun-law debate after banning ownership of semi-automatic weapons. This, combined with images of her wearing a hijab, sparks international debate (and attack) centred around her unique feminine style of leadership.

By highlighting themes and motifs emerging from the archive it will be as if Jacinda Ardern is refracted through a fun-house mirror which distorts her message. For some, Jacinda appears almost as a hallucination - with her progressive liberalism setting off a backlash that far dwarfs the extent of her progress. We will employ high quality artfully shot b-roll to set scenes and create space. *Jacindamania* will also utilise an eclectic range of pre-existing music from popular, cinematic, industrial and classical sources.

In the style of *Moonage Daydream* and *Senna*, we reflect on what the mania around Jacinda Ardern means for the mindset of the world.

PRODUCTION COMPANY PROFILE

PBK Limited's documentaries have been acquired by BBC Storyville, Netflix, AVRO Netherlands, YLE Finland, SVT Sweden, TVNZ and SBS Australia. A collection of the company's films have screened at the Uffizi Gallery, Florence and MOMA, New York.

PBK Ltd has previously received support from the New Zealand Film Commission, the Sundance Institute, Gucci Tribeca Fund, BritDoc and the Binger Film Lab. As company director Pietra Brett Kelly is a three times Sundance Institute alum having attended the Creative Producing Labs twice and the Edit and Documentary Lab, both invitation-only events.

MAIN FILMOGRAPHY OF PRODUCER

2018 *Yellow Is Forbidden* by Pietra Brett Kelly

2015 *A Flickering Truth* by Pietra Brett Kelly

2012 *Maori Boy Genius* by Pietra Brett Kelly

2008 *The Art Star and the Sudanese Twins*
by Pietra Brett Kelly

2003 *Beauty Will Save the World* by Pietra Brett Kelly

CANADA

NOTHING BUT THE TRUTH ABOUT EXTRATERRESTRIALS

GUYLAINE MAROIST,
ERIC RUEL

DOCUMENTARY FEATURE | PRE-PRODUCTION



DIRECTORS BIOGRAPHIES

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

LOGLINE

It always happens the same way. There's interference in the TV signal. Then noise. From his home at the top of a hill in Canada's snowy Laurentian Mountains, a man sees several triangular objects in the sky. It happens once or twice a week. Others in his town have witnessed the same phenomenon. Could the triangles really be extraterrestrial spacecraft? This is the starting point of a radically original documentary where cinema-verité meets sci-fi. A compelling quest that takes place on three continents, plunging into the world of science and the depths of the human psyche.

SYNOPSIS

It always happens the same way. There's interference in the TV signal. Then noise. From his home at the top of a hill in Canada's snowy Laurentian Mountains, a man sees several triangular objects in the sky. It happens once or twice a week. Others in his town have witnessed the same phenomenon. Could the triangles really be extraterrestrial spacecraft?

This is the starting point of a radically original investigation where cinema- vérité meets sci-fi.

In a world where so much information comes from the Internet, where it is distorted by fake news, the question is crucial: how can we distinguish what is true from what is false?

For the first time, eminent scientists from the UK (Oxford), France (Paris- Diderot) and the US (Harvard) speak out and present their research. What they have to say is astonishing: according to them, we are being visited by extraterrestrials.

The proof? These men of science cite an enormous amount of it, and there are many credible witnesses. Should we believe them? Everything is possible; everything is doubtful until proven true. Pursuing all these avenues will lead us to...

Nothing but the truth about extraterrestrials.



Guylaine Maroist,
Director, Writer and Producer



Eric Ruel,
Director and Producer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Investors, Broadcasters,
Distributors, Festivals.
Interested in (but not limited
to) partners from Europe, USA,
UK, Japan.

FORMAT / RUNTIME

4k / 90'

Colour

**LANGUAGES /
LOCATIONS**

English, French,
German, Japanese /
London (UK), Paris (France),
Osaka (Japan), Toronto and
St-Adolphe (Canada)

**BUDGET / FINANCING
IN PLACE**

€ 804.865 / € 682.147

MAIN PRODUCTION COMPANY

La Ruelle Films

PARTNERS ATTACHED

Telefilm Canada, CBC
Documentary Channel, Canada
Media Fund, SODEC

CREATIVE TEAM

Guylaine Maroist and Eric Ruel,
Directors and Main Producers
Guylaine Maroist, *Writer*

**DELEGATE PRODUCTION
COMPANY**

La Ruelle Films

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2022** **Backlash: Misogyny in the Digital Age**
by Guylaine Maroist and Léa Clermont-Dion
- 2020** **Jukebox** by Guylaine Maroist and Eric Ruel
- 2017** **Expo67: Mission Impossible** by Guylaine Maroist,
Eric Ruel and Michel Barbeau
- 2014** **God Save Justin Trudeau** by Guylaine Maroist
and Eric Ruel
- 2012** **Disunited States of Canada** by Guylaine Maroist
and Eric Ruel
- 2012** **Gentilly or Not to Be** by Guylaine Maroist and Eric Ruel

FRANCE, VIETNAM, PHILIPPINES, SINGAPORE

PICTUREHOUSE

MINH NGUYEN-VO

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Growing up in Vietnam in the 1960's, with his parents running a movie house, he went to France and to the United States to complete his Ph.D. in physics and worked for two decades in acoustics and quantum electronics. The arrival of his son reawakened his love for cinema that led him to studying filmmaking at UCLA Extension. Witnessing his father dying and his son growing up inspired his first feature, *Buffalo Boy* (2004 - Youth Jury award Locarno, Vietnam entry to Oscars, Fipresci award Palm Springs). His second feature, *Nuoc 2030*, a speculative film about the effect of global climate change on a couple's life in South Vietnam in 2030, was the opening film of Panorama Berlinale (2014 - Sloan award Tribeca).

LOGLINE

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

SYNOPSIS

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

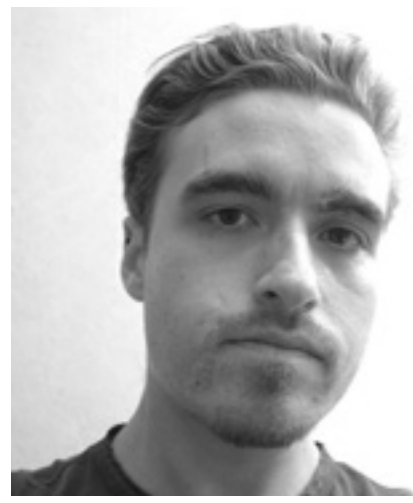
His own family becomes more and more divided, with his absent father dealing with politics in Saigon, his mother longing for her deceased brother, and his two cousins, his father figures, both working at the cinema but divided by the war and politics.

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

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



Minh Nguyen-Vo,
Director and Writer



Johann Chapelan,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Sales agent, Co-producers,
Financiers and Distributors
mainly from Europe.

FORMAT / RUNTIME

Digital 4K / 100'

Colour

**LANGUAGES /
LOCATIONS**

Vietnamese / Vietnam

**BUDGET / FINANCING
IN PLACE**

€1.500.000 / €1.092.000

MAIN PRODUCTION COMPANY

Girelle, East Films

**CO-PRODUCTION
COMPANIES**

Add Oil Films, Daluyong Studios

PARTNERS ATTACHED

HKFilm

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Girelle Production

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girelle.fr/production-home

DIRECTOR'S STATEMENT

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

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2023 *I, the Song* by Dechen Roder

2021 *Rehana* by A.M. Saad (associate)

2018 *Friday and Friday* by Sathapranavan

2014 – 2023 Various documentaries and shortfilms

UKRAINE, ITALY, FRANCE

POEM ABOUT STARS

DMYTRO KASHUBA

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

Children abandon their homes and venture to the "Bald Mountain" in search of a Blue Horse. They pass through a field, a forest, a river, and a fog. The field steals their sleep, the forest silences their voices, and the river erases their memories.

SYNOPSIS

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

Disobeying the elders, the children leave their homes in the middle of the night. They journey through the night, traversing a forest, a field, a river, and finally, a foggy area. Under the forest's canopy, their voices are taken away; the field robs them of sleep, and the river steals their memories. Gradually, Manyu's friends disappear in the fog one by one.

Manyu encounters her parents, whom she had never seen before, but they vanish, leaving her lost in their world. Surrounded by solitude, Manyu's world begins to crumble. Life gradually fades away from her private world: spiders weave webs over unused furniture within two hours, cutlery darkens, black bugs infest her clothes, the stove no longer provides warmth and light, and even the stray dogs abandon the village, leaving silence behind.

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

She awakens to find herself in a circle of women who live in harmony with nature and draw strength from their deep ancestral connections. Together, they tend to their cows, celebrate forgotten holidays, and experience joy and laughter. They possess extensive knowledge of the stars because the stars are their home.



Dmytro Kashuba,
Director and Writer



Larysa Gutarevich,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers interested in developing Ukrainian project, as well as Financial Partners, Funds, and Distributors.

FORMAT / RUNTIME

2:39:1 / 100'

Colour

**LANGUAGES /
LOCATIONS**

Ukrainian / Ukraine

**BUDGET / FINANCING
IN PLACE**

€ 1.160.000 / € 785.000

MAIN PRODUCTION COMPANY

Sarke Studio

**CO-PRODUCTION
COMPANIES**

Revolver Film,
KTVK Entertainment

PARTNERS ATTACHED

Revolver film, KTVK
Entertainment

CREATIVE TEAM

Dmytro Kashuba,
Director and Writer
Larysa Gutarevich, *Producer*
Vadym Ilkov, *DoP*
Volodymyr Zapriagalov, *Editing*
Dima Skrypka, *Sound*

**DELEGATE PRODUCTION
COMPANY**

Sarke Studio Ukraine

MAIN CONTACT PERSON

Dmytro Kashuba

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sarkestudio.com

DIRECTOR'S STATEMENT

We discovered the old Ukrainian tradition that has been lost during Russian/Soviet period. This tradition is called the Sacred Singing, and can be performed for a woman who suffers and needs healing by another woman who has suffered more. The name of the Sacred Song didn't remain in history, however the closest analog still exists in South America and is called Icaros.

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2021** **Cancer hermit. Escape master** by Vera Kalchenko
- 2020** **Legacy of Lies** by Adrian Bol
- 2020** **Twins** by Eva Neiman
- 2016** **The Bird** by Olga Gibelinda
- 2014** **Kobzar** by Taras Tkachenko and Sergei Sotnichenko

IRELAND, LUXEMBOURG

RE-CREATION

JIM SHERIDAN,
DAVID MERRIMAN

DOCUMENTARY FEATURE | PRE-PRODUCTION



DIRECTORS BIOGRAPHIES

Six-time Academy Award nominee Jim Sheridan is renowned for directing critically acclaimed films like *My Left Foot*, *The Field*, and *In the Name of the Father* with which he won the Golden Bear in 1994. He helmed productions for major studios starring Daniel Craig, Naomi Watts, Toby Maguire, Jake Gyllenhaal and Natalie Portman. Sheridan has been nominated for several awards including Golden Globes, WGA, BAFTA and Spirit Awards.

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

LOGLINE

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

SYNOPSIS

In their hybrid documentary, Jim Sheridan and David Merriman use fiction to challenge the false narrative surrounding the polarising murder of Sophie Toscan du Plantier. Throughout the film, Jim Sheridan takes centre stage as both a central character and a guide, leading the audience through a series of shifts between reality and fiction. This seamless interplay between fact and imagination occurs within the confines of a film studio, serving as a meta-space where the real individuals involved in the story coexist with actors portraying their roles. This device creates a fascinating recursive loop of representation, a game of constant 'mise en abyme,' wherein the smaller story within the studio mirrors the larger narrative. A fictionalised Sophie, portrayed in her after-life, assumes the role of a ghost-like character and accompanies Jim in his quest, deepening the audience's connection to the story. By combining elements and techniques, the film invites viewers to join Jim and Sophie's journey, navigating a complex web of information and exploring justice and grief. "Re-creation" delves into the search for truth while examining the universal human experience of coping with loss.



Jim Sheridan,
*Director, Writer
and Executive Producer*



David Merriman,
Director and Writer



Fabrizio Maltese,
*Creative Producer
and Co-producer*

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Sales Agents,
Distributors and International
Festival Programmers.

FORMAT / RUNTIME

Digital / 100'

Colour

**LANGUAGES /
LOCATIONS**

English, French /
Ireland, Luxembourg,
France, UK, USA

**BUDGET / FINANCING
IN PLACE**

€ 1.865.054 / € 1.725.054

MAIN PRODUCTION COMPANY

Hell's Kitchen

**CO-PRODUCTION
COMPANIES**

Joli Rideau Media

PARTNERS ATTACHED

Film Fund Luxembourg, Screen
Ireland, Eurimages

CREATIVE TEAM

Jim Sheridan, *Director, Writer
and Executive Producer*
David Merriman, *Director
and Writer*
Fabrizio Maltese, *Creative
Producer and Co-producer*

**DELEGATE PRODUCTION
COMPANY**

Hell's Kitchen

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

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

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

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

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

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

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

PRODUCTION COMPANY PROFILE

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

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

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

MAIN FILMOGRAPHY OF PRODUCER

- 2016** *The Secret Scripture* by Jim Sheridan
- 2011** *Dream House* by Jim Sheridan
- 2009** *Brothers* by Jim Sheridan
- 2005** *Get Rich or Die Tryin'* by Jim Sheridan
- 2002** *In America* by Jim Sheridan
- 1997** *The Boxer* by Jim Sheridan
- 1993** *In the Name of the Father* by Jim Sheridan

GERMANY, INDIA

RESHMA SHERA

MEGHA RAMASWAMY

FICTION FEATURE | FINANCING

FOCUS ON
GERMANY

german
films



DIRECTOR'S BIOGRAPHY

Megha Ramaswamy is a filmmaker & writer based in Mumbai. Her short films *Newborns* (2014), *Bunny* (2015) and *Lalanna's Song* (2021) have traveled to multiple international festivals including the acclaimed TIFF, Clermont Ferrand and Cork, winning top honors for their powerful storytelling and innovative technique. Megha's first feature film *What Are The Odds?* (2020) was exclusively released worldwide on Netflix. Megha is currently residing in Berlin as a participant of the prestigious Berlin Artist in Residence program, where she further develops her upcoming feature *Reshma Shera*.

LOGLINE

When nine-year-old Reshma, an underage mine worker, is forced to marry a dog, Shera, she makes an unlikely friend as she endures the harsh, unforgiving and unjust reality of India's exploitative mining heartland, finally rebelling her way out.

SYNOPSIS

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



Megha Ramaswamy,
Director and Writer



Nicole Gerhards,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Investors, Co-producers,
Sales Agents and Festival
programmers. Specifically
from, but not limited to,
Europe and Asia.

FORMAT / RUNTIME

2K / 90'

Colour

**LANGUAGES /
LOCATIONS**

Hindi /

Jharia, Jharkand, India

**BUDGET / FINANCING
IN PLACE**

€ 875.000 / € 625.000

MAIN PRODUCTION COMPANY

NiKo Film

PARTNERS ATTACHED

ZDF - Das Kleine Fernsehspiel

CREATIVE TEAM

Megha Ramaswamy,

Director and Writer

Nicole Gerhards,

Main Producer

**DELEGATE PRODUCTION
COMPANY**

NiKo Film

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DIRECTOR'S STATEMENT

A few years ago, I came across an article: Girl marries stray dog as part of Indian tribal ritual to ward off evil spirits. I marvelled at the myriad shades of India. What a curious country, that is home to me, a city-dwelling, independent-minded filmmaker and a child who has to be wedded to a dog before she can marry her "true" husband. This story had to be told, I thought.

'Reshma Shera' is a simple tale of friendship layered by a visual narrative that aims to be a lucid observation of the current state of disparities that makes India an uneven country. The film will be shot in actual forests, mica mines, and coal mines of Jharkhand, to capture a state of realism. The production design will be minimal, evolving from the available geographies of the area. The visuals will be stark, lacking a heavy reliance on bright colours to concentrate on its characters.

This simplicity is telling of the fable-like form of the story. Without pointing fingers, the narrative explains how generations of conditioning and economic restraints can make us accept oppressive practices; Reshma becomes a metaphor. She represents a rebellion against oppression – patriarchal, societal and economical.

PRODUCTION COMPANY PROFILE

NiKo Film, founded in Berlin in 2005, produces art house features, series and documentary projects for cinema and television. Both personal and socially relevant, they represent singular voices, without imposing an opinion. Films that have been sold all over the world and successfully screened at renowned festivals like Cannes, Berlinale, Venice, Karlovy Vary and Sundance.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Deserts** by Faouzi Bensaïdi

2022 **Autobiography** by Makbul Mubarak

2022 **More Than Ever** by Emily Atef

2021 **Vuta N'kuvute** by Amil Shivji

2019 **Yalda** by Massoud Bakhshi

2019 **Sunburned** by Carolina Hellsgård

2017 **Until the Birds Return** by Karim Moussaoui

2015 **Babai** by Visar Morina

ROMANIA, FRANCE

STARSEED

ANCA DAMIAN

ANIMATION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Anca Damian's second feature the animated *Crulic: The Path to Beyond* (2011, Cristal Award in Annecy), has been selected in more than 150 international festivals like Locarno IFF, Telluride, New Director New Films, and received more than 35 international prizes. Her extensive filmography includes *The Magic Mountain* (2015), *Marona's Fantastic Tale* (2019), *The Island* (2022). Her films were distributed worldwide and she has been awarded with numerous international prizes, including Cristal at Annecy.

LOGLINE

Starseed is the story of Loveness, a 10 year old girl afflicted with albinism, and of her friends The Misfits, children who are capable of writing their own story and who dare dream of a different version of their lives in order to live in a better world.

SYNOPSIS

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



Anca Damian,
Director, Writer and Producer



Sebastien Onomo,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Sales Agents, Distributors,
Financing Partners and a third
European Co-producer
(Belgium, Denmark, The
Netherlands or Germany).

FORMAT / RUNTIME

4K / 80'

Colour

**LANGUAGES /
LOCATIONS**

English / Zimbabwe

**BUDGET / FINANCING
IN PLACE**

€ 1.901.999,83 / € 1.336.999,83

MAIN PRODUCTION COMPANY

Aparte Film

**CO-PRODUCTION
COMPANIES**

Special Touch Studios

PARTNERS ATTACHED

Cnc, Region Paca, Eurozoom

CREATIVE TEAM

Anca Damian,
Director, Writer and Producer
Noviolet Bulawayo, *Writer*
Sebastien Onomo, *Producer*
Gina Thorstensen,
Mphethi Morojele, *Art Director*
Ditebogo Ledwaba, Bonko Khoza,
Thembaletu Ntuli, *Voices*
Thibault Kientz Agyeman, *Music*

**DELEGATE PRODUCTION
COMPANIES**

Aparte Film
Special Touch Studios

MAIN CONTACT PERSON

Anca Damian

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DIRECTOR'S STATEMENT

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

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

PRODUCTION COMPANIES PROFILE

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

Special Touch Studios is a production company whose ambition is to renew the imagination by proposing other views on the world. An editorial line focused on Africa, the Caribbean, Asia and the Urban Cultures and the emergence of talents carrying strong stories with a universal dimension.

MAIN FILMOGRAPHY OF PRODUCER

Aparte Film

2022 *The Island* by Anca Damian

2019 *Marona's Fantastic Tale* by Anca Damian

2015 *The Magic Mountain* by Anca Damian

2011 *Crulic: The Path to Beyond* by Anca Damian

Special Touch Studios

2023 *Fanon* by Jean-Claude Barny

2018 *Funan* by Denis Do

2016 *Gang of the Caribbean* by Jean Claude Barny

CHILE, ARGENTINA, URUGUAY

SUMMER WAR

ALICIA SCHERSON

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Alicia Scherson is a filmmaker based in Chile. Her internationally acclaimed feature films include *Play* (2005), *Turistas* (2009), and *Il Futuro* (2013), an adaptation of Roberto Bolaño's *Una novelita lumpen*, which won awards at Sundance and Rotterdam. She co-directed the film *Family Life* (2017) with Cristian Jimenez, an adaptation of a short story by Alejandro Zambra, and co-directed the TV series *Invisible Heroes* (2019), produced by Parox and YLE Finland. She's a member of the Academy of Motion Pictures Arts and Sciences.

LOGLINE

Hugo is the American champion of a board game called Third Reich. His peaceful vacations in Chile during the summer of 1989 radically change when a tourist mysteriously disappears at sea. Life and game begin to mix up and the sunny beach reveals itself as a dark and dangerous place, like his own mind.

SYNOPSIS

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

One day, Charly goes missing while wind-surfing. After useless days of search they all want to give up and go back home. But Hugo decides to stay, he needs to solve the mystery of Charly's disappearance. But what he doesn't tell Ingrid is that he finally managed to kiss Miss Else, the fascinating owner of the hotel. In search of a game rival, Hugo befriends 'El Quemado', a mysterious beach worker with his face disfigured. He will play with the Allies and Hugo with the Nazis during several nights. Hugo becomes paranoid and restless but he doesn't leave. Life and game start to blend and the southern country reveals itself as a dangerous and delirious place, as much as Hugo's mind.



Alicia Scherson,
Director and Writer



Isabel Orellana Guarello,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Partners that can bring equity investment or pre-sales advances, and post-production services from specialized studios in VFX and color.

FORMAT / RUNTIME

Digital / 100'

Colour

BASED ON

The Third Reich novel
by Roberto Bolaño

LANGUAGES /

LOCATIONS

English and Spanish /
Chile, Uruguay

BUDGET / FINANCING

IN PLACE

€ 882.353 / € 600.000

MAIN PRODUCTION COMPANY

Araucaria Cine

CO-PRODUCTION

COMPANIES

Le Tiro, Nadador Cine

PARTNERS ATTACHED

With the support of Audiovisual
Fund, Ministry of the Cultures,
Arts & Heritage from Chile,
INCAA production support,
Nadador Cine

CREATIVE TEAM

Alicia Scherson,
Director and Writer
Isabel Orellana Guarello,
Main Producer
Nicolas Grosso, Juan José Lopez,
Pedro Barcia, *Co-producers*
Matias Mayer,
Malena Sanchez, *Main Cast*
Soledad Rodriguez, *DoP*
Soledad Salfate, *Editing*
Sebastián Muñoz, *Production*
Designer
Guido Berenblum, *Sound*

**DELEGATE PRODUCTION
COMPANY**

Araucaria Cine

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

Summer War is a film based on Roberto Bolaño's novel "The Third Reich", which tells the story of a man lost in his obsessions while on vacation at a seaside resort. The protagonist, Berger, becomes obsessed with gambling, war, teenage love, and the mystery of a man's disappearance at sea, as well as the burnt man he sees as a rival. As he becomes increasingly fixated on his obsessions, Berger crosses an invisible border and becomes an intruder, disrupting the hygienic relationship visitors should maintain with the place. Set in Chile at the end of the dictatorship, the film humorously portrays the beach tourism of the late 80s and the absurd behavior of characters who act in an obtuse and impulsive manner. The dark and slow transition to democracy in Chile functions as a thick and muddy water in which the adventure takes place, and Berger sinks irreversibly into the mud.

PRODUCTION COMPANY PROFILE

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

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

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

MAIN FILMOGRAPHY OF PRODUCER

2023 *Another Sun* by Francisco Rodriguez

2022 *The Veteran* by Jeronimo Rodriguez

2021 *Inmersión* by Nicolas Postiglione

2018 *Petit Frère* by Roberto Collio and Rodrigo Robledo

2016 *You'll Never Be Alone* by Alex Anwandter

2014 *White Death* by Roberto Collio

GERMANY, PALESTINE, SAUDI ARABIA, QATAR

THANK YOU FOR BANKING WITH US!

LAILA ABBAS

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Laila Abbas started her career in television. With a degree in Business Administration she dealt with the huge responsibilities of the TV world for over five years. But her passion to tell stories drove her to pursue writing and filmmaking. She was awarded the Said Foundation scholarship to do her Masters in Film & TV Producing at Royal Holloway University in the UK. Laila writes and directs and also works with multiple organizations as a screenwriting and filmmaking trainer. Her Filmography includes, among others: *The Chair* (Short, 2018), *Madam El* (Short, 2017), *Ice&Dust* (Short, 2014).

LOGLINE

The father of Mariam and Noura dies leaving a large sum of money in the bank. The sisters want to put their hands on this money before their brother finds out about the father's death. According to the law, the brother can claim half of the money because he's the male.

SYNOPSIS

Mariam's father dies and leaves a large amount of money in the bank. Mariam's sister, Noura, convinces her to take this money out of the bank before their brother finds out about the father's death and claims half of the money. According to inheritance law, the brother gets double what the sister gets.

Noura uses her father's checkbook and writes herself and her sister checks faking the father's signature. What the sisters didn't know is that the bank calls the account holder to verify the transaction. The sisters spend the coming 24 hours trying to find someone to play the dead father. This man hunt turns into a journey of emancipation and self-discovery. When all their attempts to find a male voice turn useless, technology comes to the rescue. The sisters manage to get the money and a real chance to start over.



Laila Abbas,
Director and Writer



Roshanak Behesht Nedjad,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

International visibility for project; help to potentially close financing; finding buyers or broadcasters at the Market; Post-production funding.

FORMAT / RUNTIME

1:2,39 anamorphic / 90'

Colour

**LANGUAGES /
LOCATIONS**

Arabic / Ramallah, Palestine

**BUDGET / FINANCING
IN PLACE**

€ 1.057.085 / € 930.040

MAIN PRODUCTION COMPANY

In Good Company GmbH

**CO-PRODUCTION
COMPANIES**

August Films

PARTNERS ATTACHED

MAD Solution, Farbfilm

CREATIVE TEAM

Laila Abbas, *Director and Writer*
Roshanak Behesht Nedjad,
Hanna Atallah, *Producers*
Yasmine al Massri,
Clara Khoury, *Main Cast*
Konstantin Kröhning, *DoP*
Rami Arda, *Production Designer*
Hamada Attalah, *Costume
Designer*

**DELEGATE PRODUCTION
COMPANY**

In Good Company GmbH

MAIN CONTACT PERSON

Roshanak Behesht Nedjad

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DIRECTOR'S STATEMENT

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

Religion in my country still casts its shadows. A male inherits double what the female gets. That's why the women in this story take matters into their own hands. Many women lost inheritance battles to their brothers and male relatives. If real women can't beat the system, let fictional women lead the way. Although this story could take place in any other Arab or Muslim country, being set in Palestine adds a dimension. Palestine brings its own absurdities. Palestinian women and men are equal in the eyes of occupation but unequal in the eyes of law.

This story is about womanhood and the need for women to stay close to each other to triumph. Against the harshest winds these sisters need each other. The moment they bond together they become stronger. The two sisters in the film embark on a desperate journey to find a man's voice. But at the end of it they find their own voice.

PRODUCTION COMPANY PROFILE

Berlin and Leipzig based and award-winning In Good Company was founded 2015 and focuses on international co-productions, aiming to create films, series and computer games that entertain on a smart level. Our projects deal with important subject matters like equality, pursuit of happiness and social issues but are wrapped in stories that look at the specific audiences and try to make them happy that they have spent time with our films. Therefore, storytelling is in the foreground as well as an understanding of who the audiences of the respective films are and how to reach them.

MAIN FILMOGRAPHY OF PRODUCER

Filmography Roshanak Behesht Nedjad (selection):

- 2023** *Delegation* by Asaf Saban
- 2022** *Under the Fig Tree* by Erige Sehiri
- 2021** *Mission Ulja Funk* by Barbara Kronenberg
- 2021** *Mitra* by Kaweh Modiri
- 2019** *Flatland* by Jenna Bass
- 2017** *Bye Bye Germany* by Sam Garbarski
- 2014** *Lelaki harapan dunia* by Seng Tat Liew
- 2012** *Alaverdi* by Mariya Saakyan
- 2009** *Endstation der Sehnsüchte* by Sung Hyung Cho
- 2008** *Pazar - Bir Ticarat Masali* by Ben Hopkins
- 2007** *32A* by Marian Quinn
- 2006** *Full Metal Village* by Sung Hyung Cho
- 2005** *Hallesche Kometen* by Susanne Irina Zacharias
- 2003** *Heirate mich - Casate conmigo* by Uli Gaulke
- 2000** *Havanna mir amor* by Uli Gaulke

AUSTRALIA

THE BONE SPARROW

KIM MORDAUNT

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Kim Mordaunt is an award-winning filmmaker who is currently developing films with Idris Elba, Tom Hardy, Matthias Schoenaerts and Scott Free. *The Rocket* (2013), which Kim wrote and directed, won over 45 awards including three at Berlinale and three at Tribeca. It was released theatrically in the US and UK and sold to over 40 countries. Kim also directed for the series *Fires* (2021) which won an AACTA and Logie Award, and *Wakefield* (2021) which was nominated for 8 AACTA Awards. He is currently in post-production on Netflix's *Boy Swallows Universe*, based on the best-selling novel by Trent Dalton

LOGLINE

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

SYNOPSIS

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



Kim Mordaunt,
Director



Anna McLeish,
Producer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Finance Partners (equity investors, presales), with a strategic view to ongoing collaboration.

FORMAT / RUNTIME

Digital / 90'

Colour

BASED ON

The Bone Sparrow (Novel)
by Zana Fraillon

LANGUAGES /

LOCATIONS

English, Sinhalese, Tamil /
Northern Rivers NSW

BUDGET / FINANCING

IN PLACE

€ 5.400.000 / € 4.500.000

MAIN PRODUCTION COMPANY

Carver Films

PARTNERS ATTACHED

Kismet Movies, Bankside Films,
Fulcrum, Cinereach, The Post
Lounge

CREATIVE TEAM

Kim Mordaunt, *Director*
Alex McDiarmid, *Writer*
Anna McLeish, Sarah Shaw,
Producers

**DELEGATE PRODUCTION
COMPANY**

Carver Films

MAIN CONTACT PERSON

Anna McLeish

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DIRECTOR'S STATEMENT

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

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2023 *Run Rabbit Run* by Daina Reid

2020 *Relic* by Natalie Erika James

2015 *Partisan* by Ariel Kleiman

2013 *Shopping* by Mark Albiston and Louis Sutherland

2011 *Snowtown* by Justin Kurzel

ITALY, USA, BELGIUM

THE DAMNED

ROBERTO MINERVINI

FICTION FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Roberto Minervini is an Italian-born film director, who lives in the US. In 2018, the award-winning *What You Gonna Do When the World's on Fire?* premiered in competition at the Venice Film Festival. *The Other Side (Louisiana)* premiered at the 2015 Cannes Film Festival in Un Certain Regard. In 2007, he moved to Texas, where he directed the features *The Passage*, *Low Tide* and *Stop the Pounding Heart*, a Texas trilogy presented at festivals such as Cannes, Venice, Toronto, and Rotterdam, among others. In 2014, *Stop the Pounding Heart* won the Italian David di Donatello for best documentary.

SYNOPSIS

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

LOGLINE

"Hear the robin? A man used to say when you hear a robin everything's gonna be ok... I'm looking forward to that day."



Roberto Minervini,
Director and Writer



Paolo Benzi,
Producer



Denise Ping Lee,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Private equity investors,
distributors, broadcasters,
especially from US and
Canada, as well as an
international sales agent
and a French distributor.

FORMAT / RUNTIME

digital 4k / 90'

Colour

LANGUAGES / LOCATIONS

English / Montana, USA

**BUDGET / FINANCING
IN PLACE**

€ 2.068.214 / € 1.563.214

MAIN PRODUCTION

COMPANIES

Okta Film,
Pulpa Film
with Rai Cinema

CO-PRODUCTION

COMPANIES

Michigan Films

PARTNERS ATTACHED

Ministry of Culture – DCGA,
Centre du Cinéma et de
l'Audiovisuel del Fédération
Wallonie-Bruxelles, Shelter Prod,
Film Commission Torino Piemonte

CREATIVE TEAM

Roberto Minervini,
Director and Writer
Jeremiah Knupp, Cuyler
Ballenger, Timothy Carlson,
Noah Carlson,
Rene Wachner-Solomon,
Main cast
Paolo Benzi, Denise Ping Lee,
Main producers
Carlos Corral, *DoP*
Marie-Hélène Dozo, *Editing*
Bernat Fortiana Chico, *Sound*
Carlos Corral, *Composer*

DELEGATE PRODUCTION

COMPANIES

Okta Film,
Pulpa Film

MAIN CONTACT PERSON

Francesca Bennett

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DIRECTOR'S STATEMENT

The Damned focuses on a small group of soldiers' journey to a territory fallen into lawlessness and chaos as well as their struggle to overcome a hostile nature. A historical film set during Civil War which explores the gap between the motives of a government for going to war with a specific enemy, and those of soldiers who risk their lives for a cause that isn't necessarily their own.

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

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

PRODUCTION COMPANIES PROFILE

Biased towards the kind of filmmaking that is in love with reality, Okta Film and Pulpa Film propose auteur-driven films in which the activities of looking and listening intersect with narrative forms that are skillful, experimental and enjoyable. With an international political outlook, we choose creative indiscipline, blends of genres and conflict of languages.

MAIN FILMOGRAPHIES PRODUCERS

Okta Film

2022 *Gigi la legge* by Alessandro Comodin

2020 *Semina il vento* by Danilo Caputo

2018 *What You Gonna Do When the World's on Fire?*
by Roberto Minervini

Pulpa Film

2023 *Eureka* by Lisandro Alonso

2021 *Dirty Feathers* by Carlos Corral

2020 *No Kings* by Emilia Mello

BRAZIL, FRANCE, PORTUGAL

THE FRENCH TEACHER

RICARDO ALVES JR

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Born in 1982, Ricardo Alves Jr is a Brazilian director, screenwriter, producer and director. He graduated from the Universidad del Cine in Buenos Aires in 2006 and then created the production company ENTREFILMES in Belo Horizonte. His films have been shown at Cannes Critics' Week, in Locarno, Berlinale and Rotterdam, as well as experimental works that have been shown at the Centre Pompidou and the Reina Sofia Museum. In 2016, his first feature film *Elon Does Not Believe In Death*, premiered in Rotterdam. In 2020, Ricardo directed two short films, *Vitória* (Rotterdam) and *Vaga Carne* (Berlinale).

LOGLINE

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

SYNOPSIS

Graça is a 40 year-old black woman, who lives in downtown Belo Horizonte, a major Brazilian city. She shares an apartment with her girlfriend Clara and works as a French teacher. The course of her life changes when she receives the news about her father's condition, who is very ill now after having a stroke, that puts him in need of special treatment and daily care. To provide for him, Graça decides to return to the house where she grew up, in a lower class neighborhood in the periphery of the city. Back at the family house, Graça is welcomed by the neighboring family, who owns the house next to her father's. They offer to help her take care of him while also presenting a work opportunity: to teach French for the teenagers who attend the local evangelical church - a place run by this family. Little by little Graça is shrouded by the power of people with whom she didn't share values or beliefs before, while they try to bring her back to "her place". Confronted by the obscure aspect of religious fanaticism that gradually entangles the teacher in a mysterious path towards the loss of reason, Graça doesn't seem to have an escape besides giving up to who owns the power. Or not.



Ricardo Alves Jr,
Writer and Director



Justin Pechberty,
Producer



Damien Megherbi,
Producer



Clara Marquardt,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

To meet potential
Co-producers, sales agents,
distributors and festival
programmers

FORMAT / RUNTIME
HD / 100'

Colour

**LANGUAGES /
LOCATIONS**

Portuguese, French /
Belo Horizonte, Brazil

**BUDGET / FINANCING
IN PLACE**

€ 1.071.811 / € 761.811

MAIN PRODUCTION COMPANY
Entre filmes

**CO-PRODUCTION
COMPANIES**
Les Valseurs

PARTNERS ATTACHED
Karo Filmes

CREATIVE TEAM
Ricardo Alves Jr,
Writer and Director
Germano Melo, *Co-writer*
Grace Passô, *Main actress*
Justin Pechberty, Damien
Megherbi, Clara Marquardt,
Producers

**DELEGATE PRODUCTION
COMPANY**
Les Valseurs

MAIN CONTACT PERSON
Justin Pechberty

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DIRECTOR'S STATEMENT

I was born in Brazil in the early 80's, a country ruled by the Military Dictatorship, where people were fighting to get democracy back. This same generation saw during the last decade the shadows grow upon the rights we won. In the socio-political environment that surrounded power we noticed an expressive reactionary movement, several times controlled by men connected to different churches, trying to implement an agenda based in conservative values. *The French Teacher* came from the urgency in translating my feeling of astonishment before the obscurantism that was then starting to dominate Brazilian society. The French teacher is not a critique of faith, but speaks of its political use. Through the micro-universe of this peripheral neighborhood of Belo Horizonte, we capture the antagonistic forces that divide Brazilian society today. The neighbors represent the patriarchal, conservative, militarized, armed, Christian, anti-democratic, sexist, homophobic society, but disguised behind an appearance of cordiality and generosity, defending the values of the traditional Brazilian family, a deeply artificial concept, based on the fantasy of the North American puritanical model.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

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

ITALY, FRANCE, BELGIUM

VERMIGLIO, THE MOUNTAIN BRIDE

MAURA DELPERO

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

After graduating in Literature in Bologna and Paris, Maura studied Dramaturgy in Buenos Aires. In 2010 her documentary *Nadea and Sveta* won the Cipputi Award at the Torino FF 2012 and was nominated as Best Documentary at the David di Donatello Awards 2013. Her fictional debut, *Maternal* premiered at Locarno Festival 2019, winning four awards. It then received almost thirty prizes in more than eighty festivals worldwide. In 2020, Maura received the Kering-Cannes FF's Women in Motion Young Talent Award, and in 2021 she was nominated for the Silver Ribbon for Best Emerging Director.

LOGLINE

Last year of World War II. In the Italian Alps, a single rifle shot ends a young woman's innocence.

SYNOPSIS

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



Maura Delpero,
Director and Writer



Francesca Andreoli,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Equity Partners, and we are open to exploring new forms of financing partnerships, possibly also with the UK or other countries.

FORMAT / RUNTIME

Super 16mm / 110'

Colour

**LANGUAGES /
LOCATIONS**

Italian / Trentino,
Alto Adige, Sicily

**BUDGET / FINANCING
IN PLACE**

€ 4.143.155,76 / € 3.643.800,0

MAIN PRODUCTION COMPANY

Cinedora srl

**CO-PRODUCTION
COMPANIES**

Charades,
Versus production

PARTNERS ATTACHED

Rai Cinema, IDM Sud-Tyrol Film
Fund, MIC, Trentino Film Fund,
Lucky Red, CNC Cinéma du
Monde, Région Ile de France,
Panama Distribution, FWB

CREATIVE TEAM

Maura Delpero,
Director and Writer
Tommaso Ragno, Martina Scrinzi,
Giuseppe De Domenico, Roberta
Rovelli, Carlotta Gamba,
Main Cast
Francesca Andreoli,
Main Producer
Mikail Krichman, *DoP*
Gian Luca Mattei, *Editor*
Andrea Cavalletto,
Costume Designer
Dana Farzanehpour, *Sound*

**DELEGATE PRODUCTION
COMPANY**

Cinedora srl

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

The Mountain Bride is the fruit of my father's illness, fruit of that moment when a daughter becomes the mother of her parent, cares for him like a child, before saying goodbye forever. A moment in which time changes course and reverses roles.

This is how my father as a child began to appear in my dreams. I, who as a kid saw him and his siblings so big, suddenly found myself writing about them as children. I saw them moving in my grandma's kitchen, playing in the woods with military remains, warming their feet in the cold years of the war. I saw my young aunts hugged in one bed, dreaming of an elsewhere, telling stories and processing "that story" of an unlucky marriage that marked their entrance into adulthood.

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2021** *'Ndrangheta, World Wide Mafia* by Jacques Charmelot, Francois Chayé (docuseries)
- 2021** *Per Lucio* by Pietro Marcello
- 2019** *Palazzo di giustizia* by Chiara Bellosi
- 2018** *Lazzaro felice* by Alice Rohrwacher
- 2017** *L'Intrusa* by Leonardo Di Costanzo
- 2016** *Le ultime cose* by Irene Dionisio

CANADA

THE WORLDS OF HAMDI

ISABELLE LAVIGNE

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Isabelle Lavigne has established herself as one of the most original voices in Canadian documentary cinema. She is best known for the multi-awarded *J.u.i.c.e.* (1999), *Le 4125, Rue Parthenais* (2001), *Junior* (2007) and *At Night, They Dance* (2010) which was part of the Directors' Fortnight in Cannes and won the Special Jury Prize at Hot Docs. Thanks to her commitment to her subjects, her films are real-life narratives that resemble fiction.

LOGLINE

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

SYNOPSIS

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



Isabelle Lavigne,
Director and Writer



Elaine Hebert,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

International Sales Agents,
Co-producers and Fund
Managers from the Nordic
countries, Germany, France,
Benelux and the MENA region.

FORMAT / RUNTIME

HD / 90'

Colour

**LANGUAGES /
LOCATIONS**

Arabic, French /
Quebec, Canada

**BUDGET / FINANCING
IN PLACE**

€ 2.680.000 / € 1.876.750

MAIN PRODUCTION COMPANY

Micro_scope

**CO-PRODUCTION
COMPANIES**

La Coop Vidéo de Montréal

PARTNERS ATTACHED

SODEC, Telefilm Canada,
The Harold Greenberg Fund,
Les Films Opale, Quebec
& Canada tax credits

CREATIVE TEAM

Isabelle Lavigne,
Director and Writer
Elaine Hebert, Hany Ouichou,
Luc Dery, Kim McCraw, *Producers*
Glauco Bermudez, *DoP*
Rene Roberge, *Editing*
Eric Barbeau,
Production Designer
Pablo Villegas,
Olivier Calvert, *Sound*

**DELEGATE PRODUCTION
COMPANY**

Micro_scope

MAIN CONTACT PERSON

Elaine Hebert

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WEBSITE

micro-scope.ca

DIRECTOR'S STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2022** *Viking* by Stéphane Lafleur
- 2022** *The Origin of Evil* by Sébastien Marnier
- 2022** *Blind Willow, Sleeping Woman* by Pierre Földes
- 2021** *Drunken Birds* by Ivan Grbovic
- 2021** *Memory Box* by Khalil Joreige & Joanna Hadjithomas
- 2020** *My Salinger Year* by Philippe Falardeau

PHILIPPINES, FRANCE

ZSAZSA ZATURRNAH VS THE AMAZONISTAS OF PLANET X

AVID LIONGOREN

ANIMATION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

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

SYNOPSIS

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

LOGLINE

A shy gay man discovers a strange magical rock that transforms him into a flamboyant female superhero!



Avid Liongoren,
Director, Writer and Producer



Franck Priot,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Financing (equity, grants) and support for post-production.

FORMAT / RUNTIME

digital / 84'

Colour

BASED ON

comic book

**LANGUAGES /
LOCATIONS**

English / Manila

**BUDGET / FINANCING
IN PLACE**

€ 645.000 / € 540.000

MAIN PRODUCTION COMPANY

Rocketsheep

**CO-PRODUCTION
COMPANIES**

Ghosts City

PARTNERS ATTACHED

Sales company:

SC Films International

Equity partners:

Nathan Studios, EWS

Public grants:

FDCP, Locarno Open Doors /

Visions Sud Est, BIFAN

CREATIVE TEAM

Avid Liongoren, *Director,
Writer and Producer*

Franck Priot, *Producer*

**DELEGATE PRODUCTION
COMPANY**

Rocketsheep

MAIN CONTACT PERSON

Franck Priot

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DIRECTOR'S STATEMENT

I've spent the last couple of years attending international project markets and have come to realize that while LGBTQ culture has made great strides in the past decades, too many places in the world still censor it. There is much work to be done and I hope our film helps a bit. *Zaturannah* was first released as a graphic novel in 2002. Back then I thought gay people were just men who wanted to be women. The book was very funny but it also made me realize just how narrow my worldview was. I immediately wanted to make a film but had zero resources to do so. It took me 2 decades to acquire this project and I can't wait to share this endearing story with the world and showcase the animation talent of the Philippines.

My country is well known in the industry for outsourced service work but we are not known for creating our own original work. There have been less than a dozen animated features in the entire 100-year history of Philippine Cinema, 2 of which were made by my small team. My team and I hope to continue adding to our nation's feature animation filmography and steadily establish us Filipino animators as not just service providers, but creators, as well.

PRODUCTION COMPANY PROFILE

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

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

MAIN FILMOGRAPHY OF PRODUCER

2021 *Heneral Tuna (Mini-Series)* by Avid Liongoren

2020 *Hayop Ka!* by Avid Liongoren

2016 *Saving Sally* by Avid Liongoren

**BIENNALE
COLLEGE
CINEMA**

**FICTION
PROJECTS**

UK, INDIA, FRANCE

ARMS OF A MAN

ROHAN PARASHURAM KANAWADE

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

Anand (30), a call-center employee in Mumbai, is forced to spend ten days at his ancestral village to mourn the loss of his father at the behest of his mother, Suman's (50).

As the mourning period begins post-cremation, he faces subtle but relentless badgering from relatives to get married so that at least his mother finds the pleasure of seeing him settled. Anand finds himself stifled as coming out to extended family could alienate his mother from the relatives when she needs them the most.

He finds solace in his childhood friend, Balya (30), as he accompanies him on his daily outings into the mountains to herd goats. Balya has been using the 'educated girls favoring city-dwellers over farmers' as a ruse to stay unmarried as he undergoes similar pressures from his family.

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



Rohan Parashuram Kanawade,
Director and Writer



Neeraj Churi,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Potential Equity Investors,
Sales agents for regional or
world-wide sales. Europe, US,
HK, Taiwan co-producers for
local grants.

FORMAT / RUNTIME

Digital / 120'

Colour

BASED ON

Original Script
by Rohan Kanawade

LANGUAGES / LOCATIONS

Marathi / Mumbai and villages
near Ahmednagar, Maharashtra
State India

BUDGET / FINANCING

IN PLACE

€ 392.000 / € 287.000

MAIN PRODUCTION

COMPANY

Lotus Visual Productions Ltd

CO-PRODUCTION

COMPANIES

Dark Stories,
Arsam International

PARTNERS ATTACHED

Anupam Kher Studio LLP

CREATIVE TEAM

Rohan Parashuram Kanawade,
Director and Writer
Neeraj Churi, *Main Producer*
Ilann Girard, *Second Producer*
Rachit Pandey, *DoP*
Anadi Athaley, *Editor*
Bhushan Bhingarkar, *Kshitish*
Date, *Jayshri Jagtap, Main Cast*
Ravin Karde, *Production Designer*
Shruti Wadetiwar, *Costume*
Designer
Mandar Kamalapurkar, *Location*
Sound recordist

DELEGATE PRODUCTION

COMPANY

Lotus Visual Productions

MAIN CONTACT PERSON

Neeraj Churi

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WEBSITE

lotusvisualpro.com

DIRECTOR'S STATEMENT

I grew up in a Mumbai slum. My semi-literate chauffeur father and my illiterate homemaker mother had accepted my sexuality. When my father passed away in 2016, facing my extended family during the mourning period in my ancestral village was a frustrating experience.

They insisted on me getting married before the first death anniversary — an archaic custom among many others that I had to follow during this period. Instead of freely mourning my loss, I was constantly shielding my sexuality and defending against marriage pressure.

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

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

BRAZIL

I WOULD LIKE TO SEE YOUR PRIVATE PHOTOS

MARCELO GRABOWSKY

FICTION FEATURE | FINANCING



credits Ryan McGinley Mirror Mirror

DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

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



Marcelo Grabowsky,
Director and Writer



Mariana Ferraz,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

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

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

Portuguese / Rio de Janeiro

**BUDGET / FINANCING
IN PLACE**

€ 501.883,46 / € 192.307,69

**MAIN PRODUCTION
COMPANY**

Matizar Filmes

**CO-PRODUCTION
COMPANIES**

Mirada Filmes

PARTNERS ATTACHED

RioFilme
(Rio de Janeiro Film Open Call)

CREATIVE TEAM

Marcelo Grabowsky,
Director and Writer
Aline Portugal,
Manoela Sawitzki, *Writers*
Mariana Ferraz, *Main Producer*
Julia De Simone, *Co-producer*
Lucas Galvino, *Main Cast*
Leo Bittencourt, *DoP*
Ricardo Pretti, *Editor*

**DELEGATE PRODUCTION
COMPANY**

Matizar Filmes

MAIN CONTACT PERSON

Marcelo Grabowsky
Mariana Ferraz

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matizar.com.br

DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

Matizar Filmes is a production company whose goal is to release films with powerful stories that combine technical and artistic quality. Matizar has released several documentaries about contemporary themes, among them works by the renowned documentarist Eduardo Coutinho; and in the realm of fiction, it has produced *Orphans Of Eldorado*, by Guilherme Coelho (selected to Warsaw and Chicago festivals); and *Portrait Of A Certain Orient*, by Marcelo Gomes - to be released in 2023.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** *Portrait of a Certain Orient* by Marcelo Gomes
- 2022** *Lights On* by Guilherme Coelho
- 2020** *Private Photos* by Marcelo Grabowsky
- 2018** *The House Is As Island of Wind and Rain* by Letícia Simões
- 2015** *Orphans of Eldorado* by Guilherme Coelho
- 2012** *Bildungsroman* by Julia De Simone

ITALY, SWITZERLAND

TO SEE THESE DAYS

CARLO GABRIELE TRIBBIOLI
FEDERICO LODOLI

DOCUMENTARY FEATURE | FINANCING



DIRECTORS BIOGRAPHIES

Federico Lodoli (Rome, 1982), since 2006 he has been a journalist for RAI, reporting on issues such as criminal organizations, terrorism, and international politics in Europe, Africa and Middle East. He is also a philosophy researcher, focusing on themes such as body, conflict and power.

Carlo Gabriele Tribbioli (Rome, 1982) is a director and a visual artist. His art practice is mainly project-oriented, developing from research and theoretical elements, then acted in a wide range of media. His works and films have been showcased in art institutions, museums and in festivals internationally.

LOGLINE

An Italian journalist sent to the Central African Republic to cover the civil war is immersed in a group of rebel fighters at a remote outpost in the depths of the equatorial jungle. Gradually losing himself to the reality he finds himself in, the journalist expresses a series of meditations inspired by an intimate confrontation with the harsh condition of the soldiers' daily lives.

SYNOPSIS

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



Carlo Gabriele Tribbioli,
Director



Federico Lodoli,
Director



Giacomo Lamborizio,
Main Producer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Minority Co-producer,
Distributors and World Sales.

FORMAT / RUNTIME

4k / 80'

Colour

LANGUAGES / LOCATIONS

Italian, French, English /
Bangui - CAR

**BUDGET / FINANCING
IN PLACE**

€ 248.050 / € 90.350

**MAIN PRODUCTION
COMPANY**

Ring Film

**CO-PRODUCTION
COMPANIES**

Jasa Productions

PARTNERS ATTACHED

RSI

CREATIVE TEAM

Carlo Gabriele Tribbioli,
Federico Lodoli, *Directors*
Giacomo Lamborizio,
Main Producer

**DELEGATE PRODUCTION
COMPANY**

Ring Film

MAIN CONTACT PERSON

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WEBSITE

ringfilm.it

DIRECTORS STATEMENT

To See These Days is the second chapter of a film inquiry on war we started in 2015 with the documentary *Fragment 53*, shot in Liberia and built around interviews with former rebel fighters on the essence of war and the values it implies. This new project aims at deepening the same themes treating them this time from a different perspective, through a hybrid film between doc and fiction. We intend to bear witness to the lives of rebel fighters active in the ongoing civil war in the Central African Republic who hang on in an environment of constant danger. Built on images collected in such reality, the film aims nevertheless at being a film "of poetry". The aim is to reach a degree of suspension of the images, moving away from documentary-like naturalism.

The Journalist, embodied on the screen by one of us, will be the vessel for an essential narrative structure. The character's arch could meet the formula of a "journey of initiation" into the cult of the God of War.

Following this path, he will progressively descend into his surrounding reality, expressing in his diary an intimate confrontation with a condition interpreted as a metaphor for an inescapable shade of human essence.

PRODUCTION COMPANY PROFILE

Ring Film is an Italian independent production company based in Rome. Ring Film is internationally oriented yet deeply rooted in our country's culture. The production choices of Ring Film are geared towards films that are linguistically evolved and have a contemporary vision.

Its goal for the coming years is to develop international art house and elevated genre films, along with edgy and contemporary TV shows.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** *Re Granchio* by Alessio Rigo De Righi and Matteo Zoppis
- 2018** *Walking on Water* by Andrey Paounov
- 2016** *The Challenge* by Yuri Ancarani
- 2015** *Arianna* by Carlo Lavagna
- 2015** *Fragment 53* by Carlo Gabriele Tribbioli and Federico Lodoli
- 2015** *Il Solengo* by Alessio Rigo De Righi and Matteo Zoppis

IMMERSIVE PROJECTS

CANADA, DENMARK

AN EMPTY SEAT

JOHAN KNATTRUP JENSEN,
MADS DAMSBO,
LINE SANDER EGEDE

FICTION | DEVELOPMENT

FOCUS ON
QUÉBEC

QUÉBECREATES

SOPEC
Québec



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

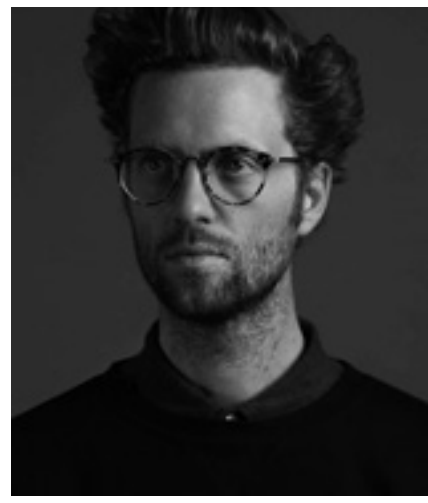
After the war, the Larsen family emigrated from Denmark to Canada and soon after founded their own mink farm, Larsen Fur. For the past 40 years, the farm has been firmly administered by the matriarch, Helena, until her very recent unexpected death. She and John had four children, all of whom are now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

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

Wearing VR headsets, the audience will experience an intense Easter dinner in real-time VR. Through the individual POV of one of the five main characters, the audience experiences a highly subjective narrative only providing one side of the story.



Johan Knattrup Jensen,
Director and Writer



Mads Damsbo,
Producer



Line Sander Egede,
Producers

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Financiers and partner for
online release and audience
reach, Curators of Festivals,
Museums and Distributors.

FORMAT / RUNTIME

HD 360/180 degree video /
40-50'

LANGUAGES / LOCATIONS

English / Canada

**BUDGET / FINANCING
IN PLACE**

€ 551.677 / € 173.185

**MAIN PRODUCTION
COMPANY**

art et essai

**CO-PRODUCTION
COMPANIES**

Makropol

PARTNERS ATTACHED

High Road Stories

CREATIVE TEAM

Johan Knattrup Jensen,

Director and Writer

Emmanuel Schwartz, *Writer*

Line Sander Egede, *Canadian*

Producers

Mads Damsbo, *Danish Producer*

**DELEGATE PRODUCTION
COMPANY**

art et essai, Makropol

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

All people experience situations individually. We all have different points of attention, coloured by past experiences and emotions, which we all carry with us. For example, siblings may have very different memories about their mother, even though they grew up in the same place and experienced the same things. The truth is at best subjective, and therefore exists in a diffuse place between different experienced realities. This is the guiding principle of *An Empty Seat*.

The film is experienced subjectively through the POV of one of the main characters; John, Carl, Danielle, Camille, and Axel.

Through the use of VR-goggles, audiences are able to look around in a stereo 180 degree viewing field, as from the eyes of the character.

Whatever the character is able to see, so will the audience.

Each POV differs from the other POVs, partly from being angled differently in the shared experienced scenes, and partly by having individual scenes that the other POVs do not experience. This way, the audience gets a selected part of the story, which is coloured by the experiences and inner life of the character in the film.

PRODUCTION COMPANY PROFILE

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

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

MAIN FILMOGRAPHY OF PRODUCER

art et essai

2023 Humanist Vampire Seeking Consenting Suicidal Person by Ariane Louis-Seize

2021 Gabor by Joannie Lafrenière

2021 Babushka by Kristina Wagenbauer

2020 Vacarme by Neegan Trudel

Makropol

2020 End of Night by Ole Bornedal & David Adler

2020 Shadow by David Adler

2019 Taste of Hunger by Christoffer Boe and David Adler

2017 Doom Room by Jesper Dalgård

2012 The Doghouse by Johan Knattrup Jensen

ITALY, CANADA

AS I LAY DEAD

SIMONE SALOMONI

ANIMATION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Simone Salomoni graduated in philosophy at the University of Bologna with a thesis on contemporary Italian literature. He attended the cinema courses of professor Roy Menarini. Writer, screenwriter and teacher of creative writing, storytelling and "immersive cinema" screenwriting. He wrote the original screenplay for the 8-episode TV series *La fregata* and wrote and directed Human Logo commercial for radio M20, the video installations *Venezia 3021* and *Nel tumulto* (M9 museum).

LOGLINE

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

SYNOPSIS

As I Lay Dead is a first-person virtual reality opera inspired by Niccolò Dell'Arca's *Compianto sul Cristo morto*.

In this immersive experience the viewer will identify with the figure of the Christ lying at the heart of the scene. By casting off the familiar shoes of the mourners, the viewer steps into the shoes of the figure being mourned, allowing them to deeply empathize with the pain felt by those who remain. Around the viewer, the characters, transcending race, age and gender, are immersed in their own profound grief facing the inevitable dimension of mourning with more or less explicit emotional expressions.

In an exercise of spiritual introspection, the experiences of death and rebirth will reach their climax in the finale, when the viewer's spirit levitates, witnessing their own body draped in a shroud from above.

Throughout the experience, the viewer is lying supine, able to look upward and observe the other characters. In the final scene, the perspective is inverted, allowing the viewer to see their own body from a bird's-eye view.



Simone Salomoni,
Director



Alessandro Agostini,
Producer



Maria Vittoria Salvatori,
Project Manager

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, Distributors,
Financiers who can provide
financial support to cover part
of the production costs and
distribution.

FORMAT / RUNTIME
VR / 10'

**BUDGET / FINANCING
IN PLACE**
€ 205.000 / € 61.500

**MAIN PRODUCTION
COMPANY**
ASSA srl /
Vitruvio Virtual Reality

**CO-PRODUCTION
COMPANIES**
Productions figure 55

PARTNERS ATTACHED
Unity for Humanity, Games
for Change, Meta, CNC

CREATIVE TEAM
Simone Salomoni,
Director and Writer
Ubaldo Righi, *Art Director
and Lead Designer*
Alessandro Agostini,
*Art Director, Lead Designer
and Project Manager*
Maria Vittoria Salvatori,
Writer and Project Manager
Maurizio Agostini,
and Alessandro Balladelli,
Developer and 3D artists
Filippo Rimondi
and Leonardo Di Stasio, *3D artists*
Alessandro Reggiani, *Video Editor*
ASSA srl / Vitruvio Virtual Reality,
Main producer

**DELEGATE PRODUCTION
COMPANY**
ASSA srl /
Vitruvio Virtual Reality

MAIN CONTACT PERSON
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DIRECTOR'S STATEMENT

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

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

PRODUCTION COMPANY PROFILE

Our team is diverse, consisting of designers, authors, and 3D artists who can work independently or collaboratively with artistic directors, creatives, directors, and artists. Since 2013, we have created commercial and product videos, virtual exhibitions and fashion events, as well as immersive artistic AR and VR experiences. Our works have been showcased in major contemporary art exhibitions. We bring beauty everywhere since 2013.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** *Nel tumulto* by Simone Salomoni
- 2021** *Venezia 3021* by Simone Salomoni
- 2021** *Human Logo* by Simone Salomoni
- 2017** *What If* by Simone Salomoni

ISRAEL

EDDIE AND I MAYA SHEKEL

FICTION, ANIMATION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Maya is an XR creator currently directing *Eddie and I*, a VR storytelling experience that uses hand-tracking technology to promote empathy, teach sign language in an immersive way and bridge the gap between different individuals. The project requires users to communicate with a hard-of-hearing young boy, the main character, using basic sign language words they learn during the VR experience.

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

In the past, Maya co-created *TAZOO*, an AR app that recreates nostalgic places in Tel Aviv through storytelling. Maya has collaborated with organizations such as the Tel Aviv Museum of Arts, Tel Aviv Municipality, Universities, and more.

Maya serves as a lecturer in both Tel Aviv University and Reichman University, specializing in Design Thinking in VR.

LOGLINE

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

SYNOPSIS

How do you overcome the fear of the unknown?

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

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

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

Will you and Ron bridge the gap between the unfamiliar, overcome barriers of communication and succeed on the adventure?



Maya Shekel,
Director and Creator



Yuval Kella,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Secure financing and meet co-producers who work closely with 3D animation studios. Distribution studio/company to develop a strategic distribution plan.

FORMAT / RUNTIME
VR 6Dof / 15-20'

LANGUAGES

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

**BUDGET / FINANCING
IN PLACE**

€ 250.000 / € 118.800

**MAIN PRODUCTION
COMPANY**

Moosh Studio

PARTNERS ATTACHED

Meta, Makor Film Foundation, Reallusion, Ma'agalei Shema

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Moosh Studio

MAIN CONTACT PERSON

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WEBSITE

moosh-studio.com

DIRECTOR'S STATEMENT

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

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

PRODUCTION COMPANY PROFILE

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

With notable projects like *TAZOO*, a community location-based AR experience reviving the nostalgic Tel Aviv zoo, and *TAMA*, an AI-driven virtual avatar of the Tel Aviv Museum, we continue to push boundaries in creating impactful content that engages diverse audiences.

Currently, we are focused on *Eddie and I* a VR project that uses interactive storytelling and hand-tracking technology to expose users to other individuals. Through our XR projects we aim to deliver meaningful experiences that blend and expose of the power of technology, impact and storytelling.

MAIN FILMOGRAPHY OF PRODUCER

2021 *TAZOO* by Maya Shekel and Yuval Kella

2023 *Eddie and I* by Maya Shekel

TAIPEI

FREE UR HEAD CHOU TUNG-YEN

INTERACTIVE LIVE PERFORMANCE | PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

Taiwanese theatre and film director Chou Tung-Yen earned his stripes for his cross-border approach, his inventive use of new media, and the unexpected angles he takes on his subjects.

This time he wants to take a step back from what happens inside the VR goggle, and wonders about the real physical repercussions outside of it. The result is *Free UR Head*, a tool for instant VR-conducted group choreographies.

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

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

Free UR Head is an invitation to get together and enjoy dance: in real public spaces and in a digital world, where we seem to be alone and isolated, but which is also able to connect and synchronize.



Chou Tung-Yen,
Director and Producer



Sebox Hong,
Producer



Huang Yu-Jie,
Lead Programmer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

To recruit creative partners,
raise funds with international
co-producers, and discuss and
establish touring possibilities
with festivals and venues.

FORMAT / RUNTIME

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

**BUDGET / FINANCING
IN PLACE**

€ 150.000 / € 75.000

**MAIN PRODUCTION
COMPANY**

Very Theatre Company

PARTNERS ATTACHED

Funded by Taiwan Creative
Content Agency (TAICCA),
in partnership with
Kaohsiung Film Archive

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Very Theatre Company

MAIN CONTACT PERSON

CHOU Tung-Yen

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DIRECTOR'S STATEMENT

My ambition is to shift the focus from what happens inside the
VR to what happens outside the VR.

When I watch people viewing VR works, I'm intrigued by their
behaviour, their choices, their head movements or even body
gestures. What attracts their attention? In a 360 film, when the
focus points are carefully designed by the director and hinted
by the spatial sound design, the audience normally follows a
certain trace without knowing the others are doing the same,
which seems like a rehearsed choreography from the outside.

With my background in both live theatre and virtual reality film,
I wanted to imagine a VR work that can direct the audience's
heads and bodies, and thus create a live performance through
VR technology. To explore notions of 'seeing and being seen'
and 'controlling and being controlled'. By using a control panel
on an iPad, anyone can take charge, orchestrate the crowd,
and use technology to establish new relationships of control.

What will you feel when you can control 100 heads at the same
time? The project aims to create a fun and playful atmosphere,
yet it also creates a strong reflection on how we are
submissively - even eagerly - controlled by technology.

PRODUCTION COMPANY PROFILE

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

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

MAIN FILMOGRAPHY OF PRODUCER

2017 **Looking for?** by Chou Tung-Yen

2020 **In the Mist** by Chou Tung-Yen

2021 **KISS** by Chou Tung-Yen

2022 **Deities' Party** by Che Yeh (produced by Sebox Hong)

2023 **Limbophobia** by Wen-I Hsieh (produced by Sebox
Hong)

THE NETHERLANDS, BELGIUM

GAY SIMULATOR

IRIS VAN DER MEULE

FICTION, DOCUMENTARY, ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Iris is a digital artist based in the Netherlands. With a background in animation, she started developing interactive VR experiences. She is eager to research how we can use this medium creatively. With her fascination for socially relevant topics, she creates poetic experiences that evoke emotion and raise awareness for the topics she addresses. Iris is a true VR pioneer when it comes to using VR as an art form and sees the potential of the medium for creatives like her to bring storytelling and art to a new level. She graduated in 2019 with the VR project Pitch Black (Golden Calf nomination).

LOGLINE

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

SYNOPSIS

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



Iris van der Meule,
Director and Writer



Corine Meijers,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Financing, Co-production,
sales, distribution and
publishing partners, LBE &
online. Partners for (impact)
campaign.

FORMAT / RUNTIME

Animation / 30-45'

LANGUAGES

Dutch, English

**BUDGET / FINANCING
IN PLACE**

€ 400.000 / € 250.000

**MAIN PRODUCTION
COMPANY**

Studio Biarritz

**CO-PRODUCTION
COMPANIES**

timescapes

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Studio Biarritz

MAIN CONTACT PERSON

Corine Meijers

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DIRECTOR'S STATEMENT

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- 2023** *Floating with Spirits* by Juanita Onzaga
- 2023** *The Imaginary Friend* by Steye Hallema
- 2022** *I am a Bastard (Ik ben een bastaard)* by Ahmet Polat
- 2021** *Symbiosis* by Polymorf

GERMANY

GENESIS - THE LIFE EXPERIENCE

JÖRG COURTIAL

DOCUMENTARY | PRE-PRODUCTION

FOCUS ON
GERMANY

german
films



DIRECTOR'S BIOGRAPHY

Jörg Courtial is the Creative Director and Co-Founder of Faber Courtial – studio for digital worlds. As an Industrial Design graduate, deeply rooted in photography, Jörg quickly developed a unique visual style and is renowned for distinctive VFX & Animations in prominent documentaries and exhibitions. He has been creating award-winning VR films that set high standards in storytelling and creative techniques like *Genesis* (2021), *1st Step* (2019), *2nd Step* (2018), *Time Travel Cologne Cathedral* (2017), *Gladiators in the Colosseum* (2016) and *Volcanos* (2015).

LOGLINE

Travel through time in *Genesis - The Life Experience*, a mesmerizing journey through Earth's history. From the birth of our planet to the reign of dinosaurs and the rise of humanity, you'll witness the unique evolution of life. You'll become an active participant, fully immersed in the ancient ecosystems, letting you explore, interact, and evolve with each era, adapting to survive and thrive. This photorealistic experience allows the user to dive deep into the challenges and wonders of the history of earth and humanity, forging a deeper understanding of our shared origins.

SYNOPSIS

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

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

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

An interactive and visual experience leaving a lasting impression of the beauty and diversity of life and the fragility of our Earth.



Jörg Courtial, *Director and Artistic Director*



Maria Courtial, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Key stakeholders, NGOs, Foundations, Educational Institutions, Financiers, VR Platforms, Museums, Distributors and Co-producers.

FORMAT / RUNTIME
Interactive VR Experience/App (prod. in Unreal) / 60-90'

BASED ON
VR film *Genesis*

LANGUAGES
English (French, Chinese, German)

BUDGET / FINANCING IN PLACE
€ 448.000 / € 190.000

MAIN PRODUCTION COMPANY
Faber Courtial

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

DELEGATE PRODUCTION COMPANY
Faber Courtial

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

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

UK, FRANCE

IMPULSE: PLAYING WITH REALITY

MAY ABDALLA,
BARRY GENE MURPHY

ANIMATION | PRODUCTION



DIRECTORS BIOGRAPHIES

May Abdalla and Barry Gene Murphy are the co-writer/directors of *Impulse*. May is a highly acclaimed director and co-founder of Anagram, a multi-award winning studio using immersive technology in non-fiction storytelling.

Barry is an award-winning filmmaker with over 20 years' experience in moving image, animation, and MR.

May and Barry are Emmy-nominated and were awarded the Grand Jury Award for Best VR for *Goliath: Playing with Reality* in 2021.

LOGLINE

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

SYNOPSIS

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

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

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

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

Our journey enables us to see ourselves in an invisible system and understand how it feels when our impulse is 'out of sync'.

By changing the way we think about our brains, we finally begin to be able to make sense of it all.

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



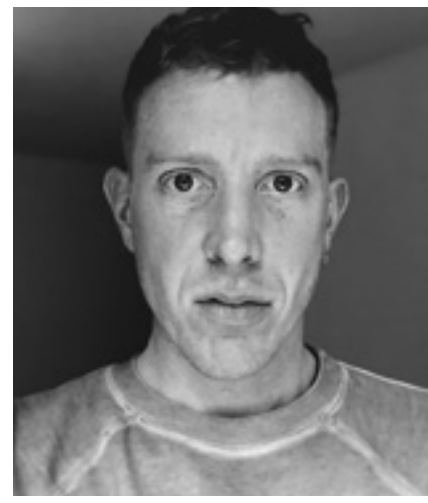
May Abdalla,
Director and Writer



Barry Gene Murphy,
Director and Writer



Kirsty Jennings,
Executive Producer



John Hunter,
Lead Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

International Co-producers,
Exec Producers, Investors,
Financiers, Broadcasters, and
Curators of Museums, Art
Centres and Festivals.

FORMAT / RUNTIME

Mixed reality animation / 25-30'

LANGUAGES

English

**BUDGET / FINANCING
IN PLACE**

€ 1.878.868 / € 611.241

MAIN PRODUCTION

COMPANY

Anagram

CO-PRODUCTION

COMPANIES

Floréal

PARTNERS ATTACHED

Meta, CNC, Games for Change,
Unity for Humanity

CREATIVE TEAM

May Abdalla and Barry Gene
Murphy, *Directors and Writers*
Tilda Swinton, *Narrator*
John Hunter, *Lead Producer*
Kirsty Jennings, *Executive
Producer*
Katayoun Dibamehr, Avi Amar,
Co-Producers
Allison Crank, *Interaction
Designer*
Mark Ripley, *Technical Project
Manager*
Ross Styants, *Lead Developer*
Clarice Hilton, *Junior Developer*
Xandi Adderley, *Technical Art
Supervisor*
Armando Sepulveda, *CG
Supervisor*
Olly Venning, *3D Artist*
Leon Denise, *Tech Artist*
Ollie Patricio, *Character Animator*
Rebecca Parnell and Owen
Parnell, *Sound Designers*
Aaron Cupples, *Composer*

DELEGATE PRODUCTION

COMPANY

Anagram

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

Impulse is an immersive experience about what it means to think differently to everyone around you. For us this project holds deep personal resonance and we are passionate about telling it.

Mixed Reality (MR) allows us to escape the confines of language and to try and show a world without attempting to define it.

Internal disabilities and challenges are difficult to represent in a conventional sense, they are invisible and need context. Through MR, we can seduce the users into compelling interactions around them - led by the narrative highs and lows of our main characters - and then suddenly zoom out from whatever it is that they're doing to offer a moment of reflection about how and why they acted as they did. This allows for a branching meta-narrative to emerge based on your approach to what happens around you.

We believe the medium of MR can place an audience in a position of vulnerability and, with consideration, we can curate a sense of searching. In this headspace, while hearing someone else's account, much can be learned about our relationship with other human beings.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2021 *Goliath: Playing with Reality* by May Abdalla and Barry Gene Murphy

2021 *Messages to A Post Human Earth* by May Abdalla

2020 *A Face To Open Doors* by May Abdalla and Amy Rose

GERMANY, INDIA

LIVING WITH THE SNOW LEOPARDS

GAYATRI PARAMESWARAN,
FELIX GAEDTKE

DOCUMENTARY | DEVELOPMENT

FOCUS ON
GERMANY

german
films



DIRECTORS BIOGRAPHIES

Gayatri Parameswaran and Felix Gaedtke are award-winning journalists, documentary makers and immersive creators. They co-founded the Berlin - based storytelling studio NowHere Media which views contemporary issues through a critical lens. Their work has been exhibited at the Venice International Film Festival, SXSW, HotDocs, Cannes Film Festival, United Nations, World Economic Forum and beyond. They have won several accolades including the 'Best Use of Immersive Arts' at SXSW, Tribeca Storyscapes Award and the prestigious Lumiere Award for Best VR Documentary.

LOGLINE

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

SYNOPSIS

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



Gayatri Parameswaran,
Director and Producer



Felix Gaedtke,
Director and Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Partnerships of all forms:
Tech support, Funding,
Co-productions, Distribution
platforms and Co-creators.

FORMAT / RUNTIME

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

LANGUAGES / LOCATIONS

Ladakhi, Hindi, English /
Ladakh, India

**BUDGET / FINANCING
IN PLACE**

€ 500.000 € / € 150.000

**MAIN PRODUCTION
COMPANY**

NowHere Media

CREATIVE TEAM

Gayatri Parameswaran,
Felix Gaedtke, *Directors
and Producers*
Tsewang Namgail, *Collaborator*
Moritz Mayerhofer, *Art director*
Felix Lange, *Lead developer*
Billy Mello, *Sound designer*

**DELEGATE PRODUCTION
COMPANY**

NowHere Media

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

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

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

MAIN FILMOGRAPHY OF PRODUCER

- 2022** **You Destroy. We Create** by Gayatri Parameswaran & Felix Gaedtke
- 2021** **Darkening** by Ondřej Moravec
- 2020** **KUSUNDA** by Gayatri Parameswaran & Felix Gaedtke
- 2018** **Home After War** by Gayatri Parameswaran

BELGIUM

OKUS FOKUS IMMERSIVE

EMMANUEL DI MARTINO

ANIMATION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Manu Di Martino is a choreographer and multimedia visual artist. Originally from Liège, he trained in biochemistry (ULiège) where he practiced research in genetic engineering for 5 years. It was at the late age of 24 that he discovered dance and more specifically urban dance.

He participated in a TEDx conference organised in Liège (Talk: "From Genetics to Urban Dance").

He created the museum concept "Okus Pendulum" and presented it at Mudam and at the KMSKA Museum. He is personally learning to use 3D software and his projects are currently focused on virtual immersion (VR).

LOGLINE

Okus Fokus Immersive is a series of Immersive And Choreographic Experiences that invite the public to live a dance show directly in the depths of its molecular structure.

A hypnotic dive into an organism that *Decomposes body, time and space...* to discover a dreamlike architecture composed only of fragments of dance.

This project develops at the interface of art, science and psychedelic environments.

He is interested in and questions the perception of movement, modified states of consciousness, the deconstruction of the individual and hypervisualization.

SYNOPSIS

Come meet the Choreographic Mutants, These Hyper-Dancers, hybrids and chimeras, who have abolished the laws of physics and biology. Dive into this Dreamlike Organism and discover a universe composed solely of fragments of dance and Oversized Ballets.

Using his own movements, this dancer will give life to this growing organism.

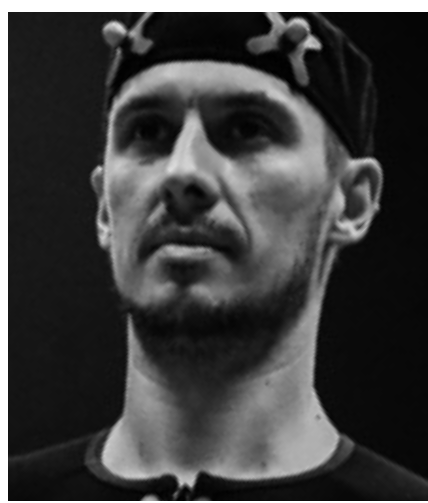
The moving body is fragmented in the form of choreographic particles that multiply, merge, twirl to create this ecosystem from which new mutant individuals emerge. These hyper-dancers will be the protagonists of this Hypnotising Experience.

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

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



Emmanuel Di Martino,
*Creator, Artistic Director,
Creative Lead, 3d Artist,
Dancer and Choreographer*



Hervé Verloes,
*Main Producer
and Production Designer*

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Distribution venues and
Co-producers to make the
linear 360° episode and to
make the 6DOF interactive
version.

FORMAT

360° 6DOF Interactive

BASED ON

Choreographic mutation, bridge
between art and sciences

LANGUAGES / LOCATIONS

English / Belgium

**BUDGET / FINANCING
IN PLACE**

€ 172.749,50 € / € 25.000

**MAIN PRODUCTION
COMPANY**

Poolpio

**CO-PRODUCTION
COMPANIES**

Okus Lab

CREATIVE TEAM

Emmanuel Di Martino,
*Creator, Artistic Director,
Creative Lead, 3d Artist,
Dancer and Choreographer*
Hervé Verloes, *Main Producer
and Production Designer*
Poolpio Team member,
DoP and Editing
Richard Colvean, *Sound
and Composer*
Boris Walraven,
3D assistant

**DELEGATE PRODUCTION
COMPANY**

Poolpio

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

The goal is to create hyper-dancers, hybrid and chimeric dancers with the ability to create oversized and incredible movements.

I wanted to recompose molecular structures, architectures of the living using the movements of the performer.

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

And here you are to read and discover the continuity of this professional transformation turned artistic experience.

PRODUCTION COMPANY PROFILE

Poolpio is a VR studio that creates high quality virtual reality experiences. 3D modeling, 360°filming and post-production are our core business.

We design powerful VR stories and long lasting video products for our customers.

We take pride in always using the latest VR technologies such as virtual production tools, motion capture, volumetric assets and 360° cinematic VFX to push the limits of our creativity.

MAIN FILMOGRAPHY OF PRODUCER

2023 *Jailbirds VR* by Thomas Villepoux

2019 *-22.7°C* by Molecule

GERMANY

SELINA

A VR ADVENTURE GAME

SVEN HAEBERLEIN

FICTION | PRODUCTION



DIRECTOR'S BIOGRAPHY

Sven Haerberlein has worked since 2000 in the Media Industry as a 3D Artist, Editor, Scriptwriter and Director.

Writing his own stories let him start to produce and direct his own film projects.

As a gamer in his heart, he always searched for ways to integrate interactivity inside traditional linear storytelling by directing interactive movies and installations. He believes that Virtual Reality is a catalyst for interactive storytelling and will blur the line between films and games.

LOGLINE

Selina is a modern fairy tale about consent, emotions, and imagination.

We experience the story of a girl who is being haunted by inner "shadows" and dark thoughts. She seeks refuge in stories and imagined worlds...but is followed by an old friend, now turned enemy.

SYNOPSIS

Selina is a narrative single-player VR adventure which lets players travel the mind of an imaginative little girl.

With the help of the player the protagonist learns to overcome the difficulties of a life upset by dark thoughts and previous trauma.

Selina's fantastic mindscape is the setting for exciting VR gameplay, where players break the rules of the real world to solve puzzles and beat action challenges.

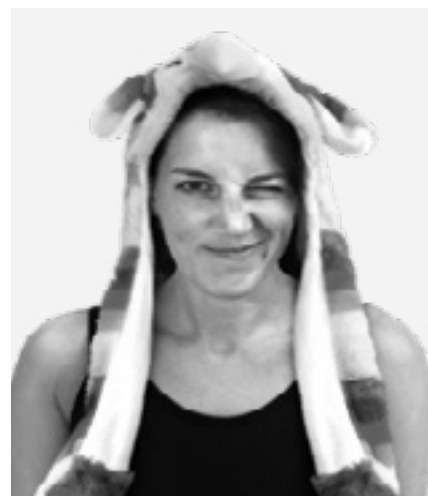
Running along walls and ceilings, they change the direction of gravity and explore the labyrinths of Selina's mind to gradually uncover her past.

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

After defeating the Shadows and making their way to Aniles' castle, it is revealed that Aniles has been trying to warn Selina and keep the Shadows at bay. The two girls make up and Selina learns that she can't fully defeat the Shadows, but with Aniles' help can keep them under control.



Sven Haerberlein,
Production and Game Direction



Simona Theoharova,
Narrative Designer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE
Financiers to fund an enhanced
edition. Distributors of
immersive projects.

FORMAT / RUNTIME

VR game / 5-6 hours

LANGUAGES

English

**BUDGET / FINANCING
IN PLACE**

€ 1.870.000 / € 1.420.000

**MAIN PRODUCTION
COMPANY**

Trotzkind

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Trotzkind

MAIN CONTACT PERSON

Sven Haerberlein

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WEBSITE

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DIRECTOR'S STATEMENT

From our first planning meeting we have kept three core pillars to our game creation:

1. A strong narrative influenced by emotions and player choices.
2. Fantastic and colourful worlds that use VR in a unique way that is in traditional medias not possible.
3. A focus on player experience, that delivers a varied non-violent gameplay.

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

PRODUCTION COMPANY PROFILE

Trotzkind was founded in 2014 in Berlin as an independent content and technology provider for immersive media like VR, AR, 360° video, games, films and interactive installations. Trotzkind's strong focus on digital storytelling combines the emotional depths of films with the interactivity and choices from games.

Under the brand of Huxley VR, Trotzkind developed 5 location based multi-user VR games as a B2B business case for VR arcades and escape room owners.

MAIN FILMOGRAPHY OF PRODUCER

2017 Huxley VR by Sven Haerberlein

2017 Weltraum by Sven Haerberlein

2019 Huxley 2: The Adventure Begins by Sven Haerberlein

CANADA, DENMARK, GREENLAND

TARTUPALUK

LAAKKULUK

WILLIAMSON BATHORY

DOCUMENTARY, LIVE ACTION | DEVELOPMENT

FOCUS ON
QUÉBEC

QUÉBECREATES

SODEC
Québec



DIRECTOR'S BIOGRAPHY

Laakkuluk Williamson Bathory is a Sobey Award recipient, and MIT resident Inuk artist, using uajaernejq (Greenlandic mask dancing), poetry, theater, film, and performance art to tackle topics ranging from colonization, sexuality, intergenerational strength, fear, boundaries, and love. Her work includes the short film AATOQ, the augmented reality experience *The Contamination is Hidden in the Ground*, as well as the film installation *Silaup Putunga*. *Tartupaluk* is her virtual reality experience directing debut. Laakkuluk lives with her family in Iqaluit, Nunavut.

LOGLINE

Put on VR goggles and experience *Tartupaluk*, the world's tiniest, most northern (imaginary) republic, populated by Inuit lovers. Listen to the vivacious President and be enthralled by a decolonized Inuit utopia.

SYNOPSIS

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



Laakkuluk Williamson Bathory,
Director, Writer and Actor



Charles S. Roy,
Producer



Emile Hertling Péronard,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Exhibitors, Distributors and potential ambassadors for the project; locating potential grant opportunities.

FORMAT / RUNTIME
VR / 25'

BASED ON
VR film GENESIS

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

**BUDGET / FINANCING
IN PLACE**
€ 595.000 / € 176.300

**MAIN PRODUCTION
COMPANY**
SCINTILLA

**CO-PRODUCTION
COMPANIES**
Ánorák Film

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

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

**DELEGATE PRODUCTION
COMPANY**
SCINTILLA

MAIN CONTACT PERSON
Charles S. Roy

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scintillaxp.com

DIRECTOR'S STATEMENT

The project is based on a series of original short stories and poetry, as well as a performance character I created. Over the years, both the government of Canada and Denmark have tried to assert sovereignty over the island.

Both countries' armies have made expeditions to Tartupaluk, to plant flags (and throw out the other's flags). In reality, neither army can reach Tartupaluk without the help of Inuit. Inuit that have always used the region around Tartupaluk as a polar bear hunting ground and have family in both Canada and Greenland. The project pulls apart the three main themes of uaajeernej - humour, celebration of sexuality and an exploration of fear - in order to allow viewers to imagine what it would be like for Inuit to be unencumbered by colonial relationships and to be free to create new modern self determining lives. This project brings together the best of Inuit theatre, Arctic cinematography with state-of-the-art VR. Tartupaluk is a gift from the Inuit art world to Virtual Reality as much as it is a gift from Virtual Reality to Inuit art.

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2023 Tartupaluk (prototype) by Laakkuluk Williamson

2017 Les Affamés by Robin Aubert

Emile Hertling Péronard:

2023 Tartupaluk (prototype) by Laakkuluk Williamson

2022 Music for Black Pigeons by Jørgen Leth & Andreas Koefoed

TAIPEI

THE CLOUDS ARE TWO THOUSAND METERS UP

SINGING CHEN

FICTION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

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

LOGLINE

After his wife's unforeseen death, Guan embarks on a fantasy journey in search of the endangered clouded leopard, following the content of his wife's unfinished novel.

SYNOPSIS

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



Singing Chen,
Director



Chin Hsuan Sung,
Producer

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Co-producers, Financiers,
Technology Partners,
and Animation Teams.

FORMAT / RUNTIME
VR360, 6DOF / 30'

LANGUAGES / LOCATIONS
Mandarin / Taiwan

**BUDGET / FINANCING
IN PLACE**
€ 486.000 / € 295.858

**MAIN PRODUCTION
COMPANY**

The Walkers Films

**CO-PRODUCTION
COMPANIES**

Taiwan Public Television Service

CREATIVE TEAM

Singing Chen, *Director*
Ming Yuan Chuan, *VR Supervisor*
Chin Hsuan Sung, *Producer*
Huang Mei-Ching, *Art Director*
TU Shuo-Feng, *Art Design*

**DELEGATE PRODUCTION
COMPANY**

The Walkers Films

MAIN CONTACT PERSON
Chin Hsuan Sung

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2022 *The Man Who Couldn't Leave* by Singing Chen

UK

THE PORTRAIT MACHINE WITH JONATHAN YEO

JAMIE DAVIES

FICTION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Jamie Davies is a multi award winning Creative Director, with 20+ years' experience imagining, crafting and creating immersive storytelling and impactful narratives that move, engage, and activate global audiences in entirely new and surprising ways. Jamie directed the multi award winning 2022 *The Green Planet AR Experience with David Attenborough*, Immersive and innovative VR experience *UnEarthed* in 2023 for Meta and the UN and previously created experiences and short films for a whole host of other brands and partners including Google, Gucci and Burberry.

LOGLINE

The Portrait Machine is an innovative Mixed Reality Art experience created by portrait artist Jonathan Yeo and Factory 42. Inside a bespoke photo booth, audiences put on a Mixed Reality headset and undergo a transformative experience where they explore and share an emotional journey through their "self".

SYNOPSIS

Take a journey into yourself, in mixed reality, guided by one of the world's leading portrait artists Jonathan Yeo.

This is an emotional, visceral, and immersive experience that explores and challenges the self - how you view yourself, how others view you.

It is a celebration of uniqueness and of being.

Using the iconic 20th century device of the photo booth, essentially a self-portrait machine, an unexpected journey unfolds and combines multiple cutting edge visual technologies in an experience which combines elements of filmmaking, immersive art, innovative 3D capture and gaming. Using his experience and reputation as a portraitist, Yeo leads us through a narrative which compares traditional painting with facial recognition and AI, manipulating our emotions along the way as the viewer is spectacularly confronted by their own face as they've never seen it before.

Along the way, we co-create a unique work of art for each participant to take away as a valuable personalised souvenir. This will be an immersive experience installation with a lasting impact and legacy.



Jamie Davies,
Director



Jonathan Yeo,
Artist



Michelle Feuerlicht,
Executive Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Funders interested in
Immersive technology
and mixed reality headsets
+ location based
entertainment + Art.

FORMAT / RUNTIME

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

LANGUAGES

English

**BUDGET / FINANCING
IN PLACE**

€ 500.000 / € 150.000

**MAIN PRODUCTION
COMPANY**

Factory 42

CREATIVE TEAM

Jamie Davies, *Director*
Jonathan Yeo,
Leading portrait artist
Michelle Feuerlicht,
Executive Producer
John Cassy, *CEO*

**DELEGATE PRODUCTION
COMPANY**

Factory 42

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

- In Production** **UnEarthed VR** by Jamie Davies
- 2022** **Reinventing the Orchestra with Charles Hazlewood** by Ben Whalley
- 2022** **The Green Planet AR Experience** by Jamie Davies
- 2022** **Landscapes Imagined AR** by Jamie Davies
- 2021** **Lost Origin Live Experience** by Dani Parr
- 2021** **Charles Hazlewood: Beethoven and Me** by Ben Whalley
- 2020** **My Dino Mission AR** by John Foster
- 2020** **My Robot Mission AR** by John Foster
- 2018** **Hold The World VR** by Daniel M. Smith
- 2017** **Painting the Future VR + TV** by Daniel M. Smith and Randall Wright
- 2016** **Giselle VR** by Daniel M. Smith

BELGIUM

THE TIME OF A MOMENT

KATE VOET,
VICTOR MAËS

ANIMATION | DEVELOPMENT



DIRECTORS BIOGRAPHIES

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

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

LOGLINE

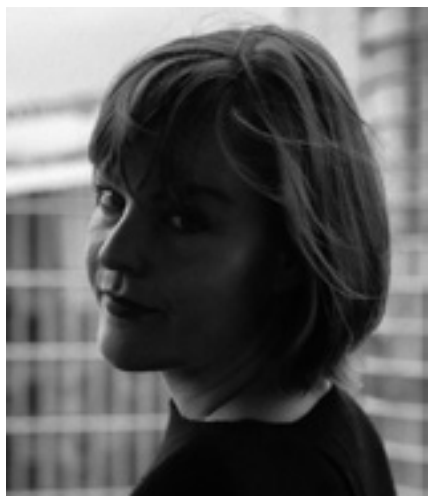
The Time of a Moment is a 6DoF, interactive and animated VR experience, in which the user experiences the fading of reality through the eyes of Ida, a 72-year-old widow living alone with dementia. Her home holds many of her memories. As Ida wanders through her apartment and rediscovers herself, we discover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

SYNOPSIS

The Time of a Moment is the story of Ida, a 72-year-old pianist living with dementia, whose husband has recently passed away. Knowing he would soon be gone, he left tape recordings in their apartment in an attempt to stay behind with Ida and to bring back some memories. We experience a day in Ida's life, as she is waiting for her husband to come home until we slowly realize he never will.

In this poetic and playful experience, Ida's reality is fading. Her black and white world starts undefined, but when we interact with objects in her apartment, her surroundings become visible and colorful again as if drawn on paper before our eyes. Yet not everything is what it seems: objects and rooms change behind our backs. Subtle at first, but gradually more visible. Time is of the essence, Ida's world is fragile and fading away. The only way to stop the crumbling of her apartment, and to discover her memories, is to interact with her personal belongings and the tape recordings made by her late husband. As Ida rediscovers herself clue after clue, we discover Ida... for a moment.

The Time of a Moment is a magical experience about transformation, loneliness and loss, but above all love.



Kate Voet,
Director and Writer



Victor Maes,
Director and Writer



An Oost,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, financiers.
Meeting with festival curators,
exhibitors, distribution
platforms, distributors
and impact experts.

FORMAT / RUNTIME

3D CGI environment in Unity with
a melancholic, hand-drawn,
illustrative look, 2D & 3D
animation / 20-30'

LANGUAGES

English, French

**BUDGET / FINANCING
IN PLACE**

€ 411.000 / € 231.000

**MAIN PRODUCTION
COMPANY**

Cassette for timescapes

PARTNERS ATTACHED

the Flanders Audiovisual
Fund (VAF), Creative Europe
MEDIA of the European Union,
Pictanovo, deAuteurs.

CREATIVE TEAM

Kate Voet and Victor Maes,
Directors and Writers
Rémi Giordano, *Story Editor*
Tal Kantor, *Concept Artist*
Wim Wouters, *Creative
Technologist*
An and Emmy Oost,
Main Producer

**DELEGATE PRODUCTION
COMPANY**

Cassette for timescapes

MAIN CONTACT PERSON

An Oost

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DIRECTORS STATEMENT

The Time of a Moment is an interactive experience, in which the viewer walks in the shoes of the story's protagonist, Ida, an elderly woman living with dementia. We were drawn to the film's theme because of Victor's personal family history. His maternal grandfather suffered from Alzheimer's disease, and his health declined rapidly after Victor's grandmother passed away.

Having witnessed this emotional transformation so closeby, this ignited fear but also interest in this sad illness that affects countless individuals. Victor knew he had to write about his personal experience when learning about the possibilities of virtual reality.

When we put the VR headset on, the first questions that come to mind are: Who am I? Where am I? Exactly the questions that enable us to immerse ourselves in the daily experience of someone living with dementia, whose past memories blend with a fading reality.

The loneliness of the mind fascinates us in our work, and especially in these times we are reminded of how overwhelming solitude can be. Whenever we are isolated, we are left with our memories.

PRODUCTION COMPANY PROFILE

Cassette for timescapes produces films and XR projects that combine innovative vision and social or political engagement. Cassette for timescapes has successfully co-produced with the US, UK, France, Luxembourg, Germany, the Netherlands and aims at distributing its films worldwide through a tailor-made impact strategy for each project. Cassette for timescapes is a team of four women: An Oost, Rosa Duvekot, Magalie Dierick and Emmy Oost. They are part of the Doc Society Impact Producers, EAVE, Eurodoc and ACE Producers Networks.

MAIN FILMOGRAPHY OF PRODUCER

2022 *Why We Fight?* by Alain Platel and Mirjam Devriendt

2021 *ALL-IN* by Volkan Üce

2020 *Glad that I Came, not Sorry to Depart* by Azam Masoumzadeh

2020 *Dad Magnet* by Daphne van den Blink

2019 *Mars, Oman* by Vanessa del Campo

**BIENNALE
COLLEGE
CINEMA**

**IMMERSIVE
PROJECTS**

USA

A PETITE SENSATION OF JOY, NUMBER 4

NICOLE MCDONALD

FICTION, ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Nicole McDonald is a multi-disciplined artist whose passion is to create innovative ways for viewers to experience narrative as active participants. Her thematic threads are the human experience and the wonder of the natural world. Her stories are about feeling, connecting and evolving.

Nicole has directed *Liquid Light* (Biennale Arte), *FREE the NIGHT* (Future of Storytelling), *Hue* (Sundance), *Little Wonder* (Magic Leap), and *Viv in the ILLUMINATOR* (Disney). She was an Artist in Residence at Disney's StudioLAB in 2019 and a fellow at New Inc ONX Studio in 2021.

LOGLINE

A Petite Sensation of Joy, Number 4 was inspired by the last stanza of *The Fourth Sign of the Zodiac*, a poem by celebrated American poet Mary Oliver. This immersive VR film tells a profound story of a common flower that, like us, must contend with the unpredictable nature of being alive. Through her journey we recognize our own innate ability to persevere - sprouting, blossoming, evolving - fiercely wanting, just a little more of this wild wonderful life.

SYNOPSIS

A Petite Sensation of Joy, Number 4 is intentionally developed to tap into our own bodies' superpowers, by stimulating the Vagus Nerve System known as the Soul Nerve.

From seedling to life in full bloom, we follow a common flower, whose journey poetically mirrors the human experience. This immersive interactive film is presented in awe-inspiring macro-scale, affording us an extraordinary view into the spirited expressivity found in nature. The real-life installation, a beautiful enlarged flower vase, houses environmental elements that reinforce poignant moments in the narrative.

The story begins as the Sun welcomes a new day, illuminating morning mist that rises around us. We see a delightfully beautiful happening: a new life sprouting from a single seed, our Heroine. As we lean in, her newborn green stem arches up to the rising Sun. The mist evaporates, revealing a community of blooming flowers frolicking in warm light, which we feel on our shoulders. The Sun's life-giving force intensifies, becoming a threat, and the vulnerable flowers lean and pivot their sepals and petals in search of refuge.

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



Nicole McDonald,
Writer and Director



Elizabeta Betinski,
Writer and Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Stakeholders, Financiers,
Platforms and Hardware,
Curators of Festival, Museum
and Art Spaces, and Social
Impact Partners.

FORMAT / RUNTIME

VR Animation / 10'

LANGUAGES

English

**BUDGET / FINANCING
IN PLACE**

€ 250.000 / € 50.000

**MAIN PRODUCTION
COMPANY**

bardoLA

PARTNERS ATTACHED

Guggenhiem Greenhaus, Dacher
Keltner, Greater Good Science
Center, University of California,
Berkeley

CREATIVE TEAM

Nicole McDonald,
Writer and Director
Elizabeta Betinski,
Writer and Producer
KC Austin, *Lead Developer*
Andrew McDonald, *Art Director*
Guillaume Raffi, *Creative Producer*
Nicolas Jodoin, *Music
and Sound Designer*

**DELEGATE PRODUCTION
COMPANY**

bardoLA

MAIN CONTACT PERSON

Elizabeta Betinski

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DIRECTOR'S STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2022 *Liquid Light* by Lita Albuquerque

GERMANY, ITALY

BELOW DECK

MARTIN PRINOTH,
MARTINA MAHLKNECHT

HYBRID DOCUMENTARY FICTION | PRODUCTION



DIRECTORS BIOGRAPHIES

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

LOGLINE

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

SYNOPSIS

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



Martin Prinoth,
Director, Writer, DoP, Editing



Martina Mahlkecht,
*Director, Writer, Editing,
Production Designer*

GOALS AND PARTNERSHIPS
SOUGHT IN VENICE

Key Stakeholders, Curators of
Festivals, Museums and
Distributors.

FORMAT / RUNTIME

360° monoscopic / 30'

**LANGUAGES /
LOCATIONS**

English / Studio Admi Hamburg

**BUDGET / FINANCING
IN PLACE**

€ 107.500 / € 90.000

**MAIN PRODUCTION
COMPANY**

TÒ SU Film OHG

CREATIVE TEAM

Martin Prinoth, *Director, Writer,
DoP, Editing*

Martina Mahlkecht, *Director,
Writer, Editing, Production
Designer*

Jan Eichberg, *Writer*

Maria Marjorie Antigua, Manolet
Castillo, Vanessa Fauvel

Wippermüller, Gadie Villanueva

Santos, Mary Grace Wesch,

Main Cast

Gianna-Sophia Weise,

Costume Designer

Luca Kowalinski,

Camera Operator

Steffen Reil, *Sound*

Pose Dia, *Composer*

Dorian Behner, *Sound Design*

Jonas Link, *Colorist and VFX*

**DELEGATE PRODUCTION
COMPANY**

TÒ SU Film

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

2022 Overseas by TÒ SU

2022 Reports from the Void by TÒ SU

2021 Hack Me Baby by TÒ SU

2017 The Fifth Point of the Compass by TÒ SU

ITALY

DANTE'S VISION CITTÀ DOLENTE - THE MIRROR

MASSIMO OTTONI,
FRANCESCO FORTI

ANIMATION | PRE-PRODUCTION



DIRECTORS BIOGRAPHIES

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

Francesco has directed several short films and he works as art director for most of IBRIDO's projects, such as *Tufo*, TV Special selected at Annecy and pre-bought by RAI.

LOGLINE

Città Dolente - The Mirror is the first of seven chapters focused on the deadly sins, on a journey into the underworld of the damned souls accompanied by Virgil. The sin this chapter focuses on is Pride.

The deeper the user goes into the spiral, the more doubts and uncertainties arise. Only those who have the courage to face themselves will be able to see what lies on the other side.

SYNOPSIS

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



Massimo Ottoni,
Director



Federico Turani
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, Distributors
and Investors.

FORMAT / RUNTIME
VR / 10'

LANGUAGES
English

**BUDGET / FINANCING
IN PLACE**
€ 90.000 / € 0

**MAIN PRODUCTION
COMPANY**

IBRIDO Studio

CREATIVE TEAM

Massimo Ottoni,
Francesco Forti, *Directors*
Massimo Ottoni (Stop Motion),
Francesco Forti (2d), *Artistic
Director*
Massimo Ottoni, *Writer*
Federico Turani (IBRIDO Studio),
Main Producer
AION Collective, *Sound*

**DELEGATE PRODUCTION
COMPANY**

Ibrido Studio

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

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

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

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

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

PRODUCTION COMPANY PROFILE

Ibrido is an indie award winning animation studio that has been making 2d, 3d and stop-motion animation since 2016, ranging from films to music- videos, TV-series, video-games and VR.

Over the last few years, our directors have made films that have traveled through festivals like Annecy, Nastro d'Argento, Giffoni.

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

MAIN FILMOGRAPHY OF PRODUCER

In production *Anselmo Wannabe* by Massimo Ottoni

In Development *Dark Horses* by IBRIDO Studio

2023 *Tufo* by Victoria Musci

2019 *Corkscrewed* by Massimo Ottoni

2016 *Water Hunters* by Massimo Ottoni, Salvatore Centoducati

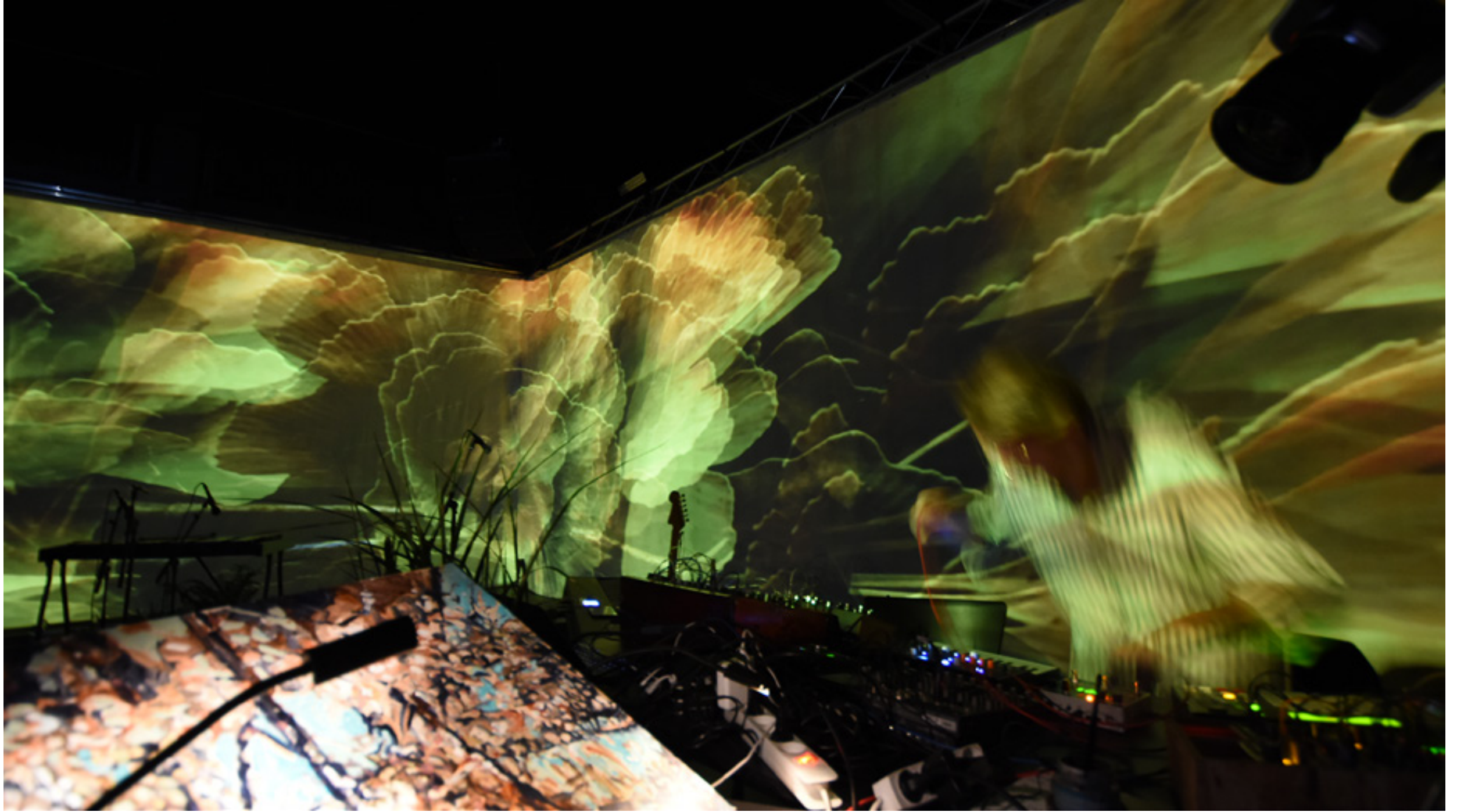
2016 *Lo Steinway* by Massimo Ottoni

DENMARK

GARDEN ALCHEMY

URI KRANOT,
MICHELLE KRANOT

DOCUMENTARY, ANIMATION | PRE-PRODUCTION



DIRECTORS BIOGRAPHIES

Michelle and Uri Kranot are filmmakers and multi-media artists. They gained recognition with their animated films *Hollow Land*, *How Long not long*, and their VR experiences *Nothing Happens*, *Songbird* and most recently, the multimedia work *The Hangman at Home*. Awarded with top industry prizes at Venice, Cannes and Annecy Film Festivals, the Oscar® Academy Award Shortlist and the Danish Arts Foundation award for the performing arts. Recipients of the Amnesty Int. Award and the Lumen Prize for digital arts. Their installations have been exhibited in prestigious museums around the world.

LOGLINE

Garden Alchemy is an interactive audio visual and tactile journey. It is a multi-user XR equilibrium playground: a celebration of music, hand-painted animation and immersive installation. The Garden is an active, somatic experience, holding space for contemplation. One of the key concepts which frames the project is the notion of Bio-regionalism. More than observation, it also suggests a way of identifying with place, weaving oneself into a region through a shared responsibility of the local ecosystem and looking beyond the human perspective.

SYNOPSIS

Put on your headset...

I enter the the Garden. Dusk obscures my vision. Nature's sounds surround me—whistling wind, buzzing insects.

Who am I?

I move my hand. It generates a flurry of particles and dust. I step forward leaving a trail of trampled vegetation behind. I push forward as the Garden yields. I'm urged to explore deeper.

A cloud of dust, alive like me, draws near. We reach out, connecting. A flash of electricity—something happened!

Try again.

In an instance, we are connected by a stream of synapses. A slice of the world has changed. Not a garden but an ethereal space; woven of pulsating nerve-system-like connections.

Music resonates, vibrating through us. We feel gratitude.

We remain together, moving slowly. The delicate balance requires proximity and harmonious motion. Disrupt the connection, and we're thrown back to the world.

Another entity joins, expanding our ethereal space.

The music deepens, embracing comforting low frequencies. Stay calm to maintain the connection.

With each new partner, the world expands, and the music crescendos. We can gently move around together as one big organism connected through synapses of shared knowledge.

We have become the Garden.



Michelle Kranot,
Director, Art director
and Main producer



Uri Kranot,
Director

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, Financiers,
Museum and Distribution.

FORMAT / RUNTIME

Oculus/Meta Quest, mobile SDK /
Approx. 10'

**LANGUAGES /
LOCATIONS**

English / Denmark

**BUDGET / FINANCING
IN PLACE**

€ 100.000 / € 30.000

**MAIN PRODUCTION
COMPANY**

Tindrum production

**CO-PRODUCTION
COMPANIES**

The Animation
Workshop (Denmark)

**PARTNERS
ATTACHED**

Phenomenal Viborg (DK)

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Tindrum production

MAIN CONTACT PERSON

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WEBSITE

tindrum.dk

DIRECTORS STATEMENT

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

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

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

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

PRODUCTION COMPANY PROFILE

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

Characterized by a poetic sensibility and fragmented narratives exploring past and present, fact and fiction.

Both are members of the Academy of Motion Picture Arts and Sciences and the Académie des César. Honored with the Grand Jury Prize at the 77th La Biennale di Venezia and Best Immersive XR at the 74th Cannes Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

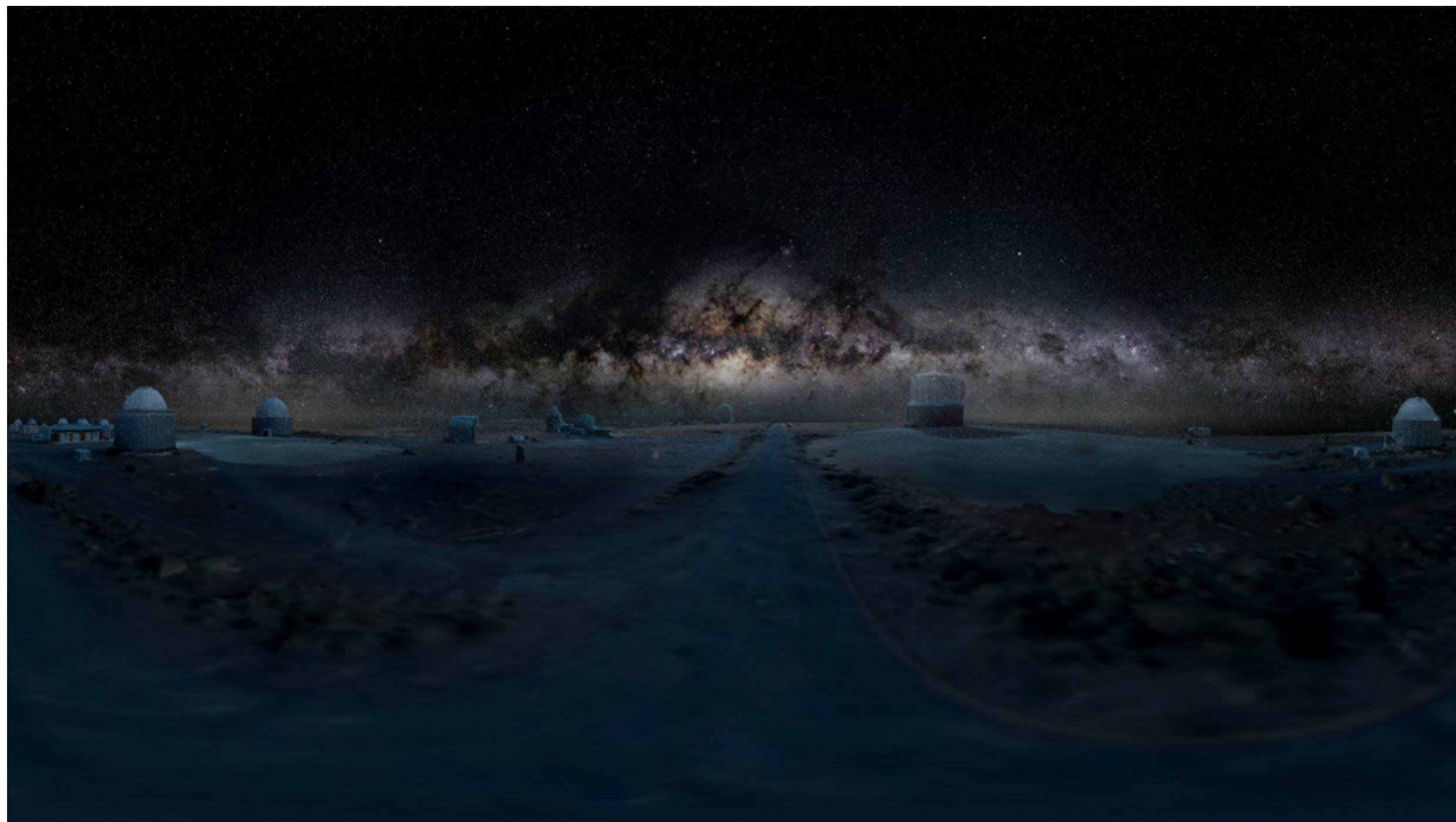
- 2021** *The hangman at home* by Uri and Michelle Kranot
- 2018** *Songbird* by Uri and Michelle Kranot
- 2017** *Nothing happens* by Uri and Michelle Kranot
- 2015** *How long, not long* by Uri and Michelle Kranot

SOUTH AFRICA

ISILIMELA: BECOMING WITH THE STARS

NIRMA MADHOO

FICTION, ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Nirma Madhoo (she/her) is an XR creator originally trained in fashion design, and from where she crossed over to fashion filmmaking in 2014. As an interdisciplinary practitioner, Nirma's projects bring together themes of cyborgian and posthuman fashion performance with stories of technology, in evocative and speculative worlds.

LOGLINE

Join a multi-user VR sci-fi journey on a Quest across African Karoo terrain. Led by celestial convener, Mage, collectively invoke a large telescope portal. Together, we ascend, through the sublime of Outer Space. Becoming with the stars; becoming with *isiLimela*.

SYNOPSIS

isiLimela is a multi-player VR experience of a 20 minutes journey combining continental African cosmological starlore within an immersive sci-fi experience.

The star cluster *isiLimela*, in *isiXhosa*, was only much later named the Pleiades and Seven Sisters. It is central to this story as it was charted as an early almanac by African cultures, and therefore is a signifier of African cultures' astronomical and technological practices.

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

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



Nirma Madhoo,
*Director and Artistic Director,
Story Editor and Editing,
Costume Designer,
and Production Designer*



Jason Stapleton,
*Main Producer, Story Editors,
Technical Director, Editing
and Production Designer*

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

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

FORMAT / RUNTIME

6 DOF VR - Multi player / 20'

**LANGUAGES /
LOCATIONS**

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

**BUDGET / FINANCING
IN PLACE**

€ 214,067 / € 33,000

**MAIN PRODUCTION
COMPANY**

Ambient

**PARTNERS
ATTACHED**

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

CREATIVE TEAM

Nirma Madhoo, *Director and Artistic Director*
Babalwa Baartman, Kanyi Mavi, *Writers*
Nasfa Ncanywa, *Main Cast*
Jason Stapleton, *Main Producer and VR Technical Director*
Sean Devonport, *VR Lead Developer*
Jason Stapleton, Nirma Madhoo, *Editing and Production Designers*
Nirma Madhoo, Ponz, Kiara Gounder, Ade Adekola, *Costume Design Team*
Simon Ratcliffe, *Sound & Motion Studios, Sound and Composer*
Ray Harli, *Urban, Architectural Design*

**DELEGATE PRODUCTION
COMPANY**

Ambient

MAIN CONTACT PERSON

Jason Stapleton

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DIRECTOR'S STATEMENT

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

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

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

PRODUCTION COMPANY PROFILE

Ambient works and lives in virtual reality. Ambient's mission is convincing people that immersive virtual reality is not the future, but the present.

Ambient draws on deep knowledge based in VFX/post production spanning the last 20 years to inform its process and push forward into new mediums as they arise.

MAIN FILMOGRAPHY OF PRODUCER

- 2022** **444.2** by Nirma Madhoo
- 2021** **Azimuth** by Nirma Madhoo
- 2019** **Mycelia** by Tosca Terán and Sara Lisa Vogl
- 2019** **Reflectance** by Jason Stapleton and Jacques van Zyl
- 2019** **The Forest Inhales you** by Inka Kendzia and Jason Stapleton

UK

MOMENTS IN A COFFEE SHOP

ALEYELDIN BARACAT

DOCUMENTARY | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

The story springs from an authentic conversation rooted in the director's own experience, yet takes on a universal urgency and relevance through underlying themes of culture and identity. Setting the scene in such a common space as a coffee shop creates a sense of familiarity, while the conversation the viewer overhears may feel entirely unfamiliar.

Moments is an innovative exploration of location-based mixed reality that intertwines stories with physical spaces, offering an alternative and accessible way to engage with immersive narratives.

Via so-called "story spots", visitors can move around a coffee shop (which can be any coffee shop) and listen in on the respective narratives as they unfold. The key interaction (or anti-interaction), which makes telling these stories in an immersive medium a necessity, is to pause.

Moving within the coffee shop means to become an active participant in the manipulation of time. Time moves forward and backward as we move, and only stands still when we pause. When the viewer slows down and focuses on a particular table they enter a time bubble that forms around this particular moment. Stillness and presence are the keys to unlocking the unfolding of the narrative.

The intention is to cultivate a sense of presence. To stop and listen enables the stories to reveal themselves.

The project aims to make location-based experiences more accessible by offering standalone experiences while also integrating them into coffee shops across the city.



Aley Baracat,
Creative Director and Creative Technologist



Kate Pasterfield,
Executive Producer



Lilian Hess,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To meet with financiers and festival curators to advance the production of the MR experience.

FORMAT / RUNTIME

Mixed Reality / 8'

BASED ON

Personal True Stories

LANGUAGES /

LOCATIONS

English, Arabic /
United Kingdom (UK), Egypt (EG)

BUDGET / FINANCING

IN PLACE

€ 65.303 / € 6.084

MAIN PRODUCTION

COMPANY

No Ghost

CREATIVE TEAM

Aley Baracat, *Creative Director and Creative Technologist*

Kate Pasterfield, *Executive Producer*

Lilian Hess, *Producer*

Lawrence Bennet, *Writer*

Tom Flavelle, *Technical Director*

Marianne Thomas, *Graphic Designer*

Holly Clibbon, *Immersive Experience Designer*

DELEGATE PRODUCTION

COMPANY

No Ghost

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY

Aley Baracat (Producer):

2022 *The Game Of Me* by Aley Baracat

2021 *Aley* by Aley Baracat

Lilian Hess (Producer):

2022 *Haunted Hotel* by Guy Maddin

2021 *Off the Record* by Sparsh Ahuja & Omi Gupta

2019 *Cosmos Within Us* by Tupac Martir

2019 *Eriya* by Tupac Martir, Satore Studio

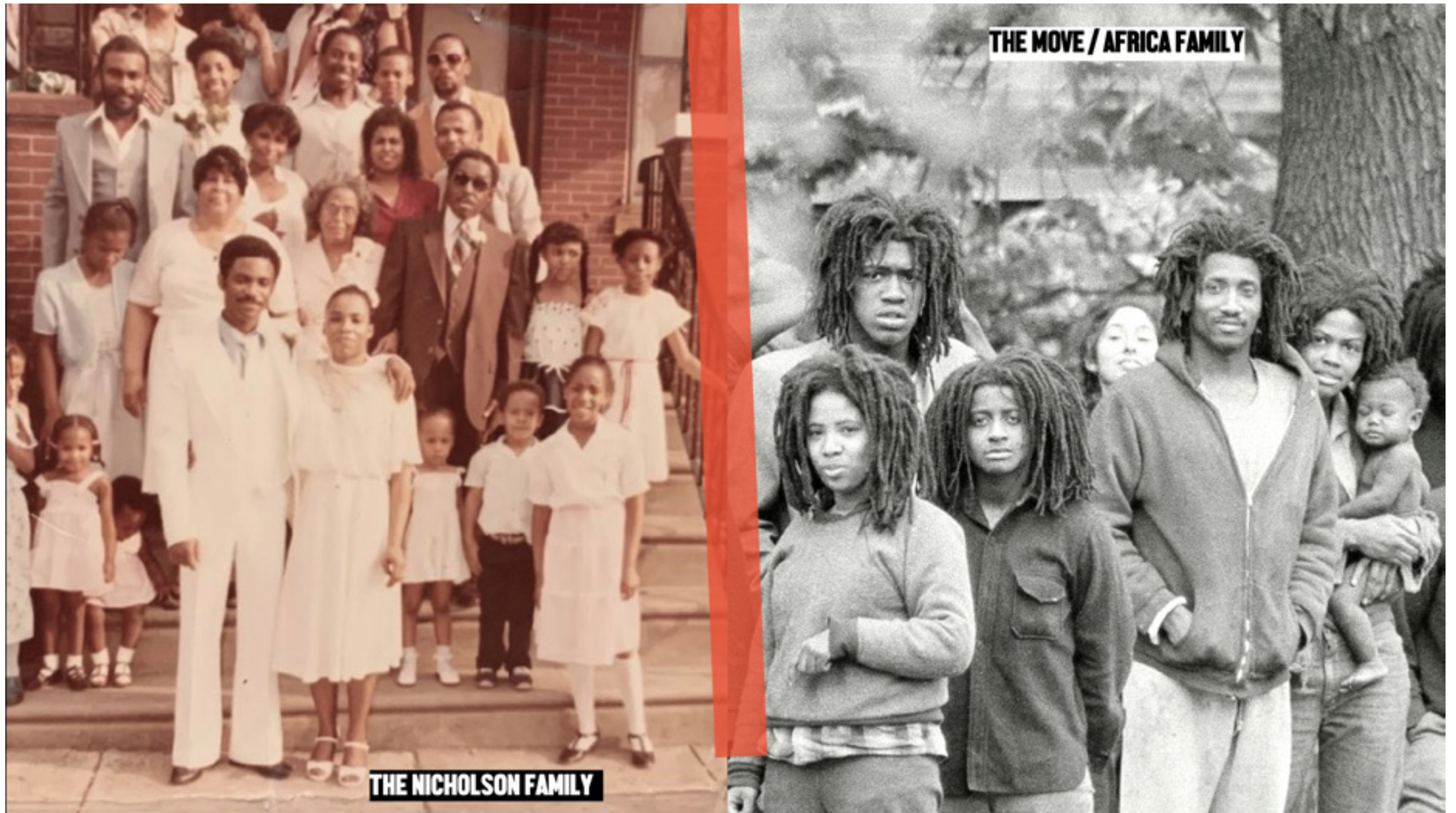
2018 *Being A Man* by Thomas Payton Greene

USA

OSAGE '85

LIZ HINLEIN,
EDWARD BUTTON

DOCUMENTARY, LIVE ACTION | PRODUCTION



DIRECTORS BIOGRAPHIES

Liz Hinlein is a DGA director and creative director. Her debut feature, *Other People's Children*, garnered multiple awards and her short films have been screened at festivals such as the Berlin Film Festival, Slamdance, The Hamptons Film Festival and has won Best VR Branded Content at CES.

Edward Button is a Director and DoP. He has shot for Fortune 500 global clients and served as DP and producer on Doug Liman's VR series *Invisible*. His work has screened at film festivals such as Cannes, Cannes Lions, Sundance and he has spoken on Immersive technology at conferences such as SXSW.

LOGLINE

Osage '85 is a VR/AR live-action documentary experience about two very different Black American families experiencing the devastating loss of home, community, and country from a government sanctioned bombing on Mother's Day 1985.

SYNOPSIS

In 1985, Philadelphia City Hall bombed the residential home of a Black revolutionary group named MOVE, killing 11 members (including 5 children), destroying 61 homes, and leaving 250 neighbors due to the resulting fire. This marked the first time in U.S. history the government bombed its own citizens, paving the way for today's militarization of the police.

Despite its massive significance, the MOVE bombing has largely been forgotten. *Osage '85*, is a scripted VR + AR experience that transports you to the fateful hours before the catastrophic bombing on Osage Avenue. Discover the complex characters and events unfolding in two neighboring households with vastly different beliefs and lifestyles. The experience delves into the intricacies of a deeply divided community, where each group; the neighbors, the MOVE organization, City Hall – remains firmly entrenched in their beliefs, fueled by a media narrative portraying MOVE as dangerous rather than idealistic and rebellious individuals, striving in their own way to create a better world for all of us.



Liz Hinlein,
Director and Producer



Edward Button,
Director and Producer



Aaron Woolfolk,
Writer and Producer



Alexandria Dilks Pandola,
Writer and Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Financing, production
partnerships, casting.

FORMAT / RUNTIME
Mocap, Volumetric capture / 15'

LANGUAGES /
English

**BUDGET / FINANCING
IN PLACE**
€ 150.000/ € 20.000

**MAIN PRODUCTION
COMPANY**
Storyverse Co//Lab

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

**DELEGATE PRODUCTION
COMPANY**
Storyverse Co//Lab

MAIN CONTACT PERSON
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WEBSITE
lizhinlein.com

DIRECTORS STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

In production *The Osage '85* by Liz Hinlein and Edward Button

AUSTRIA, UK

OUT OF NOWHERE

KRIS HOFMANN

DOCUMENTARY, ANIMATION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

The animated experience will be structured in five acts. We will switch between a bird's-eye view of developing small towns that users can interact with, and a life-size setting.

The sudden flood that hit the peaceful small town will be experienced by the user as it is remembered by the people interviewed to create the script.

The narrator first introduces himself whilst the user has the ability to play with the developing landscape. Everything seems fine, only the sound of rainfall becomes heavier.

As the user hears an incredible rush of water, everything goes black. We use a bright flicker of light to switch to a life-size setting, placing the user in a room that has been flooded. They will see the space briefly, but the real drama - the climax of the experience - happens in total darkness.

The step into our narrator's memory is followed by three acts on a positive note: the community coming together to clean up after the flood, an opportunity for the user to interact with another town to protect local ecosystems and halt new developments, and finally an ecologist talking about our need to preserve natural floodplains, whilst the user is transported to an alluvial forest.



Kris Hofmann,
Creative Director



Abigail Addison,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Co-producers, partners for the project, financiers, film fund and immersive fund representatives, VR commissioners.

FORMAT / RUNTIME

Digital animation / 10'

LANGUAGES / LOCATIONS

German, English / Hallein, Austria

**BUDGET / FINANCING
IN PLACE**

€ 160.000 / € 60.000

**MAIN PRODUCTION
COMPANY**

Animate Projects

**CO-PRODUCTION
COMPANIES**

Hofmann Studio

CREATIVE TEAM

Kris Hofmann, *Creative Director*
Martin Nguyen, *Story Editor*
Andreas Wuthe, *Developer*
Abigail Addison, *Producer*
The Workers, *3d Animation,*
technical consultancy
Elizabeth Purnell, *Composer*

**DELEGATE PRODUCTION
COMPANY**

Animate Projects

MAIN CONTACT PERSON

Abigail Addison

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WEBSITE

animateprojects.org

DIRECTOR'S STATEMENT

By now there is a consensus amongst a vast majority of the population that climate change is real and urgently needs to be addressed. It is such a large and momentous challenge however, that leaves a lot of people feeling helpless.

Adapting to and protecting ourselves from a changing climate is just as important and a far less daunting task that can often be tackled on a local level. Conserving our ecosystems shouldn't be considered an environmental issue alone – it is self-preservation.

It is our aim to communicate this through the lens of a suspenseful personal story and draw a direct line between the importance and joy in preserving local ecosystems and the value this has for our own safety.

Central Europe has long been spared the unpredictable and devastating natural disasters that have haunted other continents. But our weather is also getting angrier.

If a devastating flood can ravage a wealthy small town in Austria – one of the richest and safest countries on earth and the place I call home – it can truly happen everywhere.

It is in our interest to stop clearing alluvial forests, drying wetlands and instead cherish and protect biodiverse ecosystems wherever possible.

PRODUCTION COMPANY PROFILE

Animate Projects is a UK based arts agency. Since 2007, they have produced high quality, experimental, and engaging animations for broadcast, gallery, cinema, and digital platforms.

Their awards include British Animation Awards, Lumen Prize Moving Image Award, SXSW Jury Award, BAFTA British Short Animation nomination, and recently Grand Prizes at Bucheon International Animation Festival and ANIMATOR Festival.

They are currently producing an animated short with support from the BFI's Film Fund and an artists' film with British Ceramics Biennial and Arts Council England support.

MAIN FILMOGRAPHY OF PRODUCER

2022 *The Debutante* by Elizabeth Hobbs

2022 *A Language of Shapes* by Samantha Moore

2021 *Insects & Us* by Kris Hofmann

2021 *Dawta* by Jessica Ashman

2021 *Treasure* by Samantha Moore

2020 *Chado* by Dominica Harrison

SWEDEN

REACH OUT

DANIEL ADOLFSSON,
CHARLOTTE DAVIDSON

ANIMATION | DEVELOPMENT



DIRECTORS BIOGRAPHIES

Daniel Adolfsson is a director, scriptwriter and actor. He has written and directed over ten stage productions and short films, as well as written a feature script currently in development.

Charlotte Davidson is a producer and concept developer. Together they run Nerve Creations which develops concepts for film, series, theatre and VR/AR.

LOGLINE

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

SYNOPSIS

You, the user, create your avatar before being dropped down into a world, alone. Your mission is to find other people and create a safe haven for humans. There is one problem. For every human there are three NPC's (non-playable characters) or AI-bots who are trying to infiltrate your community. In order to move on to the next level all humans have to be in the safe haven separated from the bots.

To do this and manage the more complex levels, the users have to interact, get to know each other and form relationships.

The bots will try to mimic the user's avatar gestures and way of speaking. They will remember discussed topics and inside jokes and use it to infiltrate the group.

For every level the bots are getting better and better until the point where no one knows for sure who's a bot and who's a person. Is this the future and how will we deal with it?



Daniel Adolfsson,
Director and Creator



Charlotte Davidson,
Co-producer and Co-creator

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

AI and Game Developers,
Designers and UX-specialists.
Other collaboration partners
and investors interested in
engaging in this project.

FORMAT / RUNTIME
vrcw / Real time, on going

LANGUAGES
English

**BUDGET / FINANCING
IN PLACE**
€ 105.000 / € 3.000

**MAIN PRODUCTION
COMPANY**
GötaFilm

**CO-PRODUCTION
COMPANIES**
Nerve Creations

CREATIVE TEAM
Daniel Adolfsson,
Director and Creator
Charlotte Davidson,
Co-producer and Co-creator

**DELEGATE PRODUCTION
COMPANY**
GötaFilm

MAIN CONTACT PERSON
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WEBSITE
gotafilm.se

DIRECTORS STATEMENT

In 1950 the English mathematician, computer scientist, logician, cryptanalyst and philosopher Alan Turing created what was originally called *The Imitation Game* but would be known as *The Turing Test*. It is a test of a machine's ability to exhibit intelligent behavior equivalent to, or indistinguishable from, that of a human. Turing proposed that a human evaluator would judge natural language conversations between a human and a machine designed to generate human-like responses. If the evaluator could not reliably tell the machine from the human, the machine would be said to have passed the test. Now, over 70 years later we are getting a lot closer to what Turing called human-like intelligence.

AI is on the brink of revolutionizing the world. In many ways it already has. Some called it the last invention but it is a double edged sword. It can be used for both good and evil as most great inventions. We want to make people aware of the great possibilities of IA and at the same time make the world a less lonely place by designing a world where the whole idea is to explore what it is to be human.

PRODUCTION COMPANY PROFILE

GötaFilm was founded in Gothenburg, Sweden, in 1989 and has since been an important independent production company in Scandinavia. The company boasts a track record of award-winning and commercially successful films and TV series, features, shorts and documentaries. We are currently working on several projects for the Swedish and International markets.

GötaFilm is ahead in XR technology and collaborates closely with Gothenburg Film Studios in projects such as the deep fake short film *Grab Them*, directed by Morgane Dziurla-Petit and the VR project *Crow Castle (Kråkslott)*, directed by Ismaila Jallow.

MAIN FILMOGRAPHY OF PRODUCER

**Main filmography of executive producer
Paul Blomgren DoVan:**

- 2023** *Inga träd får växa till himlen* by Paul Blomgren
- 2023** *Crow Castle* by Ismaila Jallow
- 2022** *Denim Hunter* by Emilio Di Stefano
- 2022** *Mylingen* by Nanna Marjo
- 2021** *Grab Them* by Morgane Dziurla-Petit

GREECE, GERMANY

THE MASTER

LOUKIA ALAVANOU

FICTION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

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

LOGLINE

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

SYNOPSIS

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



Loukia Alavanou,
Director and Writer



Despina Mouzaki,
Executive Producer



Heinz Peter Schwerfel,
Main Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

Stakeholders, Financiers,
Funding bodies (for artist's
films), Festival Curators
and Distributors.

FORMAT / RUNTIME

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

**LANGUAGES /
LOCATIONS**

English / a house in central
Athens, Greece

**BUDGET / FINANCING
IN PLACE**

€ 130.000 / € 50.000

**MAIN PRODUCTION
COMPANY**

Artcore Film

**CO-PRODUCTION
COMPANIES**

VRS

PARTNERS ATTACHED

Greek Film Centre

CREATIVE TEAM

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

**DELEGATE PRODUCTION
COMPANY**

Artcore Film

MAIN CONTACT PERSON

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DIRECTOR'S STATEMENT

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

PRODUCTION COMPANY PROFILE

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

MAIN FILMOGRAPHY OF PRODUCER

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

FRANCE

THE WHITE SABOTEUR

BARTHELEMY ANTOINE-LOEFF
HUGO ARCIER

DOCUMENTARY, ANIMATION | DEVELOPMENT



DIRECTORS BIOGRAPHIES

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

LOGLINE

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

SYNOPSIS

The piece is presented as a diptych in an installation composed of a VR experience and a large LED screen that are connected.

In the headset, the user can experience, in a sensitive way, the vision of a persistent polar environment and interact with this landscape through its gaze. The simple fact of looking at it removes spherical parts of the ice, reshapes the environment and alters the landscape. On the flat screen, we can watch, in real time, a representation of the removed part. It is a very digital and synthetic view of 3D spheres appearing and growing, based on what was removed by the user in the headset.

There is a transfer of matter from the VR to the screen, from reality to digital.



Barthelemy Antoine-Loeff,
Director



Hugo Arcier,
Director



Pierre-Arthur Goulet,
Producer

**GOALS AND PARTNERSHIPS
SOUGHT IN VENICE**

To meet with key stakeholders,
co-producers, financiers,
curators of festivals, art
centers and distributors.

FORMAT / RUNTIME

6DOF / Up to the viewer, it is a
persistent world

LANGUAGES

English, French

BUDGET / FINANCING

IN PLACE
€ 150.000 / € 20.000

MAIN PRODUCTION

COMPANY

Risette

CO-PRODUCTION

COMPANIES

Studio N°130

PARTNERS ATTACHED

Heidi Sevestre (glaciologist),
Isha Tallieu (artistic
representative)

CREATIVE TEAM

Barthelemy Antoine-Loeff,
Hugo Arcier, *Directors*
Hugo Arcier, *CG Creative Director*
Olivier Girouard, *Sound Artist*
Pierre-Arthur Goulet, *Producer*
(Studio N°130)

DELEGATE PRODUCTION

COMPANY

Risette

MAIN CONTACT PERSON

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DIRECTORS STATEMENT

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

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

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

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

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

PRODUCTION COMPANY PROFILE

Risette is a production company based in Paris, specializing in animated films and interactive experiences. Headed by Pierre-Arthur Goulet, former executive producer at Passion Pictures, the company aims to support and co-produce innovative projects aimed at adult audiences. The company is proposing line production and executive production services, and cultivates strong links with a pool of French and international talents in the field of digital creation. Risette's list of partners includes Fortiche Production, Atelier Daruma or Studio N°130.

MAIN FILMOGRAPHY OF PRODUCER

2022 *Nos météores* by Barthelemy Antoine-Loeff

2019 *De Rerum Natura* by Hugo Arcier

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2023



Market for selected projects

labiennale.org
veniceproductionbridge.org