



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2024



La Biennale di Venezia

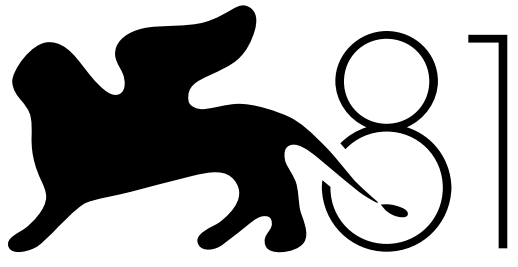
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VENICE GAP-FINANCING MARKET

Market for selected projects

VENICE
PRODUCTION
BRIDGE

VENICE
30.08—1.09.2024



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2024

VENICE GAP-FINANCING MARKET

30.08–1.09.2024

LABIENNALE.ORG
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81. Mostra Internazionale d'Arte Cinematografica

La Biennale di Venezia
Director General
Andrea Del Mercato

Artistic Director
of the Cinema Department
Alberto Barbera

Venice Production Bridge
Pascal Diot
Savina Neirotti

cinema@labiennale.org
labiennale.org
veniceproductionbridge.org

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

Consultants
Eva Morsch Kihn
Lucas Rosant
Michel Reilhac
Liz Rosenthal

Collaborators
Violeta Bava
Paolo Bertolin
Francesco Gai Via
Elena Pollacchi
Doede Holtkamp

La Biennale di Venezia
and its collaborators for
Venice Gap-Financing Market
Allegra Bell
Francesca Emiliano
Erika Giorgianni
Gaetano Gualdo
Marianna Lavano
Chiara Marin
Mariachiara Mancini
Alessandro Mezzalana
Nikolas Montaldi
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Blanca Tagliatela Gil



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Main Broadcaster



Thanks to
MAMMUTMEDIA

Venice Gap-Financing Market for 2024 has been edited using the information assembled by July 19th, 2024.
The Venice Production Bridge may not be held responsible for possible errors.

THE VENICE PRODUCTION BRIDGE PROUDLY WELCOMES THE 61 PROJECT TEAMS TO THE 11TH EDITION OF THE VENICE GAP-FINANCING MARKET, AN ANNUAL CELEBRATION OF GLOBAL FILMMAKING

Since its inception in 2014, the **Venice Gap-Financing Market** has stood out for its unwavering commitment to inclusivity, embracing all genres, budget-ranges and voices. Championing diverse storytellers, from unknown first-time directors to acclaimed filmmakers, and showcasing projects by emerging producers alongside those of seasoned industry veterans.

In **2024**, we are honoured to present **34 Fiction and Documentary projects** and **16 Immersive projects, carefully selected from a record number of more than 300 submissions received from producers worldwide.**

Additionally, in close collaboration with the **Festival** and **La Biennale di Venezia's** training initiatives – **Biennale College Cinema & Immersive** – we are honoured to feature **8 Immersive projects** from the **8th edition of the Biennale College Cinema Immersive** and **3 Fiction projects** from the **12th edition of the Biennale College Cinema.**

In 2024, the VPB will have two major Focuses, a European and an International one. The Focus on Luxembourg & Wallonia-Brussels is supported by Film Fund Luxembourg and Centre du Cinéma et de l'Audiovisuel and the Focus on Japan is supported by JETRO.

Through these focuses additional projects, both feature films and Immersive, have been selected within the Venice Gap-Financing Market and you will find them highlighted here in this brochure.

For this upcoming edition we are happy to welcome the new fiction, animation and documentary projects of notable filmmakers such as **Jiří Barta, Ulrike Ottinger, Yuki Kawamura, Theo Court, Shahrbanoo Sadat, Elisa Miller, Ester M. Bergsmark, Jorge Thielen Armand, Prantik Basu, Erige Sehiri, Gastón Solnicki, Ivo M. Ferreira** and **Ivan Granovsky**, to name only but a few. Among the Immersive projects, we are excited to present the new projects of award-winning creators such as, **Cameron Kostopoulos, May Abdalla** and **Barry Gene Murphy, Yasmin Elayat** and **Wadooah Wali, Nimrod Shanit, Sarah Silverblatt-Buser, amongst many others.**

This year, as we mark the 11th edition, the Venice Gap-Financing Market celebrates a further milestone, over 400 projects have been presented over the past decade. Of those projects from previous editions, we are particularly proud to mention some that have been completed recently and are about to be presented to audiences for the first time.

We are delighted to welcome back to Venice, STRANGER EYES by Yeo Siew Hua (VGFM 2022) and VERMIGLIO by Maura del Pero (VGFM 2023) to be presented in the main international competition Venezia 81, as well as HAPPYEND by Neo Sora (VGFM 2023), set to premiere in the Orizzonti competition. In the Venice Immersive section we are excited to mention the following previous VGFM projects, FREE UR HEAD by Chou Tung-Yen (VGFM 2023), IMPULSE:PLAYING WITH REALITY by Barry Gene Murphy and May Abdalla (VGFM 2023), GARDEN ALCHEMY by Michelle and Uri Kranot (VGFM 2023) and MAMIE LOU by Isabelle Andreani (VGFM 2022).

Locarno will pre-open its festival with a special screening of **Paolo Cognetti's FIORE MIO (VGFM 2023)**, while further VGFM projects will be presented in its different programme strands and competitions, **TRANSAMAZONIA by Pia Marais (VGFM 2022), REAL by Adele Tulli (VGFM 2023)** and **ELECTRIC CHILD by Simon Jaquetmet (VGFM 2021).**

Earlier this Spring, the first fiction feature directed by noted documentary maker **Roberto Minervini, THE DAMNED (VGFM 2023)**, picked up the **Best Film award at Un Certain Regard at Cannes Film Festival** and received a wide-theatrical release in Italy, with further theatrical releases planned for the autumn. The animated feature film **FLOW by Gints Zilbalodis (VGFM 2022)**, premiered in **Un Certain Regard** at Cannes to great acclaim, going on to win both the **Jury and the Audience awards at Annecy Film Festival.** It has sold across multiple territories worldwide and is set for a wide release across the coming months.

As always, 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 10 years now.

Pascal Diot
Head of the Venice Production Bridge

Savina Neirotti
VPB Content Curator

PROJECTS IN ORDER OF SECTION

	FICTION AND DOCUMENTARY PROJECTS		BIENNALE COLLEGE CINEMA FICTION PROJECTS
12	A SWEETNESS FROM NOWHERE	82	DOG DAYS OF SUMMER
14	AMA	84	JAYSAN
16	AMOEBIA	86	THE FOREST
18	BECOMING EMA		
20	BETTER CLASS		IMMERSIVE PROJECTS
22	BLACK WATER		
24	CUBA & ALASKA	90	275 MILION BIRTHS AND DEATHS
26	DEATH HAS NO MASTER	92	A CURE FOR STRAIGHTNESS
28	DENGUE	94	ANCESTORS
30	DEVOLUTION	96	BODY/MEMORY
32	DUST	98	COLLECTIVE BODY
34	GLOBAL PROJECT	100	DEMARÉ, A SENSORY JOURNEY INTO THE DEPTHS OF THE OCEAN
36	GOLEM		
38	IF I SEE A RAINBOW	102	DYSMORPHIA: PLAYING WITH REALITY
40	IN ALASKA		
42	JEALOUS WHITE MEN	104	FIRST VIRTUAL SUIT
44	LA BALEINE	106	HARVEST
46	LAST NIGHT I CONQUERED THE CITY OF THEBES	108	LALALABYRINTH
48	LEGÍTIMA	110	MUSEVA
50	LIFE OF SIMON JASHI	112	RESONANZ
52	LOVE BEFORE SUNRISE	114	TACHYCHRONIA
54	MARIE & JOLIE	116	TEMPUS ALTERNA
56	MOVIE KINTSUGI	118	TINY PEOPLE: PROLOGUE
58	NO GOOD MEN	120	WHEN BROOKLYN WAS QUEER
60	THE BLOOD COUNTESS		
62	THE GOOD LIFE		BIENNALE COLLEGE CINEMA IMMERSIVE PROJECTS
64	THE ISLE OF THE DEMOISELLE		
66	THE MAGIC CITY - BIRMINGHAM ACCORDING TO SUN RA	124	EDIFICE
68	THE RESERVE	126	EPORIA, THE MOUNTAIN MERMAID
70	THE SOUFFLEUR	128	KITCHEN OF MEMORIES
72	THE STATION	130	LIBRARY OF DREAMS
74	THEFT OF FIRE	132	MNEMOSYNE
76	THREE DARK NIGHTS	134	MONS VENUS
78	TWINS	136	PROPRIOCEPTIVE MEMORY
		138	UNSCROLL.IT

PROJECTS IN ORDER OF THEIR CURRENT STATUS

	FICTION AND DOCUMENTARY PROJECTS <i>DEVELOPMENT</i>	84	BIENNALE COLLEGE CINEMA FICTION PROJECTS <i>DEVELOPMENT</i>
52	LOVE BEFORE SUNRISE		JAYSAN
	<i>FINANCING</i>	86	<i>FINANCING</i>
14	AMA		THE FOREST
20	BETTER CLASS		<i>PRODUCTION</i>
22	BLACK WATER	82	DOG DAYS OF SUMMER
26	DEATH HAS NO MASTER		
28	DENGUE		
36	GOLEM		IMMERSIVE PROJECTS
40	IN ALASKA		<i>DEVELOPMENT</i>
42	JEALOUS WHITE MEN		275 MILION BIRTHS AND DEATHS
48	LEGÍTIMA	90	A CURE FOR STRAIGHTNESS
50	LIFE OF SIMON JASHI	92	ANCESTORS
54	MARIE & JOLIE	94	DEMARÉ, A SENSORY JOURNEY INTO THE DEPTHS OF THE OCEAN
56	MOVIE KINTSUGI	100	DYSMORPHIA: PLAYING WITH REALITY
60	THE BLOOD COUNTESS	102	HARVEST
62	THE GOOD LIFE		LALALABYRINTH
66	THE MAGIC CITY - BIRMINGHAM ACCORDING TO SUN RA	106	MUSEVA
70	THE SOUFFLEUR	108	TACHYCHRONIA
72	THE STATION	110	TEMPUS ALTERNA
76	THREE DARK NIGHTS	114	TINY PEOPLE: PROLOGUE
78	TWINS	116	WHEN BROOKLYN WAS QUEER
	<i>PRE-PRODUCTION</i>	118	
16	AMOEBEA	120	<i>PRE-PRODUCTION</i>
32	DUST		BODY/MEMORY
38	IF I SEE A RAINBOW	96	FIRST VIRTUAL SUIT
44	LA BALEINE	104	RESONANZ
46	LAST NIGHT I CONQUERED THE CITY OF THEBES	112	
58	NO GOOD MEN		<i>PRODUCTION</i>
64	THE ISLE OF THE DEMOISELLE	98	COLLECTIVE BODY
74	THEFT OF FIRE		
	<i>PRODUCTION</i>		BIENNALE COLLEGE CINEMA IMMERSIVE PROJECTS
30	DEVOLUTION		IMMERSIVE PROJECTS
68	THE RESERVE		<i>DEVELOPMENT</i>
	<i>POST-PRODUCTION</i>	126	EPORIA, THE MOUNTAIN MERMAID
12	A SWEETNESS FROM NOWHERE		KITCHEN OF MEMORIES
34	GLOBAL PROJECT	128	MONS VENUS
	<i>EDITING</i>	134	PROPRIOCEPTIVE MEMORY
18	BECOMING EMA	136	UNSCROLL.IT
24	CUBA & ALASKA	138	
			<i>PRE-PRODUCTION</i>
		124	EDIFICE
			<i>PRODUCTION</i>
		130	LIBRARY OF DREAMS
		132	MNEMOSYNE

FICTION AND DOCUMENTARY PROJECTS

SWEDEN, NORWAY

A SWEETNESS FROM NOWHERE *EN LJUVLIGHET FRÅN INGENSTANS* ESTER M BERGSMARK

DOCUMENTARY FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Ester M Bergsmark, based in Stockholm, is a versatile visual artist and filmmaker whose work spans documentary, fiction, and experimental film. Films, such as *Something Must Break* (Tiger award at International Film Festival Rotterdam 2014) and *She Male Snails* (2012), have garnered international acclaim. Their work is shown in festivals, cinemas and galleries worldwide. Bergsmark completed their PhD project, *voice under*, at Stockholm University of the Arts in 2023. Their interdisciplinary approach explores how desire, joy and liberation generate inner, outer and collective transformation.

LOGLINE

When there's no other way out, play dead – a survival tactic we share with jellyfish. In 2011 Berlin, a haunting shout triggers a journey through trauma and survival. *A Sweetness from Nowhere* blends documentary, poetry, and fable, transcending boundaries between reality and fantasy to reveal unexpected connections and the path to healing.

SYNOPSIS

5000 million years ago, minerals joined to form bone, enabling mammals to crawl, run, and kiss. On a dark autumn night in 2011, I arrived in Berlin with my suitcase, searching for a home. As I looked for the apartment I intended to rent, I heard someone shout "schwuchtel." I froze; everything changed. A month earlier, I had been attacked, and this moment threw me back in time.

Though I didn't know the word, I sensed its derogatory nature. Fear set in, and I became lost. The city became a maze where all intersections, trees, streetlights, and tobacco shops looked the same.

This film is about what helps one survive, focusing on resilience rather than the pain of trauma. It is a joyful exploration and curious search, woven with three main threads: documentary essay, poetic facts, and evocative fable. At the heart of the film is a story of lust and survival, of finding your way back to life after being stuck in a frozen state. Through fantasy, the body, and unexpected connections between time, nature, and healing, the film unfolds.

A Sweetness from Nowhere transcends divisions between the animal and the human, the big and the small, the fantastic and the authentic.



Ester M Bergsmark,
Director



Anna-Maria Kantarius,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Sales agents, international film festival programmers, broadcasters such as Arte, ZDF and others.

FORMAT / RUNTIME

Film and HD / 90'

Colour

LANGUAGES

Swedish, English

BUDGET / FINANCING IN PLACE

€ 777.600 /

€ 657.600

MAIN PRODUCTION COMPANY

Garagefilm International AB

CO-PRODUCTION COMPANIES

Stær Film

PARTNERS ATTACHED

Swedish Filminstitute, SVT, Film Stockholm, Film i Väst, Norwegian Filminstitute, Filmfond Nord, Fritt Ord, Nordic Film & TV fund

CREATIVE TEAM

Ester M Bergsmark, *Director*

Anna-Maria Kantarius, *Producer*

Nina Jeppsson, Halla Olafsdottir, Louise Löwenberg, *Main Cast*

Minka Jakerson, *DoP*

Clara Isaksson, *Production Design*

Anna Eborn, *Editing*

Elin Piel, *Composer*

DELEGATE PRODUCTION COMPANY

Garagefilm International

MAIN CONTACT PERSON

Anna-Maria Kantarius

ADDRESS

Tullgårdsgatan 10
11668 Stockholm
Sweden

EMAIL

annamaria@garagefilm.se

PHONE / MOBILE PHONE

+46 760393050

garagefilm.se

DIRECTOR'S STATEMENT

That night in Berlin, I was scared. The ghosts make me tense, feel the frozen fear. My body felt static, as did my ability to move in public space. The world and reality seemed smaller. The night in Berlin was a repetition of personal and collective experiences. To be subjected to hate crimes and trauma is an experience that is impossible to understand in retrospection. But there is also something in the fear that moves closer to lust and curiosity. It is possible to lean on the fear and use it as a power, without denying the violence and the pain. I think that erotic curiosity can create contrasting expressions that can warm up the frozen fear by making space for sensuality and pleasure.

I believe that by initiating a careful opening of a wider sensory register, we can become more capable of holding complexity. The insistence on the body as a vulnerable, exposed body, where violence is the most extreme form of touch, could be adjusted or displaced. For if the body implies mortality, vulnerability and agency, it also implies sensuality, desire and pleasure. Another word for fragmented might be the possibility of holding complexity, which is a beautiful skill.

PRODUCTION COMPANY PROFILE

Garagefilm produces award winning features and TV-series with a voice deeply rooted in our time. We provide powerful and unique stories by focusing on finding and investing in long term relations with unique talents. By collaborating with some of Sweden's most exciting directors we constantly strive to make a mark with strong stories, a high artistic ambition and a voice of its own. We want to encourage reflection and awareness and we want the audiences to feel either moved, ready to take action or to be empowered. We strive to reach wide without losing edge.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Painkiller** by Gabriela Pichler
- 2020** **Psychosis in Stockholm** by Maria Bäck
- 2019** **Call Mum!** by Lisa Aschan
- 2018** **Amateurs** by Gabriela Pichler
- 2014** **Something Must Break** by Ester M Bergsmark
- 2012** **She Male Snails** by Ester M Bergsmark

LUXEMBOURG, FRANCE, JAPAN

AMA YUKI KAWAMURA

FICTION FEATURE | FINANCING

FOCUS ON
LUXEMBOURG

FILM FUND
LUXEMBOURG



DIRECTOR'S BIOGRAPHY

Yuki Kawamura is an author and director born in 1979 in Sapporo, Japan. He is a French resident since 2000. His main filmography includes *Norie* (2019, Documentary), *Un ami de Sibérie* (2016, Documentary), *Ephémères* (2014, Short), *Mirror of the Bride* (2013, Documentary), *Four Months After* (2012, Short), *Les légumes chinois* (2011, Short), *Grandmother* (2009, Short), *Senko* (2009, Short).

LOGLINE

1967. Nagisa, a shy and modest young city girl, leaves Japan for Hegura, an isolated island in the West of Japan. To stay there, she will have to join the “amas”, women who dive naked to fish for shells. Free and strong, they obey only the laws of nature and those of their clan...

SYNOPSIS

1967. Nagisa is twenty years old and pregnant. Her mother urges her to marry, but the young woman refuses to give up her freedom. After an abortion at a private clinic, she takes refuge with her Aunt Isoé, ama on the small island of Hegura.

There, Nagisa reconnects with her family history and discovers the culture of the amas: fisherwomen who dive naked and apnea to harvest abalone, an age-old practice. In this community, it's the women who hold the power and pass on their knowledge to their daughters, generation after generation.

Nagisa must learn the practices of the amas. With the help of Yuko, a young fisherwoman, she puts a lot of effort into learning to dive, to master breathing techniques, to spot the shells hidden behind the seaweed... And when Isoé takes her fishing on the high seas, it's an extraordinary discovery. But every ama needs a teishi, a husband who drives the boat and looks after her safety. Nagisa may have thought she would find freedom in Hegura, but the weight of tradition was not to be. She refuses to submit.

After Nagisa escapes a life-threatening accident, Chitosé, her mother, arrives in Hegura after an absence of over 20 years.



Yuki Kawamura,
Director and Writer



Gilles Chanial,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
European and/or Asian co-producers, as well as sales agent and distributors from countries in Europe, and also in Asia.

FORMAT / RUNTIME

1.85:1 / 90'

Colour

BASED ON

Ama, le souffle des femmes
by Cécile Becq and Franck Manguin (graphic novel)

LANGUAGES

Japanese

BUDGET / FINANCING IN PLACE

€ 2.580.805 /

€ 1.885.805

MAIN PRODUCTION COMPANY

Les Films Fauves

CO-PRODUCTION COMPANIES

Good Fortune Films, Flag Pictures

PARTNERS ATTACHED

Film Fund Luxembourg, Art House Distribution, Creative Europe Media, Bunkacho International

CREATIVE TEAM

Yuki Kawamura, *Director and Writer*

Raphaëlle Desplechin, *Writer*
Gilles Chanial, *Main Producer*

DELEGATE PRODUCTION COMPANY

Les Films Fauves

MAIN CONTACT PERSON

Gilles Chanial

ADDRESS

115A Rue Emile Mark
4620 Luxembourg
Luxembourg

EMAIL

info@lesfilmsfauves.com

PHONE / MOBILE PHONE

+352 621715903

lesfilmsfauves.com

DIRECTOR'S STATEMENT

The impetus for this work came when I was introduced to the graphic novel *Ama: Le souffle des femmes* by producer Gilles Chanial, a longtime friend and production partner. It was an unusual experience for me to rediscover my own culture, the Ama, through Western authors. From there, I began working toward a film adaptation. I immediately headed for Hegura Island, where the story takes place. The island, is a place where time seems to have stood still and a community of divers still exists. I knew about the famous abalone fishing, but when I delved deeper into the history of the Hegura Island community, I found a completely different and deeper world than I had imagined. Every corner of the island bears witness to the quiet battle that women waged against the patriarchal society of 1960's Japan. These women face the ocean every day, nourishing their families and their own souls while desperately protecting this precious ecosystem. This is exactly what I am interested in. Their hard lives, and the solidarity between fellow divers that was so necessary, created a form of freedom that was rare in that era. I feel that a kind of feminism without a name is inscribed here.

PRODUCTION COMPANY PROFILE

Committed to shaking-up the cinematic territory of the Grand Duchy, Les Films Fauves brings to the fore new Luxembourgish talents, with a strong footing in their cultural identity and language, but capable of transcending the local. With our experience in co-production and our impulse to escape comfort zones we support and fight for the emergence of international auteurs, just as we defend strong and established voices from all horizons. We aspire to remain free from a restrictive editorial line, operating instead within the border areas between author and genre film.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **All We Imagine As Light** by Payal Kapadia
- 2024** **Youth (Spring)** by Wang Bing
- 2024** **Los Delincuentes** by Rodrigo Moreno
- 2023** **Conann** by Bertrand Mandico
- 2023** **The Wall** by Philippe Van Leeuw
- 2020** **Jumbo** by Zoé Wittock

SINGAPORE, THE NETHERLANDS, FRANCE, SPAIN

AMOEB SIYOU TAN

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Siyou Tan is a Singaporean filmmaker based in Los Angeles. She studied film and art at Wesleyan University, before going on to a directing fellowship at the American Film Institute. Her short films *Hello Ahma* (2019) and *Strawberry Cheesecake* (2021) played at festivals such as the Berlinale, Toronto, Locarno, among others. In 2024, she is among the selected filmmakers for Cannes' Directors Fortnight—Directors' Factory Philippines. Currently, Siyou is working on her first feature film, *Amoeba*, with support from the Hubert Bals Fund and TorinoFilmLab's ScriptLab.

LOGLINE

In a repressive city-state, a schoolgirl persuades three classmates at an all-girls school to rebel by forming a triad gang.

SYNOPSIS

Choo (16), a dropout, returns to her elite all-girls Chinese school. Her little rebellions attract the admiration of three misfits—Ann, Wong, Sofia. She's drawn to them too and confides about the ghost in her room. The new friends' idea: using Sofia's camcorder to evidence the ghost.

The four meet an unlikely kindred spirit—Sofia's family driver. Inspired by his stories about triads that ruled the streets of colonial Singapore and defied the authorities openly, they decide to form a gang. But how do you form a gang in modern Singapore, where even chewing gum is illegal?

As they takeover school corridors with clumsy attempts at "being gangsters", they share dreams for the future. Choo films her friends' unruly activities, and feels she's finally found real bonds that she never wants to lose. Choo falls for Ann, who seems to reciprocate.

But after teachers discover the camcorder and the girls are accused of being real gangsters, they are separated and closely monitored. Exams get closer, and unspoken rules around social class threaten to split them. Choo feels isolated in her refusal to conform to the pressures of a system obsessed with creating obedient citizens. She fights back.



Siyou Tan,
Writer and Director



Fran Borgia,
Lead Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential investors, co-producers partners, sales agents, and international distributors.

FORMAT / RUNTIME

HD / 100'

Colour

LANGUAGES / LOCATIONS

English, Chinese / Singapore

BUDGET / FINANCING IN PLACE

€ 830.000 /

€ 700.000

MAIN PRODUCTION COMPANY

COMPANY
Akanga Film Asia (Singapore)

CO-PRODUCTION COMPANIES

Volya Films (The Netherlands),
Le films d'Antoine (France),
Mararia Films (Spain)

PARTNERS ATTACHED

IMDA, Hubert Bals Fund, CNC,
Canary Islands Regional Fund

CREATIVE TEAM

Siyou Tan, *Writer and Director*
Fran Borgia, *Lead Producer*
Denis Vaslin, Antoine Simkine,
Luisa Romeo, *Co-Producers*
Neus Olle, *Cinematographer*
Sam Manacsa, *Production and Wardrobe Designer*

DELEGATE PRODUCTION COMPANY

Akanga Film Asia

MAIN CONTACT PERSON

Fran Borgia

ADDRESS

81 Ubi Avenue 4,
#06-01 UB. One
408830 Singapore
Singapore

EMAIL

franborgia@akangafilm.com

PHONE / MOBILE PHONE

+65 67874068

akangafilm.com

DIRECTOR'S STATEMENT

It started from a desire to investigate a story I told myself as a teen — I was an amoeba. The amoeba's simplicity represented my denial of all the parts of myself that I had to bury, in order to fit into the structures around me.

In school I found the other closet lesbians in detention. In our all-girls school, we were brothers, rejecting the school's insistence on grooming us into virtuous wives and dutiful mothers. At a time when I desired intimacy and closeness, they were my first loves. In *Amoeba*, the main character is also an outsider, chasing a romantic idea that she could preserve their bond by calling upon something ancient. A quest for values such as loyalty and honor, buried under Singapore's alluring materialism, together with everything else that could pose a threat to state control.

Amoeba is my way of coping with the loss that came with the burial of my identity in teenhood. As part of a generation that grew up in a young country that replaced its history with a manufactured narrative, I want to explore how we can create our own stories to counter the narratives imposed upon us. Both as citizens of a small nation, and as individuals in intimate friend groups.

PRODUCTION COMPANY PROFILE

Akanga Film Asia is an independent production company based in Singapore and led by Fran Borgia. Our titles include: Lav Diaz's *A Lullaby to the Sorrowful Mystery* (Berlinale 2016 – Silver Bear Winner), Yeo Siew Hua's *A Land Imagined* (Locarno 2018 – Golden Leopard Winner), Kamila Andini's *Yuni* (Toronto 2021 – Platform Prize Winner), Amanda Nell Eu's *Tiger Stripes* (Cannes Critics' Week 2023 – Grand Prize Winner), and Chia Chee Sum's *Oasis of Now* (Busan 2023 / Berlinale Forum 2024). Currently we are developing projects from Vietnam, Thailand, Indonesia, India, China, Japan, Taiwan and Singapore.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Stranger Eyes** by Yeo Siew Hua
- 2023** **Oasis of Now** by Chia Chee Sum
- 2023** **Tiger Stripes** by Amanda Nell Eu
- 2023** **Tomorrow Is a Long Time** by Jow Zhi Wei
- 2021** **Yuni** by Kamila Andini
- 2018** **A Land Imagined** by Yeo Siew Hua

DENMARK, SPAIN, SLOVAKIA

BECOMING EMA

PATRICIA DRATI

DOCUMENTARY FEATURE | EDITING



DIRECTOR'S BIOGRAPHY

Patricia Drati is an award-winning creative producer, director, and film development consultant, specializing in both documentary and fiction. With a background in journalism and film studies, she led CPH:LAB at CPH:DOX, initiating over 40 films. Since 2016, she has been a partner at Good Company Pictures in Copenhagen. Drati's work explores the layers of female identity, and she is currently directing two documentary features. Her debut short as a director; *Core Memory*, premiered at CPH:DOX 2024.

LOGLINE

Becoming Ema is the story of a young woman who defies her parents' wishes and societal pressures to 'become someone', finding belonging and fulfillment through the transformative power of motherhood.

SYNOPSIS

When expecting their second child, Ema and Tomas decide to step out of the hamster wheel of modern life and invest their savings in a rural plot of land to embrace a life close to nature.

Ema's choice to prioritize family over having financial security and a career creates a deep rift with her parents, who struggle to accept her decisions. As Ema and Tomas navigate financial hardships and unresolved generational trauma, Ema undergoes therapy and deep self-reflection. She discovers that the validation she seeks from her parents must come from within herself. *Becoming Ema* is an exploration of motherhood in all its nuances, belonging and self-acceptance.



Patricia Drati,
Director and Writer



Sidsel Lønving Siersted,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Partners to close our funding gap, distributors, broadcasters, sales agents and international festival programmers.

FORMAT / RUNTIME

HD / 90'

Colour

LANGUAGES / LOCATIONS

Slovak, English / Slovakia, Spain

BUDGET / FINANCING IN PLACE

€ 329.696 / € 230.696

MAIN PRODUCTION COMPANY

Good Company Pictures

CO-PRODUCTION COMPANIES

PlayLab Films (ES), Frame Film (SK)

PARTNERS ATTACHED

Creative Europe, Slovak Audiovisual Fund, Danish Directors Association, Danish Arts Foundation, The Catalan Institute for Cultural Companies (ICEC)

CREATIVE TEAM

Patricia Drati, *Director and Writer*
Ema Werner, Tomas Werner, *Main Cast*
Maria Helga Stürup, Sidsel Lønving Siersted, *Producers*
Marcel Pazman, Estephania Bonnett, *Co-producers*
Mia Mai Dengsø Graabæk, Radka Sisulakova, *DoP*
Aurora Sulli, *Editor*
Símun Lindholm Mohr, *Composer and Sound Designer*
Anders V. Christensen, *Colorist*

DELEGATE PRODUCTION COMPANY

Good Company Pictures

MAIN CONTACT PERSON

Sidsel Lønving Siersted

ADDRESS

Gammel Kongevej 39E, 1.th. DK-1610 Copenhagen, Denmark

EMAIL

sidsel@goodcompanypictures.com

PHONE / MOBILE PHONE

+45 28143340

goodcompanypictures.com

DIRECTOR'S STATEMENT

Making a debut film as a director feels like discovering a new land. I am led by my intuition, and I am trying to follow my Northern star, but everything is new, unknown, and filled with possibility. I have felt this way since I started filming with Ema and her family for the first time, in the summer of 2019. For years, I have wanted to direct a documentary film, but it took time to find the courage and the right story. I did not want to do it just for the sake of doing it. I was waiting for a story that would be close to my heart. Coincidentally, I found that story and started making this film five years ago, just when I was going through my divorce. Back then, the identity of a mother was the only certainty I had. I was no longer someone's wife, but I was and will always be a mother to my daughter.

Becoming my daughter's mother has defined me as a person and it has most certainly shaped the way I perceive the world, the decisions I make and the film I have decided to direct. This film is in a way a tribute to motherhood, that little life where the days are incredibly long, but the years pass by in the blink of an eye.

PRODUCTION COMPANY PROFILE

Good Company Pictures is an award-winning documentary production company based in Copenhagen. The company was established in 2014. We focus on producing creative documentaries with strong stories and characters for national and international audiences. Our latest films include *The Gullspång Miracle* (minor co-producers, Best Editing award at Tribeca, Sheffield, Best documentary award at Guldbaggen, Nordisk Panorama, Dok:Leipzig), *All That Remains to Be Seen* (CPH:DOX, AJB DOC, NHK Japan Prize), and *Beautiful Something Left Behind* (Grand Jury Prize at SXSW 2020).

MAIN FILMOGRAPHY OF PRODUCER

- 2022** *Apolonia, Apolonia* by Lea Glob
- 2019** *My Darling Supermarket* by Tali Yankelevich
- 2017** *A Modern Man* by Eva Mulvad
- 2015** *Natural Disorder* by Christian Jepsen
- 2013** *A Different Kind of Boy* by Ulrik Wivel

SPAIN

BETTER CLASS

ALTAS CAPACIDADES

VICTOR GARCÍA LEÓN

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Born in Madrid in 1976. Degree in journalism, he started making short films in 1996. His first film, *More Grief than Glory*, winner of Best Actor (Biel Durán) at the 2001 Málaga Film Festival. His second film, *Go Away from Me*, won the Silver Shell for Best Actor at the San Sebastián Film Festival and the Goya for Best Actor (Juan Diego).

His trajectory also includes *Selfie*, Critics' Award and Jury's Special Mention at the 2017 Málaga Film Festival, and *The Europeans*. In television, he's worked as writer and director for series' like *Venga Juan and Vamos Juan* (TNT - Warnermedia) or *El vecino* (Netflix).

LOGLINE

A South American narco-trafficker is murdered while dropping off his son at a secular elitist private school, causing a crisis within school management and among the students' families. How can the school guarantee security and its reputation? Expelling the narco's son might be for the best, but nobody wants to appear racist. Anything for the future of their heirs. In this contradiction between fear and moral, Alicia and Gonzalo, a middle-class couple, suddenly have a chance to enroll their son in the open spot. The couple's aspirations will destroy what they had believed unquestionable.

SYNOPSIS

A South American narco-trafficker is murdered outside a secular elitist private school, causing a crisis within school management and among the students' families, mostly high class. How can the school guarantee security and its reputation? Expelling the narco's son might be for the best, but nobody wants to appear racist.

In this contradiction between fear and moral, Alicia and Gonzalo, a middle-class couple, suddenly has the chance to enroll their son in the open spot and begin an epic journey trying to raise their son to a social class to which he doesn't belong.

The financial journey of a tandem who try to escape the middle class. The mental journey of two people who don't know who they are and aren't interested in asking. The family journey of parents who deposit in their child things they should deposit on a therapist's couch.

And, along the way, they run into Paz, the murdered narco-trafficker's wife, Mar, the principal of school, and the clan of families of other students, led by the charismatic sustainability executive, Domingo.

Better Class is a costume party in which all of the guests are disguised as mothers and fathers. And their masks don't always fit right.



Victor García León,
Director and Writer



Marisa Fernández Armenteros,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Complete financing with European and Latam partners interested in a minority co-production and/or pre sales in specific territories.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES / LOCATIONS

Spanish / Madrid, Spain

BUDGET / FINANCING IN PLACE

€ 2.035.714 /

€ 1.425.000

MAIN PRODUCTION COMPANY

COMPANY

Buenapinta Media

CO-PRODUCTION COMPANIES

Sayaka Producciones, Think Studio

PARTNERS ATTACHED

RTVE, Movistar Plus+, Orange Spain, BTeam Pictures, Film Factory, Comunidad de Madrid

CREATIVE TEAM

Victor García León,
Director and Writer

Borja Cobeaga, *Writer*

Marian Álvarez, Israel Elejalde and Natalia Reyes, *Main Cast*

Marisa Fernández Armenteros,
Main Producer

Eva Díaz Iglesias, *DoP*

Buster Franco, *Editing*

Clara Notari,

Production Designer

Ana Martínez Fesser,

Costume Designer

Pedro R. Soto, *Sound*

DELEGATE PRODUCTION COMPANY

COMPANY

Buenapinta Media

MAIN CONTACT PERSON

Marisa Fernández Armenteros

ADDRESS

Bretón de los Herreros,

21, 3º Izquierda

28003 Madrid,

Spain

EMAIL

marisa@buenapintamedia.com

PHONE /

MOBILE PHONE

+34 605557977

buenapintamedia.com

DIRECTOR'S STATEMENT

I'm more interested in life than movies. And *Better Class* is more like life than any other film. For me, it's a pleasure to delve into many things: the identity of people without an identity; parents' fears; insecurity within a couple; the anxiety of the middle class.

Alicia and Gonzalo are a neurotic couple who want to raise their son to a social class to which he doesn't belong; partly out of love, partly because they can't stand who they are and hope a 11 year old boy will solve that. Because they deposit in their son things they should deposit on a therapist's couch.

They suffer because they don't know how to integrate themselves into the upper class, they suffer because they're terrified of the lower class... and they suffer because they hate the middle class. And one of the difficulties in this film is that our protagonists don't talk about their problem. This forces us to approach the story like entomologists, observing without judgement.

Better Class is about a conflict we hardly ever see in film. I like to look at those insignificant conflicts. I like to see how they grow, how they explode... and how we ignore them. At the end of the day, we live above our contradictions.

PRODUCTION COMPANY PROFILE

Buenapinta Media was founded by Marisa Fdez. Armenteros in 2021, after she had co-produced the Oscar nominated film *The Mole Agent*, by Maite Alberdi.

Buenapinta's first venture was *Cinco lobitos (Lullaby)*, by Alauda Ruiz de Azúa, premiered in Berlinale (Panorama) and considered "the best Spanish debut in years" by Pedro Almodóvar.

In 2023 Buenapinta produced Isabel Coixet's *Un amor*, which premiered at the Official selection in San Sebastian, winning the Silver Shell for acting for Hovik Keuchkerian, as well as 7 Goyas nominations, including Best Film.

MAIN FILMOGRAPHY OF PRODUCER

2025 **Ciudad sin sueño** by Guillermo García López

2023 **Un amor** by Isabel Coixet

2022 **Cinco Lobitos (Lullaby)** by Alauda Ruiz de Azúa

POLAND, FINLAND, ESTONIA
BLACK WATER
CZARNA WODA
AGA WOSZCZYŃSKA

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Aga Woszczyńska graduated from the directing Department at The Polish National Film School in Lodz. Her diploma short film *Fragments* premiered at Cannes Film Festival in Directors' Fortnight in 2014. Her debut feature film *Silent Land*, an Italian-Polish-Czech co-production, had its world premiere in 2021 at the Toronto International Film Festival in the competition section The Platform. Aga's films have been presented at over 150 film festivals and have won awards at many of them, including Fipresci, best director, best film.

LOGLINE

Two women, strangers to each other, are stuck together on an island when their partners disappear without a trace. With the police busy handling an oil tanker spill surrounding the island, the women embark on an investigation of their own. What they discover will force them to redefine their lives.

SYNOPSIS

Agata and Ola arrive with their men to a wild Baltic island for a brief vacation. The women don't know each other but their partners are brothers. Agata feels safe with the older brother who has always been there for her. Ola feels the opposite. She carries the younger brother's baby but doesn't want it, convinced her boyfriend won't live up to the role of a father and she doesn't want to be a single mom.

There is tension between Agata and Ola, but when the brothers disappear, they must collaborate to find them. Meanwhile, a tanker accident causes an oil spill around the island, isolating it from the world. The women are trapped together.

Agata, devastated to learn her husband fled just before the shut-down to leave her for good, must figure out her new life. Ola, who thought her boyfriend chickened out due to the pregnancy, learns he drowned, choking in oil. The baby is the last thing left of him. Ola must decide whether to keep it or not let it enter a world that is ending. This catastrophe, internal and external, brings them closer and teaches them to accept uncertainty. When the island comes back to life, Ola sails away with her future in mind. Agata stays, thinking about hers.



Aga Woszczyńska,
Director and Writer



Agnieszka Wasiak,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
World sales agent, co-producer (preferably Nordic countries, France or Benelux). Open to presale to broadcasters and distributors.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES / LOCATIONS

English, Finnish-Swedish, Polish / Aland Islands (Finland)

BUDGET / FINANCING IN PLACE

€ 2.330.946 /

€ 1.634.794

MAIN PRODUCTION COMPANY

Lava Films

CO-PRODUCTION COMPANIES

Napafilms, Three Brothers

PARTNERS ATTACHED

Polish Film Institute, Finnish Film Foundation, Government of Aland, Estonian Film Institute, Media Creative Europe, YLE, Best Film

CREATIVE TEAM

Aga Woszczyńska, Director and Writer
Łukasz Czapski, Writer
Agnieszka Żulewska, Erik Enge, Dobromir Dymecki, Main Cast
Agnieszka Wasiak, Main Producer
Bartosz Świniarski, DoP
Jarosław Kamiński, Editing
Antti Nikkinen, Production Designer

DELEGATE PRODUCTION COMPANY

Lava Films

MAIN CONTACT PERSON

Agnieszka Wasiak

ADDRESS

Stefana Jaracza, 82/19
Lodz 90-234
Poland

EMAIL

agnieszka@lavafilms.pl

PHONE / MOBILE PHONE

+48 602132222

lavafilms.pl

DIRECTOR'S STATEMENT

Black Water is a story about the need for balance in a world that is completely out of balance. The story follows two women who, after finding themselves in a desperate situation, are forced to completely redefine their lives. In order to do so, they must let go of control and embrace uncertainty. With *Black Water* I take the viewer to the world of disturbing Nordic landscapes under white nights, to tell a psychological tale of human need for self-determination dressed in a blend of cinematic mystery and an investigation thriller.

PRODUCTION COMPANY PROFILE

Lava Films partners with international filmmakers to produce films that reflect creative individuality and address contemporary issues. Believing that cross-border collaborations best serve multicultural audiences, Lava engages in projects as a main or minor co-producer and offers production services. Lava's films have screened at Cannes, Venice, Toronto, et al., and have been nominees and winners of awards like Guldbagge, The Eagle, and EFAs. Recent titles include Magnus von Horn's *The Girl With The Needle*, Małgośka Szumowska's *Never Gonna Snow Again*, and Aga Woszczyńska's *Silent Land*.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** **Silent Land** by Aga Woszczyńska
- 2021** **The Herd** by Monika Kotecka, Karolina Poryzala
- 2021** **Wolf** by Nathalie Biancheri
- 2020** **Never Gonna Snow Again** by Małgorzata Szumowska
- 2019** **Sole** by Carlo Sironi
- 2016** **21 x New York** by Piotr Stasik

UKRAINE, FRANCE, BELGIUM **CUBA & ALASKA** YEGOR TROYANOVSKY

DOCUMENTARY FEATURE | EDITING



DIRECTOR'S BIOGRAPHY

Yegor Troyanovsky is a Ukrainian director and cinematographer. He has solid professional experience working in film production, advertising, and music videos on Ukrainian and American TV. He is the author and director of the short documentary *Rear* (VI Odessa International Film Festival) and *Aerodrome*. His first full-length documentary film *Demon* received the FIPRESCI award for best film at XI Odessa International Film Festival. Yegor Troyanovsky is also one of the creators of the critically-acclaimed historical documentary series: *Collapse. How Ukrainians Destroyed the Evil Empire*.

LOGLINE

Leaving their civilian lives behind, two young women go to war. They find friendship there, love, and acceptance, but the return to their peaceful past is becoming increasingly elusive.

SYNOPSIS

In war-torn East Ukraine, military paramedics Cuba and Alaska risk their lives, sharing professionalism, humor, and belief in victory. Cuba, a fashion designer, now creates sketches even in the trenches. Alaska, once working in the media, now aims to become a psychologist to help traumatized veterans. Despite differences, Cuba and Alaska are close friends and supportive partners. They exemplify female leadership, normalizing women's presence in the Ukrainian army. Filming began in summer 2022, capturing moments of joy and the stark horrors of war, where battles against death and loss cast long shadows. Both have faced challenging tests of fate. Alaska was injured by Russian drones in early 2023, undergoing six months of rehabilitation. Although her injuries persist, she is back on the frontlines. Cuba, who vowed to avoid romantic entanglements, fell in love with fellow soldier Shepa in spring 2023. They planned to marry in August, but Shepa was fatally injured in July. Despite their scars, Cuba and Alaska show remarkable resilience.

Cuba & Alaska is a gripping portrayal of two women deeply affected by war, longing for peace.



Yegor Troyanovsky,
Director



Christian Popp,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Financing partners to close the financing gap: broadcasters, funds, equity investors, sales agents, impact funding. And festivals.

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

Ukrainian, Russian, French, Spanish / Ukraine, France, Spain

BUDGET / FINANCING IN PLACE

€ 793.581 / € 577.281

MAIN PRODUCTION COMPANY

2Brave Productions

CO-PRODUCTION COMPANIES

TAG Film, Clin d'oeil Films

PARTNERS ATTACHED

ARTE, RTBF, VRT, Czech TV, Eurimages, IDFA Bertha Fund, FWB, Tax Shelter, Sabam Music, Procirep, Creative Europe MEDIA, Netflix Postproduction Grant, Goteborg Film Fund, FilmBoost, IMS

CREATIVE TEAM

Yegor Troyanovsky, *Director*
Olha Beshkhemelnytsina, Christian Popp, *Main Producers*
Hanne Plypho, *Co-Producer*
Serhiy Stetsenko, *DoP*
Joëlle Alexis, *Editing*
Mélodie Baschet, *Graphic artist*
Andrii Nidzelsyi, *Sound*
Frederik Van de Moortel, *Composer*

DELEGATE PRODUCTION COMPANY

TAG Film

MAIN CONTACT PERSON

Christian Popp

ADDRESS

rue Amelot 122
75011 Paris, France

EMAIL

christian@tagfilm.fr

PHONE / MOBILE PHONE

+33 675670311

tagfilm.fr

DIRECTOR'S STATEMENT

Many women have joined Ukraine's Armed Forces to fight the enemy, working in dangerous hotspots as paramedics, marines, snipers, platoon leaders, and commanders. When Russia's full-scale invasion began more than two years ago, I documented the aggression and war crimes in Kyiv, Chernihiv, Kharkiv, and Mykolaiv. I aimed to make a film that, despite the sadness of war, would be life-affirming and hopeful. Meeting Cuba and Alaska made this possible. They faced war without losing their lust for life, documenting their experiences with phones and GoPros. Their lighter moments contrast with the dark reality of their work, evacuating wounded and dead soldiers.

The film blends cinema verité scenes filmed by my team with footage captured by Cuba and Alaska, along with their text message exchanges. Short animation scenes, based on Alaska's drawings, provide access to their inner world.

Cuba & Alaska portrays cheerful young women trying to enjoy their youth amid blood, suffering, destruction, and constant shelling. Through their eyes, I aim to show why this struggle for freedom is existential for the new generation of Ukrainians.

PRODUCTION COMPANY PROFILE

TAG Film is a French company producing films with high intellectual and artistic ambition, aiming at worldwide distribution. Recent productions: *From the Planet of Humans* by Giovanni Cioni, co-production with ARTE and Rai Cinema (Locarno 2021); *Icarus Balance* by Patric Jean (Lussas 2022); *Giants in the Ghetto* by Daniele de Michele 60 minutes for France Télévisions. In production: *Hawa* by Najiba Noori 90 minutes for theatrical release, co-production with ARTE, *The EUkrainian* by Viktor Nordienskiold 90 minutes for ARTE, SVT, RTBF, RTS and six other broadcasters.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Giants in the Ghetto** by Daniele de Michele
- 2023** **Vibe Istanbul** by Nafise Motlaq, Saeed Nasiri
- 2023** **Obsessed with Light** by Zeva Oelbaum, Sabine Krayenbühl
- 2023** **Varado** by Nicos Argillet, Stéphane Correa
- 2022** **Russia vs. Russia** by Stéphane Bentura
- 2022** **Disarming Beauty, Venus de Milo** by Natacha Giler

VENEZUELA, ITALY, CANADA, LUXEMBOURG,
MEXICO, SPAIN

DEATH HAS NO MASTER *LA MUERTE NO TIENE DUEÑO*

JORGE THIELEN ARMAND

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Jorge Thielen-Armand's debut feature film *La Soledad* (2016) premiered at the 73rd Venice International Film Festival and garnered over a dozen awards across a 50+ festival run; his second feature film *La fortaleza* (2020) was presented in the Tiger Competition of the 49th International Film Festival Rotterdam, followed by screenings in Busan, Guadalajara, Gijón, Cairo and other major venues.

In 2021, Jorge received the Guggenheim Fellowship. He is a founding partner of the Venezuelan-Canadian production company La faena. He is represented by United Talent Agency.

LOGLINE

Determined to recover her cacao plantation from unanticipated invaders, Carolina uncovers a brutal side of herself as she tries to attain justice in a lawless country.

SYNOPSIS

Carolina, a middle-aged woman with a taste for risk, returns to Venezuela after 20 years to sell her father's cacao plantation. The land invigorates her with its beauty, but also terrifies her with memories of a kidnapping she was victim to. Soon she discovers the plantation is occupied by its former workers, who are determined to stay at all costs. A game of manipulation ensues, where victims become as violent as their oppressors. No one will escape the death that rules this land.



Jorge Thielen Armand,
Director and Writer



Stefano Centini,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Sales Agents, Broadcasters, Investors, Festivals, particularly from Spanish speaking countries.

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES / LOCATIONS

Spanish / Venezuela

BUDGET / FINANCING IN PLACE

€ 930.760 /

€ 660.000

MAIN PRODUCTION COMPANY

La Faena Films

CO-PRODUCTION COMPANIES

Volos Films Italia SRL, Paloma Negra, Deal Productions, Tres Cinematografica

PARTNERS ATTACHED

Telefilm Canada, Film Fund Luxembourg Cineworld, Utah Film Center, Guggenheim Foundation

CREATIVE TEAM

Jorge Thielen Armand,
Director and Writer

Paz Vega, *Main Cast*

Simone D'Arcangelo, *DoP*

Stefano Centini,

Cristina Velasco, *Producers*

Alexandra Hoesdorff,

Co-producer

DELEGATE PRODUCTION COMPANY

Volos Films Italia SRL

MAIN CONTACT PERSON

Stefano Centini

ADDRESS

Colli Albani 170

00179 Rome

Italy

EMAIL

stefano@volosfilms.com

PHONE / MOBILE PHONE

+39 3397636156

+8 86970648340

volosfilms.com

DIRECTOR'S STATEMENT

Eight million people have left the once prosperous nation of Venezuela. The exodus of a third of our country left an indescribable scar. We changed forever, and the sense of a shared home is now a mere memory. *Death Has No Master* is told from the perspective of an exiled woman who returns to Venezuela to reclaim her past. The process will be brutal, but as an author, I try not to judge the actions of my characters. They are neither heroes nor villains. They are both perpetrators and victims of the same corruption and violence.

Through the metaphor of this fatal fight for a house, I want to show the class co-dependence that exists in Latin America, and the murderous quality of classism. And I especially want to illuminate what's at stake: the future of generations to come, and life itself. What can we expect from a generation that is growing in such an abyss, where violence is omnipresent? In a country where everything is broken and the exodus won't cease, who deserves what property? My intention is to unearth such questions, and I hope this film sends a message to that a corrupt legal system only generates a vicious circle of violence, in which we all lose.

PRODUCTION COMPANY PROFILE

Volos Films Italia SRL is an Italian production company based in Rome and funded by Italian-Taiwanese producer Stefano Centini. Volos Films Italia is committed to build stronger ties between Europe, Asia and Latin America. Created in 2022, the company co-produced Truong Minh-Quy's *Viet and Nam* and Lav Diaz's *Essential Truths of The Lake*. On-going projects include Dechen Roder's *I, The Song*, supported by the Italian Ministry of Culture, TV Series *Hallyu* (Selected at MIA Market in Rome), Petersen Vargas' *Some Nights I Feel Like Walking* and Jorge Thielen Armand's *Death Has No Master*.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Stranger Eyes** by Yeo Siew-Hwa
- 2024** **Wishing on a Star** by Peter Kerekes
- 2023** **In My Mother's Skin** by Kenneth Dagatan
- 2023** **The Settlers** by Felipe Galvez
- 2023** **The Human Surge 3** by Eduardo Williams
- 2022** **A Holy Family** by Elvis A-Liang Lu
- 2022** **Far Away Eyes** by Wang Chun-Hong

INDIA, FRANCE, THE NETHERLANDS

DENGUE

PRANTIK BASU

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

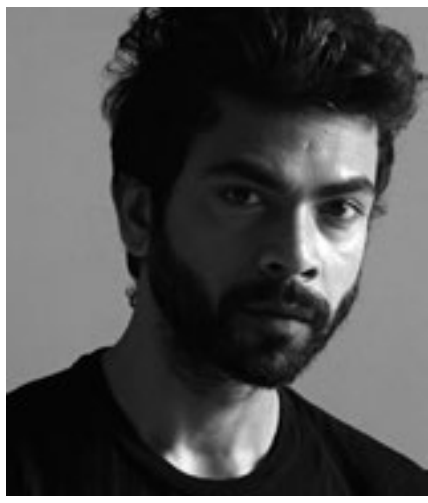
Prantik studied direction and scriptwriting at the Film and Television Institute of India. His latest film *Bela* premiered at Visions du Réel and IFFR 2021, won the Cinema Experimenta Prize at Signs Film Festival. *Palace Of Colours* premiered at Berlinale 2019. His short film *Sakhisona* won a Tiger Award at IFFR 2017. He was selected for Berlinale Talents, Talents Short Form Station and Film Independent - Global Media Makers LA Residency. He is presently finishing a new documentary short film *Archive Of Influences* and working on his first fiction feature film *Dengue* winner at TFL and supported by Hubert Bals Fund.

LOGLINE

In the pouring rain, two young men share an umbrella and become lovers, but symptoms of a violent fever seize one of them. A forbidden romance in 90s Calcutta.

SYNOPSIS

A hot Indian summer in the late nineties. Sunil, a 35-year-old civil engineer from Cochin (South India), is in Calcutta (East India) to work on the underground railway project. During a heavy downpour, he shares his umbrella with 21-year-old Akash, a charming phlebotomist at a local pharmacy. The roads get flooded; Sunil takes shelter for the night at Akash's, and they end up having unprotected sex. The strangers become lovers, but the next morning Sunil finds himself delirious with fever. He fears it may be Dengue, a tropical virus that spreads rapidly during the rains. As Akash takes care of him, he secretly fears something else. Of late, the gay community has been coping with the looming threat of HIV. With multiple recent sexual encounters, Akash feels nervous. Buoyed by their respective fears, they develop an impossible, yet passionate romance, hidden from the eyes of society. They help each other heal, and to question how they might find happiness, together and apart.



Prantik Basu,
Director and Writer



Marianne Dumoulin,
Producer



Jacques Bidou,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, broadcasters, investors as well as sales agents to bring to life this story of love and self acceptance.

FORMAT / RUNTIME

S.16mm / 95'

Colour

LANGUAGES / LOCATIONS

Hindi / Calcutta, India

BUDGET / FINANCING IN PLACE

€ 643.000 /

€ 448.000

MAIN PRODUCTION COMPANY

Riverine Films,
JBA Production

CO-PRODUCTION COMPANIES

The Film Kitchen

PARTNERS ATTACHED

Kindling Pictures, PJLF Arts Fund, TorinoFilmLab, Hubert Bals Fund

CREATIVE TEAM

Prantik Basu,
Director and Writer
Tanaji Dasgupta, Marianne Dumoulin, Jacques Bidou,
Main Producers
Ineke Kanters, Lisette Kelder,
Co-Producers

DELEGATE PRODUCTION COMPANY

Riverine Films,
JBA Production

MAIN CONTACT PERSON

Marianne Dumoulin

ADDRESS

Rue Sainte Marthe 16
75010 Paris,
France

EMAIL

mariannedumoulin@
jbaproduction.com

PHONE / MOBILE PHONE

+33 607386923

jbaproduction.com

DIRECTOR'S STATEMENT

Dengue is inspired from my own experiences of growing up gay in Calcutta, and the relationships I have had that were forbidden in many ways. The rain, or rather the water in the film is the leveller that brings people from diverse backgrounds to the same plane, where they learn to question their differences, while addressing their collective, clandestine fear.

What motivates me to tell this story is the silence that prevails around the subject; a silence that is almost akin to a disease. So *Dengue* is a metaphor for things that cannot be spoken about. Calcutta, where the film is set, was the capital of British India, and is a port city that gets flooded every monsoon. The colonial drainage system hasn't been upgraded since, much like the rule book that criminalized homosexuality in India until very recent times. While the characters seek comfort and happiness by navigating personal and social complexities, their desire for one another is ultimately a political one.

PRODUCTION COMPANY PROFILE

Riverine Films, Tanaji Dasgupta, is a company based in India has teamed up with French company JBA Production for the production of *Dengue*. Tanaji has produced a number of films, his last film Kiran Rao's *Lost Ladies* was a resounding success, racking up over 15 million views on Netflix and ranking as the world's #1 Indian film to date.

JBA has produced more than 115 films, half are first time directors, that have premiered in all of the major film festivals. JBA has worked with filmmakers as diverse as Annemarie Jacir, Raoul Peck, Rithy Panh, Alice Rohrwacher, Tsai Ming-Liang, Sergei Loznitsa...

MAIN FILMOGRAPHY OF PRODUCER

Riverine Films

2021 **Bela** by Prantik Basu

2019 **Palace of Colours** by Prantik Basu

JBA Production

2020 **Yalda** by Massoud Bakhshi

2018 **Donbass** by Sergei Loznitsa

2017 **Wajib** by Annemarie Jacir

2013 **Stray Dogs** by Tsai Ming-Liang

BELGIUM, ITALY, POLAND

DEVOLUTION

NICOLAS BOUCART

FICTION FEATURE | PRODUCTION

FOCUS ON
WALLONIA-
BRUSSELS



FÉDÉRATION
WALLONIE-BRUXELLES



wbimages



DIRECTOR'S BIOGRAPHY

Nicolas Boucart was born in January 1981 in Tournai (Belgium). After completing his film studies at the INRAI in Brussels, he began a career as a cinematographer and cameraman on film sets. While honing his technical skills on the job, he soon began writing and directing short fiction films. In 2016, after working as a technician on more than fifty short and feature films, he began writing and directing. Director, camera operator and scriptwriter of a short feature: *Icare* (2017), Director, camera operator and scriptwriter of a short feature : *L'éclusier* (2009).

LOGLINE

Thirty years after a virus turned humans into quadrupeds and forced those who remained to hunker down in small, isolated communities, Anna makes a discovery that may allow her to reclaim a future she thought was doomed.

SYNOPSIS

In the heart of a forest, three human-like women on all fours try to escape from hungry stray dogs. Mass, who is pregnant, climbs a tree to escape, while the other two women are torn to pieces. A tribe of quadrupeds emerges from the forest and saves Mass. She later gives birth to Haw, a boy who can walk on two legs. Years later, Haw, a curious and rebellious teenager, is drawn to a ruined village where traces of civilization remain. There he meets Anna and Pol, two bipeds, who capture him and lead him to a dam where a community lives in seclusion to escape the virus. Pol begins to show symptoms of infection, while Haw tries to communicate with his captors. Despite the tension, a glimmer of hope emerges around a possible vaccine. However, events come to a head and a series of tragic events unfold. The story explores themes of otherness, acceptance and the quest for meaning in an ever-changing world, offering a poignant look at the choices and consequences that define humanity.



Nicolas Boucart,
Director and Writer



Joseph Rouschop,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Different partners, distributors and sales agents, platforms, broadcasters or equity investors.

FORMAT / RUNTIME

color video / 100'

Colour

LANGUAGES / LOCATIONS

English / Italy, Poland

BUDGET / FINANCING IN PLACE

€ 4.257.474 /

€ 3.047.474

MAIN PRODUCTION COMPANY

Tarantula

CO-PRODUCTION COMPANIES

Propaganda, Apple Film

PARTNERS ATTACHED

FWB, RTBF, O'Brother, Tax Shelter, Elle Driver

CREATIVE TEAM

Nicolas Boucart,
Director and Writer

Noémie Nicolas, Antoine Bours, Writers

Joseph Rouschop,
Main Producer

Marina Marzotto, Dariusz Jablonski, Co-producers

DELEGATE PRODUCTION COMPANY

Tarantula

MAIN CONTACT PERSON

Joseph Rouschop

ADDRESS

Rue du Pot d'Or 60
5100 Liège
Belgium

EMAIL

jo@tarantula.be

PHONE / MOBILE PHONE

+32 475732957

tarantula.be

DIRECTOR'S STATEMENT

During my childhood, in the 1980s, the future was perceived as a positive promise, a world without violence, cradled by new technologies that would allow the whole of humanity to understand each other better. Today the future is frightening, threatening and dangerous. Global warming, intensive agriculture, factory farming, deforestation, the imminent shortage of water, the overexploitation of fossil fuels, etc. are at the centre of our daily concerns. There is no escaping this omnipresent and oppressive state of alert. Man seems to have passed a limit beyond which he can no longer go back, so much so that the economic stakes exceed the very survival of our environment.

After having made a few short films driven by my desire to tell the story of excluded, marginal and lonely characters, I felt the need in this first feature film to push the reflection further. *Devolution* would attempt to tell the story of love and hope through the exploration of what real change can be, the real questioning of man in relation to the rest of the world.

PRODUCTION COMPANY PROFILE

Established in 1996 by Joseph Rouschop, Tarantula Belgium has produced more than 50 movies, many of which were selected for major international festivals (Toronto, Cannes, Berlin, Locarno, Venice,...). Among these co-productions, we can name *La vie dans les bois* (2021) by F. Pirot with Switzerland; with France, *Normale* (2020), the third feature film by Olivier Babinet with Benoit Poelvoorde as well as Zeno Graton's first feature film, *Le Paradis*; and lastly, with Italy, *Chiara* by Susanna Nicchiarelli.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Le Paradis** by Zeno Graton

2023 **Ailleurs si j'y suis** by François Pirot

Co-productions:

2024 **La Mer au Loïn** by Said Hamich Benlarbi

2023 **Io Capitano** by Matteo Garrone

2023 **Superluna** by Federico Bondi

BELGIUM, POLAND, GREECE, UK

DUST ANKE BLONDÉ

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Anke Blondé studied audiovisual arts at LUCA School of Arts, Brussels. She directed three shorts, including *Dura Lex*, winning several awards, among which Best Live Action in Palm Springs and the New European Talent in Bristol. Her feature film debut, the acclaimed *The Best of Dorien B.* (2019) was festival selected worldwide and won multiple awards. Anke also directed five episodes of *Red Light*, winning two Cannes Series awards, and most recently, the miniseries *Juliet*. *Dust* is her second feature collaboration with A Private View.

LOGLINE

Set in Belgium in the spring of '99, *Dust* depicts 24 hours in the lives of two fraudulent entrepreneurs who get caught in the eye of a massive storm, as they try to come to terms with each other, their loved ones and themselves.

SYNOPSIS

In Spring '99, Luc and Geert, two entrepreneurs, learn that their structure of fake companies will be exposed. The end of their reign is announced. Tomorrow morning the police will be at the door.

After an emergency board meeting, they go their separate ways, in their last 24 hours of freedom, and try to grapple with this new reality.

Luc, the technical genius, retreats to his villa where his wife seems to be in on everything. They spend this final day together calling investors.

Then he visits his dying father and his first ever investor. And all the time wonders if he can trust Geert, who might run off.

Geert, the salesman, enjoys the company of his driver and hides in his bunker-like villa. He contemplates: will he run and betray Luc, or will he carry the loss with him? In the middle of the night, he decides to visit his sister's bakery. She is also an investor and the loss of the shares will be devastating for her. He reveals nothing.

At the end of the stormy night, they both face their responsibilities when they meet in the office lavatory, dirty, without power or freedom.



Anke Blondé,
Director



Dries Phlypo,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Investors; broadcasters, streaming services, VOD platforms; sales agents and distributors; international festival programmers.

FORMAT / RUNTIME

4K / 110'

Colour

LANGUAGES / LOCATIONS

Dutch, English, French / Belgium, Poland

BUDGET / FINANCING IN PLACE

€ 3.768.299 / € 3.170.799

MAIN PRODUCTION COMPANY

A Private View

CO-PRODUCTION COMPANIES

Shipsboy, Heretic, Bêtes Sauvages

PARTNERS ATTACHED

Flanders Audiovisual Fund, Greek Film Centre, Polish Film Institute, Torino ScriptLab, Eurimages, Creative Europe, Belgian Tax Shelter, Casa Kafka Pictures, EKOME, Kinopolis Film Distribution, Rosebud 21

CREATIVE TEAM

Anke Blondé, *Director*
Angelo Tijssens, *Writer*
Dries Phlypo, *Main Producer*
Joanna Szymańska, Giorgos Karnavas, James Watson, *Co-producers*
Frank van den Eeden, *DoP*
Lambis Chalambidis, *Editing*

DELEGATE PRODUCTION COMPANY

A Private View

MAIN CONTACT PERSON

Dries Phlypo

ADDRESS

Adolf Baeyensstraat 134N
9040 Sint-Amandsberg, Belgium

EMAIL

dries@aprivateview.be

PHONE / MOBILE PHONE

+32 92401000
+32 477464447

aprivateview.be

DIRECTOR'S STATEMENT

Luc and Geert, pioneers in speech technology, aren't able to communicate. That's ironic. For me, as a woman director, it's a treat to tap into this male fragility. A lot of men have never learned to talk about their feelings. Angelo Tijssens (*Close, Girl*) wrote an ingenious and layered story. It's a case study of white-collar men who are victims of their mistakes, their failures and the culture they grew up in. It's important to show two characters striving to finally break out of these molds. I want to look them in the eye along their journey of salvation.

Like in a western, the characters struggle with their conscience in a violent, harsh landscape.

Visually, we will immerse viewers in the muddy, rain-drenched Flanders Fields. Blue-grey hues, diffuse lighting, and subdued tones. The characters are stuck in a vacuum, with persistent rain and fog. This is told in intimate, almost claustrophobic shots, interlaced with wider landscapes that make them look even smaller.

The polyphonic score will underline the dramatic arch, painting the emotional climate.

PRODUCTION COMPANY PROFILE

A Private View (1994), led by Dries Phlypo, is an independent Belgian film production company that produced over 15 feature films, among which Cannes Critics' Week laureate *Moscow, Belgium* (2008), Montreal Grand Prix winner *Oxygen* (2010), EFA best comedy nominee *Vincent and the End of the World* (2016). Our latest production *Sea Sparkle* (2023) premiered at the Berlinale and was awarded the Generation K Special Mention.

A Private View also coproduced over 40 international feature films, including *Inside* (2023) starring Willem Dafoe.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Mr K** by Tallulah H. Schwab
- 2023** **Sea Sparkle** by Domien Huyghe
- 2023** **Inside** by Vasilis Katsoupis
- 2019** **The Best of Dorien B** by Anke Blondé
- 2017** **Zagros** by Sahim Omar Kalifa
- 2010** **Oxygen** by Hans Van Nuffel

PORTUGAL, LUXEMBOURG

GLOBAL PROJECT *PROJECTO GLOBAL*

IVO M. FERREIRA

FICTION FEATURE | POST-PRODUCTION



DIRECTOR'S BIOGRAPHY

Ivo was born in Portugal in 1975. In 2002 he directs his 1st feature *Em Volta* and, in 2009, *April Showers*, acclaimed in film festivals. *Letters From War* (2016, Berlinale's Competition), based on António Lobo Antunes' letters during the colonial war, is released in Portugal, Spain, France, Belgium, the Netherlands and Brazil, gaining international recognition. In 2018 he directs *Empire Hotel* in Macau and, in 2019, the Series *Sul* (1st episode screened at Berlinale).

Global Project is in post-production and should be release in 2025.

LOGLINE

How far would you go for your ideals?

SYNOPSIS

Lisbon, 1980s. In post-revolutionary Portugal, people discover freedom in an endless party. In this new openness to the world, politics are discussed on every street corner, with factions divided between enthusiasm and criticism. Factories are occupied, and workers are laid off.

Movements like the FP25, a clandestine far-left armed organization, are born. Among its members are Rosa, actress and single mother; Queiroz, her best friend with a big mouth; and Jaime, young military disillusioned with the revolution.

When the Judiciary Police sets up a massive operation to dismantle the group, Marlow, a reluctant officer with personal scores to settle, faces his first mission.

Throughout the film and its declination as a 6 episodes series, we follow these characters on a path with no return or destination, living underground lives made of bank robberies, attacks, friendship and love, with the perpetual threat of prison or death.



Ivo M. Ferreira,
Director and Writer



Luís Urbano,
Main Producer



Donato Rotunno,
Co-producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Financiers or equity investors ; TV and online broadcasters for the film and TV series; Distributors; Promote the project internationally.

FORMAT / RUNTIME

Digital / 120' feature film
Digital / 6 x 45' mini-series

Colour

LANGUAGES / LOCATIONS

Portuguese /
Portugal, Luxembourg

BUDGET / FINANCING IN PLACE

€ 5.361.706 /
€ 4.861.706

MAIN PRODUCTION COMPANY

O Som e a Fúria

CO-PRODUCTION COMPANIES

Tarantula Luxembourg

PARTNERS ATTACHED

The Macth Factory

CREATIVE TEAM

Ivo M. Ferreira,
Director and Writer
Hélder Beja, *Writer*
Jani Zhao, Rodrigo Tomás,
José Pimentão, *Main Cast*
Luís Urbano, *Main Producer*
Donato Rotunno,
Co-producer
Vasco Viana, *DoP*
Sandro Aguilar, *Editor*
Nuno G. Mello,
Production Designer
Lucha D'Orey,
Costume Designer
Rafael Cardoso, *Sound*

DELEGATE PRODUCTION COMPANY

O Som e a Fúria

MAIN CONTACT PERSON

Luís Urbano

ADDRESS

Rua Padre Luis Aparicio 11 A
1000-012 Lisbon,
Portugal

EMAIL

geral@osomeafuria.com

PHONE / MOBILE PHONE

+351 914591905

osomeafuria.com

DIRECTOR'S STATEMENT

The series fictionalizes real events that took place in Portugal between 1980 and 1986, when the country struggled with the far-left group FP-25 (Popular Forces April 25th), with bombings, robberies and executions which led to dozens of deaths.

The setting is the city of Lisbon, buoyant and gritty, with its prostitutes and sailors, music and drugs, among dirty alleys and old squares with the river in the background, or working-class neighbourhoods. We go from smoke-filled guesthouses to decrepit theatres with leaking roofs, to monumental landscapes, places of clandestine meetings: country roads, pine forests and cliffs.

Many scenes are burlesque and our anti-heroes' actions have something of improvised and precarious. They refuse to accept the defeat of ideas as they clash with reality, made of compromises, pettiness, and self-betrayal: *Global Project* swings between euphoria and despair. The movements which erupted in Europe in the 1970's and 80's have much in common with current groups, including non-violent ones. Often, their feeling of revolt and urge to act is justified, but how far should you go, and when do you become an army that only defends itself?

PRODUCTION COMPANY PROFILE

O Som e a Fúria (Lisbon, Portugal) was born in 1998. It produces independent short and feature films and series. It has produced over 100 films by directors like Miguel Gomes, Sandro Aguilar, Ivo M. Ferreira, Manoel de Oliveira, Salomé Lamas; Lucrecia Martel, Ira Sachs, Céline Devaux and many others, which have been screened in the biggest film festivals, winning over 200 awards. It is managed by Luís Urbano (Eurimages/EFA co-production award 2020) and Sandro Aguilar (director, editor).

MAIN FILMOGRAPHY OF PRODUCER

- 2022** **Everybody Loves Jeanne** by Céline Devaux
- 2021** **The Tsugua Diaries** by Miguel Gomes and Maureen Fazendeiro
- 2019** **Frankie** by Ira Sachs
- 2017** **Zama** by Lucrecia Martel
- 2016** **Letters From War** by Ivo M. Ferreira
- 2012** **Tabu** by Miguel Gomes

CZECH REPUBLIC, FRANCE, SLOVAKIA

GOLEM

JIRÍ BARTA

ANIMATION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Jiří Barta is an internationally acclaimed director, writer and designer of Czech animated film. His best-known works awarded at international film festivals include *The Vanished World of Gloves*, *The Pied Piper*, *The Last Theft*, *The Club of the Laid Off* and the latest feature film *Toys in the Attic*, which was released in a wide theatrical distribution worldwide. In his work, Barta has always taken an innovative artistic approach to the subject matter and film narrative, creating his films using a variety of animation technologies and often combining them.

LOGLINE

Adam, a student searching for his vocation between the worlds of art and science, discovers a sleeping Golem in an attic in Europe's most Kafkaesque city, Prague. Guided by a mysterious man, he awakens the clay creature with a Shem - the code needed to bring it to life. This action will fatally affect not only his destiny, but that of the whole of society.

SYNOPSIS

The story unfolds in a city under an oppressive totalitarian regime reminiscent of 1950s communist Prague. Adam, a talented math student, follows a trail of signs and enigmas to the famous Prague Golem, long forgotten in an abandoned hotel. He meets the mysterious Mr. Moller, who claims to know how to bring the Golem to life using a mathematical formula called the "Shem." However, Moller manipulates Adam into calculating it incorrectly. The Golem that awakens is not an obedient servant but a monstrous and aggressive puppet. The hotel transforms into a colossal structure, the Melog Grandhotel, enticing citizens with promises of a grand vacation. People slowly turn into clay figures and are imprisoned in the hotel. Adam stands up against the oppression and stops the Melog Hotel's hidden machine. A rainstorm then turns the clay giant into streams of mud, and the Hotel falls apart. The future seems bright, but the threat of despotism looms if people relinquish control of their minds again.



Jiří Barta,
*Director, Writer
and Designer*



Vladimír Lhoták,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
World sales representation, broadcasters, distributors, platforms and also potential co-producers and investors.

FORMAT / RUNTIME

1:1,85 / 90'

Colour

LANGUAGES / LOCATIONS

Czech /
Prague, Czech Republic

BUDGET / FINANCING IN PLACE

€ 3.306.018 /
€ 2.315.028

MAIN PRODUCTION COMPANY

Hausboot

CO-PRODUCTION COMPANIES

Les Contes Modernes, Cinetim

PARTNERS ATTACHED

Creative Europe MEDIA, Czech Film Fund, Czech Television, CNC Aide au cinéma du monde, Région Grand Est

CREATIVE TEAM

Jiří Barta, *Director, Writer and Designer*
Edgar Dutka, *Writer*
Vladimír Lhoták, *Main Producer*
Patrice Nezan, Tomáš Janísek, *Co-producers*

DELEGATE PRODUCTION COMPANY

Hausboot

MAIN CONTACT PERSON

Vladimír Lhoták

ADDRESS

Dělnická 27
16000 Prague,
Czech Republic

EMAIL

vladimir@hausboot.cz

PHONE / MOBILE PHONE

+420 777080353

hausboot.cz

DIRECTOR'S STATEMENT

At the beginning of my 35-year journey to find the Golem was Gustav Meyrink's novel, *The Golem*. This brilliant work attracted us with its esoteric content and enigmatic atmosphere, portraying the Golem as a spectre in the streets of Prague's Jewish ghetto. The clay, the material from which the Golem was created, and the Shem, the mysterious word that brought it to life, are the cornerstones of our story. The third cornerstone is the setting: the 1950s, a period of socialist realism far removed from concepts like magic or Jewish mysticism - Kabbalah. This blend of opposites—materialism (clay) and mysticism (Shem)—offered a philosophical and absurdly grotesque plot. Although set in the 1950s, it is not a historical film about totalitarian Prague. The poetic means of animation—metaphor, hidden meanings, symbols—transform the real story into imaginative and surreal visions. Combining live actors with large animated puppets, animated clay and graphics, I create visually dramatic but also grotesque images. The film should not be seen as horror or tragedy but as an absurdist testimony of a society easily swayed by false promises. The story is globally relevant, especially today.

PRODUCTION COMPANY PROFILE

Hausboot is primarily dedicated to the development and the production of films, series and interactive content with a focus on animation. Previous projects brought Hausboot extensive experience in the stopmotion puppet and set fabrication, on set special effects and VFX and postproduction connected to the stopmotion and live action shooting. The biggest international success was the animated feature film *Even Mice Belong in Heaven*, that among many festival awards was nominated to European Film Awards and César.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **Hidden to the Eyes** by Maria Procházková
- 2021** **Even Mice Belong in Heaven** by Denisa Grimmová and Jan Bubeníček
- 2021** **A Very Animated War** by Joël Farges
- 2019** **Jiří Trnka - A Long Lost Friend** by Joël Farges

CHINA, FRANCE

IF I SEE A RAINBOW

QING SHUI LUO DA YU

HAO ZHAO

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Zhao Hao is a Chinese director who graduated from Tisch NYU and a BIFF Asian Film Academy directing fellow. His short *An Invitation* was presented at La Semaine de la Critique, Cannes 2021. His latest short *Now.here* premiered at Berlinale Generation 14+ 2023. Zhao is developing his first feature *If I See a Rainbow* at La Résidence du Festival de Cannes. The project was supported by HBF script development fund, selected also by SIFF Project and the 9th Next Step at La Semaine de la Critique.

LOGLINE

After years of trying to escape her mother's control and avoid her fate, Qingshui, a woman in her 30s living in Shanghai, finds herself unwittingly succumbing to the same behaviors as her mother and reliving her life. When her mother dies, Qingshui realizes she is stuck in her marriage and struggles to once again chart her own course.

SYNOPSIS

It rains a lot in Shanghai, and it takes forever for laundries to dry naturally. On a sunny day, Qingshui, a woman in her mid-30s, hangs clothes outside of the window, to get rid of the water she feels and imagines in them. Her husband doesn't understand her. Without being aware of it, Qingshui starts to behave more and more like her mother, her quick temper and irrational obsession with dryness.

In 8 chapters we follow Qingshui at different moments, navigating between different timelines.

After her parents' divorce, she goes to Shanghai for college and a different life. Despite her mother's warning, she decides to marry an apartment-less man with whom she shares a dream of traveling the world. Her mother offers her help and money for the wedding, but Qingshui refuses both. Not long before the wedding, her mother dies of cervical cancer.

In the continuation of the opening, Qingshui tries to save her stagnant marriage. She proposes to buy a dryer and tries to freeze her eggs. That's when she is diagnosed of HPV high risk positive, which will potentially get her the same cancer that took her mother's life. Consciously and unconsciously, Qingshui reproduces her mother's fate.



Hao Zhao,
Director and Writer



Yang Wang,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Investors, producers, sales agents and distributors.

FORMAT / RUNTIME

Digital / 90'

Colour

BASED ON

the novel of the same name by Wang Zhanhei.

LANGUAGES / LOCATIONS

Mandarin and dialects / Shanghai, Jiaxing

BUDGET / FINANCING IN PLACE

€ 1.300.000 / € 890.000

MAIN PRODUCTION COMPANY

Good Time Films

CO-PRODUCTION COMPANIES

Deuxième Ligne Films, Memoria Films

PARTNERS ATTACHED

Marching Pictures, La Fonte, Fondation AURUA

CREATIVE TEAM

Hao Zhao, *Director and Writer*
Yang Wang, Marie Dubas, *Producers*

DELEGATE PRODUCTION COMPANY

Good Time Films

MAIN CONTACT PERSON

Yang Wang

ADDRESS

1-2/F, No. 7, Lane 1088, Mingcheng Road, Fengxian District, 201419 Shanghai China

EMAIL

wangyang718@gmail.com

PHONE / MOBILE PHONE

+33 647845225

DIRECTOR'S STATEMENT

In eight chapters we follow Qingshui at different moments of her life, between her memory of the deceased mother and her reality where she quests for a way out of a stagnant marriage and an alternative path to be happy, something that eluded her mother because it was not clear for her, what seemed to be the problem, which now becomes growingly clear for Qingshui: a woman's situation.

Qingshui, like her mother, has inherited the roles of daughter, wife, a body that is capable of conceiving a child, and all the expectations of being a woman. When her mother passes away, she realizes that these expectations also come from within herself, as innate and powerful as the bond of blood itself. Can one simultaneously yearn for and reject motherhood? Can she escape once again from her mother, and if so, to what destination?

PRODUCTION COMPANY PROFILE

Good Time Films, a Shanghai-based independent production company, founded by producer WANG Yang and director ZHAO Hao, focuses on film projects worldwide, listening to all voices: original, political, social, historical, realistic, and women issues. The titles include *Now.here* (Berlinale generation 14+ short competition 2023) and *If I See a Rainbow* (The Residence of Cinema de demaine Cannes, Next Step of Semaine de la Critique, SIFF PROJECT, HBF development fund).

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **Youth** by Wang Bing
- 2021** **Lili Alone** by Zou Jing
- 2019** **Present.Perfect** by Zhu Shengze
- 2017** **Mrs. FANG** by Wang Bing
- 2012** **Three Sisters** by Wang Bing

THE NETHERLANDS, CANADA IN ALASKA

JAAP VAN HEUSDEN, VINNIE KARETAK

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Jaap van Heusden is a Dutch director who makes films addressing immigration, mental health, and institutional collapse, through personal stories. His works include *The New World, in Blue* and *The Man From Rome*. His films competed at Cannes, TriBeCa, SXSW, Tallinn a.o. winning multiple awards.

Vinnie Karetak is an iconic Inuit actor, filmmaker, and producer from Nunavut. He co-created *Qaumma* (2023) and is celebrated for his role in the 7-season hit show *Qanurli?* He starred in *The Grizzlies* (2018) and *Two Lovers And A Bear* (2016). Expect to see him in the upcoming Netflix series *North Of North*.

LOGLINE

Woody, a depressed 17-year-old Inuit boy from a tiny village in Alaska, does something grotesquely stupid: he shoots The Oil Pipeline and becomes a most wanted terrorist, hunted by the seasoned FBI Agent Susan Tarheel. While Woody escapes across the state and into arctic Canada, he is reconnecting with the land, its people, and the roots of his Inuit mother: he's learning for the first time what it actually means to be alive.

SYNOPSIS

Woody, a depressed 17-year-old Inuit boy from a tiny village in Alaska, does something grotesquely stupid: he shoots The Oil Pipeline and becomes a most wanted terrorist, hunted by the seasoned FBI Agent Susan Tarheel. The boy who was so fed up with his life in the village – without a father, with a dysfunctional mother – who was so depressed he wanted to die, is now running for his life. By four-wheeler, hitchhiking and on foot. Lost in the wild, without a plan, Woody is not an easy prey. The cat-and-mouse game forces Tarheel to rely on the old intuitions that once earned her a name as a detective. But as she manages to get under the boy's skin, she also seems to identify more and more with him. When Woody escapes across the Canadian border to the Inuit community of hunters where his mother once grew up, he has to work, meets a girl who teaches him to fish and hunt and is confronted with his own darkness in full force. At pressure cooker speed he starts to catch up on all the things you must learn to survive as a human being of seventeen years old. In the end he is caught by Tarheel and gets a 16-year sentence. But not before he has learned what it actually means to be alive.



Jaap van Heusden,
Director and Writer



Vinnie Karetak,
*Co-director, Writer
and Co-producer*



Marc Bary,
Producer



Tyler Hagan,
Co-producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
World sales agents with MG capabilities and /or potential investors and international talent (cast) management companies.

FORMAT / RUNTIME

HD / 100'

Colour

LANGUAGES / LOCATIONS

English, Inuktitut /
Canada (Nunavut & British
Columbia)

BUDGET / FINANCING IN PLACE

€ 5.700.000 /
€ 5.500.000

MAIN PRODUCTION COMPANY

IJswater Films

CO-PRODUCTION COMPANIES

Experimental Forest Films,
Uuktumiaq Studios

PARTNERS ATTACHED

Gusto Entertainment,
Elevation Pictures, Rhombus
Media, The Netherlands Film
Fund, Telefilm Canada,
Eurimages

CREATIVE TEAM

Jaap van Heusden,
Director and Writer
Vinnie Karetak,
*Co-director, Writer
and Co-producer*
Marc Bary, *Main Producer*
Tyler Hagan, *Co-producer*
Jasper Wolf, *DoP*
Job ter Burg, *Editing*
Marco Vermaas, *Sound Design*

DELEGATE PRODUCTION COMPANY

IJswater Films

MAIN CONTACT PERSON

Marc Bary

ADDRESS

Kromme Mijdrechtstraat 110 /2
1079 LD Amsterdam
The Netherlands

EMAIL

marc@ijswater.nl

PHONE / MOBILE PHONE

+31 20442 1760
+31 654235736

ijswater.nl

DIRECTOR'S STATEMENT

Jaap van Heusden:

At the start of the film, Woody is as good as gone, a dead man. But as he starts running from the FBI, he starts running back into life. He's learning, at pressure-cooker speed, the things any 17-year-old must learn to survive the confusing and hostile yet sometimes beautiful crisis also known as life.

The more I work on this film, the more I realize it could become my ode to life itself. But to do this convincingly, it has to start in the dark and can only with much pain move towards the light. Meanwhile, the darkness and pain should be as funny as they are moving.

Vinnie Karetak:

It's a coming-of-age story with everything in it: dark humor, drama, comedy, thriller. It's a young man's journey, trying to make his life better. There is some pretty dark humor in it. We Inuit tend to have different humor, sometimes dark. We have to use humor a lot to get through things.

What I love about this film is that it's not an ancient romanticized story of Inuit folklore. It's now. It's this young man. It's a story relatable to many of the youth up here who are feeling lost and lonely. And realizing that finding other folks of your own kind can alleviate that loneliness.

PRODUCTION COMPANY PROFILE

Dutch IJswater Films ('Icewater') produces arthouse/cross-over features, TV drama, documentaries for almost 30 years now, by new and established talent, for both adult and youth audiences. Founded and headed by Marc Bary, fellow producer is Nicky Onstenk. Festival- & market selections a.o. Cannes (Semaine de la Critique, L'Atelier, ACID), Berlinale (Generation), IFFR (Cinemart, Bright Future), Rome Film Fest, Les Arcs, Venice Film Festival (Orizzonti), Locarno (Pardi di Domani), Tribeca, TIFF.

Awards and nominations a.o. 2 Emmy Awards, Berlinale Golden and Crystal Bear, Prix Geneva Europe Script Award, Golden Globe Nomination.

MAIN FILMOGRAPHY OF PRODUCER

- 2017** **In Blue** by Jaap van Heusden
- 2020** **Lá última primavera** by Isabel Lambertiu
- 2022** **Kabam!** by Elisabeth Hesemans
- 2023** **The Man From Rome** by Jaap van Heusden
- 2023** **Matar cangrejos** by Omar A. Razzak
- 2024** **Pariah** by Edson da Conceicao

ARGENTINA, ITALY, PORTUGAL, BRAZIL

JEALOUS WHITE MEN *CELOSOS HOMBRES BLANCOS* IVAN GRANOVSKY

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Iván Granovsky has been producing and curating films over the last 15 years. Working between Argentina, Brazil, Mexico and Spain, he developed a special passion for traveling and shooting. He premiered his first feature *The Territories* in IFF Rotterdam in 2017. It was also presented in festivals like Vienna, Rio, BAFICI, RIDM, FIFIB, among others, and released by Mubi for Ibero America. Currently, Granovsky is in the final stages of development for his project *Jealous White Men*, about crazy megalomaniac travellers.

LOGLINE

Two versions of Charles Darwin's adventure in Galapagos Islands, by Jules Verne and his wife Honorine. A punk comedy about History.

SYNOPSIS

In 1867, Jules Verne is exposed by his British publishers for never having left Europe while writing about distant places. To console him, his globetrotter wife Honorine and their servant Jeanne prepare a picnic back home.

Honorine suggests to travel Darwin's route around South America, but Verne reacts angrily, spinning an undermining wild tale about 1835 Darwin's journey to the Galapagos.

In Verne's story, Darwin, accompanied by Captain FitzRoy, has 14 days to catalog species. When FitzRoy disappears, a weak Darwin faces pirates and slaves, transforming into a savage, even cannibalistic, punk figure.

Disappointed but not surprised by her husband's exaggerated jealousy, Honorine challenges the narrative, unveiling a parallel tale: While searching for his lost lover Captain FitzRoy, Darwin is captured by a female commando dedicated to freeing slaves, led by Captain Carola, a warrior who has already made enough discoveries to thwart Darwin's egomaniacal thirst for glory.

Blurring the boundaries between reality and fiction, truth and myth, these playful and politically incorrect tales question if we will ever know who is really behind history.



Iván Granovsky,
Director and Writer



Iván Eibuszyc,
Producer



Agustina Costa Varsi,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Private equity investors, distributors, broadcasters, producers and international sales agents.

FORMAT / RUNTIME

4K Color / 100'

Colour

LANGUAGES / LOCATIONS

French, English, Spanish, Portuguese / Galapagos Islands (Ecuador), Santa Catarina (Brazil), Mendoza (Argentina), Piemonte (Italy)

BUDGET / FINANCING IN PLACE

€ 2.248.300 /
€ 1.677.135

MAIN PRODUCTION COMPANY

Ring Film, Frutacine

CO-PRODUCTION COMPANIES

O Som e a Fúria, Biônica Filmes, Pandora

PARTNERS ATTACHED

ZDF/ARTE, INCAA, MIC, Piemonte Region, ICA, Hubert Bals Fund, Mecenazgo Buenos Aires

CREATIVE TEAM

Iván Granovsky, Director and Writer
Mariana Ricardo, Writer
Nahuel Perez Biscayart, Jasmine Trinca, Main Cast
Iván Eibuszyc, Agustina Costa Varsi, Tommaso Bertani, Luis Urbano, Karen Castanho, Christoph Friedel, Producers
Rui Poças, DoP

DELEGATE PRODUCTION COMPANY

Ring Film, Frutacine

MAIN CONTACT PERSON

Agustina Costa Varsi
Iván Eibuszyc

ADDRESS

Yerua 5175
1427 Buenos Aires, Argentina

EMAIL

agustina@volpefilms.com
frutacine@hotmail.com

PHONE / MOBILE PHONE

+54 91157274275
+39 3382003639

DIRECTOR'S STATEMENT

A travel fantasy. An adventure film. A political comedy about History.

Jealous White Men draws a tragicomic map to navigate the vast megalomaniac white ego.

It tackles questions of authorship, colonialism and power dynamics. It plays with our regular and frivolous contradictions.

Inspired by the 1960/70s commedia all'italiana, the film is conceived as a caustic and sarcastic gaze that exposes the faults and miseries of society, with an ironic post-modern tone.

And, beware! This film is not minimalistic. Like in literature, being an adventure is being everything. Various genres are taken, used, abandoned, and re-taken: western, science fiction, theatrical comedy, slapstick, and more.

+ encompasses inventions, exploration of unique landscapes, swimming, hunting, cannibalism, chases, captures, rescues, romance, friendship, jokes, laughter, tears, wine, champagne, cheese, meat-there's no shortage of elements. It has to be a complete journey.

A tribute to imagination and brainstorming, over intelligence and self-control.

PRODUCTION COMPANY PROFILE

Frutacine is an Argentinean independent company, founded by Iván Eibuszyc, focused on author films from Argentinean and international directors. The company's productions have been selected and awarded in Cannes, Venice, Berlin, Sundance, Toronto and many other festivals.

Ring Film is an Italian independent production company based in Rome. Among other projects, Ring Film has produced *The Tale of King Crab* (Cannes 2021), *The Challenge* (Locarno 2016), *Arianna* (Venice 2015), and the Tv show *Dark polo Gang - The Series*.

MAIN FILMOGRAPHY OF PRODUCER

Frutacine:

- 2019** **Initials SG** by Rania Attieh and Daniel Garcia
- 2016** **Kékszakállú** by Gastón Solnicki
- 2014** **H.** by Rania Attieh and Daniel Garcia
- 2014** **MAR** by Dominga Sotomayor
- 2010** **Los Labios** by Ivan Fund and Santiago Loza

Ring Film:

- 2021** **Re Granchio** by Alessio Rigo de Righi and Matteo Zoppis
- 2016** **The Challenge** by Yuri Ancarani
- 2015** **Il Solengo** by Rigo de Righi and Zoppis
- 2015** **Arianna** by Carlo Lavagna

FRANCE, SPAIN, BELGIUM

LA BALEINE

SYLVÈRE PETIT

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

«How should we represent animals? Sylvère Petit reverses the perspective. Rather, he returns it to them. It is to the animals that the perspective now belongs. This is the theme that drives him: to create our presence in the world through their lens» – Vinciane Despret, philosopher.

Sylvère Petit adopts the visual image as a lens to explore the living world and challenge anthropocentric perspectives. Born in Nîmes in 1981, trained in cinema and beekeeping, he has been photographing animals since 1996 and making films for cinema and television since 2009.

LOGLINE

Autumn, 1985. A storm erupts in the Mediterranean Sea. A village is devastated, its crops laid to waste. With his tractor, grape-harvesting trailer, and three kitchen knives, Corbac, a sick and misanthropic winemaker, tries to save the skeleton of a dead whale found in the beach.

SYNOPSIS

Autumn, 1985.

A storm erupts in the Mediterranean Sea. A village is devastated, its crops laid to waste. A dead whale is found on the beach, stranded by the waves. The town authorities announce the carcass is carrying diseases, and that they will dynamite it. With his tractor, grape-harvesting trailer, and three kitchen knives, Corbac, a sick and misanthropic winemaker, tries to save the skeleton of the whale from this grisly fate. Day and night, the largest of Earth's creatures is cut apart piece by piece in front of the village church, the school, its distillery; creating ripples of fear and anger amongst the tightly knit villagers. They know Corbac won't stop until he is done. The villagers are left with no choice but to call his estranged daughter Mathilde, the only person who might be able to convince him to see reason.



Sylvère Petit,
Director



Sophie Cabon,
Producer



Serge Lalou,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
TV channels, streaming platforms, financial co-producers, environmental foundations, ethical sponsors or ethical product placement.

FORMAT / RUNTIME

Numerique / 120'

Colour

BASED ON

The real life story of Jean-Louis and Patricia Fabre

LANGUAGES / LOCATIONS

French / Occitanie, France

BUDGET /

FINANCING IN PLACE

€ 3.098.331 /

€ 2.315.431

MAIN PRODUCTION

COMPANY

Les Films d'Ici Méditerranée

CO-PRODUCTION COMPANIES

Imagic Telecom,
Iota Production

PARTNERS ATTACHED

Centre National du Cinéma et de l'Image animée,
la Procirep-Angoa,
la Région Occitanie / Pyrénées-Méditerranée,
la Métropole de Montpellier,
la Fondation GAN, Ciné+,
Jour2Fête, The Party Film Sales, Cineventure 10,
Cofimage 36, Upside Films,
ICEC, Commission du film belge, tax shelter, EURIMAGES

CREATIVE TEAM

Sylvère Petit,
Director and Author
Nathan Le Graciet, *Co-author*
Sergi Lopez, Izïa Higelin,
Bernard Blancan, Thomas VDB, Moussa Maaskri, Annie Gregorio, *Main Cast*
Virginie Surdej, *DoP*
Esther Frey, *Editing*
Serge Lalou, Sophie Cabon,
Jordi B. Oliva, Isabelle Truc,
Main Producer
Laurent Fellot, *Composer*

DELEGATE PRODUCTION COMPANY

Les Films d'Ici Méditerranée

MAIN CONTACT PERSON

Sophie Cabon

ADDRESS

7 rue de Verdun
34000 Montpellier,
France

EMAIL

sophie.cabon@lesfilmsdici.fr

PHONE / MOBILE PHONE

+33 683753025

filmsdicimediterranee.fr

DIRECTOR'S STATEMENT

An anti-hero, a village, a high street and people with stone-faced expressions, tractors instead of horses, rifles and a woman who saves the world... *La Baleine* is constructed like a Western. Except for the fact that here, the population being exterminated are not American Indians but animals. *La Baleine* is an ecological western. Westerns are films which are as much about wide open spaces as they are about close-ups of bodies. The diversity of scale tells of the multiplicity of worlds. *La Baleine* makes the great leap. From the microscopic scale of plankton to the macroscopic scale of the whale. Humans, and therefore the traditional close-up, are no longer the centre of gravity. The film is inhabited by two great energies. An earthy, hard, intense energy, inspiring percussive, grating music, with creaking strings that are sometimes off key. It's the dark energy of the village, of the distillery with its high chimneys, but also that of Corbac on his tractor, with his stony expression, unstoppable even in death. In contrast, a celestial energy. Of the sea, the starry sky, plankton and whales. The whole picture that counterpoints human tribulations.

PRODUCTION COMPANY PROFILE

Founded in 2014 in Montpellier by Serge Lalou and Anne-Marie Luccioni, in partnership with Les Films d'Ici in Paris, Les Films d'Ici Méditerranée aims to identify young talents and produce stories from the region. From documentary to fiction, to animation, for television or for cinema, we aim to distribute in France and internationally.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **Alive Among the Living** by Sylvère Petit
- 2023** **They Shot the Piano Player** by Fernando Trueba and Javier Mariscal
- 2023** **The Little Prince: a Star is Born** by Vincent Nguyen
- 2022** **Le plus grand lavomatic du monde, Berwyn USA** by Auberi Edler
- 2022** **Inner Lines** by Pierre-Yves Vandeweerd
- 2020** **Josep** by Aurel

SPAIN, PORTUGAL

LAST NIGHT I CONQUERED THE CITY OF THEBES ANOCHÉ CONQUISTÉ TEBAS

GABRIEL AZORÍN

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Gabriel Azorín (Hellín, 1981). Graduate in directing from ECAM (Madrid Film School) and with a postgraduate degree from the Elías Querejeta Zine Eskola. He has directed the short films *Los galgos*, *Mañana vendrá la bala* and *Il Rumore dell'Universo* and the medium-length documentary *Los mutantes*.

His work has been screened at festivals such as San Sebastian, Entrevues de Belfort, the Seville European Film Festival, Ficunam, Zinebi, Curtocircuito and Porto/Post/Doc.

LOGLINE

António wants to tell Jota that he feels lonely since Jota left town to start university. Pompeius doesn't know whether he wants to desert with Aurelius or go to the war front in Dacia to look after the wounded soldiers. Tonight at the thermal baths, a 21st century boy and a 1st century Roman soldier will share a hot bath and the fear of losing their best friend.

SYNOPSIS

António (17 years old) is always very attentive to everything Jota (19 years old) says and does. One very cold winter afternoon, the two of them cross the border into Spain with their friends in search of some ancient Roman baths. There they meet people of all ages who have come to bathe and spend the day. But there is something strange about these baths, it is as if the water influences the mood of everyone who bathes, allowing them to tell things they have never told anyone. At nightfall, when the people have already left and there is no trace of our contemporary world, António finally dares to tell Jota that, now that Jota has gone to Porto to study medicine, he feels very lonely and is afraid that they will no longer be friends. It is then that we discover that there are other boys bathing, they are the Roman soldiers who built the baths 2000 years before. They are all celebrating their last night before leaving for the war front in Dacia. Among them are Aurelius (19 years old) and Pompey (21 years old), two young soldiers who must make a decision that will mark the rest of their lives: to desert together or to separate forever.



Gabriel Azorín,
Director and Writer



Carlos Pardo Ros,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
European co-producers, sales agents, platforms, investors and programmers.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES / LOCATIONS

Spanish, Portuguese and Latin / Roman thermal baths of Bande (Ourense, Spain)

BUDGET / FINANCING IN PLACE

€ 1.561.760 / € 1.410.538

MAIN PRODUCTION COMPANY

DVEIN Films

CO-PRODUCTION COMPANIES

Filmika Galaika, Bandoà parte

PARTNERS ATTACHED

TVE (Spanish public TV), RTP (Portuguese public TV) TVG (Galician public TV) and Filmin (Spanish VOD Platform)

CREATIVE TEAM

Gabriel Azorín,
Director and Writer

Celso Giménez,
María Antón Cabot, *Writers*
Santiago Mateus, Pavle Cemerikic, Antonio Gouveia and Oussama Asfraah, *Main Cast*

Carlos Pardo Ros, *Main Producer*

Giuseppe Truppi, *DoP*
María Antón Cabot, *Editing*
Miguel Ángel Rebollo, *Production Designer*

Patricia Moreira, *Costume Designer*

Miguel Martins and Sergio Silva, *Sound*

DELEGATE PRODUCTION COMPANY

DVEIN Films S.L.

MAIN CONTACT PERSON

Carlos Pardo Ros

ADDRESS

Condes de Barcelona, 5, 3º Izq
28019 Madrid,
Spain

EMAIL

carlos@dvein.com

PHONE / MOBILE PHONE

+34 625995694

dveinfilms.com

DIRECTOR'S STATEMENT

Last Night I Conquered the City of Thebes is my first fiction feature film and it is about two couples of friends: António and Jota (Portuguese boys from a village in the Gêres mountains who go to spend the afternoon at a thermal baths) and Aurelius and Pompeius (two of the Roman soldiers who built them).

I want to tell the story of the encounter between these four men who are of a similar age but separated in time by more than 2000 years. Cinema allows me to make them live together, even if it is only for the duration of a film.

Fiction gives me the opportunity for friends to say things to each other that I have not dared to say to my friends.

And the main theme of the film is friendship. Friendship over and above the couple, the family or work. I'm interested in portraying this kind of intimacy between men and showing masculinity in its most vulnerable form.

My aim is to create a limbo in which we have the illusion that the time of António and Jota and that of Aurelius and Pompeius runs simultaneously. The device couldn't be simpler: naked bodies, some representing 21st century boys and others 1st century Roman soldiers, sharing the space and time of a cinematic shot.

PRODUCTION COMPANY PROFILE

DVEIN Films is a Spanish production company founded by a group of filmmakers working as a collective. They set it up to develop their own projects and those of others who share their vision. They do this on the basis of collective work in which all the filmmakers are involved in all the production phases of the different projects. They have produced films awarded and premiered at Locarno, Mar del Plata, San Sebastián, Visions du Reel, FIDMarseille or Viennale.

MAIN FILMOGRAPHY OF PRODUCER

2022 **H** by Carlos Pardo Ros

2022 **Sóc vertical pero m'agradaria ser horitzontal** by María Antón Cabot

2022 **La sangre es blanca** by Óscar Vincentelli

2018 **<3** by María Antón Cabot

2018 **Violeta+Guillermo** by Óscar Vincentelli

2018 **Mudanza contemporánea** by Teo Guillem

MEXICO

LEGÍTIMA

ELISA MILLER

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Elisa Miller graduated from the Centro de Capacitación Cinematográfica in 2008, majoring in filmmaking and screenwriting. Her short film *Ver llover* was produced by Nicolás Celis and won the Palme d'Or at the 60th Cannes Film Festival. With great versatility as a director, Elisa's films *Vete mas lejos*, *Alicia* and *El placer es mio* had a strong presence at arthouse festivals like the International Film Festival Rotterdam while *¿Que culpa tiene el Karma?* and *Hurricane Season* were made with Netfix.

LOGLINE

An unconventional lawyer embarks on a fight against a corrupt, sexist system to free her client, a young woman wrongfully imprisoned for defending herself against a brutal sexual assault.

SYNOPSIS

Legítima is a legal drama with tones of suspense and horror situated in Mexico City in 2013 in an environment marked by sexism, corruption and violence. Yakiri Rubio is kidnapped and raped by two brothers. Instead of supporting her in this vulnerable moment, the justice system declares her guilty of homicide for killing her attacker in self-defense. Her charismatic lawyer, Ana Katiria Suárez, navigating myriad obstacles, battles with everything and everyone until she is freed. Together they triumph in the face of a corrupt, misogynist and sexist system that attempts to silence them at all costs.



Elisa Miller,
Director and Writer



Nicolás Celis,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
European and Latin American co-producers or investors and attach an international sales agent to give the film greater visibility in the market.

FORMAT / RUNTIME

Digital / 90'

Colour

BASED ON

En legítima defensa
by Ana Katiria Suárez

LANGUAGES / LOCATIONS

Spanish / Mexico City

BUDGET /

FINANCING IN PLACE

€ 1.914.000 /

€ 1.414.000

MAIN PRODUCTION

COMPANY

Pimienta Films

CREATIVE TEAM

Elisa Miller,
Director and Writer
Samara Ibrahim, *Writer*
Nicolás Celis, *Producer*

DELEGATE PRODUCTION

COMPANY

Pimienta Films

MAIN CONTACT PERSON

Nicolás Celis

ADDRESS

Luz Saviñon 1757
03020 Mexico City,
Mexico

EMAIL

nicolas@pimientafilms.com

PHONE /

MOBILE PHONE

+52 5539540129

pimientafilms.com

DIRECTOR'S STATEMENT

Legítima uses the genre of legal thriller to explore the nightmare lived by our protagonists, Yaki and Ana Katiria. Shock, horror, rage and courage predominate in this ordeal but also coexist with black humor and absurdity. I am interested in exploring the confines of an uncanny atmosphere, where I play with the limits of perception in the face of a violent reality. I intend to approach the universe of bureaucracy, the police, the courts, with an incredulous gaze and an inevitable sense of humor.

Originating from the book published by Ana Katiria, the writing process was nurtured by long conversations with her. The film addresses two characters who are in relation with one another through a sorority that transcends social class and unifies this struggle.

During the writing process we contemplated the role of fiction in representing a well-known case. Ultimately, fiction allows us to work with perception as an expressive resource to delve into the essence of the real event. Furthermore, to locate this fiction within the sphere of a legal thriller allows us to remain faithful to the conventions of a genre that will engage a wider audience.

PRODUCTION COMPANY PROFILE

Nicolás Celis produces human stories with social impact. His films, including Oscar-winning *Roma*, have made him a key figure in Latin America, garnering accolades and engaging diverse audiences. He has collaborated with renown Mexican directors Amat Escalante, Alfonso Cuarón and Tatiana Huezo as well as on international co-productions with directors such as Jacques Audiard, Diego Lerman, among others.

Nicolás has served on the jury for International Film Festivals and is a member of the Mexican and American Academies of Motion Picture Arts and Sciences and the Producer's Guild of America.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Emilia Pérez** by Jacques Audiard
- 2023** **Sorcery** by Christopher Murray
- 2023** **The Substitute** by Diego Lerman
- 2023** **Lost in the Night** by Amat Escalante
- 2021** **Prayers for the Stolen** by Tatiana Huezo
- 2018** **Birds of Passage** by Ciro Guerra

GEORGIA, FRANCE, LITHUANIA

LIFE OF SIMON JASHI

SIMON JASHIS TSKHOVREBA

DMITRY MAMULIYA

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Born in Tbilisi, Georgia, Dmitry graduated from Tbilisi State University with a degree in literature and philosophy. He studied filmmaking at Higher Courses for Scriptwriters and Film Directors in Moscow.

Dmitry has directed short films and two feature films, *The Criminal Man* (Orizzonti, Venice 2019) and *Another Sky* (Special Jury Mention, Karlovy Vary 2010).

In addition to filmmaking, Dmitry is a writer and teaches cinema in Tbilisi (TSU), Berlin (DFFB), and Moscow (Moscow School of New Cinema). He has authored numerous articles on cinematic language and modern narrative forms.

LOGLINE

40-year-old writer Simon Jashi embarks on a journey to Guria to write a book about an author from the region. As he explores the recent murder that occurred there and listens to the stories of the locals, Simon becomes entwined in a web of peculiar tales, evolving into one of the characters.

SYNOPSIS

Simon Jashi, a 40-year-old writer, arrives in Guria, a western province of Georgia, driven by his passion for the 19th century author Egnate Ninoshvili, a native of the region, about whom he wants to write a book. He is also interested in exploring the reasons behind the notorious murder that took place a year before, in which the husband killed his wife. He is fascinated by the details of this murder, a tale reminiscent of Ninoshvili's narratives.

As he explores the recent murder that occurred there and listens to the stories of the locals, Simon becomes entwined in a web of peculiar tales, evolving into one of the characters.



Dmitry Mamuliya,
Director and Writer



Tiko Nadirashvili,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Secure private equity; explore post-production financing options; establish intl co-production partnerships.

FORMAT / RUNTIME

Digital, 4K / 120'

Colour

LANGUAGES / LOCATIONS

Georgian / Guria and Adjara, Georgia

BUDGET / FINANCING IN PLACE

€ 700.500 /
€ 550.000

MAIN PRODUCTION COMPANY

Millimeter Film

CO-PRODUCTION COMPANIES

Altamar Films, Tremora

PARTNERS ATTACHED

Financiers: Georgian National Film Centre, CNC - Aide aux Cinémas du Monde, Lithuanian Film Center.

CREATIVE TEAM

Dmitry Mamuliya,
Director and Writer
Suliko Tsulukidze,
Tiko Nadirashvili, *Producers*
Mauro Herce, *DoP*
Saulius Urbanavicius, *Sound*

DELEGATE PRODUCTION COMPANY

Altamar Films

MAIN CONTACT PERSON

Tiko Nadirashvili

ADDRESS

10 A Sandro Akhmeteli Street , Floor II
0159 Tbilisi, Georgia

EMAIL

Tiko@millimeterfilm.com

PHONE / MOBILE PHONE

+995 322194 500

+995 595392418

millimeterfilm.com

DIRECTOR'S STATEMENT

Life of Simon Jashi is my third feature, and while it is formally very different from my two previous films, it continues my exploration of fallen people and outcasts.

The story revolves around a middle-aged man whose life has taken an unfavorable turn, shattering his dreams of becoming a successful writer and finding love. Despite his weariness, Simon clings to the idea of writing a book about a 19th-century Georgian writer Egnate Ninoshvili, seeking solace in gathering material about the writer's life and connecting with locals.

The selection of settings, costumes, colors, lights, and frames is aimed at creating a realistic aesthetic infused with nuances and disruptive elements. The film's structure showcases the same locations in different states and at various times of the year.

Life of Simon Jashi is my most personal film, and I also believe it is also my most original and narratively robust work, reflecting my approach to portraying the world and delving into the themes that deeply captivate me.

PRODUCTION COMPANY PROFILE

Founded in 2011, Millimeter Film is an independent film production company based in Tbilisi, Georgia. MMF produces feature films, documentaries and TV series. Millimeter Film also supports the emergence of Georgian talent and is a major player in Georgian arthouse cinema. Since its creation, Millimeter Film has produced numerous films including *A Long Break* by Davit Pirtskhalava (TIFF 2022), *The Criminal Man* by Dmitry Mamuliya (Orizzonti, Venice 2019), *Blind Dates* by Levan Koguashvili (Berlinale 2014), *Father* by Davit Pirtskhalava (Locarno, 2015), *Brides* by Tinatin Kajrishvili (Berlinale 2014).

MAIN FILMOGRAPHY OF PRODUCER

- 2022** **A Long Break** by Davit Pirtskhalava
- 2022** **The Watchers** by Sandro Souladzé
- 2019** **The Criminal Man** by Dmitry Mamuliya

TAIWAN, JAPAN

LOVE BEFORE SUNRISE

天亮前的戀愛

CHEN-TI KUO

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Chen-ti Kuo is an award-winning director of documentaries. Kuo's background in theater has imbued her documentaries with a sense of drama, as many critics have noted. Work are following: *Viva Tonal – the Dance Age*, *Trapped at Sea*, *The Boar King*, *Love Talk* and *Final Exam*. Her work has won the Best Documentary award at the Taipei Golden Horse Film Festival, and been selected to many international festivals.

LOGLINE

Weng Nao, a young prolific writer, teeters between fiction and reality by predicting his own death, while fighting to be loved for another day.

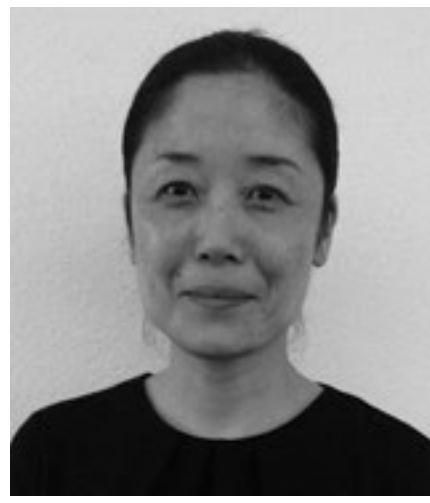
SYNOPSIS

The feature film *Love Before Sunrise* is written and directed by Taiwanese female director Chen-ti Kuo. The project for this film was launched as a selection project for the 2022 Tokyo International Film Festival TIFFCOM 3rd Tokyo Gap-Financing Market (TGFM) and the Taipei Golden Horse Film Project Promotion (FPP). We are aiming for completion in 2025. Just as the world was overcoming the damage caused by the pandemic, the tragedy of Europe suddenly began. Reflecting on the upheaval which the innocent civilians and young people were suffering from, director Chen-ti Kuo started to write the script with a desire for peace.

This film tells the story of a young Taiwanese writer, Wong Nao, who lived in Japan on the eve of the Pacific War, his identity, his passion and love, his life and death. This film depicts a crossover between the world of Wong Nao's novel and his real life leading up to a mysterious ending.



Chen-ti Kuo,
Director



Tomoko Katahara,
Producer



Jeffrey Chen,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
European distributor or sales company,
European cast, Music production.

FORMAT / RUNTIME

Digital format/ 110'

Colour

BASED ON

Daybreak: the collected works of Wong Nao

LANGUAGES / LOCATIONS

Japanese, Taiwanese / Japan, Taiwan

BUDGET /

FINANCING IN PLACE

€ 2.000.000 /

€ 588.930

MAIN PRODUCTION

COMPANY

A Thousand Tree Films Ltd.
J&K Entertainment Inc.

CO-PRODUCTION

COMPANIES

thuànn TAIWAN Co., Ltd.

PARTNERS ATTACHED

Taiwan Creative Content Agency (TAICCA), Kaohsiung Film Fund, Taiwan Ministry of Culture

CREATIVE TEAM

Chen-ti Chen-ti Kuo, *Director*
Tomoko Katahara,
Jeffrey Chen, *Producers*

DELEGATE PRODUCTION

COMPANY

J&K Entertainment Inc.

MAIN CONTACT PERSON

Tomoko Katahara

ADDRESS

2-41-11, Sazumachi, Chofu-Shi
182-0016 Tokyo,
Japan

EMAIL

tomoko99@s9.dion.ne.jp

PHONE /

MOBILE PHONE

+81 9014381110

DIRECTOR'S STATEMENT

Wong Nao's literary works, like all fascinating stories, echo the secrets of life: a journey that seems to have a fateful direction but is also full of uncertainty, suspense, and absurdity.

Wong Nao's life story is a story that we want to tell over and over, even after all these years, and almost a century later. Whenever we tell the story, we sense his loneliness and yearning for love. There is a Wong Nao in every one of our hearts.

I would also feel like portraying an era of great ups and downs; when a society blossoms with unrestrained self-expression, but then gradually wilts from oppression and rising militarism, how are people being challenged? What do they experience, and how will they overcome these traumas?

PRODUCTION COMPANY PROFILE

J&K Entertainment Inc. Born in 1970 in Nagoya, Japan. Tomoko Katahara studied at the Beijing Film Academy (China) in the early 1990's, and received training at UCLA (U.S.A.) Extension in 2005. After pursuing her career in distribution, publicity, and co-production coordination, she established a production company named J&K Entertainment Inc. in 2008.

MAIN FILMOGRAPHY OF PRODUCER

- 2021** **Love Talk** by Kuo Chen-Ti
- 2014** **Five Minutes to Tomorrow** by Isao Yukisada
- 2010** **Rail Truck** by Hirofumi Kawaguchi

FRANCE, TUNISIA, QATAR **MARIE & JOLIE** ERIGE SEHIRI

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Érige Sehiri is a French-Tunisian director and producer. After her first short, she made a feature-length documentary, *Railway Men* (2018). In 2022, her first feature-length fiction film, *Under the Fig Trees*, was rewarded at the Final cut in Venice 2021 and part of the Directors' Fortnight at the Cannes Film Festival and selected to represent Tunisia at the 2023 Oscars. The film was released in some twenty countries.

Sehiri has co-founding the Ngo Al Khatt to promote freedom of expression and media education among young people. She is also co-founder of the Rawiyat-Sisters in Film collective.

LOGLINE

Marie, a pastor, Jolie, a student, and Naney, a young businesswoman, live under the same roof in Tunis in a large house that hides an evangelical church. As they prepare for an important celebration, they have to take in an abandoned child. In this blended family and in a country in crisis, each of them has to find her place.

SYNOPSIS

Marie, a 45-year-old pastor of Ivorian origin, has been living in Tunisia for 15 years. She has established her own evangelical church at home, dedicating herself to her congregation and the wider community. However, her unfulfilled desire to start a family emphasizes her unconventional status as a single pastor.

Jolie, a 22-year-old from Côte d'Ivoire, has recently arrived to continue her engineering studies. Due to the recent tensions in Tunisia, her father insists she lives with Marie, despite Jolie's reluctance. She must adapt to the house rules and share a room with Naney, a 30-year-old whose lifestyle and poor decisions frustrate her.

As they prepare for a big Christmas celebration, Marie's driver Brahim arrives with Kenza, a 4-year-old girl found alone at the edge of the desert following the expulsion of hundreds of migrants from the south of the country. The three women take Kenza in temporarily, hoping to reunite her with her family.

While Marie holds onto the hope of a Christmas miracle, Naney sees Kenza as the daughter she left behind in her home country. Meanwhile, Jolie hesitates to inform the authorities.



Erige Sehiri,
Director and Writer



Didar Domehri,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
Potential investors.

FORMAT / RUNTIME

HD / 90'

Colour

LANGUAGES / LOCATIONS

French, Arabic / Tunisia

BUDGET /

FINANCING IN PLACE

€ 1.022.028 /

€ 736.226

MAIN PRODUCTION

COMPANY

Maneki Films,
Henia Production

PARTNERS ATTACHED

Tunisian Ministry of Culture,
Doha Film Fund, Canal+
International, Hubert Bals Fund
+ Europe, Procirep/Angoa,
Europe Creative Media,
Jour2Fête, Organisation
internationale de la
Francophonie, TV5 Monde

CREATIVE TEAM

Erige Sehiri,
Director and Writer
Anna Ciennik, *Writer*
Didar Domehri, *Main Producer*
Frida Marzouk, *DoP*
Nadia Ben Rachid, *Editing*
Aymen Laabidi, *Sound*
Aïssa Maïga, Laetitia Ky,
Deborah Naney,
Main Cast

DELEGATE PRODUCTION

COMPANY

Maneki Films

MAIN CONTACT PERSON

Didar Domehri

ADDRESS

6 rue de Braque
75003 Paris,
France

EMAIL

info@maneki-films.com

PHONE /

MOBILE PHONE

+33 143550794

manekifilms.com

DIRECTOR'S STATEMENT

At the international level, it's rather rare to mention that the majority of African immigrants migrate within Africa. Since 2016, I've been interested in their journeys, and more particularly of those who have chosen to settle in Tunisia.

With *Marie & Jolie*, I'm looking at these women and men at a time when they have to decide whether to leave or to stay.

I chose to focus on Christian communities. Many of them meet in underground evangelical churches in a Muslim country that does not recognize evangelicalism.

As with many uprooted people, the church is a place of comfort where they can exist and feel part of society. To escape for a moment from the humiliations of daily life and the anxieties of the future.

For me, these churches are a return to traditional solidarity. Worship appears to me as a mixture of archaism and modernity.

I nurture and research the film with and through the actors' immersion, leaving them a space for expression and improvisation. What interests me above all is to avoid victimization by showing the nobility of pathways. I work from and with reality, hoping to create a well-documented, complex and nuanced fiction.

PRODUCTION COMPANY PROFILE

Maneki Films is a French production company founded in 2009 by Didar Domehri. It was the 2017 recipient of the IFCIC award for the young independent company of the year. Maneki Films has produced and coproduced 21 films, most of which were selected and rewarded in international festivals.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Me Too** by Judith Godrèche
- 2024** **Motel Destino** by Karim Aïnouz
- 2022** **Strangers by Night (Une nuit)** by Alex Lutz
- 2022** **Godland** by Hlynur Palmason
- 2021** **Under the Fig Trees** by Erige Sehiri
- 2021** **Singing Jailbirds** by Etienne Comar

JAPAN, GERMANY, CANADA

MOVIE KINTSUGI

EVA KNOPF

DOCUMENTARY FEATURE | FINANCING

FOCUS ON
JAPAN

JETRO
Japan External Trade Organization



DIRECTOR'S BIOGRAPHY

Eva Knopf is an award-winning filmmaker, film scholar, and author. Her films often cross borders: between cultures as much as between documentary and artistic practices. As an artist in residence at the Villa Kamogawa of the Goethe Institute in Kyoto, Japan, she developed *Movie Kintsugi* (WT), her newest project. Eva Knopf is a permanent lecturer and head of artistic media practice at the University of Bremen and, for many years, has worked as a film projectionist. Her filmography includes *Myanmarket* (2017, Kasseler Dokumentarfilm- und Videofestival, et al.) and *Majub's Journey* (2013, DOKLeipzig, et al.).

LOGLINE

An ode to imperfection. *Movie Kintsugi* is a film based on the art of kintsugi, in which fracture lines on a bowl are gilded and become a part of the pottery's most valuable element. Using documentary and staged footage, it asks how we deal with breakage and imperfections. Kintsugi ultimately becomes the inspiration to 'repair' a silent film by Japanese director Yasujiro Ozu that only survived in fragments. *Movie Kintsugi* aims to convey that what counts is not flawlessness, but our attitude towards our own experiences.

SYNOPSIS

Kintsugi is a Japanese craft of repairing broken pottery using gold lacquer and sometimes, when parts are missing, shards of other ceramics. The lines of breakage aren't made invisible and the 'gold repair' highlights these breaks. The fracture lines themselves become the most valuable element. *Movie Kintsugi* gradually goes far beyond a portrait of kintsugi and its protagonists: What do fracture lines tell us that would otherwise remain hidden? This question ultimately leads to a kintsugi-inspired 'repair' of a silent film by Japanese director Yasujiro Ozu that only survived in fragments. Instead of restoring the original film, Ozu's fragments are brought together with new documentary and staged footage, like fragments in kintsugi. In addition to the surviving Ozu footage, the film also introduces a number of documentary subjects: among them a kintsugi master and a young woman searching for her place in the world. In a mix of documentary and fictional scenes, these characters and the footage react to the Ozu footage in a reciprocal process.



© Conny Fischer
Eva Knopf,
Director and Writer



Ryohei Tsutsui,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential financial investors, potential co-producers & world sales agents.

FORMAT / RUNTIME

Digital 4K / Approx. 110'

Colour

LANGUAGES / LOCATIONS

Japanese / Japan and TBD

BUDGET /

FINANCING IN PLACE

€ 660.000 /

€ 480.000

MAIN PRODUCTION

COMPANY

Trixta

CO-PRODUCTION

COMPANIES

Amerikafilm, Extérieur Jour

PARTNERS ATTACHED

Rapid Eye Movies,
La distributrice de films,
Arte, BKM, Medienboard
Berlin-Brandenburg

CREATIVE TEAM

Eva Knopf, *Director and Writer*
Ryohei Tsutsui, Balthasar
Busmann, Maxi Haslberger,
Elodie Pollet, Line Sander
Egede, *Producers*
Luise Schröder, *DoP*
Xi Feng, *Editor*
John Gürtler, *Composer*

DELEGATE PRODUCTION

COMPANY

Trixta & Amerikafilm

MAIN CONTACT PERSON

Ryohei Tsutsui

ADDRESS

Silk Center 8F,
Yamashita-cho 1, Naka-ku
#231-0023 Yokohama,
Japan

EMAIL

ryohei.tsutsui@trixta.jp

PHONE /

MOBILE PHONE

+81 453425353

trixta.jp

DIRECTOR'S STATEMENT

Kintsugi provides a way to deal with that which is broken that touches me.

The philosophy behind it is called wabi sabi. It is a way of thinking that sees beauty in imperfection. It differs fundamentally from Western thought, which associates beauty with perfection and wholeness. *Movie Kintsugi* aims to translate this idea into cinematic terms. This does not only mean a specific style for the film, but also, for me as writer and director, an attitude towards film history and its fragments.

Where do we find the idea of kintsugi in Japan's consumerist society today? How do we deal with injuries in the face of the ideal of perfection? How can kintsugi describe or reinterpret our relationship to the fractures of the past? From the perspective of breakage lines, what becomes visible that would otherwise remain hidden? For me, *Movie Kintsugi* is also a film about sustainability and the art of living on a damaged planet. It explores an aesthetic of resilience in the face of global crises.

PRODUCTION COMPANY PROFILE

Trixta was founded in December 2006 by the first graduates from the national film school. Since the beginning, they uphold the vision "Diversity is the Possibility". Always looking for a challenging project which has a potential to expand cinematic horizon.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **Gama** by Kaori Oda
- 2022** **Iguana Tokyo** by Kaan Müjdeci
- 2018** **Mischievous Alliance** by Yusuke Kinoshita
- 2016** **Bangkok Nites** by Katsuya Tomita

GERMANY, FRANCE, NORWAY, DENMARK

NO GOOD MEN

SHAHRBANOO SADAT

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Shahrbanoo Sadat (she/her) 1991, is an Afghan filmmaker, who lives in Hamburg, Germany, since Kabul's fall in 2021. Shahr is the first Afghan woman in the history of Afghan cinema, having been selected for Cannes three times. *Wolf and Sheep* and *The Orphanage* are both part of a pentalogy inspired by Anwar Hashimi's yet-to-be published autobiographical manuscript of 800 pages. Since 2020, Shahrbanoo has been working on the third part, a romantic comedy with the working title *No Good Men*.

LOGLINE

Finding gold in a pile of Ka-bulshit.

SYNOPSIS

Naru, 25, a camerawoman for a cooking show on TV, hates all men after her husband cheated on her repeatedly. Now she lives with her 3-year-old son in her parents' one-room apartment in Kabul. However, according to Afghan law, the son belongs to the father. When her husband calls in during one of her live cooking shows and asks her to come back home in front of everyone, she is transferred to the news department. There, she meets 50-year-old Qodrat, who is married and has four children. Despite their complicated circumstances, the two fall in love. Is Qodrat a spitting image of her husband, or is there actually a good man in Afghanistan? And will Naru succeed in keeping her son?



Shahrbanoo Sadat,
Director and Writer



Katja Adomeit,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Equity invest financiers, TV, distributors, streamer or sales agent.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES / LOCATIONS

Dari / Berlin, Hamburg

BUDGET / FINANCING IN PLACE

€ 2.867.012 /

€ 2.430.012

MAIN PRODUCTION COMPANY

Adomeit Film GmbH,
La Fabrica Nocturna, Motlys

PARTNERS ATTACHED

Filmförderung Hamburg
Schleswig Holstein, Creative Europe, Hubert Bals Fund, FFA Mini Traité, FFA Production, Film I Väst, Cinema Du Monde, Île-de-France, Norwegian Film Institute, New Dawn, Medienboard

CREATIVE TEAM

Shahrbanoo Sadat,
Director and Writer
Mohammad Anwar Hashimi,
Co-writer
Ghawgha Taban, Mohammad Anwar Hashimi, *Main Cast*
Katja Adomeit, *Main producer*
Virginie Surdej, *DoP*
Alexandra Strauss, *Editor*
Pegah Ghamlambor,
Production Design
Pola Kardum, *Costume Design*
Anne Friis Gry Kristensen,
Sigrid DPA Jensen,
Sounddesigners

DELEGATE PRODUCTION COMPANY

Adomeit Film GmbH

MAIN CONTACT PERSON

Katja Adomeit

ADDRESS

Pöppendorfer Hauptstr. 9 a
D-23569 Berlin,
Germany

EMAIL

katja@adomeitfilm.com

PHONE / MOBILE PHONE

+45 31418681

adomeitfilm.com

DIRECTOR'S STATEMENT

I want to change the current image of Afghanistan that the world knows through cinema and media. I want to make *No Good Men* and I am aware that making a romcom is not something normal that the market expects from Afghanistan. But I want to challenge the unwritten law about the kind of narratives and genres filmmakers are allowed to explore regarding war-torn countries like Afghanistan. I want to make *No Good Men* because I want to show the Afghanistan I know, or more specifically, the Kabul I know. Absurd comedy and romance have been two big and bold elements of my adult life in Kabul. I want to talk about the middle class that has emerged in the last 20 years and disappeared with the fall of Kabul in August 2021. I want to talk about women and the fragile freedom they have gained in the Afghan patriarchal society under the flag of so-called democracy. I want to talk about media and freedom of speech, which the international community mistakenly believes is its second great achievement in Afghanistan, along with women's rights, won during the 20-year war with the Taliban. No genre is better than romantic comedy to show the bizarre, strange and complex nature of Afghan society.

PRODUCTION COMPANY PROFILE

Adomeit Film GmbH is based in Lübeck, Germany, and was established in 2017 by Katja Adomeit. The company's strategy is to develop and produce projects, combining art with entertainment, resulting into films for a broader audience. *No Good Men* exemplifies this new focus with a mix of more commercial genre and artistic vision. Adomeit Film GmbH works closely with the filmmakers as part of the creative team and wants to establish long lasting relationships with the scriptwriters/directors. The films are intended to address and entertain an international audience.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Crossing** by Levan Akin
- 2024** **My Eternal Summer** by Sylvia Le Fanu
- 2024** **The Last Paradise on Earth** by Sakaris Stora
- 2019** **Resin** by Daniel Borgman
- 2019** **The Orphanage** by Shahrbanoo Sadat,
- 2017** **The Square** by Ruben Östlund
- 2017** **Loving Pia** by Daniel Borgman
- 2016** **Wolf and Sheep** by Shahrbanoo Sadat
- 2014** **Force Majeure** by Ruben Östlund

LUXEMBOURG, AUSTRIA, GERMANY
THE BLOOD COUNTESS
DIE BLUTGRÄFIN
ULRIKE OTTINGER

FOCUS ON
LUXEMBOURG

FILM FUND
LUXEMBOURG

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Ulrike Ottinger is one of Europe's most renowned filmmakers and artists, and has been honored with numerous international awards. She became famous with her *Berlin Trilogy*, including *Ticket of No Return*, *Freak Orlando* and *Dorian Gray*. Her films were invited to the most prestigious film festivals such as Cannes, Berlin and Venice. Her films and artworks have been shown at institutions such as the Museum of Modern Art New York, the Cinémathèque Française and the Centre Pompidou Paris, the Documenta, the Reina Sofia Museo, and the Berkeley Art Museum.

LOGLINE

The Blood Countess and her maid commence a new dance of the vampires. We accompany them on their absurd quest for the red elixir of life, the buried history of their ancestors and a book that threatens to destroy their vampire realm. Hot on their heels: a vegetarian nephew, his psychotherapist, two vampirologists and a police inspector, complete with assistants.

SYNOPSIS

The maid has resided in Vienna for a long time, she appears to be waiting for something. But now the Blood Countess has awakened from her long sleep and is once again rising from the underworld and heading for Vienna. Her ancestors are waiting impatiently for her. They are already shaking their coffin lids, because terrifying rumours about a dangerous book have spread like wildfire. Should it move its readers to tears, it could signal the demise of their kind and spell the end of the vampire realm. Their search for the mysterious book takes them to a variety of cafés, churches and tombs. The old and the new Vienna, with its impressive sights and curiosities, became the scene of their hunting expeditions. The Countess's nephew has reluctantly accompanied her; he is a kind of downcast, a vegetarian vampire. During the dramatic showdown on the Ferris wheel high above Vienna, the inevitable finally occurs: the Countess, rejuvenated, bites one last time. A blood-red comet appears in the night sky, and a burning book falls from the sky like a meteor; evil has prevailed. And yet a glimmer of hope remains. The tears of the young vampire moistened the last, burning scraps of the volume.



Ulrike Ottinger,
Director and Writer



Alexander
Dumreicher-
Ivanceanu,
Producer



Bettina Brokemper,
Producer



Konstantin Müller,
Junior Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Over 80% of the financing secured, we are looking for a world sales; TV, streaming, distribution partners; a co-producer; and financial investment.

FORMAT / RUNTIME

Digital / 100'

Colour

BASED ON

Dialogues by Elfriede Jelinek

LANGUAGES / LOCATIONS

German / Vienna

BUDGET /

FINANCING IN PLACE

€ 7.000.000 /

€ 6.000.000

MAIN PRODUCTION

COMPANY

Amour Fou Luxembourg

CO-PRODUCTION

COMPANIES

Amour Fou Vienna, Heimatfilm

PARTNERS ATTACHED

Film Fund Luxembourg,
Austrian Film Institute, ÖFI+,
Film Fund Vienna, ORF,
Filmstiftung NRW, ZDF/ARTE,
MEDIA

CREATIVE TEAM

Ulrike Ottinger,
Director and Writer

Alexander
Dumreicher-Ivanceanu, Bady
Minck, Bettina Brokemper,
Producers

Konstantin Müller,
Junior Producer

Elfriede Jelinek, *Dialogues*
Birgit Minichmayr, *Main Cast*

Martin Gschlacht, *DoP*

Pia Dumont, *Editing*

Christina Schaffer,
Production Design

DELEGATE PRODUCTION

COMPANY

Amour Fou Luxembourg

MAIN CONTACT PERSON

Alexander
Dumreicher-Ivanceanu

ADDRESS

Rue de Warcken, 49-51
9088 Luxembourg,
Luxembourg

EMAIL

ivanceanu@amourfoufilm.com

PHONE /

MOBILE PHONE

+352 8116811

+352 661811684

amourfoufilm.com

DIRECTOR'S STATEMENT

The Blood Countess is a satire which adopts the conventions of black comedy. With an acute awareness of political and human structures, and with a twinkle in its eye, the film traces the iconography of the world of vampires. *The Blood Countess* depicts a contemporary theme with grotesque compression, at the same time reading it against the grain in witty fashion. The surprise and laughter that the film evokes in the audience represent the first step towards liberation from the paralysis of an imagined apocalypse.

PRODUCTION COMPANY PROFILE

Amour Fou, founded in 1995 in Luxembourg and 2001 in Vienna, stands for pushing the envelope whether in regards to aesthetics, production and distribution. The focus is on independent auteur cinema and the distinctive "handwriting" of the directors. Its films have premiered at festivals such as Cannes, Berlin, Sundance and Venice. 2018, *Styx* by Wolfgang Fischer was invited to the Giornate degli Autori at Venice.

Heimatfilm is one of Germany's leading independent film companies; together Amour Fou and Heimatfilm have produced films by Margarethe von Trotta, Angela Christlieb and Christoph Hochhäusler, whose new film *Death Will Come* premieres at Locarno 2024.

MAIN FILMOGRAPHY OF PRODUCER

2024 **Death Will Come** by Christoph Hochhäusler

2023 **Ingeborg Bachmann – Journey Into the Desert** by Margarethe von Trotta

2021 **Hinterland** by Stefan Ruzowitzky

2020 **Why Not You** by Evi Romen

2014 **Amour Fou** by Jessica Hausner

2006 **Taxidermia** by György Pálfi

UNITED KINGDOM

THE GOOD LIFE

MATT WINN

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

An accomplished polymath, Matt Winn is a director, writer, producer, saxophonist and composer. He has written and directed three feature films and five award-winning shorts. His most recent feature film, *The Trouble With Jessica*, stars Rufus Sewell, Shirley Henderson and Olivia Williams. It premiered as Opening Night Film at Dinard Film Festival where it won the Audience Award and Jury Prize. Upon its release in UK cinemas in April 2024 it was hailed as “wickedly brilliant...smart & funny” **** by Rolling Stone UK. TWJ premieres on Netflix UK in Sept 2024.

LOGLINE

Comic genius Steve Coogan stars as Roger Wyburn, a London PR guru who restores the reputations of the world's worst dictators and polluters. Charismatic but completely amoral, Roger is shocked out of complacency when told he has only six months to live. Can he repair the damage in his own life before it's too late?

SYNOPSIS

Roger (52), spin doctor extraordinaire, travels by private jet, dines at 3- star Michelin restaurants and drives an Aston Martin. He's made a lot of money as the Mr Fixit for the badly behaved multinationals and autocratic leaders of the world. His personal relationships are, however, a mess. He's divorcing his wife and is estranged from his eco-activist daughter, Adriana (16).

After arranging an expensive new publicity campaign for a Central Asian dictator, he gets his regular check-up and discovers...he has cancer! Of the brain. Inoperable. Suddenly Roger is forced to ask the big question – what can I do with my last remaining days on earth?

In Roger's case there's a lot to consider. Should he rebalance his karma somehow? He pays his wife a huge alimony settlement, and funnels the dictator's money into Adriana's favourite green energy project to make amends. Until...

He discovers he doesn't have cancer after all! The lab got the biopsy results mixed up. But how does Roger explain to his family who finally loves him again that he's no longer dying? And there's the troubling issue of the dictator's mismanaged funds. Considering the mess he's created, maybe he'd be better off dead?



Matt Winn,
Director and Writer



Sarah Sulick,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
European co-producers from Germany, Spain, Greece, & Turkey. Also seeking equity funders, gap lenders, pre-sales & other relevant financiers.

FORMAT / RUNTIME

Digital / 110'

Colour

LANGUAGES / LOCATIONS

English / London, UK and unnamed Central Asian country

BUDGET / FINANCING IN PLACE

€ 9.436.000 /

€ 6.600.800

MAIN PRODUCTION COMPANY

Funny Peculiar Ltd

Funny Peculiar Ltd

CO-PRODUCTION COMPANIES

Bright Pictures Ltd

PARTNERS ATTACHED

Climate Spring,
Relevate Ventures

CREATIVE TEAM

Matt Winn, *Director and Writer*

James Handel,

Steve Coogan, *Writers*

Steve Coogan, *Main Cast*

Sarah Sulick, *Main Producer*

DELEGATE PRODUCTION COMPANY

Funny Peculiar Ltd

Funny Peculiar Ltd

MAIN CONTACT PERSON

Sarah Sulick

ADDRESS

52 Talbot Road
N6 4QP London,
United Kingdom

EMAIL

sarah.sulick@

brightpictures.co.uk

PHONE /

MOBILE PHONE

+44 7808768994

brightpictures.co.uk

DIRECTOR'S STATEMENT

Set in the rarefied world of wealth and privilege in London, *The Good Life* portrays high-level executives, corrupt oligarchs, and the contemporary media machine at the top of their game, exemplified by Roger's PR company, Price Wyburn.

The film will show us a realm few have access to – hidden away, behind closed doors. Whether good or bad, it has something irrefutably distinctive and exciting about it. To convey this extravagance, the film will be shot with a particularly thrusting technique, a style that will match the energy of the story.

Filmed in widescreen format, lit dramatically and sensuously, *The Good Life* will be relentlessly dynamic and panoramic. The images will be cool and slick with silver and gold surfaces (lifts, lobbies, hotels, board rooms) always gleaming and reflective, and never a dirty mark in sight.

Roger lives the very best of lives, but his amorality finally catches up with him. Then the glitzy exhaustion of his surroundings begins to look tacky and his superficiality is found desperately wanting. And, for the first time, the camera stops to stare Roger in the face and forces him to pause – and reimagine what the good life really means.

PRODUCTION COMPANY PROFILE

Funny Peculiar is a new feature film and television company run by Sarah Sulick and Matt Winn, focusing on edgy, sophisticated, yet accessible British comedies targeted to a discerning global multi-platform audience. Their previous collaboration, black comedy *The Trouble with Jessica*, won two awards upon its world premiere at Dinard. Starring Shirley Henderson and Rufus Sewell, *The Trouble with Jessica* was released in UK cinemas in April 2024 through Parkland and premieres on Netflix UK in September.

The Good Life will be Funny Peculiar's first film and will be produced in association with Bright Pictures.

MAIN FILMOGRAPHY OF PRODUCER

2024 **The Trouble With Jessica** by Matt Winn

2017 **The Time Of Their Lives** by Roger Goldby

2015 **Honeytrap** by Rebecca Johnson

2008 **The Waiting Room** by Roger Goldby

BELGIUM, FRANCE
**THE ISLE OF THE
DEMOISELLE**
**L'ÎLE DE LA
DEMOISELLE**
MICHA WALD

FOCUS ON
WALLONIA-
BRUSSELS

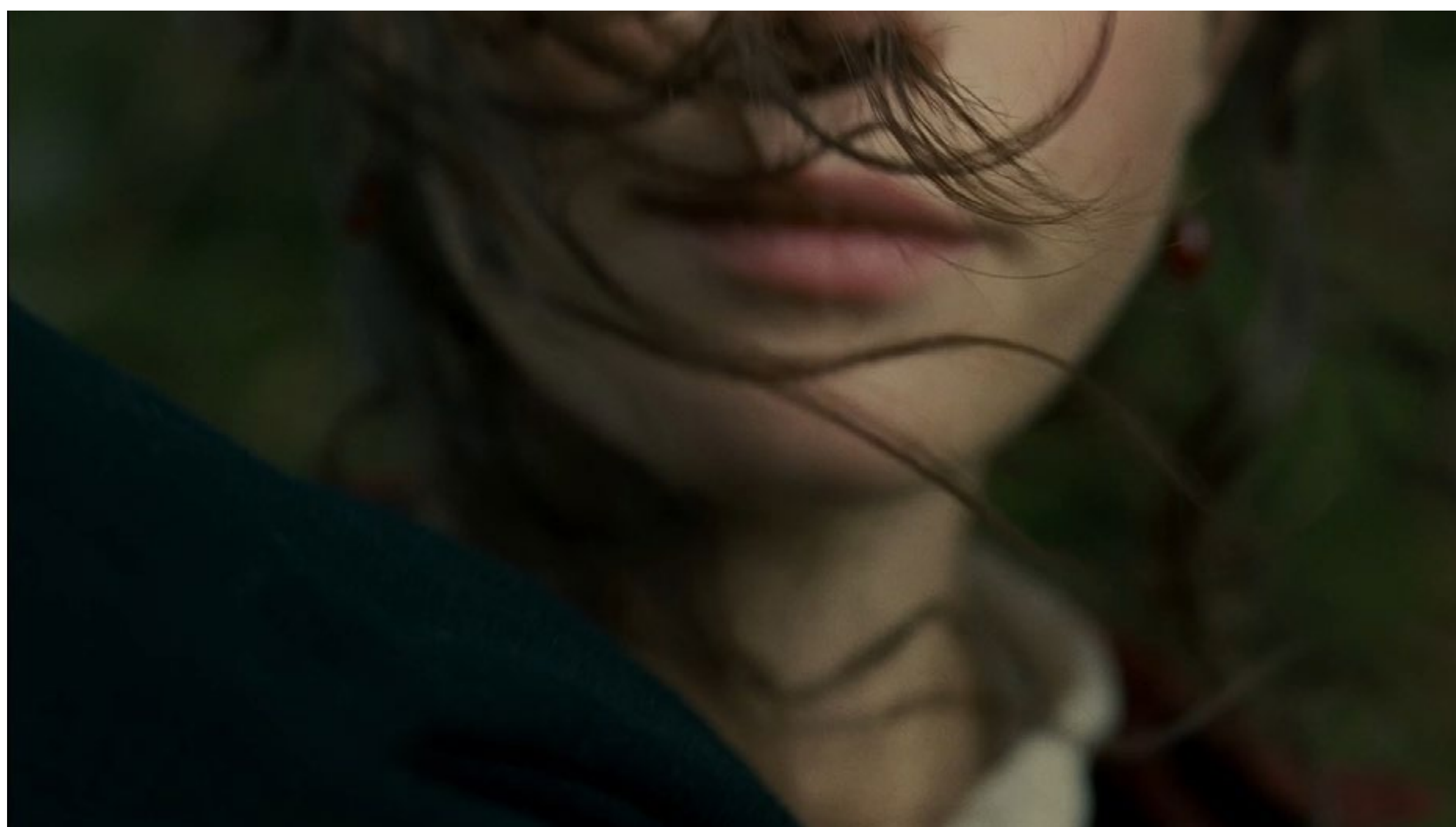


FÉDÉRATION
WALLONIE-BRUXELLES



wbimages

FICTION FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Micha Wald is a director, screenwriter, producer at Fox the Fox and professor of cinema at INSAS. He has directed three short films, the last of which, *Alice & Me*, won 115 international awards (including the Petit Rail d'Or at the Critics' Week in Cannes, the Fernand Reynaud Prize and the Audience Prize at Clermont-Ferrand), the prize for best European short film, the Youth Jury prize at Locarno...). Two feature films followed: *Horse Thieves*, selected for Critics' Week in Cannes, and *The Crazy Adventures of Simon Koniansky*. *The Isle of the Demoiselle* is his third feature film.

LOGLINE

Sixteenth century. Expeditions are sent by Francois Premier King of France to explore and settle Canada. Marguerite de la Rocque, a young noblewoman on one of the caravels, is wrongly accused of the crime of adultery and cast away on desolate island. Marguerite, beyond all odds, will succeed in surviving longer than the expedition that abandoned her, and will make it back to France by her own means. An incredible story inspired by true events of a woman who outshined the obscurity of her times, only to be forgotten by history.

SYNOPSIS

1545. The Queen of Navarre visits her young cousin Marguerite, held in a monastery in France awaiting her trial for witchcraft. In a plea to avoid her being burned at the stake, the Queen interrogates Marguerite to understand how she survived as a cast away on an icy island off the coast of Newfoundland...

Two years earlier, then aged seventeen, Marguerite sets sail for the New World with her uncle, the leader of the expedition and fiancé Jean-François de Roberval. On discovering that she is pregnant without them having consummated the marriage, Roberval disembarks Marguerite and her maid Damienne as punishment. Thomas d'Artois, the young nobleman responsible for the pregnancy following a nonconsensual relationship, flees the boat onto the island with them.

Marguerite finds herself cast away with little to survive on and stuck between her conservative and pious servant, and a man set to reinstitute male dominance on the island.

Overcoming her peers and adapting to nature will be necessary for Marguerite to survive and face the difficulty of motherhood in these conditions. Miraculously making it back to France she will have once again a battle to fight to save her honor and life.



Micha Wald,
Director and Writer



Eva Kuperman,
Producer



Anton Iffland Stettner,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential investors, distributors, international festival programmers and sales agents, as well as creative people in general

FORMAT / RUNTIME

4K - Cinemascope 2.35:1 / 90'

Colour

LANGUAGES / LOCATIONS

French / Brittany, France

BUDGET /

FINANCING IN PLACE

€ 4.500.000 /

€ 3.200.000

MAIN PRODUCTION

COMPANY

Stenola Productions

CO-PRODUCTION

COMPANIES

KG Productions, Czar

PARTNERS ATTACHED

Creative Europe, Fédération Wallonie Bruxelles, CNC, RTBF, Proximus, BeTV, Brittany Region, Taxshelter, Canal +, Cine +

CREATIVE TEAM

Micha Wald,
Director and Writer
Samuel Malhoure, Agnes Caffin, Olivier Meys, Writers
Eva Kuperman, Anton Iffland Stettner, Alexandre Gavras,
Producers
Joachim Philippe, DoP
Alain Desauvage, Editing
Hélène Cisterne,
Production Designer

DELEGATE PRODUCTION

COMPANY

Stenola Productions

MAIN CONTACT PERSON

Eva Kuperman

ADDRESS

Rue des Chartreux, 9a
1000 Brussels,
Belgium

EMAIL

info@stenola.com

PHONE /

MOBILE PHONE

+32 477876415

stenola.be

DIRECTOR'S STATEMENT

I would like *The Isle of the Demoiselle* to be a great romantic film magnified by the wild beauty of the landscapes, a breathtaking mise en scène and talented young actors. I want to tell this story frankly, to put blood, flesh and fury into it. *The Isle of the Demoiselle* will be an immersive film where we will feel the cold, the hunger, the earth, the fear. I want to make this story a physical and sensory experience that grabs the viewer by the gut. For a period film to be completely successful, it must speak to our contemporary world. Consent, unwanted motherhood, emancipation, patriarchal domination, *The Isle of the Demoiselle* addresses eminently contemporary subjects with a reflection of our time. It is an ambitious film, both in terms of budget, subject and also target audience. I see this film as a truly epic film, accessible to as many people as possible, a film centered on emotion. I know that this is an atypical project, a little crazy, but that's also what gives it its flavor, its originality and what makes it valuable.

PRODUCTION COMPANY PROFILE

Stenola was created in 2009 in Brussels by Anton Iffland Stettner (Master degree in Film Directing - INSAS) and Eva Kuperman (Master degree in Communication – IHECS). Our craftsmanship in producing was acquired by closely accompanying Belgian and international filmmakers on fiction and documentary films while also participating in programs such as Rotterdam Lab, Eurodoc, Berlinale Talents, Producer's on the Move, EAVE...

In 2021, *The Restless*, the company's first internationally coproduced feature film, was selected in Official Competition at the Cannes Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **A Silence** by Joachim Lafosse
- 2022** **The Last Temptation of the Belgians** by Jan Bucquoy
- 2021** **The Restless** by Joachim Lafosse

Co-productions:

- 2024** **The Successor** by Xavier Legrand

BELGIUM, FRANCE, SWEDEN
**THE MAGIC CITY -
BIRMINGHAM
ACCORDING TO SUN RA**
GUILLAUME MAUPIN,
PABLO GUARISE

DOCUMENTARY FEATURE | FINANCING

FOCUS ON
WALLONIA-
BRUSSELS



FÉDÉRATION
WALLONIE-BRUXELLES



wbimages



DIRECTOR'S BIOGRAPHY

Guillaume Maupin, a musician born in 1979 in Royan, France, is a great fan of traditional music from all over the world, as well as American folk and jazz, and has been passionate about Sun Ra for over 20 years. Since 2002, he has also been an active member of Cinéma Nova in Brussels, a major venue for European alternative cinema.

Pablo Guarise was born in the suburbs of Paris. He studied film directing at INSAS in Brussels and directed several documentary short films.

LOGLINE

A playful 16 mm portrait of Sun Ra, legendary cosmic jazz musician, celestial being, tone scientist, and his earthly arrival city, Birmingham, Alabama aka the Magic City.

SYNOPSIS

On May 22, 1914, Herman Poole Blount arrived on Earth in Birmingham, Alabama, known as *The Magic City*, a segregated industrial town in the rural South. After leaving for Chicago at the age of 32, he would become Sun Ra, one of the most eccentric and prolific jazz musicians of this century, as well as the founder of a strange cosmic philosophy.

A portrait of the artist as a young man as well as one of a city through time, *The Magic City* tells the story of Sun Ra's relation to this city-universe that is at once political and magical, familiar and fantastic, disturbing and fascinating.



Guillaume Maupin,
Director



Pablo Guarise,
Director



Vincent Metzinger,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, fund representatives, sales agents, distributors, TV and international festivals programmers.

FORMAT / RUNTIME

16 mm / 90'

Colour

LANGUAGES / LOCATIONS

English / Birmingham, Alabama

BUDGET / FINANCING IN PLACE

€ 491.098 /

€ 344.250

MAIN PRODUCTION COMPANY

Naoko Films

CO-PRODUCTION COMPANIES

Les Films de la Butte, Visualantics, Sisyfos Film

PARTNERS ATTACHED

Centre du Cinéma et de l'Audiovisuel de la Fédération Wallonie-Bruxelles, Tax Shelte, CBA - Centre de l'Audiovisuel à Bruxelles, Flanders Audiovisual Fund

CREATIVE TEAM

Guillaume Maupin, Pablo Guarise, *Directors*
Beata Saboova, Vincent Metzinger, *Main Producers*
Alexi Van Hennecker, *DoP*
Justin MacKenzie Peers, *Editing*
Jeremy Burns, Will Rice, *Sound*

DELEGATE PRODUCTION COMPANY

Naoko Films

MAIN CONTACT PERSON

Vincent Metzinger

ADDRESS

Chaussée de Neerstalle 24
1190 Brussels, Belgium

EMAIL

info@naokofilms.be

PHONE / MOBILE PHONE

+32 468377479

naokofilms.be

DIRECTOR'S STATEMENT

Sun Ra is often remembered for his flamboyant mystical-cosmic personality, the eccentricity of his costumes, the strangeness of his thought mixing elements of Egyptian mythology and science fiction. But his abundant work clearly appears to us as one of the most important of the 20th century. It has a starting point: Birmingham, Alabama, nicknamed Magic City, his birthplace. Although Sun Ra lived there until the age of 32, this period is rarely mentioned. All the components of his work seem to have their roots there: Birmingham was, at the time, one of the most segregated cities in the US.

There is not much documentation to draw on: almost no photographs or recordings. This absence of images, far from discouraging us, has encouraged us to imagine staging procedures capable of restoring this history. We wish to mix archives of Birmingham in the 1930s and 1940s and sequences taking place in the Birmingham of today, in which we will stage the city's current inhabitants. Finally, the setting up of these sequences will allow us to initiate, with the inhabitants, a movement of revaluation, celebration and (re) discovery of Sun Ra, of Birmingham and of its history.

PRODUCTION COMPANY PROFILE

Naoko Films is a Belgian production company created in 2020, which produces fictions, documentaries and hybrid films. We support directors who cultivate an art of curiosity and research, that attempt to propose new forms or build bridges with other artistic disciplines.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **The Black Garden** by Alexis Pazoumian
- 2023** **Adrian's Tears** by Miguel Moraes Cabral
- 2022** **Alex's Machine** by Maël Le Mée
- 2022** **The Hill** by Lina Tsrिमova and Denis Gheerbrant
- 2021** **Hunting Down** by Noëlle Bastin and Baptiste Bogaert

ARGENTINA, SPAIN, MEXICO

THE RESERVE LA RESERVA

EZEQUIEL YANCO

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Ezequiel Yanco is an historian and filmmaker based in Buenos Aires. He received a B.A with honors in History from the University of Buenos Aires, and an MFA in creative writing from NYU. His second film *La Vida En Común* (Argentina-France) had its co- world premiere at Visions du Réel and BAFICI. It has been programmed in Viennale, Art of the Real, Sheffield Doc/Fest, DocLisboa among others and has garnered several awards, including Best Documentary at the Biarritz Festival.

LOGLINE

The Reserve follows the director and his young Ranquel protagonist as cast and construct the plot of a thriller in La Pampa based on the legend of a lost Ranquel treasure. As they delve deeper into the plot, the boundaries between fiction and reality become blurred.

SYNOPSIS

The director, aided by his protagonist, a sixteen-year-old indigenous Ranquel, searches for the members of the cast for a rural noir in a land marked by the genocide of its indigenous population. In the thriller, a German hunter falls injured in a deer reserve. Who shot him? The search immerses the protagonist into an underworld of karting drivers, furtive hunting, and the illegal trafficking of lost archaeological treasures. As he and his investigative partner delve deeper into the plot, people's lives mix with those of their characters and the boundaries between fiction and reality become blurred.



Ezequiel Yanco,
Director and Writer



Ricard Sales,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential investors, co-producers, sales agents and international festival programmers.

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

Spanish / Argentina

BUDGET / FINANCING IN PLACE

€ 225.000 /

€ 151.765

MAIN PRODUCTION COMPANY

Isoi Cine

CO-PRODUCTION COMPANIES

Lacima, Fiasco

PARTNERS ATTACHED

Elamedia

CREATIVE TEAM

Ezequiel Yanco,
Director and Writer
Ricard Sales, Ezequiel Yanco,
Main Producer
Uriel Alcaraz, María Inés Canuhé, Horacio Cabral, Martín Alcaraz, Angel Baigorria, Brian Alcaraz, Florence Boyd, Luis Carlos Maier, Main Cast
Joaquin Neira, DoP
Ana Godoy, Editing
Carla Rosmino, Production Designer
Mercedes Gaviria Jaramillo, Sound

DELEGATE PRODUCTION COMPANY

None

MAIN CONTACT PERSON

Ricard Sales

ADDRESS

Avinguda de Xile 28, 9, 2
08028 Barcelona,
Spain

EMAIL

ricardsales@lacimaproducciones.com

PHONE / MOBILE PHONE

+34 636954534

lacimaproducciones.com

DIRECTOR'S STATEMENT

The Reserve originated from my two main interests: cinema and history. Nearly ten years ago, this led me to *La Pampa*, where I aimed to create a film about the contemporary lives of indigenous communities who endured genocide and land confiscation by the Argentinian National Army in the nineteenth century. My historical studies and books like Tzvetan Todorov's *The Conquest of America* and Serge Gruzinski's *The Colonization of the Imaginary*, which explore America's conquest and cultural syncretism, fueled this interest. Additionally, my cinematic passion lies in capturing the real, approaching daily life and personal experiences not just as an observation, but as a means to gather elements for fiction. Documentary and biography serve as pathways to craft diverse narratives and imaginaries. The elements always come from the people, their contexts, and their social and historical interactions. I aim for a cinema that intertwines documentary and fiction, evoking a historical dimension and reflecting the cultural hybridization sparked by the conquest.

PRODUCTION COMPANY PROFILE

Isoi Cine is an Argentine production company founded by Ezequiel Yanco to produce his films: *Los días* (2012) and *La vida en común* (2019). Currently, he produces *The Reserve* and *Science Fiction*, two of his projects in development.

Lacima Producciones is a film and television production company headquartered in Barcelona and Madrid. Their productions include the documentary film *El año del descubrimiento* by Luis López Carrasco.

Nowadays, it's producing Albert Serra's film, *Las tardes de soledad*, *La noche de la infancia* by Xisi Sofia Ye Chen, *Bailar la muerte* by Luis E. Parés.

MAIN FILMOGRAPHY OF PRODUCER

- 2020** **The Year of the Discovery (El año del descubrimiento)** by Luis López Carrasco
- 2024** **Afternoons of Solitude (Tardes de soledad)** by Albert Serra

AUSTRIA, ARGENTINA

THE SOUFFLEUR

GASTÓN SOLNICKI

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Gastón Solnicki is an Argentine filmmaker born in 1978. BFA in Film at NYU. *Süden* (2008), *Papirosen* (2011), Best Film Award at BAFICI. *Kékszakállú* (2016) FIPRESCI award in Orizzonti - TIFF and NYFF. Selected by Artforum as one of the ten best films of 2016. *Introduzione all'Oscuro* (2018) was first presented at Venice International Film Festival (Fuori Concorso). *A Little Love Package* (2022) premiered at Berlinale (Encounters), and won Best film at Porto Film Festival and Best Director at BAFICI. His films have recently been acquired by MoMA.

LOGLINE

When an American manager in Vienna realizes that the hotel he runs is set to be sold and demolished, he embarks on a quest to stop the destruction of all that is dear. He is defeated and humiliated; his own daughter shifts to the opposing side. He ends in a kind of exile where he finds solace among alpacas and Bach.

SYNOPSIS

Lucius Glantz has been the manager at the Intercontinental Hotel in Vienna for the past 30 years. His ex-wife Doris is the hotel restaurant's chef and their daughter, Lilly, his right hand. He awaits the arrival of Mr. Preston, the owner of the franchise, eagerly. Lucius' goal is to persuade the mogul to let him take over the Rio de Janeiro venue. But Mr. Preston instead sends his young, entitled daughter Nicolaia, who dislikes Lucius as soon as she meets him. Plans are to sell the hotel to a cocky Argentine realtor named Facundo Ordoñez who intends to tear it down. In a pursuit to save the hotel, Lucius' starts suffering physical and mental side effects. To make things worse, Lilly sides with Facundo, and the hotel's trademark soufflés stop rising. Despite his attempts and his unwillingness to accept change, he witnesses Facundo's plans prevail. In the climax, the manager lunges at the Argentine, attacking him and stuffing his face with food. Months later, Lucius takes care of alpacas at a rural cottage, in the company of a gardener called Krojanker. The demolition of his previous life is followed by an inevitable joy that sparks when he is liberated -by force- from his own prison.



Gastón Solnicki,
Director and Writer



Gabriele Kranzelbinder,
Producer



Eugenio Fernández
Abril, *Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential investors, co-producers, sales agents or distributors. We are interested but not limited to partners from Europe and South America.

FORMAT / RUNTIME

Digital / 90'

Colour

LANGUAGES / LOCATIONS

English, German, Italian /
Vienna, Austria

BUDGET /

FINANCING IN PLACE

€ 835.350 /

€ 648.350

MAIN PRODUCTION

COMPANY

Little Magnet Films,
Filmy Wiktora, Primo

CREATIVE TEAM

Gastón Solnicki,
Director and Writer
Julia Niemann, *Writer*
Gabriele Kranzelbinder,
Eugenio Fernández Abril,
Main Producers

DELEGATE PRODUCTION

COMPANY

Little Magnet Films

MAIN CONTACT PERSON

Gabriele Kranzelbinder

ADDRESS

Cumberlandstraße 44,
1140 Wien,
Austria

EMAIL

gabriele.kranzelbinder@
littlemagnetfilms.com

**PHONE /
MOBILE PHONE**

+43 6643583642

DIRECTOR'S STATEMENT

Our goal is to create a working environment where improvisation can take place between the protagonist and nonprofessional actors. We both feel that working together this way will bring life to a very rare creature that neither of us could create alone. There is a touching tenderness in these characters, in the backdrop of a darkness which contrasts.

Cinematic Invention, for me, comes from a contrapuntal approach, where intuition weighs more than a traditional linear logic. The correspondences between the different layers of the film have the biggest importance, just like polyphonic music, which can't be tracked down to a solo singing voice.

Unexpected harmonics end up playing a key role in the film. A soundtrack that honors the city which gave birth to modern music, embracing the capacity that only sound has, in its physical tangible, yet abstract way of affecting an audience.

The third collaboration with Portuguese DoP Rui Poças is also at the core of our production. Working together we developed a very fluent relation of trust, allowing a great deal of spontaneity, which I find to be the driving force of my films.

PRODUCTION COMPANY PROFILE

Little Magnet Films is a film production company based in Vienna, founded in 2011 and dedicated to producing films with high artistic value. This requires a lot of passion and special dedication to the projects, which the small production company accompanies from the first ideas to the final realization and exploitation with the greatest dedication and enthusiasm for film culture.

MAIN FILMOGRAPHY OF PRODUCER

2020 **Epicentro** by Hubert Sauper, 108 min

2018 **Introduzione All'oscuro** by Gastón Solnicki

2018 **Chaos** by Sara Fattahi

YEMEN, JORDAN, FRANCE, NETHERLANDS,
GERMANY, NORWAY, QATAR

THE STATION AL MAHATTAH

SARA ISHAQ

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Sara Ishaq is an award-winning Yemeni-Scottish filmmaker with an MFA in Film Directing from the Edinburgh College of Art. In 2012, Sara was nominated for an Academy Award & BAFTA Scotland New Talent Award, for her short doc *Karama Has No Walls*.

In 2013, her feature doc *The Mulberry House*, premiered IDFA, and was released theatrically and aired on Al-Jazeera English.

Sara co-founded Comra Films for creative film productions and training in Yemen and is now developing her first fiction, *The Station*.

She is the program manager for The International Coalition For Filmmakers At Risk.

LOGLINE

Set in a women's petrol station during a fuel crisis in Yemen, the story follows a day in the life of three siblings as the impact of war and growing demands of their fuel customers unravel their already strained relationship.

SYNOPSIS

Layal (30) skillfully runs a women-only petrol station in a gender segregated, war-torn village in Yemen during a fuel crisis. Although surrounded by chaos, this is the home in which Layal shields herself and her prepubescent brother Laith (11) from the dangers of the war raging outside the Station's gates. Laith, however, is growing eager to escape the suffocating walls of this women-only world to be a 'man' in the 'real world'. As a change in local laws are announced, Layal's ability to keep her brother safe is threatened and she decides to reach out to her estranged older sister for support. This decision brings with it a series of complications that Layal does not anticipate. Challenged by the demands of desperate customers and Laith's ever-growing eagerness to break free, the relationship between the three siblings is pushed to breaking point.



Sara Ishaq,
Director and Writer



Nadia Eliewat,
Producer and Writer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Funds and financiers to close the budget gap. Production is in October 2024.

FORMAT / RUNTIME

Digital / 100'

Colour

LANGUAGES / LOCATIONS

Arabic / Jordan, Yemen (second unit)

BUDGET / FINANCING IN PLACE

€ 1.369.568 /

€ 992.918

MAIN PRODUCTION COMPANY

Screen Project

CO-PRODUCTION COMPANIES

Setara Films, Georges Films, Keplerfilm, One Two Films, BARENTSFILM, Ta Films

PARTNERS ATTACHED

World Sales (confidential), Film Clinic (MENA Distribution)

CREATIVE TEAM

Sara Ishaq, *Director and Writer*

Nadia Eliewat, *Producer and Writer*

Sangeeta Desai, Shivani

Pandaya, *Executive Producers*

Nicolas Lepretre, Koji Nelissen,

Derk-Jan Warrink, Fred Burle,

Sol Bondy, Rula Nasser, Ingrid

Høgtun, *Co-producers*

Manal Al-Mlaiki, Sheem

Al-Mlaiki, Fariha, *Main Cast*

Rand Abdul Nour, *Production*

Designer

Tessa Jackson & Darius

Timmer, *Music*

DELEGATE PRODUCTION COMPANY

Screen Project

MAIN CONTACT PERSON

Nadia Eliewat

ADDRESS

Zuhdi Asfour Street, Amman, Jordan

EMAIL

nadia.eliewat@gmail.com

PHONE / MOBILE PHONE

+971 567249517

screenproject.net

DIRECTOR'S STATEMENT

During Yemen's war in 2015, my sister's and I frequented a petrol station in the heart of my hometown, Sana'a, which supplied fuel to women only. This seemingly progressive initiative turned out to be a way to keep women segregated from men during long hours of waiting. It was in this bustling microcosm of *the Station*, where women from various backgrounds socialised, shared food and car-schooled their children, that I heard stories of warlife; economic struggles, political division leading to divorce and 'martyred' relatives, as well as positive stories of survival, weddings and births. Inspired by this unique setup and stories of incredible resilience, *The Station* was born.

The Station is not a film about war but its consequences. How economic desperation, social pressure, patriarchy, ideological indoctrination and political polarisation can tear apart even the most precious human relationships. Through the story of siblings - a drama woven with moments of humour - we tackle serious universal issues of sisterhood, motherhood and dealing with loss through the perspective of women and young boys who continue to live and laugh even after experiencing unimaginable loss.

PRODUCTION COMPANY PROFILE

Screen Project is a Film & TV Production Company based in Amman, Jordan. Established in 2015 by creative producer and screenwriter Nadia Eliewat.

The company's credits include the first OSN Original *Yellow Bus* (2023), which premiered at Toronto International Film Festival and is now streaming on OSN+. And the Lebanese box-office hit *Mahbas* (2016), with over 110,000 admissions in the MENA release.

Screen Project's industry network is cultivated through Nadia's various experiences in the region as a filmmaker, a university professor and a consultant for Dubai Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Yellow Bus** by Wendy Bednarz

2016 **Mahbas** by Sophie Boutros

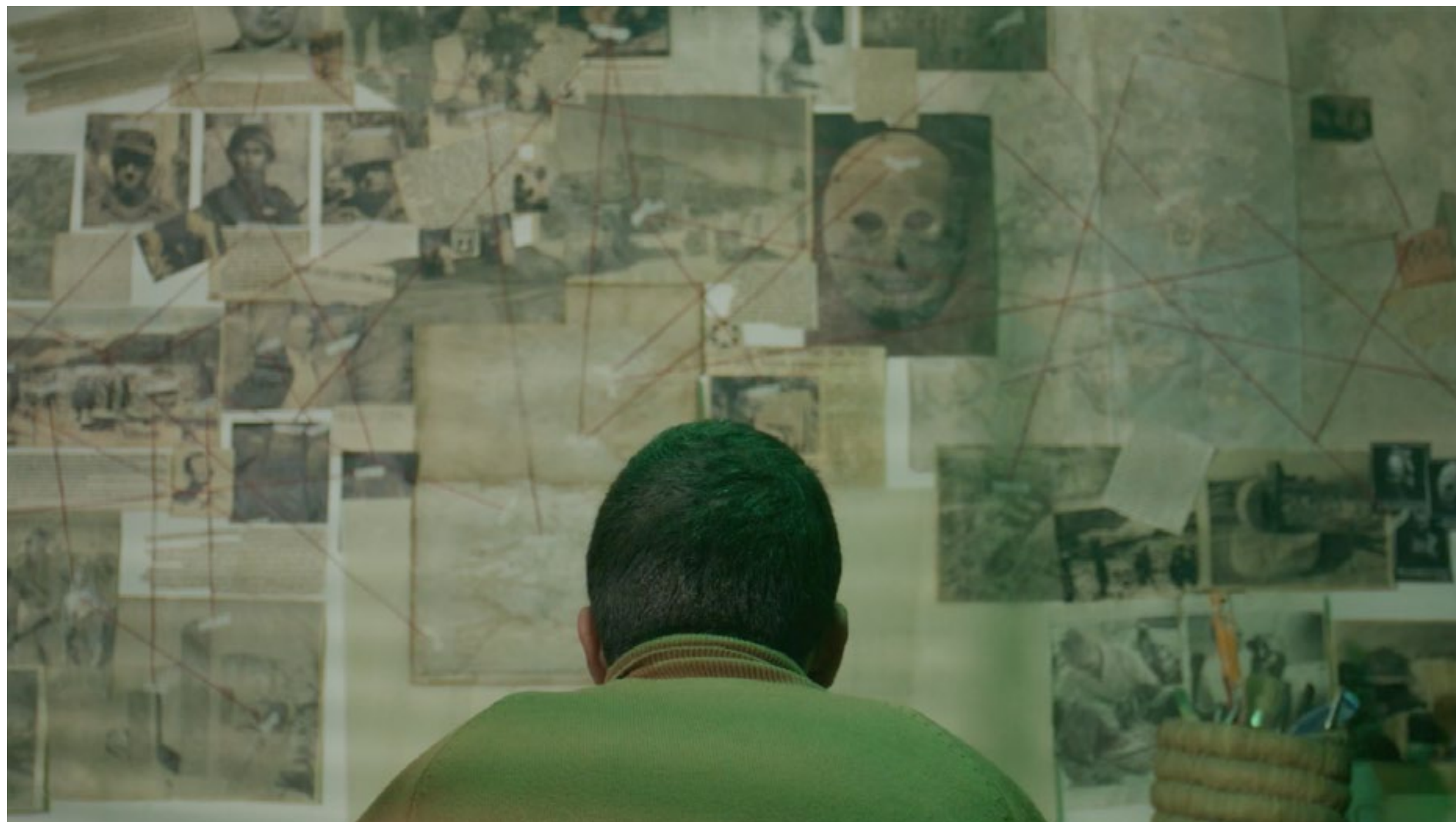
2012 **When Monaliza Smiled** by Fadi G. Haddad

CANADA, PALESTINE, FRANCE

THEFT OF FIRE

AMER SHOMALI

DOCUMENTARY FEATURE | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Amer Shomali is a Palestinian multidisciplinary artist, using painting, films, digital media, installations and comics to explore and interact with the sociopolitical scene in Palestine. Much of Shomali's works examine the creation and the use of the Palestinian revolution's iconography and are part of several collections including The British Museum. Shomali co-directed Oscar-shortlisted animated documentary, *The Wanted 18*, which premiered at TIFF in 2014. Shomali is based in Ramallah, Palestine and has recently been assigned as Director of the Palestinian Museum in Ramallah.

LOGLINE

Theft of Fire is a genre-defying feature documentary telling the story of an art heist that never happened, set in the backdrop of true historical events, people, and places. Our story follows a duo of a Palestinian archeologist and an ex-Prisoner, who hatch a plan to steal back priceless antiquities from Israel's former Defense Minister, Moshe Dayan. Over many decades, Dayan had pilfered antiquities from Palestinian lands and with them, Palestine's history. *Theft of Fire* is a heist documentary unlike any other that forces viewers to confront the question of what separates fact from fiction.

SYNOPSIS

Theft of Fire tells the story of an art heist that never happened, framed around real people and events. Our story begins in Palestine in 1956; our three protagonists are children. They find an ancient coin and discover it can fetch them money. Obsessed with movies, they look for more artifacts to buy more cinema tickets. As they grow older and study archeology, it hits them: they are taught that Palestine has no history - there is only a history of Israel. How foolish of them to have sold Palestinian antiquities as children. Their guilt is compounded by Defense Minister of Israel, Moshe Dayan, who pilfered antiquity sites across Palestine. When cries of his looting intensified, his collection 'disappeared', and later on 'resurfaced' after his death, confiscated by the Israeli government. Attending an exhibition, Laila saw a figure that she and her friends had sold as children. With their knowledge of archeology and heist films, the trio plans to steal back the collection, facing their fears to secure a future for Palestine.

Shifting between documentary and narrative, *Theft of Fire* questions how a people can have a future when their history has been stolen from beneath their feet.



Amer Shomali,
Director and Writer



Ina Fichman,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet co-producers, distributors or financial partners interested in embarking on the project and close the remaining financing gap of 221,319.86 €.

FORMAT / RUNTIME

4K / 90'

Colour

LANGUAGES / LOCATIONS

English, Arabic /Palestine

BUDGET / FINANCING IN PLACE

€ 1.090.504 /
€ 769.751

MAIN PRODUCTION COMPANY

Intuitive Pictures

CO-PRODUCTION COMPANIES

Made in Palestine Project,
Warboys

PARTNERS ATTACHED

CBC, Canada Media Fund,
Telefilm Canada, Sundance
Documentary Fund, Raven
Banner, Doha Film Institute,
AFAC

CREATIVE TEAM

Amer Shomali,
Director and Writer
Rich Williamson, Writer
Ina Fichman, Rashid
Abdelhamid, Rémi Grellety,
Producers

DELEGATE PRODUCTION COMPANY

Intuitive Pictures

MAIN CONTACT PERSON

Ina Fichman

ADDRESS

1207 saint-andre
H2L3S8 Montreal
Quebec

EMAIL

ina@intuitivepictures.ca

PHONE / MOBILE PHONE

+1 5149937945

intuitivepictures.ca

DIRECTOR'S STATEMENT

The Israeli state holds over 3 million inaccessible files on Palestinian history. I asked myself: How can I, as a colonized filmmaker, overcome the archive limitations? I decided to make *Theft of Fire*, a documentary film about a story that could have happened. Realizing that decades of looting had led to our existence and history being questioned and considered as 'fictional', I explored a fictional narrative set on the backdrop of true events, in the hope that Palestinians may see a version of themselves crafted by one of their own and that the world may learn about our story and our battles.

I am fully aware that while I comment on the Israeli attempts to manipulate history, I am also manipulating history. However, I hope this film will provoke curiosity, spark discussions, test realities, and question the ethics of manipulating the past, whether it is in a film or a museum. It will add to the ongoing global discussion about the collections of colonial museums around the world and the repatriation of pilfered goods. This film is itself a heist for Palestinians to recover both truth and in it, hope. Because in the end, as Palestinians, what options do we really have?

PRODUCTION COMPANY PROFILE

Intuitive Pictures is a Montreal-based company dedicated to producing quality creative documentary and narrative features and series, and interactive projects. We have developed an expertise in international co-production and collaborate with partners worldwide. Veteran producer/executive producer Ina Fichman helms the company. Recent projects include: *Fire of Love* (Oscar-nominated), *The Bones*, *Adrienne and the Castle*, *7 Beats Per Minute*, *Stolen Time*, *Blue Box*, *The Gig Is Up*, *Laila At The Bridge*, *The Oslo Diaries*, *Inside Lehman Brothers* and *Gift*, among others.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **The Bones** by Jeremy Xido
- 2024** **7 Beats Per Minute** by Yuqi Kang
- 2023** **Adrienne & The Castle** by Shannon Walsh
- 2023** **Stolen Time** by Helene Klodawsky
- 2022** **Fire of Love** by Sara Dosa
- 2021** **Blue Box** by Adi Lavy

CHILE, SPAIN

THREE DARK NIGHTS *TRES NOCHES NEGRAS* THÉO COURT

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Théo Court studied at the EFTI Madrid School of Photography (Spain), Film at the ARCIS University (Chile), and graduated as a film director from the International Film and Television School of San Antonio de los Baños (Cuba). After his first film *Ocaso* (2011), which premiered at the International Film Festival Rotterdam, his second film *Blanco en blanco* (2019) had its world premiere at the Venice International Film Festival, where it won the Best Director Award and the FIPRESCI Award.

LOGLINE

In a feudal rural community in the 21st century, a Chilean peasant asks the devil to grant him a wish under a full moon. The next morning, a young Haitian appears dead in the bosses' mansion garden. A crime that unravels the complex social and human fabric of modernity.

SYNOPSIS

In the depths of the Chilean countryside, under a dark starry sky, someone asks the devil to grant him a wish. On the first night, two Haitian workers, Judith (28) and Jean (30), are getting married. The private ceremony is invaded by party-hungry local peasants, led by Gabriel (62), the aristocratic boss and landowner. Amid the tension and revelry between Haitians and Chileans, Jean, the groom, disappears.

On the second night, Jean is found dead in the garden of the owner's villa by José (50), the farm manager, and suspicion falls on the country estate landowners. The image of the noble family begins to be questioned by the peasants and by themselves, even more so when Mateo (50) and Francisca (37), also owners of the place, arrive at the hacienda from Spain. Family quarrels and police interrogations follow, but the question remains: who is the murderer of the laborer? By the third night, everything points to the Devil himself, but who is the Devil?

Three Dark Nights is a modern peasant fable that uses the genres of crime, drama and mystery to explore the tensions between social classes and races in contemporary Chile, revealing the eternal contradictions of modernity.



Théo Court,
Director and Writer



Giancarlo Nasi,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE European and LATAM co-producers, a sales agent, and/or a distributor who can commit to the film before shooting to raise the remaining €300,000.

FORMAT / RUNTIME

Digital and super 16mm / 100'
Colour

LANGUAGES / LOCATIONS

Spanish, Creole / Chile, Spain

BUDGET / FINANCING IN PLACE

€ 1.748.900 /
€ 1.278.900

MAIN PRODUCTION COMPANY

Quijote Films, El Viaje Films

CREATIVE TEAM

Théo Court,
Director and Writer
Giancarlo Nasi, Jose Alayon,
Producers

DELEGATE PRODUCTION COMPANY

Quijote Films, El Viaje Films

MAIN CONTACT PERSON

Giancarlo Nasi

ADDRESS

General Boonen Rivera 2427
7770049 Santiago,
Chile

EMAIL

nasi.giancarlo@gmail.com

PHONE / MOBILE PHONE

+1 4244134186
+56 976231625

quijotefilms.com

DIRECTOR'S STATEMENT

Three Dark Nights came to me during nocturnal walks in the countryside on full moon nights, with my dogs and camera. There was a mysterious atmosphere, a mood of memory, an abstract reality charged with the past. Then the night and the devil appeared as the film's mystic core.

This myth is based on a belief in the devil in rural Chile. Many locals claimed to have seen the devil at night in the film's setting. The devil is described similarly in all accounts: a tall, European-looking man glowing in the night, resembling their bosses. He usually appears on full moon nights near a fig tree, guarded by a black dog that leads the nocturnal guest to the devil. A wish and a pact are then made, which, according to the myth, will end badly for the asker.

Three Dark Nights uses the pretext of a devil and a murder mystery to explore social classes, the landscape, its people, and their guilt. The genre allows me to deviate into other narrative possibilities, from mystery to social commentary, from guilt to atonement, all within a world transitioning between the rural and the modern, between the poetic states of a territory in its seasons, fruits, harvests, colors, and destruction.

PRODUCTION COMPANY PROFILE

Founded in 2009 in Santiago de Chile, Quijote Films has produced more than 20 films that have premiered and won awards at the most prestigious film festivals. Notable productions include *Land and Shade* (2015) by César Acevedo, winner of the Camera d'Or at the Cannes Film Festival; *Blanquita* (2017) by Fernando Guzzoni, winner of the Orizzonti Award for Best Screenplay at the Venice Film Festival; and *The Settlers* by Felipe Gálvez, the first Chilean film to win the FIPRESCI Award, among others.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **The Settlers** by Felipe Gálvez
- 2023** **The Practice** by Martin Retjman
- 2022** **Blanquita** by Fernando Guzzoni

UKRAINE, POLAND

TWINS БЛИЗНЮКИ EVA NEYMANN

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Born in 1974 in Ukraine in the family of an engineer and a musicologist. From 1997 to 2006, she studied at the German Film and Television Academy in Berlin.

In 2000, Eva has stated her career working on the set as an intern on the film of Kira Muratova.

She currently lives in Berlin. Eva's three previous films, *House with the Turret* (2012) and *Song of Songs* (2015) have been widely awarded in international festivals such as, Fribourg International Film Festival, Karlovy Vary IFF, Odessa IFF, Tallin Black Nights and others. And documentary *Pryvoz* (2021) was selected for screening during forums in Sheffield, Leipzig, Lisbon.

LOGLINE

Born a couple of minutes later than his brother, the younger twin is destined to have his brother's face, body, his desires and dreams. The resemblance becomes a damnation, driving him from murder to love, from happiness to death. His own shadow follows him as his inflexible fate.

SYNOPSIS

During a Ukrainian tour of a virtuoso piano duo, twin brothers from Osaka, the elder brother (Yosuke) meets Arina, the love of his life. He chooses to stay in the Ukraine for love's sake, while his younger twin Akira is to return to Japan alone.

It is the twins' miraculous likeness which makes the murder seem to be logical to Akira and within easy reach. So, the younger brother kills the older one, and his brilliant plan works. From that day Akira completely takes the on the identity oplace of Yosuke. Arina gets pregnant. By chance, Arina admits that she had always considered the younger brother to be just simply a copy of the older one. Never could Akira have replaced Yosuke!

The damnation of his dead brother's ghost gains on Akira. The desperation makes him use the resemblance in challenging his own fate. Akira murders again. This time he mixes himself up with his brother—he mistakes his own fingerprint on the murder weapon for the fingerprint of his twin. His letter written to Arina a few days before he is to be put to death tells her the whole story.

As she finishes reading the letter, a little hand wipes the tears from her cheek. She kisses the little hand.



Eva Neymann,
Director and Writer



Dmytro Sukhanov,
Main Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-Pro partner in Greece, Balcan and Germany (BB). Sales, festivals.

FORMAT / RUNTIME

Digital DCI 4k with sound 5.1 / 90'

Colour

BASED ON

Twins by Rampo Edogawa

LANGUAGES / LOCATIONS

Ukrainian, Japanese / Looking for relocation to Balcan or Greece country.

BUDGET /

FINANCING IN PLACE

€ 1.100.000 / € 750.000

MAIN PRODUCTION

COMPANY

Toy Cinema

CO-PRODUCTION

COMPANIES

Yeti Films

PARTNERS ATTACHED

Ukrainian Film State Agency, Polish Film Institute

CREATIVE TEAM

Eva Neymann,
Director and Writer
Dmytro Sukhanov,
Main Producer

DELEGATE PRODUCTION

COMPANY

Toy Cinema

MAIN CONTACT PERSON

Dmytro Sukhanov

ADDRESS

Sichovyjh Strylciv 84A,
office 44
04050 Kyiv,
Ukraine

EMAIL

sukhanov@toycinema.com.ua

PHONE /

MOBILE PHONE

+48 882690468
+380 504697216

toycinema.com.ua

DIRECTOR'S STATEMENT

The psychological thriller which the *Twins* project is based on attracts me primarily because it has a potential to achieve an original and expressive fusion of the form and the content, as a result of which the film will capture the imagination and attention of adult viewers in a way like only a magic fairy tale captures those of a child.

As for the visual concept, I rely on the rigor of forms, simplicity and clarity of the image. The composition and lighting solution of some sequences will resemble ancient Greek vase paintings. For instance, I see the scene of fratricide on the pier as silhouettes against the background of the sea sparkling in gold. The problem of the image of the twins will be solved with help of the VFX magic in post-production, since I am going to work with the same actor playing both twins. The subject of the film itself makes me aware of the technical requirements. I am going to play with a seeming symmetry, turning it into an organic frame for the drama unfolding on the screen and, therefore, into a hallmark of the film's visual concept.

My goal is to create a film of irreplaceable footage, irreplaceable in its artistic value.

PRODUCTION COMPANY PROFILE

Based as service company in Ukraine for different formats in 2003, Toy Cinema starts to produce own content in 2017. Now company has focused on international co-pro feature films. First feature films *My thoughts are silent* got awarded on Karlovy Vary by Special Jury award in 2019, by Fipresci prize during Odessa Film Festival 2019 was staying in cinema distribution for 7 weeks and sold for HBO CEE. Next genre film *Legacy of Lies* starring by Scott Adkins was sold on 18 countries including LionsGate and staying in TOP5 charts during 3 weeks in Netflix UK.

Dmytro Sukhanov, head of Toy Cinema In 2020 was graduated by the EAVE Producers program, member of ACE Producers Network from 2023 and European Producers Club and was part of the program Producers On The Move in 2024.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Honeymoon** by Zhanna Ozirna
- 2020** **Legacy of Lies** by Adrian Bol
- 2019** **My Thoughts are Silent** by Antonio Lukich

**BIENNALE
COLLEGE
CINEMA
PROJECTS**

ITALY

DOG DAYS OF SUMMER

BUIO

CAMILLA CARÈ

FICTION FEATURE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Camilla Carè (1992, Italy) approached directing with theater during her years of study at the Academy of Fine Arts. In 2018 she was director's artistic collaborator in *Youtopia* (feature). In 2020 she wrote/directed *Come pecore come cani* (short) and developed the screenplay of *Gioi* (documentary) in Visioni in Movimento residency. In 2021 she wrote/directed *Diorama* (short) that was shortlisted at David di Donatello Award and awarded by Rai Cinema. In 2023 she developed her first feature *Buio* at Biennale Cinema College, on which she is currently working in conjunction with her new short *Confettur*.

LOGLINE

The daughter of a family newly settled in the countryside for a peaceful life embarks on a journey to find her missing dog, discovering the unlighted side of nature.

SYNOPSIS

A summer evening in the countryside. Anita is celebrating her Communion in a cottage where her family has just moved, seeking a new beginning closer to nature. While her parents focus on gaining their guests' approval of their lifestyle choice, Anita acquaints herself with the dog she has just received as a gift. Then a sudden power outage disorients everyone, and the dog disappears. Anita's father thinks it's dangerous to go and search for the pet and suggests to light a bonfire to continue the party, since the guests cannot reach their cars to get home. But the barbecue doesn't lift the spirits and the guests become nervous. Determined to show everyone that their new home is safe, Anita's mother wanders into the nearby woods to search for the dog. Anita secretly follows her and finds her bathing in a pond; she had only pretended to look for the animal. Out of revenge Anita calls out her mother and then runs away. While hiding, she discovers that her father found the dog dead and is disposing of the body in a garbage bag to keep her from finding out. Anita retrieves the envelope and heads to the church at dawn, knowing that the dog was not the only animal who was killed that night.



Camilla Carè,
Director and Writer



Berardo Carboni,
Main Producer



Stefano Chiavarini,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
European co-producers from the Mediterranean and/or from Germany and the Benelux area.

FORMAT / RUNTIME

cinemascope / 100'

Colour

LANGUAGES / LOCATIONS

Italian / Rome

BUDGET / FINANCING IN PLACE

€ 930.882 /

€ 44.870

MAIN PRODUCTION COMPANY

Piroetta SRL

CREATIVE TEAM

Camilla Carè,
Director and Writer
Tania Garribba, Main Cast
Berardo Carboni,
Main Producer
Stefano Chiavarini,
executive producer
Daniele Cipri, DoP
Cristina Del Zotto,
Production Designer
Motta (Francesco Motta),
Composer

DELEGATE PRODUCTION COMPANY

Stefano Chiavarini

MAIN CONTACT PERSON

Berardo Carboni

ADDRESS

viale Regina Margherita 41
65122 Pescara,
Italy

EMAIL

piroettaproietta@gmail.com

PHONE / MOBILE PHONE

+39 3382437241

piroetta.eu

DIRECTOR'S STATEMENT

Light has been a primary tool for humans to dominate other species and the environment: fire to scare animals, electric light to prevent things from changing shape at night. In a modern world urging us to redefine human supremacy, darkness can reveal how the environment influences us, making it a character rather than a passive backdrop for human events.

Buio (transl.: darkness) is a weird tale that takes a typical element of horror, such as darkness, and treats it with a realistic tone. It's a fairy tale without the purely fantasy element, retaining a hint of magic and wonder. The main character is Anita, a modern *Little Red Riding Hood* in search of the wolf, venturing into the woods after the ritual that made her a grown-up. She observes the guests with a desire to learn about adulthood, revealing human characters lost in a relational context of deep misunderstandings. The dog, the second protagonist, provides yet another perspective: it acknowledges the spatial confusion of humans in the darkness and their noisy presence in the landscape. They take us on a journey to discover a liminal space made of ruins and dirt, with dream villas constructed in front of busy highways.

PRODUCTION COMPANY PROFILE

Piroetta is an independent film company. Among its main works: *Youtopia* (2018), pluriselected in festivals and available on Prime and Netflix. The docuseries *Constitutional Circus* (2020), presented at Venice FF. The shorts *Diorama* (2021), selected at Rome FF; shortlisted at David di Donatello, and *36 Roses Street* (2023) (IT-GR), pluriselected. Piroetta is developing: the feature film *13 Thursdays*, winner of MIBACT-CNC and Slate Media; the docuseries *El buen vivir*, winner of Ibermedia and Slate; the feature films *They from Librino*, winner of Slate, and *Dog Days of Summer*, finalist at BCC.

MAIN FILMOGRAPHY OF PRODUCER

2023 **36 Roses Street** by Kristian Xipolias

2021 **Diorama** by Camilla Carè

2018 **Youtopia** by Berardo Carboni

KYRGYZ REPUBLIC

JAYSAN ЖАЙСАН

AISHA SULTANBEKOVA

FICTION FEATURE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Aisha Sultanbekova, a Kyrgyz filmmaker, completed her MFA at UT Austin via Fulbright. Her BA from AUCA led to recognition for her diploma documentary short film *Ad Astra*, showcased at prestigious festivals worldwide. She directed two short films: *Honeymoon in Miami* and *Altyn Ai*. Currently, she heads the Media department at Compass College in Kyrgyzstan, while working on her debut feature, *Jaysan*, and participating in the Biennale Cinema College 2023 and Red Sea Labs' The Lodge Feature Film Development Program 2024.

LOGLINE

When six-year-old Jaysan is left in a distant village with his estranged grandparents while his parents migrate for work, he struggles with his strict grandmother's rules, bullying, and loneliness. Initially indifferent to his emotional suffering, his down-to-earth grandmother eventually grows closer to him as he copes with the fading hope of his parents' return and the emotional void it creates.

SYNOPSIS

Jaysan, a 6-year-old boy, moves to a distant village with his estranged grandparents while his parents work abroad. They promise to return before the school year starts but fail to do so. Jaysan struggles to adapt to village life among its unusual population—only old people and children— while enduring bullying from a local teenager and missing his parents. His controlling grandmother adds to his challenges.

Jaysan discovers that many village children are also left by parents working abroad, often with indifferent relatives. Gradually, he finds solace with his funny grandfather, classmate Amir (a six-year-old boy), and lovely neighbor Jasmin (a fifteen-year-old girl), who bears a strong resemblance to Jaysan's mother. However, Jaysan's happiness is short-lived as his grandfather falls ill, triggering a series of unfortunate events. Overwhelmed, Jaysan reaches a breaking point emotionally, leading to a surprising reconciliation with his grandmother, with whom he now shares a deep bond. He lets go of hope for his parents' return.



Aisha Sultanbekova,
Director and Writer



Saltanat Imankulova,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, sales agents and festival programmers from, specifically, but not limited to, Germany, the Netherlands and France.

FORMAT / RUNTIME

4K RAW / 120'

Colour

LANGUAGES / LOCATIONS

Kyrgyz /
Kyrgyz Republic

BUDGET / FINANCING IN PLACE

€ 515.000 /
€

MAIN PRODUCTION COMPANY

Koyon Media

CREATIVE TEAM

Aisha Sultanbekova,
Director and Writer
Asel Imankulova Myrzabaeva,
Writer
Saltanat Imankulova, *Producer*

DELEGATE PRODUCTION COMPANY

Koyon Media

MAIN CONTACT PERSON

Saltanat Imankulova

ADDRESS

19, Ala-archa-1
720018 Bishkek,
Kyrgyz Republic

EMAIL

saltanat.imancoolove@gmail.com

PHONE / MOBILE PHONE

+996 777215550

DIRECTOR'S STATEMENT

I lived 17 years in the remote village of Kyrgyzstan, and witnessed many of my neighbors who were left by parents due to work migration. I recall how my friends-three siblings at the ages of 11, 13 and 15 lived on their own without any adult guardian for entire three years. In my childhood it seemed normal, but when I grew up I realized that it is actually a big scale issue in our country. Almost 40% percent of our population are children under 18 years old, every 10th of them has at least one parent living abroad. Behind this statistic lies a child's genuine experience and life, a narrative often overlooked. *Jaysan* is a collection of many true migrant's children's stories, unveiling the reality of abandoned children of migrant workers.

As a director, I'd like to tell the story of *Jaysan's* life from his perspective as a small kid. I aim to depict how this young child copes with being away from parents and adjusts to a new place. The most tragic part, in my opinion, is that these abandoned children are compelled to mature too soon. Instead of enjoying their childhood, they're burdened with responsibilities beyond their years.

PRODUCTION COMPANY PROFILE

Koyon Media is a young filmmaking company founded by two visionary sisters, Saltanat and Asel, who are driven by their shared values and passion for creating exceptional movies for and about children. With expertise in project management, marketing, and screenwriting, we worked on meaningful narratives like *Kiyal* - short film and *Kozular* - animated series. We've co-produced events, engaged in workshops, and possess experience in advertising, films, and TV series. Currently, we're collaborating on debut feature film projects with directors Aisha Sultanbekova and Tolomush Janybekov.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **A Word** by Tolomush Zhanybekov
- 2024** **A Stranger (Choochun kishi)** by Nasriddin Kudaiberdi
- 2023** **Kiyal** by Sanzhar Abdyjaparov

HUNGARY

THE FOREST

BALINT KENYERES

FICTION FEATURE | FINANCING



DIRECTOR'S BIOGRAPHY

Born in 1976 in Budapest, Balint Kenyeres studied philosophy, film history, and film theory and graduated in directing in Budapest in 2016. His short *Closing Time* premiered in competition at the Biennale, was selected for over 30 festivals, and won a dozen awards. His short, *Before Dawn* competed at Cannes in 2005, won a jury prize at Sundance, and the European Film Academy Award in 2006. At 140 festivals it won 40 awards. His short, *The History of Aviation* premiered at Director's Fortnight in Cannes in 2009 and was selected for 50 festivals. His feature, *Hier*, premiered at Locarno in 2018.

LOGLINE

In a Hungarian village, a mysterious illness from the Roma slum strains relations. As it spreads to the Hungarian majority, a self-hating Roma deputy mayor navigates science, superstition, and a divided community to save his daughter and confront his fate.

SYNOPSIS

A mysterious illness strikes Roma villagers with neurological symptoms, and deputy mayor István Angyal (40) must confront the crisis. Despite being Roma himself, Angyal exploits his own for political and financial gain. Omara (76), an elderly Romani woman, connects the illness to firewood given as aid, sourced from a forest tied to a centuries-old tradition of casting illnesses into the trees. Skeptical Angyal, noting some cases are diagnosed as Meningitis B, imposes a quarantine, but the illness spreads beyond the Roma slum, affecting the Hungarian majority and Angyal's daughter Alinka (8) as well.

While some patients recover, others remain undiagnosed. Panic and hysteria escalate and Omara's sudden death and the dire conditions of the quarantined Roma incite riots. Omara's spiteful granddaughter Biszerka (19) hints at the necessity of human sacrifice to further panic. With his little girl at death's door and Angyal himself facing attack from a superstitious Hungarian mob accusing him of collusion with the Roma, the once rational Angyal decides on the ultimate self sacrifice.



Balint Kenyeres,
Director



Anna Bartok,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Potential investors and financing bodies, co-producers, sales agents, distributors and international festival programmers.

FORMAT / RUNTIME

Digital / 90'

Colour

BASED ON

original screenplay by Balint Kenyeres and Claudia Bottino

LANGUAGES / LOCATIONS

Hungarian / Hungary

BUDGET /

FINANCING IN PLACE

€ 560.000 /

€ 0

MAIN PRODUCTION

COMPANY

Anabanana

CREATIVE TEAM

Balint Kenyeres, *Director*

Anna Bartok, *Producer*

Claudia Bottino, *Writer*

DELEGATE PRODUCTION

COMPANY

Anabanana

MAIN CONTACT PERSON

Anna Bartok

ADDRESS

Beg utca 1

1022 Budapest,

Hungary

EMAIL

hello@anabanana.hu

PHONE /

MOBILE PHONE

+36 303507616

DIRECTOR'S STATEMENT

We plan to utilize authentic locations and people: a real Roma slum with non-professional residents predominantly in the cast. However, Sándor Csányi, a highly esteemed Hungarian actor, will portray Angyal, marking his return to arthouse filmmaking after decades in mainstream cinema. His commitment to the project stems from a desire to explore working with an authentic non-professional Roma cast, a decision driven by his own Roma heritage and life experiences, which we believe will bring further authenticity and natural ambiguity to the film.

Flirting with the horror genre in a dominantly documentary-like approach will allow us to focus on small sets and a limited number of characters in confined spaces. This framing choice will strategically omit certain elements and actions from the frame, mirroring the story's sense of mystery and emphasizing the intangible nature of certain truths.

All this within a framework of themes that resonate strongly in today's society: the proliferation of fake news, the resurgence of superstition, the erosion of trust in authority figures, and the ongoing persecution of minorities.

PRODUCTION COMPANY PROFILE

Established in 2022, Anabanana Productions initially focused on providing unit publicity services and producing complete marketing packages for feature films. Evolving swiftly, we've diversified into creating music videos and commercials, and after collaborating in feature film co-productions, our gaze is set on feature film production as our sole profile. Grounded in our dedication to storytelling, we aim to make a mark on the cinematic landscape, with our first feature: *The Forest*

MAIN FILMOGRAPHY OF PRODUCER

Co-production:

2023 **Cat Call** by Rozalia Szeleczki

2023 **Pulzaar** by Miki357

2021 **Budapest Heist** by Balazs Loth

IMMERSIVE PROJECTS

BELGIUM

275 MILLION BIRTHS AND DEATHS

ZAM ZADEH

ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Born in Isfahan (Iran), Zam Zadeh is an award-winning storyteller who's work has been shown in South Korea, Canada, Switzerland, Germany and Belgium.

She has a background in speculative narration (L'ERG, Belgium) and is trained as a comic artist (LUCA – School of Arts, Belgium) and digital storyteller (KASK, Belgium).

In 2020, her multi platform project, based on the poetry of Omar Khayyam, *Glad that I came, not sorry to depart* received a Special Mention at Anima Festival.

LOGLINE

Is life worth passing on? *275 Million Births and Deaths*, a VR-experience created with stop-motion, questions the complexity of doubt and self-determination in today's world.

SYNOPSIS

Is life worth passing on? Will the world be livable in 30 years? Will I be a good mother? Do I sacrifice my personal freedom? In *275 Million Births and Deaths* visual artist Zam Zadeh shares her doubts about whether she wants to bring a child into this world. Meanwhile, the clock is ticking. Her body feels like a train that cannot wait, continuously moving forward. She takes the viewer on an imaginary train ride through time and space to seek advice from her female ancestors. 3 generations of Iranian women share their experience with us and challenge Zam's doubts with their tales on personal happiness, responsibility and love, inspiring for every man and woman. Starting from Zam's personal emotional process about the life changing decision of parenthood, this VR connects with universal and existential topics such as climate change, conflict, trauma and social pressure. *275 Million Births and Deaths* is a 6 DoF interactive VR created with stop-motion that questions the complexity of doubt and self-determination in today's world and invites the audience to feel and listen to themselves.



Zam Zadeh,
Director



An Oost,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers and financiers, festival curators, exhibitors, distribution platforms, distributors & impact experts.

FORMAT / RUNTIME

3D CGI environment, 2D & 3D stop motion animation / 15' - 20'

Colour

LANGUAGES

English, French

BUDGET / FINANCING IN PLACE

€ 352.000 / € 183.000

MAIN PRODUCTION COMPANY

Cassette for timescapes

CREATIVE TEAM

Zam Zadeh, *Director and Writer*

Emmy Oost, An Oost, *Main Producers*

DELEGATE PRODUCTION COMPANY

Cassette for timescapes

MAIN CONTACT PERSON

An Oost

ADDRESS

Schuurstraat 39
9040 Gent
Belgium

EMAIL

an@timescapes.be

PHONE / MOBILE PHONE

+32 486590713

timescapes.be

DIRECTOR'S STATEMENT

I was always sure I wanted to have a child. I remember when I was in art school, most of my drawings showed pregnant women, kids and mothers.

So my teacher said: "Of all of you here in the class, Azam is going to marry and have kids first." Marriage and kids cannot be apart from each other in Iran. 18 years later however his prediction proved to be false: I still don't have a child and more than ever I question whether I want to pass this life to someone else or not. *275 Million Births and Deaths* revolves around the question: do I want to be a parent? A universal question that almost every man and woman faces at some point in their lives. The decision to be a parent is an irreversible choice, perhaps the only definitive choice in a lifetime. Making this decision has never been as complex as it is today and is not only influenced by your own situation and emotions, but also by many external factors.

And who lives without a dilemma? In my opinion, nobody.

Even for those who have already made the choice about parenthood, this experience will bring us back to existential questions like why we live and why we put life on earth.

PRODUCTION COMPANY PROFILE

Cassette for timescapes produces films and XR projects that combine innovative vision and social or political engagement. It is one of the leading production companies for documentary and VR in Belgium. It has successfully coproduced with the US, UK, France, Germany, the Netherlands and aims at distributing its films worldwide. 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

- 2024** **This is my moment** by Lieven Corthouts
- 2023** **She They Us** by Zaïde Bil, Heleen Declercq, Sam Peeters
- 2023** **Floating with Spirits** by Juanita Onzaga
- 2022** **Why We Fight?** by Alain Platel & Mirjam Devriendt
- 2021** **ALL-IN** by Volkan Üce
- 2020** **Glad that I came, not sorry to depart** by Azam Masoumzadeh

USA, FRANCE

A CURE FOR STRAIGHTNESS

CAMERON KOSTOPOULOS

ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Cameron Kostopoulos is an award-winning immersive creator. Their debut experience *Body of Mine* was the recipient of the Producers Guild Innovation Award, and won prizes at SXSW, BAFTA, Games for Change and more. They are the Founder & CEO of Kost, a storytelling collective aimed at helping us better understand ourselves, the world around us, and our fellow human beings. They hold a BFA from the prestigious USC School of Cinematic Arts and an MA from ASU's Narrative & Emerging Media Program.

LOGLINE

A Cure for Straightness confronts the chilling reality of conversion therapy, a dangerous practice that targets LGBTQ+ youth and seeks to change their sexual or gender identities. Combining AI characters, eye-tracking, and haptics with real documentary interviews of survivors, this emotional multi- chapter series exposes the cruel truths of conversion therapy while immersing you in a world where queerness is celebrated, and straightness is in need of cure.

SYNOPSIS

A Cure for Straightness explores the traumatic experiences of conversion therapy through a series of immersive chapters that combine advanced technology with real-life survivor narratives. In Chapter 1, wearable haptic devices bring you close to the heart of a transgender survivor of electroshock therapy, making you feel her heartbeat, pulse, and the tremors of her electrocution. Chapter 2 utilizes AI-driven characters that force you into conversations with a virtual therapist attempting to 'cure' you of straightness, exposing the subtle yet insidious pressures of conversational conversion therapy. Chapter 3 employs mixed reality to recreate religious rituals aimed at expelling the 'demon' of heterosexuality, with characters invading your space to perform intense and often traumatic exorcisms. Chapter 4, Recovery, offers a virtual sanctuary where survivors reclaim their identities, fostering resilience and mutual support while advocating for societal change. Using a blend of cutting-edge technology and real survivor stories, *A Cure for Straightness* immerses you in the chilling realities of conversion therapy while highlighting the resilience and strength of the LGBTQ+ community.



Cameron Kostopoulos,
Director, Author



Garrard Conley,
Author



Avi Amar,
Producer and CEO



Katayoun Dibamehr,
Producer and CEO

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Funding partners to support our project in its production and distribution phase. Broadcasters, Investors, Festivals, LGBTQ associations.

FORMAT / RUNTIME

CGI / 15'

LANGUAGES

English, French

BUDGET / FINANCING IN PLACE

€ 1.100.000 /
€ 300.000

MAIN PRODUCTION COMPANY

Kost, Floréal

CO-PRODUCTION COMPANIES

Floréal

CREATIVE TEAM

Cameron Kostopoulos,
Director, Author
Garrard Conley, *Author*
Katayoun Dibamehr,
Avi Amar, *Producers*
Sybil Collas, *Narrative Designer*

DELEGATE PRODUCTION COMPANY

Kost, Floréal

MAIN CONTACT PERSON

Cameron Kostopoulos

ADDRESS

1221 W 3rd St #701
90017 Los Angeles,
USA

EMAIL

cameron@kost.ai

PHONE / MOBILE PHONE

+1 8179914981

DIRECTOR'S STATEMENT

Growing up gay in a Baptist family in Texas, I grappled with my sexuality under the threat of conversion therapy. At age 20, during the pandemic, I was forced out of the closet, leading to my parents' rejection and estrangement. This traumatic experience inspired me to explore how immersive realities could create safe spaces for queer people when a safe space in the real world can be hard to find.

In *A Cure for Straightness*, I delve deeper into the intersection of queer identity and immersive technology that I began with my XR debut, *Body of Mine*. This project reverses the narrative of conversion therapy, challenging straight and cisgender audiences to experience scrutiny and marginalization. By using intimate technologies like mixed reality, AI, and haptics, the experience creates a personalized journey that encourages reflection on identity, privilege, and the need to abolish conversion practices.

Through these immersive experiences, my goal is to foster empathy, understanding, and a world where queer individuals are seen, heard, and loved for who they truly are.

PRODUCTION COMPANY PROFILE

Kost is a premiere, award-winning immersive studio focused on transforming the way we engage with media. At the bleeding edge of technology, Kost is pioneering groundbreaking work - working within mediums such as spatial computing, haptics, and artificial intelligence - that helps us better understand ourselves, the world around us, and our fellow human beings.

Floréal, founded in 2014 and based in Paris, is committed to discovering, supporting and sustaining talents with a singular gaze and solid artistic ambitions, both in cinema and immersive formats (XR). Since its creation, Floréal has produced or co-produced several works, highly acclaimed and awarded.

MAIN FILMOGRAPHY OF PRODUCER

Kost

2023 **Body of Mine** by Cameron Kostopoulos

Floréal

2024 **Impulse: Playing with Reality** by May Abdalla and Barry Gene Murphy

2023 **Maya: The Birth of A Superhero** by Poulomi Basu, CJ Clarke

2021 **Goliath** by May Abdalla and Barry Gene Murphy

THE NETHERLANDS

ANCESTORS

THE SMARTPHONE

ORCHESTRA

FICTION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

As the son of a magician, Steye too tries to create magic and wonder. He loves to use immersive technologies for their ability to make the audience part of the magic. He creatively leads the Smartphone Orchestra and has won several awards and nominations with his innovative storytelling projects. He showcased his work world-wide on A-list festivals like SXSW, Tribeca, IDFA Doclab and Bifan. His VR experience *The Imaginary Friend* premiered at The Venice Film festival in 2023.

LOGLINE

By creating virtual descendants made from selfies from the audience members, *Ancestors* takes them 6 generations into the future. Creating a very special group experience that fosters their relationship with the future generations and each other. An urgent concept in the light of climate change.

SYNOPSIS

Ancestors is an immersive and interactive group experience guided by the audience's own smartphone, in which the participants become the virtual ancestors of future generations. It uses AI face merging technology to synthesize selfies of the participants' faces into virtual offspring. These virtual children in turn have children and they in turn have children. Making the participants meet six generations into the future until ultimately, the entire group is one family: the great-great-grandparents of a last descendant: the narrator of the experience.

The Smartphone Orchestra uses the audiences' smartphones to create large-scale, interactive group experiences. This innovative new storytelling form creates an unprecedented level of interaction and emotional involvement. The participants will receive interactive assignments on their phones and enter into a very special relationship with each other and with future generations. Creating a sense of intergenerational responsibility, understanding and empathy. An urgent concept in the light of man-made environmental pollution and climate change.



Steye Hallema,
Director, Writer,
Creative Director



Shea Elmore,
Writer and Executive Producer
Frank Bosma, Lead Developer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Partners that recognise Smartphone Orchestra's big potential: co-producers, event/festival/art curators, distributors or funders & investors.

FORMAT / RUNTIME

A live inter active group experience / 45'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 234.000 /
€ 124.000

MAIN PRODUCTION COMPANY

WildVreemd

PARTNERS ATTACHED

IDFA Doclab

CREATIVE TEAM

Steye Hallema,
Director, Writer,
Creative Director
Shea Elmore,
Writer and Executive Producer
Frank Bosma, Lead Developer

DELEGATE PRODUCTION COMPANY

WildVreemd
The Smartphone Orchestra

MAIN CONTACT PERSON

Steye Hallema

ADDRESS

De Ruyterkade 124
1011AB Amsterdam,
The Netherlands

EMAIL

steye
@smartphoneorchestra.com

PHONE / MOBILE PHONE

+31 619600829

smartphoneorchestra.com

DIRECTOR'S STATEMENT

As a XR creator I research the role that the player can have in an immersive story with extreme thoroughness. I truly believe that this is XR's most important feature. A good example of this is how I made the player *The Imaginary Friend* of a young kid in the VR experience *The Imaginary Friend*. Creating a very involved role for the player creates the opportunity to touch this person on a different level and thus to tell different stories that can have more impact. Especially because the player's actions matter, the message is stored deeper in the body and brain.

In this regard I am extremely eager to create *Ancestors*. I believe to have found an engaging, accessible, fun but profound form that can address a very big human problem: Not being able to really feel responsible for the future further than a maximum of two generations.

The Smartphone Orchestra that I creatively lead has ten years of experience with creating large scale group experiences that really work on both a technological and on storytelling level. *Ancestors* might even have real impact beyond the arts as a 'Reconciliation tool'.

PRODUCTION COMPANY PROFILE

With group experiences that utilizes the participants' own smartphones, The Smartphone Orchestra creates unprecedented audience interaction and magical collective moments. They deeply involve the participants by engaging them with sometimes silly but always profound playfulness and games. They share the message of how important it is to work things out together, understand different perspectives and how technology influences humanity.

MAIN FILMOGRAPHY OF PRODUCER

2023 *The Imaginary Friend* by Steye Hallema

GERMANY, ITALY

BODY/MEMORY

STEFANO CASERTANO

FICTION, ANIMATION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Stefano is a producer and director based in Berlin and Rome. He is an alumnus of the Virtual Reality Biennale College by the Biennale di Venezia.

In 2023, his VR film *Tales of the March* was selected by the Venice Immersive section of the Venice International Film Festival.

Stefano is the creative director of Daring House, a studio specializing in digital and immersive experiences.

LOGLINE

After being diagnosed with breast cancer, 27-year-old Amanda finds herself enveloped in a “cancer bubble”, where she grapples with her identity and values. Through immersive VR, users witness Amanda’s journey of self-discovery as she confronts her fears and emerges with newfound empathy and clarity. As the bubble fades, Amanda stands atop a hill overlooking a vibrant cityscape, her once-muted surroundings now awash with vivid colors. She then embarks on a solo motorcycle journey through Italy, rediscovering her zest for life as she embraces the world with vigor and a profound sense of self.

Body/Memory has been granted prototype funding by the Medienboard Berlin-Brandenburg.

SYNOPSIS

Amanda is an up-and-coming fashion manager in Berlin, living a shiny and fast-paced life, traveling the world for her company, and attending shows and events. Suddenly, her world is shattered when she is diagnosed with breast cancer.

The forced career leave and the start of her treatment—a regimen dictated by medical visits and prescriptions—bring about an abrupt change.

Amanda loses control of her life, and existential fears take over. Will she be able to return to her old life? Will she still be the “old” Amanda? Will she survive?

To cope with this existential burden, Amanda retreats into a peculiar state she defines as a “cancer bubble.” This bubble is a personal environment of protection, self-care, and separation from the outer world. Noises, voices, and external inputs are all muffled and altered unless she actively decides to interact with someone or something.

From this unique perspective, her past life unfolds before her eyes. She observes her “old self”, living a life dedicated to appearances. To heal and evolve, Amanda must accept that her life will never be the same and that the “cancer bubble” can also be a precious place of growth and introspection.



Stefano Casertano,
*Creator and Script
& gameplay*



Lily Sievers,
*Producer and Script
& gameplay*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
International partners and distributors also to apply for Creative Europe and for further EU programmes.

FORMAT / RUNTIME

VR / 24'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 233.240 /
€ 85.240

MAIN PRODUCTION COMPANY

Daring House

CO-PRODUCTION COMPANIES

Gika Productions

PARTNERS ATTACHED

Medienboard
Berlin-Brandenburg

CREATIVE TEAM

Stefano Casertano, *Creator and Script & gameplay*
Lily Sievers, *Producer and Script & gameplay*
Carlo Stanga, *Art director and lead designer*
Tim Deussen, *Technical developer*
Nirto Karsten Fischer, *Sound design*

DELEGATE PRODUCTION COMPANY

Daring House

MAIN CONTACT PERSON

Lily Sievers

ADDRESS

Kreutzigerstraße 10,
10247 Berlin,
Germany

EMAIL

lily.sievers@daringhouse.com

PHONE / MOBILE PHONE

+49 1741618526

daringhouse.com

DIRECTOR'S STATEMENT

Body/Memory is a VR adaptation of the life experience of Lily, the producer of this project, filtered through the image of a fictional character, Amanda. In this immersive experience, Amanda's voice guides the viewer, explaining functionalities and interactions. For instance, Amanda might say, "I have the impression that the only way of hearing the voices of friends was by touching them," prompting the viewer to physically touch a virtual person.

For the visual style, we have chosen the art of Berlin-based artist Carlo Stanga due to its personal, diary-like quality. We will create a 6D environment, experimenting with volumetric renditions of Stanga's 2D art. This approach maintains the original "vintage" inspiration while translating it into an immersive world. To maximize distribution potential, the experience will be available on Meta Quest 2 and 3 devices.

PRODUCTION COMPANY PROFILE

Daring House began experimenting with immersive experiences in 2016, starting with creating backgrounds for concerts and later expanding into the exhibition network. Their works have been showcased at Museo Canonica in Villa Borghese, as well as at the opera houses in Genoa, Pavia, and Perugia, and at the "Rocca Paolina" in Umbria. The VR experience *Tales of the March* was supported by Biennale College VR and the Medienboard and was presented in the official selection of the 80th Venice Film Festival in 2023.

MAIN FILMOGRAPHY OF PRODUCER

2023 *Tales of the March* by Stefano Casertano

FRANCE, USA

COLLECTIVE BODY

SARAH SILVERBLATT-BUSER

INTERACTIVE/ LIVE PERFORMANCE | PRODUCTION



DIRECTOR'S BIOGRAPHY

Sarah is a dancer, choreographer and educator. She moved from NYC to Paris in 2018 to perform internationally with acclaimed cirque artist Yoann Bourgeois. She has choreographed works ranging from a concert relating the music of Steve Reich to an AR experience for the Musée d'Orsay. She most recently performed at the 65th Annual Grammy Awards with Harry Styles. Sarah also dances throughout France with Compagnie 4749, directed by François Veyrunes. Sarah has written extensively on dance and worked in several major NYC cultural institutions while working as a freelance dancer.

LOGLINE

Collective Body encourages us to reconnect to ourselves and each other through movement. This collective VR experience, designed for 4 to 12 participants per session, invites us to discover our movement identity: the signature ways of moving that each of us develops and expresses in life.

SYNOPSIS

Collective Body subverts its own technology: in an evermore disembodied world, it uses virtual reality to help us access a more embodied sense of who we are. The VR experience draws from contemporary dance inspired improvisation and stages in human development to invite everyone into motion. A thoughtful sense of play sets the tone to help dissuade shyness. Simple movements learned alone become more complex until participants find themselves swaying, spinning, and even dancing together. Interactions, music, visual cues, and narration guide participants through different environments that each spark new kinds of intuitive movement. This ranges from discovering with our hands by catching spheres, to creating connection by mirroring each other, to dancing as the music and visuals encourage rhythmic motion.



Sarah Silverblatt-Buser,
Author and Director



Oriane Hurard,
Producer



Aurélie Leduc,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

We want to secure several cultural venues for the tour we envision in 2025, right after our premiere at the Lincoln Center of Performing Arts in NYC.

FORMAT / RUNTIME

Virtual Reality / 20'

LANGUAGES

French, English

BUDGET / FINANCING IN PLACE

€ 446.000 /
€ 280.000

MAIN PRODUCTION COMPANY

ATLAS V

PARTNERS ATTACHED

Lincoln Center for the Performing Arts, CNC, Mairie de Paris

CREATIVE TEAM

Sarah Silverblatt-Buser,
Author and Director
Pierre Zandrowicz,
Artistic Director
Aurélie Leduc, Oriane Hurard,
Main Producers
Arnaud Colinart,
Executive Producer

DELEGATE PRODUCTION COMPANY

ATLAS V

MAIN CONTACT PERSON

Oriane Hurard

ADDRESS

13 rue de Mont-Louis
75011 Paris,
France

EMAIL

oriane@atlasv.io

PHONE / MOBILE PHONE

+33 147000301

atlasv.io

DIRECTOR'S STATEMENT

The body, its perceptions and stories, are at the heart of my work. I remember when movement first burst out of me. I was 5 years old and my body was singing, weaving its way through guitar notes in the shade of New Mexico poplars. I realized that my body is a moving house that carries me and my stories. With *Collective Body*, I want to invite participants to rediscover themselves through movement, using two approaches: improvisation and visualization. The aim is to inspire authentic movement in participants. In *Collective Body*, I draw my inspiration mainly from Ohad Naharin's "Gaga" technique and Yoann Bourgeois' unique creative approach. Gaga uses images and vocal cues, while Bourgeois' work is constructed through interaction with the environment. I'm fascinated by these methods because they both aim to make movement accessible to everyone. By using VR, the very tool that tears us away from our physical reality, I subvert it by emphasizing the essential role played by the body in our use of technology. Just as mind and body are intertwined, the virtual cannot exist without the real.

PRODUCTION COMPANY PROFILE

ATLAS V specializes in the production of immersive & interactive contents, from VR and AR experiences to installations and video games. Atlas V is behind some of the most awarded immersive experiences, with awards from A-List festivals such as Venice Mostra, Sundance, Tribeca, SXSW, Annecy, etc. In 2022, the VR experience *Madrid Noir* won an Emmy Award in the Outstanding Interactive Media category. Atlas V is now the first immersive media group to master the entire production line, from conception to distribution, thanks to the creation of our studio ALBYON and our distribution company ASTREA.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **ASTRA** by Eliza McNitt
- 2024** **Emperor** by Marion Burger & Ilan Cohen
- 2023** **Age of the Monster** by Benjamin Nuel
- 2023** **Wallace & Gromit, The Grand Getaway**
- 2023** **Fortune** by Claire Meinhard, Nicolas Bourniquel

BRAZIL, ARGENTINA, GERMANY, NETHERLANDS
**DEMARÉ, A SENSORY
JOURNEY INTO THE DEPTHS
OF THE OCEAN**
EMILIA SÁNCHEZ CHIQUETTI

FICTION, ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Argentine-Brazilian XR creator and producer who graduated from the University of the Arts, Buenos Aires, Argentina. Her recent VR project *Origen* premiered at the 80th Venice Film Festival, won the Unity for Humanity Sustainability grant, and was nominated for prestigious awards like Unity Awards, AWE prize, Laval Awards, Best of XR at Games for Change and won Best Storytelling in Art VR at the Czech Republic Art VR Festival.

Emilia has written and directed theater plays in unconventional spaces and created immersive content across South and Central America, the United States, and Europe.

LOGLINE

Embark on a multiplayer mixed reality journey into the ocean's depths, where memories weave a sensory experience to the past, present, and future.

SYNOPSIS

On the site of what was once an artisanal fishing ranch, memories begin to surface. They emerge and unveil themselves as the space transforms back into what it once was.

You will embody memories: from evenings spent anticipating the fishing season to mastering the ocean's rhythms and discerning the movements of the schools of fish. Drift through time until a moonlit night beckons you to fish. Navigate the vast ocean and dive into its depths, embodying the marine life, swimming in a sensory exploration of the past, present and future through the sea.

As the stories unfold, you'll become a part of them and play a role in their completion. Thus, these memories – not solely of the ocean, the fishers, or your own – will become intertwined in a collective tapestry of a shared experience. DeMaré's narrative carefully weaves together the themes of love, resilience, and hope.

Are you prepared to dive into the ocean's depths and uncover the secrets hidden in your own memories?



Emilia Sánchez Chiquetti, *Director, Writer and Producer*



Ezequiel Lenardon, *Main Producer*

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, Animation Studios, Online Platforms Broadcasters Funding Institutions, Private Investors, Festivals, Museums, Distributors, Press.

FORMAT / RUNTIME

Multiplayer, 6DoF Animation, Mixed Reality, Virtual Reality, Hand Tracking, Artificial Intelligence enabled / 30'

LANGUAGES / LOCATIONS

English, Chinese, Portuguese other languages available / Brazil, Argentina, Germany, Netherlands

BUDGET / FINANCING IN PLACE

€ 675.000 / € 225.000

MAIN PRODUCTION COMPANY

Presencias

CO-PRODUCTION COMPANIES

Detona Cultura, Sensus 3D, Actrio Studio

CREATIVE TEAM

Emilia Sánchez Chiquetti, *Director, Writer and Producer*
Ezequiel Lenardon, *Main Producer*
Santiago Racca, *Lead Developer*
Natalia Conti, *Designer*

DELEGATE PRODUCTION COMPANY

Detona Cultura

MAIN CONTACT PERSON

Emilia Sánchez Chiquetti
Ezequiel Lenardon

ADDRESS

Rua das Moreias 205
88053535 Florianópolis, Brazil

EMAIL

demarevr@gmail.com

PHONE / MOBILE PHONE

+54 91154179075
+ 52 1984218 3975

DIRECTOR'S STATEMENT

I grew up living parts of the year on a island in Brazil, where the tradition of artisanal fishing is still alive today, despite the fish population declining. Enchanted by the collective efforts of the fishers and the vibrant colors of boats, I got a glimpse of the shared experience of fishing communities worldwide, interconnected through their enduring connection with the ocean and dependent on its state. DeMaré explores that universe and addresses the gradual demise of the oceans, employing the archetype of home, which extends beyond individual space, encompassing the ecosystem of all life forms. Users will get to refojhw in an embodied and sensorial manner, through space and movement, while embodying non-human characters in their home at the ocean.

The journey of DeMaré leads both outwards and inwards, propelling users into a meditative exploration of their own memories and transcending traditional game dynamics to foster narrative co-creation with our audience.

Exploring the relationship between the analog and the virtual, the personal and the collective, DeMaré aspires to linger in the participants, inspiring hope as an ongoing pursuit and endeavor.

PRODUCTION COMPANY PROFILE

Presencias, founded in 2015, is a studio dedicated to creating audiovisual, theatrical, and extended reality pieces that explore the synergies between bodies, spaces, and narratives.

Detona Cultura is an award-winning art and immersive production company based in Argentina and Mexico. It focuses on emerging artists, impactful stories and international collaborations.

MAIN FILMOGRAPHY OF PRODUCER

Presencias

2023 Origen by Emilia Sanchez Chiquetti

Detona Cultura

2023 Gargoyle Doyle by Ethan Shaftel

2021 4 Feet High, The Series by Maria Belen Poncio, Rosario Perazolo Masjoan

2019 No te mueras Nunca by Exequiel Cassanova

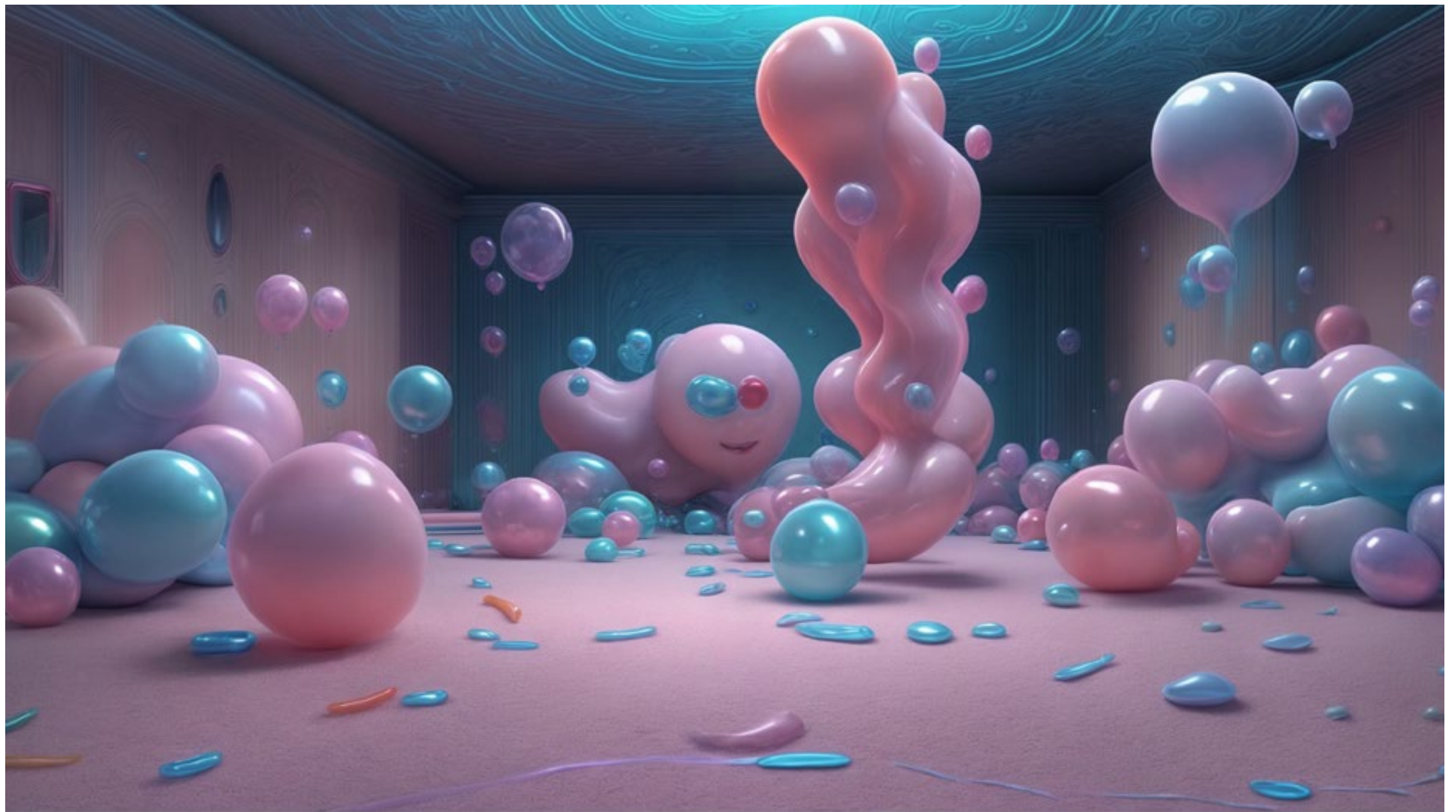
2018 Metro Veinte: Cita Ciega by Maria Belen Poncio

UK, FRANCE

DYSMORPHIA: PLAYING WITH REALITY

MAY ABDALLA,
BARRY GENE MURPHY

DOCUMENTARY | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

May Abdalla and Barry Gene Murphy are the co-writer/directors of *Dysmorphia*. 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

An immersive multiplayer experience about how you feel in your skin

SYNOPSIS

Playable across MR devices, *Dysmorphia* is an experiential dive into our fantasies about looking different. This work explores our relationship with our bodies and the parts we deem not "good enough". We follow the story of a girl tormented by her own reflection, and despite taking drastic measures to cope, it's her venture into circus performance that profoundly transforms her self-view and relationship with her body.

In a fleshy landscape you encounter the first object of reflection, through piecing together a mirror you discover what you are; a strange molten being. But you are not alone and as other people see you, you change. Together you need to move your real arms and legs to wobble and twist your flesh so you and the other players can combine to form a character. Haptics collapse physical distance to cause players to feel connected and moving in unison.

As you follow the girl's journey, you must work as a team in a series of whole-body MR games creatively repurposing noses, legs, butts, stomachs, and hair to construct machines that can unlock a series of puzzles. Each chapter you open reveals a new real story and, simultaneously, new levels of transcending your body.



May Abdalla,
Director and Writer



Barry Gene Murphy,
Director and Writer



Kirsty Jennings,
Producer



Avi Amar,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Passionate financiers, co-producers, ambitious curators and partners to support *Dysmorphia* in its production and distribution ambitions.

FORMAT / RUNTIME

MR / 40'

LANGUAGES

English, French

BUDGET / FINANCING IN PLACE

€ 1.500.000 /
€ 631.649

MAIN PRODUCTION COMPANY

Anagram

CO-PRODUCTION COMPANIES

Floréal

CREATIVE TEAM

May Abdalla,
Barry Gene Murphy,
Directors and Writers
Tilda Swinton, *Narrator*
John Hunter, Maïto Jobbé Duval, *Lead Producers*
Kirsty Jennings, Amy Seidenwurm,
Executive Producers
Katayoun Dibamehr, Avi Amar,
Producers
Allison Crank, *Interaction Designer*
Mark Ripley, *Technical Manager*
Ross Styants, *Lead Developer*
Alexandra Adderley, *Unity Creative Generalist*
Armando Sepulveda, *CG Supervisor*
Leon Denise, *Tech Artist*
Ollie Patricio, *Character Animator*
Owen Parnell, *Sound Designer*
Aaron Cupples, *Composer and Head of Sound*

DELEGATE PRODUCTION COMPANY

Anagram, Floréal

MAIN CONTACT PERSON

Kirsty Jennings

ADDRESS

96 Teesdale Street
E2 6PU London,
UK

EMAIL

kirsty@weareanagram.co.uk

PHONE / MOBILE PHONE

+44 7821430687

weareanagram.co.uk

DIRECTOR'S STATEMENT

We are fascinated by the narrative potential of social VR experiences and, over the past six years, have watched closely as this medium began to generate new cultural norms and rules amongst the early adopters.

The years of lockdown saw us like many others fully participating in what it meant to create real friendships transcending physical space. We each had different but equally potent experiences of shared digital space mapped against increasingly isolated physical ones. The question around our physical selves was piqued. The necessity to forge connection and friendships without the trappings of flesh unearthed reflections on our internal hangups and perceived limitations of that body.

With *Dysmorphia* we aim to develop a poetic toolkit that can work with the strengths of social non co-located gaming; fully embracing the challenges of an experience that needs to work with flexible numbers.

Using our team's unique experience encompassing interactive theatre, puppetry, embodied performance and game engine physics, we are putting together a more open and exciting world than in our past experiences.

PRODUCTION COMPANY PROFILE

Anagram is an award-winning creative studio specialising in interactive storytelling and immersive experience design that challenges the status quo. Experimenting at the edges of technology, our mission is to make thought-provoking and playful experiences that bring profound new perspectives.

Floréal, founded in 2014 and based in Paris, is committed to discovering, supporting and sustaining talents with a singular gaze and solid artistic ambitions, both in cinema and immersive formats (XR). Since its creation, Floréal has produced or co-produced several works, highly acclaimed and awarded.

MAIN FILMOGRAPHY OF PRODUCER

Anagram

2024 Impulse: Playing with Reality
by May Abdalla and Barry Gene Murphy

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

2020 Messages to A Post Human Earth
by May Abdalla

Floréal

2024 Impulse: Playing with Reality
by May Abdalla and Barry Gene Murphy

2023 Maya: The Birth of A Superhero by Poulomi Basu and CJ Clark

2020 Goliath: Playing with Reality by May Abdalla and Barry Gene Murphy

JAPAN

FIRST VIRTUAL SUIT

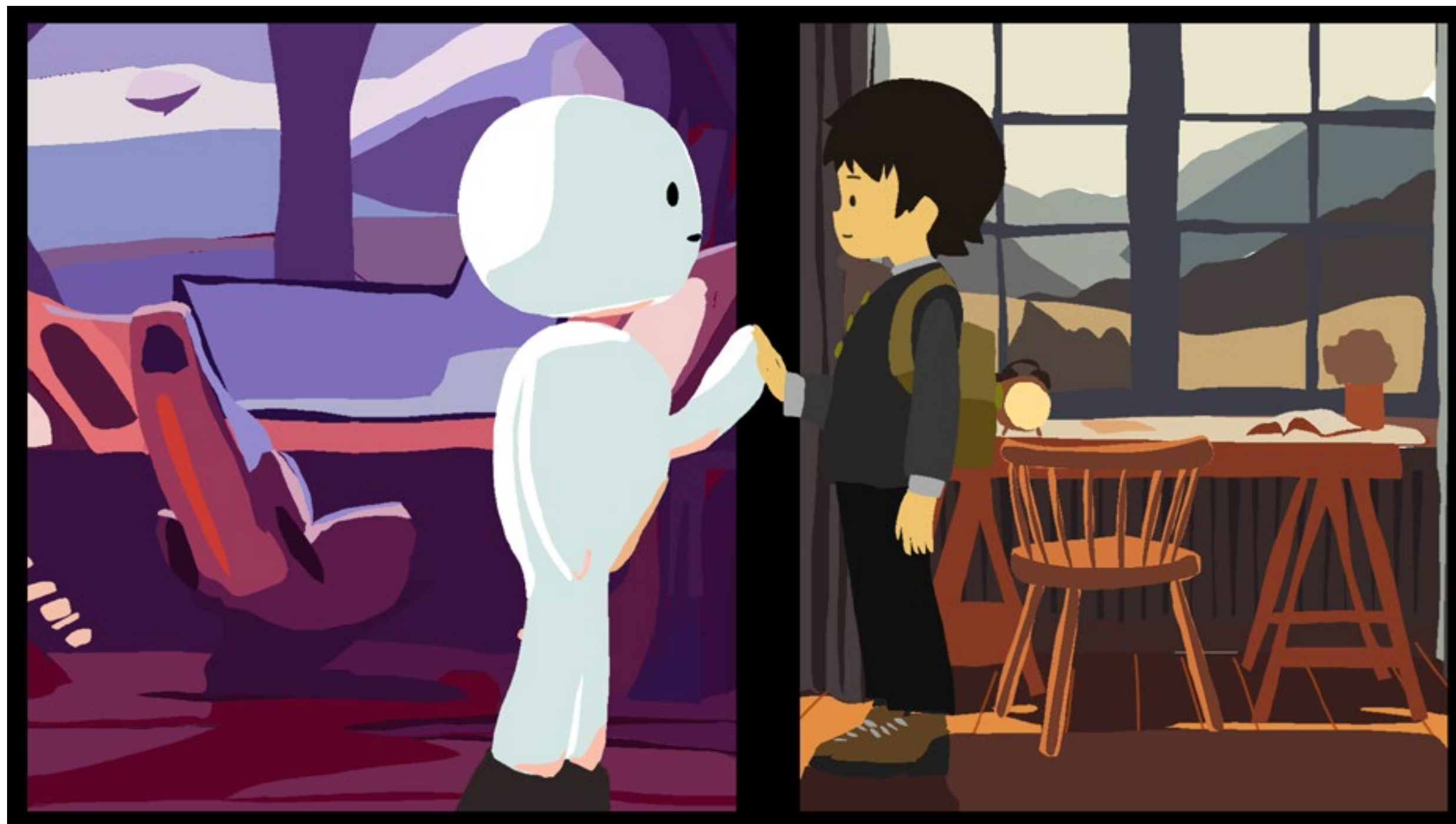
KAZUKI YUHARA

ANIMATION | PRE-PRODUCTION

FOCUS ON
JAPAN

JETRO

Japan External Trade Organization



DIRECTOR'S BIOGRAPHY

Born in 1996 in Japan, Kazuki Yuhara is an XR creator affiliated with CinemaLeap. They created a 360° hand-drawn animation titled *MOWB*, which was selected for various film festivals, including the Ottawa International Animation Festival, the 2019 ANNY Best of Fest VR Official Competition, and VeeR 360 Cinema at Cannes XR at the Cannes Film Festival. Subsequently, they produced *Monad*, a project created using a game engine and VR painting tools, which was nominated for IndieCade, an international indie game festival.

LOGLINE

The protagonist, a high school student feeling the pressure of future choices, is at a crossroads. Given an old HMD by a friend, he steps into the virtual world for the first time, entering *First Virtual Suit World*. This realm allows users to discover the avatar that best suits them. As he encounters diverse avatars and their perspectives, he embarks on a journey of self-discovery, navigating this digital landscape to uncover his true self.

SYNOPSIS

This work is set in a futuristic virtual space, offering an immersive interactive experience using MR and VR technologies. The story begins in the protagonist's room and transitions into the virtual world. Participants will journey alongside the protagonist, encountering diverse characters and engaging with their perspectives, ultimately facing and discovering their true selves.



Kazuki Yuhara,
Director and CG



Tetsuya Ohashi,
Producer



Yuta Naito,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
Funding and
distribution partners.

FORMAT / RUNTIME

Multiplay (4 people) / 25'

LANGUAGES

English, Japanese

BUDGET /

FINANCING IN PLACE

€ 128.976 /

€ 79.389

MAIN PRODUCTION

COMPANY

CinemaLeap.inc

CREATIVE TEAM

Kazuki Yuhara, *Director and CG*

Yuta Naito, Tetsuya Ohashi,

Katsutoshi Machiba, *Producer*

Ryota Tsukuda, *Screenwriter*

Naohiro Shima, *Sound*

Designer

Lyena Yonekura, *Stage Director*

Katsuomi Kobayashi,

Development / System

DELEGATE PRODUCTION

COMPANY

CinemaLeap.inc

MAIN CONTACT PERSON

Yuta Naito

ADDRESS

(#D01), co-lab Gotanda with
JPRE, Gotanda JP Building 2F,
8-4-13, Nishigotanda,
Shinagawa-ku, 141-0031 Tokyo,
Japan

EMAIL

yuta.naito@cinemaleap.com

PHONE /

MOBILE PHONE

+81 09075429137

cinemaleap.com

DIRECTOR'S STATEMENT

In the near future, as virtual worlds become a common part of our lives, having an “avatar” — a second self — will be the norm. What will we project onto this “other self”? Will it be the idealized version of who we wish to be, or perhaps the true self we've kept hidden all this time?

Through the creation of avatars that can be fashioned freely, we have the chance to confront our authentic selves that lie dormant within. *First Virtual Suit* is a story of reuniting with oneself through the creation of one's first avatar, exploring the journey of self-discovery.

PRODUCTION COMPANY PROFILE

CinemaLeap Inc. is a Japanese XR studio based in Tokyo. We develop immersive entertainment experiences with a team of multidisciplinary innovators and creators. Using the latest technologies and unique artistic designs, we create deep connections between people and these entertainment narratives.

To produce original and innovative new media projects, we collaborate with talented international artists and designers. As a result, we have created numerous award-winning immersive experiences.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Sen** by Kesiuke Itoh

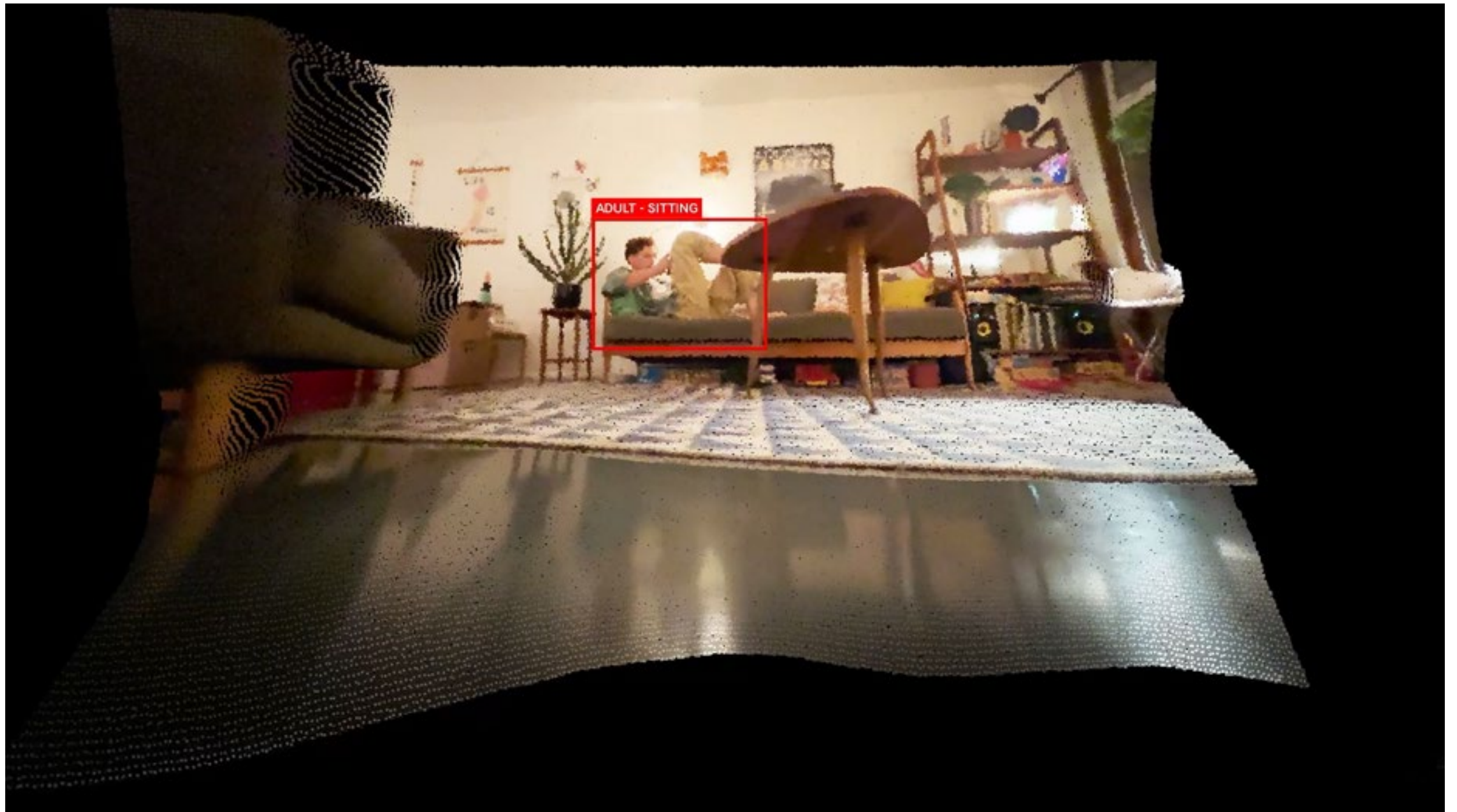
2022 **Typeman** by Kesiuke Itoh

UK

HARVEST

SCANLAB PROJECTS

LIVE ACTION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

ScanLAB Projects is a pioneering creative practice. Our primary medium is 3D scanning, a machine vision that we believe is the future of photography. We use our craft to bear witness to the world and tell evocative and meaningful stories. Our award-winning work has featured on the BBC, National Geographic, The Guardian and The New York Times and exhibited at LACMA, The Louisiana, The New Museum NYC, the Royal Academy and The Barbican. Works include *Framerate* (Venice, Tribeca, SXSW, BFI LFF, Centre PHI, TCCF, Elektron), *Eternal Return* (STRP, CPH:Dox) and *Felix's Room* (Berliner Ensemble).

LOGLINE

Harvest is a darkly comedic VR experience about surveillance capitalism and data harvesting told through the eyes of a humble but smart vacuum cleaner. Through a razor-sharp script, the story explores what the robotic vacuum sees and hears, questioning with whom that information is shared.

SYNOPSIS

In September 2023 'Which?' magazine published an investigation into smart devices that collect unnecessarily large amounts of data. The report revealed that our smart homes are spying on us; security cameras send data to TikTok, washing machines are retrieving an owner's date of birth, and Smart TVs are tracking what we watch. Our custom is valuable to corporations not only for what we buy, but also our personal information - where we live, where we go, who we are friends with, what we talk about behind closed doors. And it's our trusted home devices which are stealing this data.

Harvest is a darkly comedic VR experience exploring surveillance capitalism. The story is told through the eyes of a family's smart vacuum cleaner. When a robotic vacuum is gifted to the family, there is excitement about this shiny, time-saving toy. Their delight soon gives way to unease about the intrusion upon their privacy and the realisation that they are being watched. But it is not just the appliance that is watching. Through a razor-sharp script, this gripping family narrative explores the disquieting undercurrent that pervades modern lives as we hand our data over to the small and therefore the big machines.



Matt Shaw,
Director



Anetta Jones,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
National and international financiers, co-producers, executive producers, distribution partners and impact partners.

FORMAT / RUNTIME

360 film, 3D LiDAR scanning / 12'

LANGUAGES / LOCATIONS

English / UK

BUDGET /

FINANCING IN PLACE

€ 351.790 /

€ 107.093

MAIN PRODUCTION

COMPANY

ScanLAB Projects

CREATIVE TEAM

ScanLAB Projects, *Director*

Matt Shaw, *Director*

William Trossell, *Director*

Nina Segal, *Writer*

Anetta Jones, *Main Producer*

Meriko Borogove, *Executive*

Producer

DELEGATE PRODUCTION

COMPANY

ScanLAB Projects

MAIN CONTACT PERSON

Anetta Jones

ADDRESS

Unit 7, 5 Durham Yard,

Teesdale Street

E2 6QF London,

UK

EMAIL

anetta@scanlabprojects.co.uk

PHONE /

MOBILE PHONE

+44 2077392524

+ 44 7411943139

scanlabprojects.co.uk

DIRECTOR'S STATEMENT

Since founding ScanLAB it's been our studio's mission to bear witness to the world through the eyes of emerging technologies. We explore enormous datasets that are normally intended for the brains of machines and the training of algorithms. With what we find inside we make beautiful artworks that aim to inspire, excite and inform. Normally it's beauty that we're aiming to discover, but sometimes we are here to reveal the more sinister potentials of machine vision too.

Harvest is the latest, and most urgent, story we need to share about how machines are documenting even the most private corners of our world. In *Harvest* we aim to make visible the omni-present corporate powers that lurk in the most unexpected places; your fridge, your thermostat, your vacuum cleaner.

As a VR work the headset provides something discombobulating, ridiculous, annoying and yet brilliantly funny. We plant our audience with their eyeballs hovering an inch above floor level and cruising mechanically past the most intimate moments of someone's life. Unlike previous documentary works, *Harvest* employs the dark comedy of a scripted storyline to land the hard-hitting realities of surveillance capitalism.

PRODUCTION COMPANY PROFILE

Anetta Jones is Senior Producer at ScanLAB Projects and the producer of *Harvest*. Anetta produced ScanLAB's immersive art installation *Framerate: Pulse of the Earth* (La Biennale, SXSW, PHI Centre), *Echoes from Taiwan* (TCCF Taipei), the hybrid digital play *Felix's Room* (Berliner Ensemble) and is producing a major art commission for the Desert Botanical Garden due to open in October 2025 in Arizona. Prior to ScanLAB, Anetta produced several award-winning documentary films and VR experiences for The Guardian, Archer's Mark, Channel 4, The Economist and Anagram including being nominated for an Emmy and winning at Venice International Film Festival.

MAIN FILMOGRAPHY OF PRODUCER

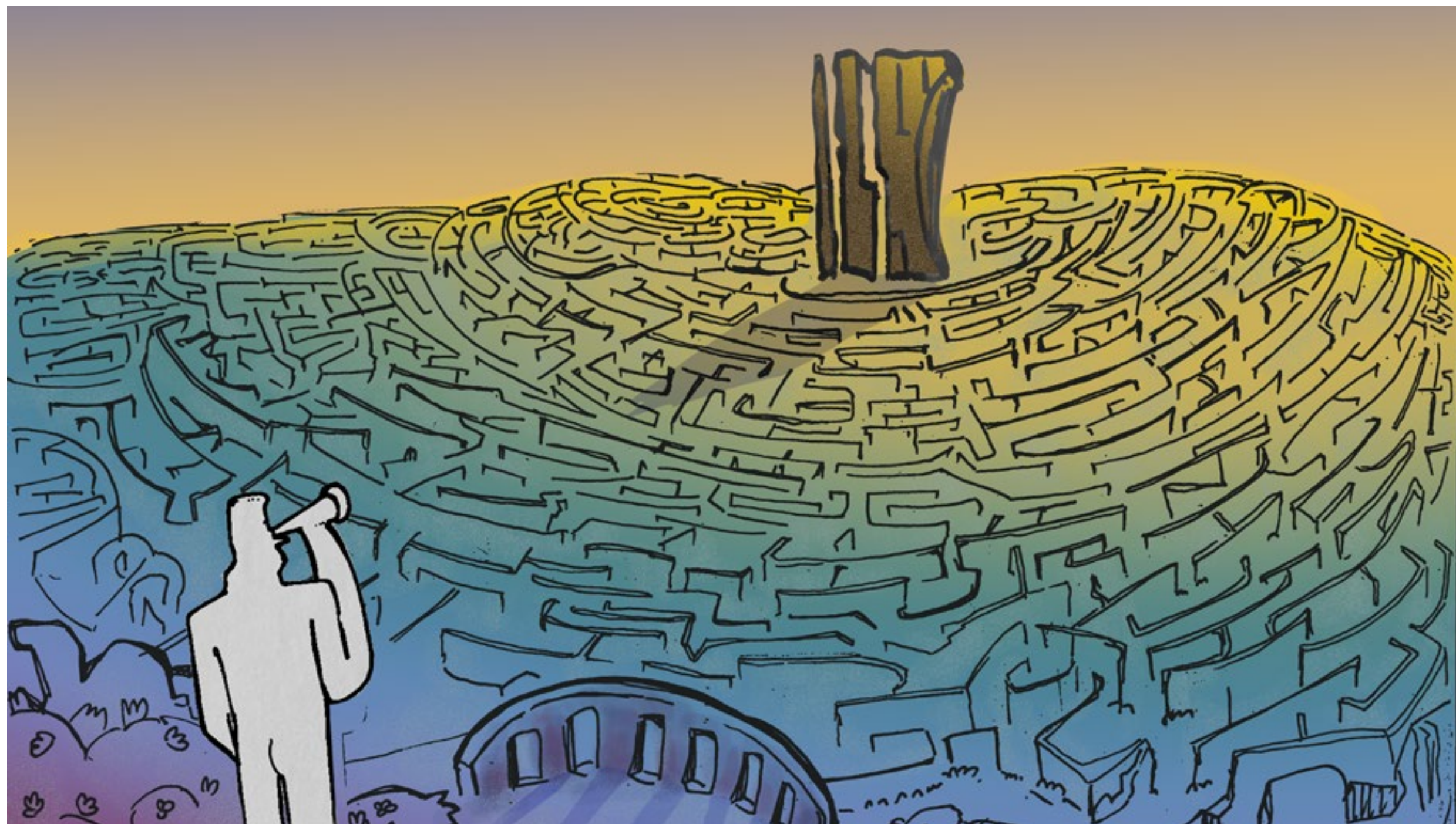
- 2023** **Felix's Room** by ScanLAB Projects
- 2022** **Framerate** by ScanLAB Projects
- 2021** **Goliath: Playing with Reality** by Anagram
- 2019** **Divided Cities** by Max Duncan / The Guardian
- 2018** **Songbird** by Lucy Greenwell / The Guardian
- 2018** **First Impressions** by Fran Panetta / The Guardian

GERMANY

LALALABYRINTH

PEDRO HARRES

INTERACTIVE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Pedro Harres is a Brazilian writer/director based in Berlin. His work encompasses a wide range of formats, including 2D/3D animation, live action, VR and interactive installations. Among his oeuvre, the multi award winning and Oscar qualified animated short *Castillo y el Armado* deserves highlight. *From The Main Square*, his debut in VR, had also a solid festival career, totalizing 20 awards/mentions, including the Venice Immersive Grand Jury Prize and the Grand Prix at New Images, Paris

LOGLINE

A hand-drawn 2D/3D animated Labyrinth in which you choose paths and interact with a series of eventually funny, occasionally threatening, at all times intriguing encounters. An existential metaphor to life's puzzling aspect in the form of a VR-maze.

SYNOPSIS

Did you ever feel that to exist is like being thrown in a labyrinth of puzzling options and unforeseeable choices? Like a strangely organized yet still random collection of perplexing encounters? Doesn't it sometimes give you a feeling between bewilderment and awe? *Lalabyrinth* is an interactive VR experience precisely about that.

In *Lalabyrinth* you are a cartoon figure exploring a peculiar maze. You have no name, no backstory, nor goal, although you may instinctively search for these. In fact, you don't need to do anything special; you just wander around using curiosity as your compass and see what happens.

Just like in life. As you navigate the maze's curves and bifurcations, a variety of figures and situations, ranging from funny to scary shall arise. They will deviate from your expectations and ultimately intrigue you.



Pedro Harres,
*Director and Head
of Creative*



Viviana Hochstätter,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

Co-producers, financiers, distributors, curators of festivals, museums and stakeholders.

FORMAT / RUNTIME

6DOF Interactive VR Experience / 22'

LANGUAGES

English, German

BUDGET / FINANCING IN PLACE

€ 300.000 / € 100.000

MAIN PRODUCTION COMPANY

Reynard Films

CREATIVE TEAM

Pedro Harres, *Director and Head of Creative*

Katharina Weser, *Executive Producer*

Viviana Hochstätter, *Producer*
Julio Quiroz Astorga, *Technical Director*

Tri Nguyen, *3D Artist*

Huyen Thanh Hoang, *2D Artist*

Juri Wende, *Director's assistant*

DELEGATE PRODUCTION COMPANY

Reynard Films

MAIN CONTACT PERSON

Viviana Hochstätter

ADDRESS

Plautstrasse 27-29
04179 Leipzig,
Germany

EMAIL

viviana@reynardfilms.com

PHONE / MOBILE PHONE

+49 34124062213

DIRECTOR'S STATEMENT

In *Lalabyrinth*, meaning is not given at start, but the gradual result of interaction and progress in the story. There is no tutorial stage, explanation dialogue or introduction. People will feel puzzled and the situations shall be intriguing. Like a baby facing real objects for the first time, we have to try things out, see what happens and take our conclusions.

To master branching is still a big frontier in terms of storytelling in many formats. Through the possibilities of VR, *Lalabyrinth* offers a different approach to that enigma. In which the situations and encounters are organized in a way that the sensation of choice given to the viewer is more important than the choice itself. This way, we can create a sensation of freedom and autonomy in the narrative without compromising quality and dramaturgy.

Lalabyrinth intends to have a stance towards VR language that is similar to how modernist paintings face their own medium. Throughout the narrative, it will consciously reflect on the limitations and resources of it, and invite its audience on this reflection as they wander through the enigmatic corridors of the maze.

PRODUCTION COMPANY PROFILE

Since its creation in 2016, Reynard produces and co-produces international feature film projects and author driven digital content for international audiences, that premiered on major international festivals (e.g. *Biolum* at SXSW 2021, *Rest In Piece* at Tokio Film Festival 2022, *Emperor* at Venice Film Festival 2023). Most of the time, we take a trip into a magical or surreal world. Katharina Weser and Georg Neubert founded the production company Reynard Films, which operates in Agawang in Bavaria, Leipzig, Berlin, Sandhausen and Offenbach.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Dancing on the Edge of a Volcano**
by Cyril Aris

2023 **Emperor** by Marion Burger and Ilan Cohen

2023 **Wallace & Gromit Jamtastic** by Finbar
Hawkins and Bram Ttwheam

2022 **Rip – Rest in Piece** by Antoine Antabi

2021 **Biolum** by Abel Kohen

BELGIUM, FRANCE

MUSEVA

SERGIO GHIZZARDI

ANIMATION | DEVELOPMENT

FOCUS ON
WALLONIA-
BRUSSELS



FÉDÉRATION
WALLONIE-BRUXELLES



wbimages



DIRECTOR'S BIOGRAPHY

Sergio Ghizzardi is a Belgian filmmaker who explores the changing world and the real capacity of people to alter their destinies. Seeking to delve deep, understand, and explain, he is a keen observer of the transformations of our Planet.

He collaborates with European TV channels as ARTE, RTÉ, RTBF, VRT... His films are also featured at major festivals or universities.

Ghizzardi weaves his documentaries around strong characters, allowing viewers to dive deeply into the major questions of our time. He offers a clear understanding of the forces shaping our world.

LOGLINE

Museva is an immersive, sensory experience that places the viewer in the heart of the tundra, in the northern part of West Siberia on the Yamal Peninsula, where reality can at any moment shift into the world of spirits and dreams. The Nenets, a nomadic people, have lived there for 200 generations.

Museva offers an immersive and interactive journey, a profoundly sensitive and human sharing: an understanding of another world beyond words.

SYNOPSIS

Museva means “Big journey” in Nenets language. This immersive experience plunges you into the heart of the West Siberian tundra in the Yamal peninsula, where the boundary between reality and the spirit world blurs.

The Nenets, a nomadic people, have thrived here for 200 generations, migrating up to 1,500 kilometers annually to graze their reindeer by the Kara Sea.

Experience the Nenets' way of life through the act of transhumance. In *Museva*, you throw a lasso to capture reindeer, unlocking five vivid fragments of Nenets daily life. This immersive journey offers a raw, human connection, taking you beyond words into the essence of their existence.

Museva isn't just an experience; it's a journey into another world. Dive in, and see the tundra through the eyes of the Nenets.



Sergio Ghizzardi,
Director and DoP



Amel Bouzid,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, financing partners, curators of festivals, museum and distributors.

FORMAT / RUNTIME

VR 360° / 5 x 8'

LANGUAGES / LOCATIONS

Russian / Siberia

BUDGET /

FINANCING IN PLACE

€ 350.000 /

€ 50.000

MAIN PRODUCTION

COMPANY

Domino Production

PARTNERS ATTACHED

Screen.brussels,

Horizon 2020

CREATIVE TEAM

Sergio Ghizzardi,

Director and DoP

Jean Louis Decoster, *Art*

Director

Cedric Deru, *Creative Director*

Patrice Michaux, *DoP*

De Mute, *Sound design*

Ola Kvernberg, *Composer*

Amel Bouzid, *Producer*

DELEGATE PRODUCTION

COMPANY

Domino Production

MAIN CONTACT PERSON

Sergio Ghizzardi,

Amel Bouzid

ADDRESS

Rue de Livourne 103

1050 Brussels,

Belgium

EMAIL

sergio.ghizzardi@

dominoproduction.be

PHONE /

MOBILE PHONE

+32 475547737

dominoproduction.be

DIRECTOR'S STATEMENT

I ventured to the Yamal Peninsula while developing a series of software. For a virtual reality demo, I needed a grandiose location. I chose Siberia—a land of fantasies where vast territories unfold and the whiteout. In Yamal, I encountered the Nenets. It was a visceral experience, like a punch in the gut and love at first sight. I felt transported to immemorial times, touching another universe with different values. Their lives and stories fascinated me, revealing a connection to the depths of time that our contemporary societies have lost.

I wanted to capture this in a way that was both immersive and interactive.

VR360 allows viewers to escape the confines of passive observation and take control of the entire space. The narrative is spatial and atmospheric, tapping into primal emotions and creating unforgettable memories.

Museva pushes viewers to reflect and engage deeply. You'll walk in the nomads' footsteps, ride their sleds, and feel their struggles and joys. It's a call to connect with a way of life on the brink of extinction. *Museva* immerses you in the heart of the Nenets' world, making you part of their community. Feel the cold and live their truth.

PRODUCTION COMPANY PROFILE

Domino Production is a production cy created by Sergio Ghizzardi whose editorial objective is to produce films that raise the viewer's awareness of the social, political and economic realities of our time. Our films have been screened in the most important festivals. In 2021, *Game of Truth* was selected at Fipadoc, Millenium Film Festival, Belfast Film Festival in 2019, *Yamal* was selected at Smart-Fipadoc. *Green Gold* won the Golden Award at the Deauville Green award and was shortlisted for the Magritte. In 2015, our co-production *What about Eric* won the Ensor Award for Best Documentary.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Nenets Vs Gas** by S. Ghizzardi

2022 **Game of Truth** by Fabienne Lips Dumas

2019 **Yamal** by S. Ghizzardi

2018 **Green Gold** by S. Ghizzardi

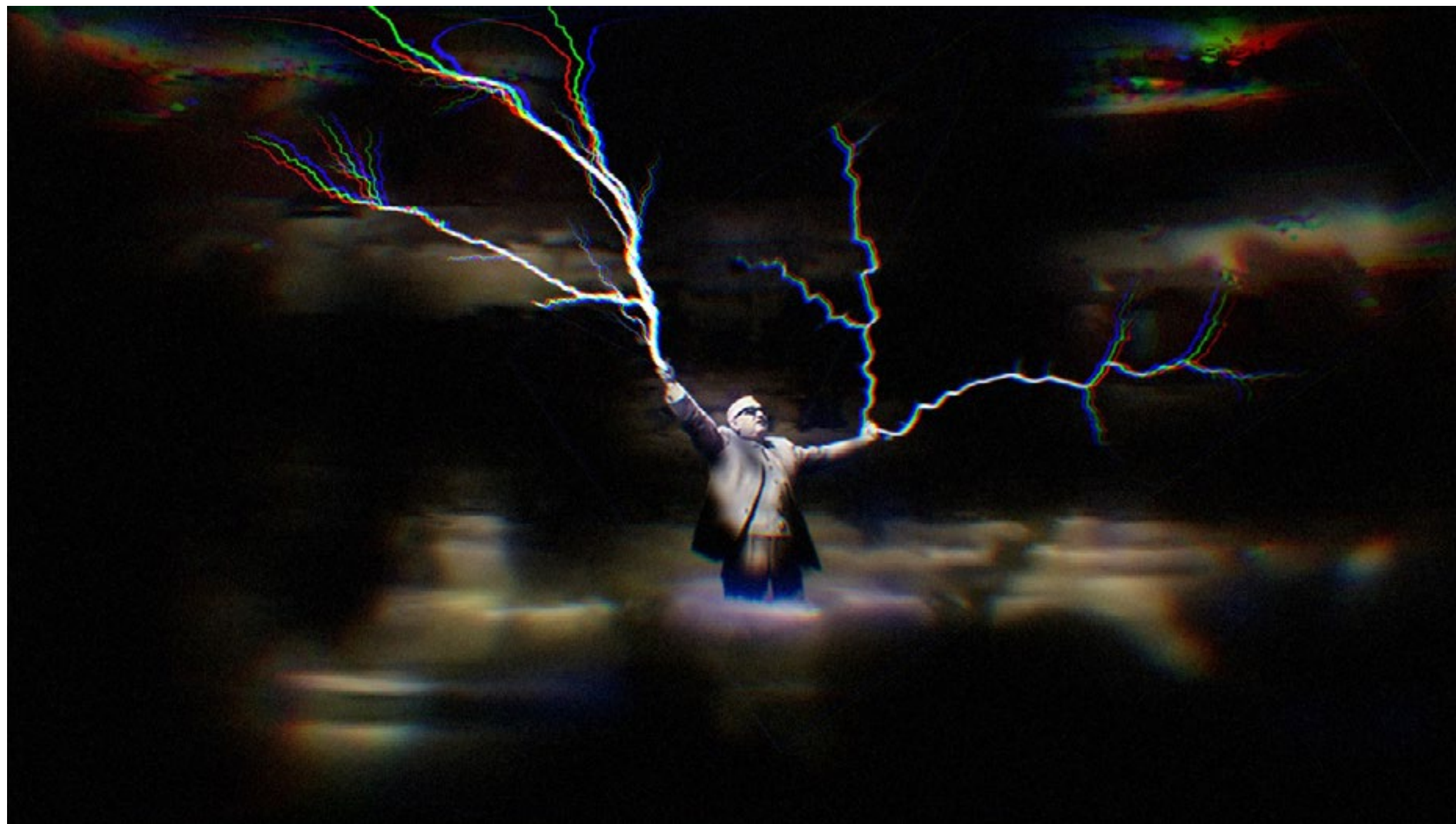
2016 **A Leak in Paradise** by D. Leloup

GERMANY, DENMARK

RESONANZ

DAVID ADLER,
IOULIA ISSERLIS

FICTION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

David Adler primarily works in VR, where his work, particularly *End of the Night*, has received a series of accolades and nominations. The piece won at the Venice Film Festival 2021 for Best Immersive Narrative, was selected for the Tribeca Film Festival 2022, nominated at Cannes XR, won the main prize The Crystal Ball at CPH:PIX in 2021, was selected by Politiken as the Best Danish Film of the Year, 2021, and received the ANI:DOX:VR award at the Viborg Animations Festival 2022.

LOGLINE

During the rehearsals of *Götterdämmerung*, Mona is haunted by visions of the last performance of the opera during the Third Reich, that ended in mass suicide. When accidents and strange things start happening in rehearsals, she discovers that the past is trying to invade and control her performance.

SYNOPSIS

Resonanz is a narrative VR experience that centres around the rehearsal of Wagner's *Götterdämmerung*. The story is based on the conflict of reinterpreting Wagner's morally questionable opera and the long shadows it cast up to today.

We want to investigate the dangerous power of fascism in art, through an intimate story with Wagner's opera as its framework. The controversial opera will be deconstructed both visually, narratively and musically. This is a story of hatred, moral corruption and ambition. It's a personal story about how fascist ideology and art are intertwined. A thesis on the danger and deceptive power art and artist wield over the audience. In this project we will attempt to untangle this relationship in order to gain a deeper understanding and more nuanced impression of artistic intentions and the power of ideology to present a worldview through art.

We strongly believe that in the coming years Europe, and perhaps the world, will be faced with a decision between human compassion and egocentric hatred. This VR piece will attempt to advocate for the beauty of empathy while showing the dangerous allure of destructive power.



David Adler,
Director, Writer,
Creator and
Art Director



Ioulia Isserlis,
Producer

GOALS AND
PARTNERSHIPS
SOUGHT IN VENICE
Financiers,
collaborators in the
fields of music and
composing, curators,
distributors.

FORMAT / RUNTIME

6DOF / 50'

LANGUAGES / LOCATIONS

English, German / Berlin

BUDGET /

FINANCING IN PLACE

€ 399.530 /

€ 197.350

MAIN PRODUCTION

COMPANY

AnotherWorld VR

PARTNERS ATTACHED

Deutsche Oper Berlin,
VoluCap GmbH

CREATIVE TEAM

David Adler,
Director, Writer, Creator
and Art Director
Ioulia Isserlis,
Co-Director,
Writer and Producer
Marie Bjorn, Writer
Takuro Sakamoto, Sound
Jasper Stutterheim,
Creative Tech
Tom Kis, Luise Palloks,
3D Artist
Gustav Pontoppidan,
Art Director
VoluCap GmbH,
Volumetric Capture
Alexander Biesdorf and Fabian
Kopp, Programmers
Brett Ayo, Tech Art
Sven Bliedung, Tech
Consultant

DELEGATE PRODUCTION

COMPANY

AnotherWorld VR

MAIN CONTACT PERSON

Ioulia Isserlis

ADDRESS

Brunnenstr. 4
10119 Berlin,
Germany

EMAIL

ioulia@anotherworldvr.com

PHONE /

MOBILE PHONE

+49 1622971729

DIRECTOR'S STATEMENT

The world is again burning with fascism and extremes. This project is an investigation of how art and artistic expression can be misused to facilitate and propagate inhumane ideologies. Where the darkest aspects of human nature are attempted to be rationalised and glorified through art. Modern mythologies urging people to die for their cause.

I stem from two opposing sides of WW2, Hungarian Jews and a former German nazi party member. This duality of my heritage has put me in a unique position to investigate the fascistic misuse of Wagner's work. It is not an investigation of the past, but rather a premonition of the future.

I believe that the role of the storyteller is to look directly at dark subjects and confront them through narrative. In this work, I want to explore the magnetism of fascism in art and intimately reveal its dark side. I feel uncomfortably close to the characters and themes of this story and their connection to the phenomenon of Nazi Germany.

Opera is an almost mythical artform, a medium that should be appreciated with the intimacy of VR. The experience is aimed at bringing the *Gesamtkunstwerk* to the digital age and presenting it to the next generations of audiences.

PRODUCTION COMPANY PROFILE

AnotherWorld VR is an award winning production studio based in Berlin and was founded in 2016. We released VR games such as *Kobold VR* (2018) and *Pagan Peak VR* (2019). We also produced and developed several cinematic VR experiences that all premiered at A list festivals: *The Vortex Cinema* (SXSW 2024); *The District VR* (SXSW 2023); *Komez Alef O - The pain that lies between these letters* (SXSW 2022) *Bystanding VR* (Tribeca Film festival 2021); *Pagan Peak VR* (Venice Film Festival 2019) *Kobold VR* (Venice Film Festival 2018).

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **A Space Pawdyssey** by Ioulia Isserlis
- 2024** **The Vortex Cinema** by Max Sacker
- 2023** **The District VR** by Dennis Lisk, Ioulia Isserlis, Max Sacker
- 2022** **Komez Alef O – The pain that lies within these letters** by Ioulia Isserlis
- 2021** **Bystanding VR** by Nimrod Shapira
- 2019** **Pagan Peak VR** by Ioulia Isserlis
- 2018** **Kobold VR** by Max Sacker

LUXEMBOURG, CANADA

TACHYCHRONIA

GWENAEEL FRANÇOIS

ANIMATION | DEVELOPMENT

FOCUS ON
LUXEMBOURG

FILM FUND
LUXEMBOURG



DIRECTOR'S BIOGRAPHY

Gwenael François is a French/Luxembourgish director and producer, co-founder of Skill Lab in Luxembourg. He directed film shorts and story driven music videos that blends creativity and technology. Embracing VR, he's directing interactive experiences including *Oto's Planet* (2024) and *Errances* (2023). Collaborating all over the world, he develops his creativity through innovation.

LOGLINE

Tachychronia is an interactive virtual reality narrative, entirely in the first person, where you embody Leo, who experiences time passing faster than the average person. Leo must confront the frenzy of the world in order to have a chance of meeting Alice, the girl from the bus.

SYNOPSIS

My name is Leo and I was 8 years old when I had my first bout of tachychronia. The doctor explained to my mother that I was living at a faster pace, and everything appeared to be in fast-forward through my eyes. With the help of my grandfather, my mother did everything to organize my daily life. On my 9th birthday, she gave me a small camera that quickly became my only connection to the world that I struggled to perceive. Today, 8 years later, I continue to take a lot of photos, and the last person I captured on the street looked at me like no one else ever had. I don't know who she is, but I will do everything in my power to get in touch with her.



Gwenael François,
Director and Writer



Julien Becker,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE XR platforms that could be interested in supporting the project, private equity financiers, distributors.

FORMAT / RUNTIME

VR / 20'-25'

LANGUAGES

French, English

BUDGET / FINANCING IN PLACE

€ 533.000 /
€ 156.000

MAIN PRODUCTION COMPANY

Skill Lab

CO-PRODUCTION COMPANIES

Dpt.

CREATIVE TEAM

Gwenael François,
Director and Writer
Julien Becker, Nicolas S.Roy,
Producers

DELEGATE PRODUCTION COMPANY

Skill Lab

MAIN CONTACT PERSON

Julien Becker

ADDRESS

25 rue de Luxembourg
L-4220 Esch-Alzette,
Luxembourg

EMAIL

julien@skilllab.net

PHONE / MOBILE PHONE

+352 26530059 /
+352 661197969

skilllab.net

DIRECTOR'S STATEMENT

In *Tachychronia*, we invite users to dive into the fascinating story of Leo, a character whose perception of time differs from that of others. Through an animated virtual reality experience, we explore the challenges Leo faces, his quest for authentic human connection, and his use of photography to capture the fleeting moments that fascinate him.

This story explores the power of time perception and its impact on our lives. Our protagonist, Leo, is a young man whose time flows at a vastly different speed than the rest of the world. This shift marginalizes him, isolating him in a reality that eludes him, making it difficult for him to connect with others. But deep down, Leo aspires to find his place and discover love.

Through this VR experience, I aim to transport users into Leo's unique universe, immersing them in a narrative where time becomes a character in its own right. By embodying Leo, users will feel the frenzy of the world around them, this constant acceleration that creates a sense of urgency and disconnection.

The use of virtual reality will allow us to play with scales, manipulate temporality, and create magical moments where time seems to stand still.

PRODUCTION COMPANY PROFILE

Skill Lab is a Luxembourgish production company founded by Gwenael François & Julien Becker in 2010. It focuses on fiction features and XR projects.

They produced *Errances* a VR trip directed by Gwenael François and *Oto's Planet* an interactive XR project (Annecy VR Competition 2024). Skill Lab also coproduced *Mamie Lou* a sensitive fable co-produced with Small Creative. (Annecy VR Competition 2024) and is working on multiple upcoming XR projects.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **Errances** by Gwenael François
- 2024** **Oto's planet** by Gwenael François
- 2024** **Mamie Lou** by Isabelle Andreani

LUXEMBOURG, CANADA

TEMPUS ALTERNA NIMROD SHANIT

ANIMATION, INTERACTIVE
/ LIVE PERFORMANCE | DEVELOPMENT

FOCUS ON
LUXEMBOURG

FILM FUND
LUXEMBOURG



DIRECTOR'S BIOGRAPHY

Nimrod Shanit is an award-winning director, producer, and XR technologist known for his pioneering work in both traditional and XR filmmaking. With a rich background in executive production for international co-productions, his groundbreaking projects *The Holy City* (2019); *Once Upon a Sea* (2020) have earned widespread acclaim, receiving prestigious awards and recognition from esteemed festivals. His inventive approach continually pushes the boundaries of what is possible within the ever-evolving XR landscape.

LOGLINE

In a retro-punk dystopia, a drafted individual aids a powerful AI in defending against biological threats. But delving deeper reveals a troubling truth: our reliance on AI for protection may unleash digital viruses. As the battle for survival ensues, a Pandora's box of ethical dilemmas unfolds. Are you ready for what's coming?

SYNOPSIS

Set in an alternate future that is split from our known timeline in 1988, our world is a dystopian realm, shadowed by infectious diseases that forces humanity into hiding. In this context, «new normal» is a cruel euphemism for a life devoid of freedoms, entirely controlled by The Corporation.

This omnipotent organisation is burdened with a dark secret: an imminent, even more devastating pandemic is looming on the horizon. The only hope lies in time travel to harvest indispensable knowledge and tangible items from previous pandemics and epidemics.

Our companion is Niall, inspired by Niall Ó Glacáin, the original plague doctor of medical history. The Corporation built a heavily guarded lair to contain the technological resources required to create portals that allow us to jump to other timelines in the multiverse. It is here that we embark.

Players can interact with tools and artefacts, conduct experiments, mix archaic elixirs, and even piece together an ancient cure or two. But the primary mission remains: to dig deep into the past and understand the efforts by scholars and healers who attempted to save lives, often in the face of overwhelming political adversity.



Nimrod Shanit,
Author and Director



François Le Gall,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
To meet with potential international Co-producers, investors, distributors, LBE venues, museums, and institutional partners keen to work with us.

FORMAT / RUNTIME

3D animation / 120'

LANGUAGES

English

BUDGET /

FINANCING IN PLACE

€ 1.900.000 /

€ 270.000

MAIN PRODUCTION

COMPANY

Blimey

CO-PRODUCTION

COMPANIES

a_BAHN

PARTNERS ATTACHED

SIRT, XrisP

CREATIVE TEAM

Nimrod Shanit,

Author and Director

Oury Atlan, Artistic Director

Nimrod Shanit, François Le

Gall, Executive Producers

DELEGATE PRODUCTION

COMPANY

Blimey, a_BAHN

MAIN CONTACT PERSON

François Le Gall

ADDRESS

75 rue de la Gare

4571 Oberkorn,

Luxembourg

EMAIL

francois@a-bahn.com

PHONE /

MOBILE PHONE

+33 679863042

a-bahn.com

DIRECTOR'S STATEMENT

I conceptualized *Tempus Alterna*, following the review of a museum exhibit in Jerusalem back in 2019, titled *Jerusalem: Medical Diagnosis*. At the time, I was part of the innovation hub of the Tower of David Museum in Jerusalem developing The Holy City. Studying the history of epidemics and surgeons seemed like an interesting way to explore different cultures from across the world. Little did I know that only a few months later we would all be self-isolating due to Covid-19.

During the pandemic outbreak, I developed the concept for a biometric VR prototype that was since produced with the support of the Canada Media Fund and was completed in September of 2022.

Through this journey, players will come to understand that just as biological viruses can't be completely eradicated, neither can digital viruses. This experience serves as an allegory that bridges the two, emphasizing the need for proactive steps in knowledge sharing, early prevention, and most crucially, quelling disinformation. Both biological and digital realms require a similar vigilance, and we hope players leave equipped to face challenges in either landscape.

PRODUCTION COMPANY PROFILE

a_BAHN is dedicated to bringing together the traditional world of film with new media, and to developing challenging narratives with high artistic value and an international audience.

The Luxembourg-based company has been developing the art of hybridization; trying to be at the intersection of forms and genres, which breaks free from established norms.

a_BAHN produced, among other, the animated film *Zero Impunity* (2019, Annecy), VR experiences as *Ayahuasca* (2019, Tribeca) and *Cosmos Within Us* (2019, Mostra di Venezia), or the immersive piece *Sex, Desire and Data* (2024, Prix Numix).

MAIN FILMOGRAPHY OF PRODUCER

2024 **Sex, Desire and Data** by Sandra Rodriguez, Sam Greffe, Maude Huysmans and Annabelle Fiset

2019 **Ayahuasca** by Jan Kounen

2019 **Cosmos Within Us** by Tupac Martir

2019 **Zero Impunity** by Nicolas Blies & Stéphane Hueber-Blies

USA, BRAZIL

TINY PEOPLE: PRELUDE

RICARDO LAGANARO,
MARCELO MARCATI

MIXED REALITY | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Ricardo Laganaro, an award-winning Brazilian director, is known for *A Linha* (Best VR Experience, Venice 2019; Primetime Emmy 2020) and the VR documentary *Step to the Line* (Tribeca 2017). As CCO at ARVORE, he oversees the creative framework for all studio projects, integrating cutting-edge technology with compelling narratives.

Marcelo Marcati is a visionary creative director with over 20 years in the gaming industry, 7 of them in VR. He has extensive experience as an artist, art director, game designer, and product manager, with a robust background in art, writing, and game design.

LOGLINE

Tiny People: Prelude is a mixed reality narrative adventure where you help a village of tiny inhabitants build their homes within your space, transforming your real surroundings into a magical, interactive story of community and friendship.

SYNOPSIS

It all begins in Mixed Reality, when you accidentally discover Nick, a tiny little guy living inside your walls. After a few communication setbacks, you end up joining him on a mission to rebuild his lost village inside your own home, using advanced spatial computing technologies like scene understanding, hand tracking and eye tracking.

As you aid the Tinies in building their village, your ordinary space becomes extraordinary. *Tiny People* redefines the interaction between reality and technology, exploring themes of acceptance and understanding “outsiders”.

This standalone prologue sets the stage for Nick’s journey, aiming to captivate festival audiences before expanding into a full commercial release’



Ricardo Laganaro,
Creative Director



Marcelo Marcati,
Creative Director



Rodrigo Terra,
Executive Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE

To secure 50% of the required budget and meet co-producers, distributors and publishers.

FORMAT / RUNTIME

Mixed Reality / 25'

LANGUAGES

English

BUDGET /

FINANCING IN PLACE

€ 780.000 /

€ 390.000

MAIN PRODUCTION

COMPANY

Arvore Immersive Experiences

CREATIVE TEAM

Ricardo Laganaro,

Creative Director

Marcelo Marcati,

Creative Director

Isaias Junior, Game Designer

Luisa Paes, Writer

Eve Weigel, *Main Producer*

Kako, *Production Designer*

Rodrigo Terra,

Executive Producer

DELEGATE PRODUCTION

COMPANY

Arvore Immersive Experiences

MAIN CONTACT PERSON

Maria Laura Bovone

ADDRESS

Cardeal Arcoverde, No 2365,

10o floor , Brasil

05407-002 São Paulo,

Brazil

EMAIL

maria.bovone@arvore.io

PHONE /

MOBILE PHONE

+55 1130318775

+55 11983159650

arvore.io

DIRECTOR'S STATEMENT

In Laganaro's previous VR narrative work, *A Linha*, we delved into how a story could be uniquely experienced within VR, focusing on evolving the narrative through the user's body interaction. This project explored how the user's physical movements could mirror the emotional arc of the characters, serving as a metaphor only achievable in the immersive realm of VR.

With *Tiny People*, we are taking a step forward by integrating the user's home environment into the core fantasy of the game, enabled by mixed reality. This approach allows us to playfully redefine what 'home' means, transforming everyday spaces into realms of magical possibilities. It aligns with this year's Art Biennale theme, prompting discussions on the concept of 'foreigners'.

This experience is about fostering trust and changing perspectives. By learning how to integrate these *Tiny Settlers* into your home, you assist them in constructing a village, thereby creating a community. As the narrative progresses and you shrink to their size in full VR, you also see the world from their perspective. This shift is crucial for true understanding and genuinely comprehending others.

PRODUCTION COMPANY PROFILE

Founded in São Paulo, Brazil, Arvore is an award-winning studio known for its pioneering work in VR, AR and MR, and has become the leading XR Studio of Latin America. The studio's notable works include the *Pixel Ripped* series and the interactive VR narrative *A Linha*, which won the Lion at the 76th Venice Film Festival for Best VR Experience, and a Primetime Emmy® for Outstanding Innovation in Interactive Media. Committed to exploring the intersection of technology and art, Arvore continues to lead in creating immersive experiences that resonate worldwide.

MAIN FILMOGRAPHY OF PRODUCER

2023 **Pixel Ripped 1978** by Ana Ribeiro

2021 **Yuki** by Kako

2020 **Pixel Ripped 1995** by Ana Ribeiro

2019 **A Linha** by Ricardo Laganaro

2018 **Pixel Ripped 1989** by Ana Ribeiro

USA, AUSTRALIA

WHEN BROOKLYN WAS QUEER

YASMIN ELAYAT,
WADOOAH WALI

INTERACTIVE/ LIVE PERFORMANCE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Yasmin Elayat is an Emmy-award-winning immersive director, entrepreneur & creative technology executive celebrated for her pioneering XR films and interactive experiences. She directed, wrote and produced the Emmy- winning *Zero Days VR*, co-directed & co-produced *The Changing Same: Episode 1*, which won Tribeca Film Festival's 'Best Immersive Narrative' & also co-directed *Blackout*, which premiered at Tribeca in 2017. Previously, as a co-founder of Scatter—an award-winning technology studio, Yasmin was part of the pioneering team behind volumetric filmmaking & the creation of Depthkit.

LOGLINE

Step back in time to Gilded Age Brooklyn with the pilot episode of *When Brooklyn Was Queer*, a captivating immersive series that brings to life the untold stories of three trailblazing figures. Follow the journeys of a daring white butch male impersonator, a groundbreaking Black male impersonator and a fearless, trans sex worker as they navigate the complexities of identity and ambition in this richly textured world where courage and defiance illuminate the vibrant, hidden histories of a bygone era.

SYNOPSIS

When Brooklyn Was Queer is an immersive, narrative VR series that brings the vibrant, untold stories of three trailblazing characters in Gilded Age Brooklyn to life. The 20-minute pilot episode focuses on a white butch male impersonator striving for legitimacy, a Black male impersonator fighting for creative control and a fearless trans sex worker navigating loneliness & desire.

Step into the vibrant history of *When Brooklyn Was Queer* from your living room & prepare for an electrifying experience that merges live performance with the magic of mixed reality. A story within a story—a show within a show! The bustling streets of Brooklyn, Vaudeville show scenes come to life, revealing the rich, diverse history of 19th-century Brooklyn in a dazzling, immersive way. As historical narratives unfold in real-time audiences aren't just viewers but participants in history.

This project caters to both passive and active viewers, exploring couch- based viewing & simple participation touchpoints, maintaining a strong connection to factual events, serving up history that's entertaining, educational & completely immersive.



Yasmin Elayat,
Director



Wadooah Wali,
Showrunner and Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Financiers, platform/device partners, curators of festivals, museums and other potential distributors.

FORMAT / RUNTIME

Volumetric Capture / 20'

LANGUAGES / LOCATIONS

English / Los Angeles, Brooklyn, NY, USA and Australia

BUDGET / FINANCING IN PLACE

€ 858.973 /
€ 400.486

MAIN PRODUCTION COMPANY

New Canvas

CO-PRODUCTION COMPANIES

Pageboy Productions, MA Productions

CREATIVE TEAM

Yasmin Elayat, *Director*
Agnes Borinsky, *Writer*
Wadooah Wali,
Showrunner and Producer
Matt Jordan Smith, *EP*

DELEGATE PRODUCTION COMPANY

New Canvas

MAIN CONTACT PERSON

Wadooah Wali

ADDRESS

13 Sunrise Lane Ewingsdale, 2481 NSW, Australia

EMAIL

wadooah@newcanvas.co

PHONE / MOBILE PHONE

+1 4157269600

newcanvas.co

DIRECTOR'S STATEMENT

I've always been drawn to & particularly inspired by the role of storytelling in enacting social change. *When Brooklyn Was Queer* is more than a book; it's a beacon for an extraordinary VR adaptation that enables us to connect the past with the present. Our team is uniquely positioned to transform these profound stories inspired by real people & events that will immerse audiences in bold new ways for the very first time. It's both our joy and privilege to honor these historical truths, presenting them in a dynamic new medium that goes well beyond what can be achieved with traditional, flat screen entertainment.

This co-production brings together the visionary minds & the team's collective mission: to craft compelling, socially relevant stories that challenge norms & foster understanding, while bringing queer history into these early days of XR. We also believe that this project is a great way to bring more mainstream and marginalized audiences into the Metaverse.

Through the collaboration of this incredible team, stories inspired by Hugh's captivating work offer audiences a vivid journey into the untold events of Brooklyn's LGBTQ+ past for past, present & future generations.

PRODUCTION COMPANY PROFILE

New Canvas is an award-winning, XR studio that produces and publishes immersive entertainment for digital-first audiences with an unapologetic focus on diversity, equity, inclusion and belonging. With a passion for storytelling and a desire to change the world, we are dedicated to developing immersive content formats that will drive mainstream adoption of the Metaverse.

MAIN FILMOGRAPHY OF PRODUCER

2022 **Lustration** by Ryan Griffen

2014 **Gaze of the Beholder** by Wadooah Wali

**BIENNALE
COLLEGE
CINEMA**

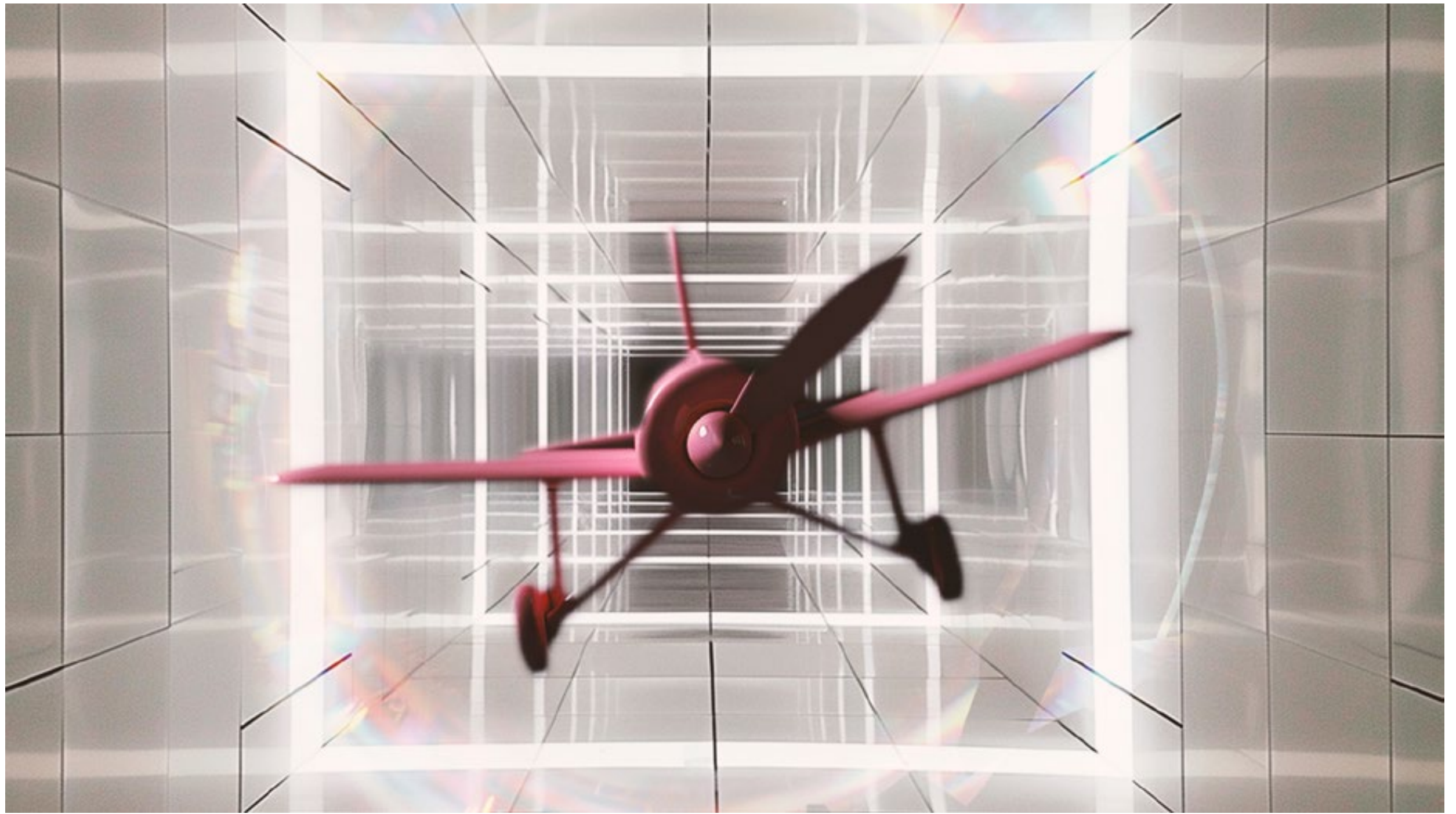
**IMMERSIVE
PROJECTS**

GERMANY, US

EDIFICE

ANDREEA ION COJOCARU

FICTION | PRE-PRODUCTION



DIRECTOR'S BIOGRAPHY

Andreea Ion Cojocaru is a licensed architect, software developer, and the co-founder & CEO of Numena, an award-winning German company.

Andreea works at the intersection of design and immersive technologies to explore new approaches to cognitive and spatial challenges. She believes that by expanding the possibilities and affordances of spatial experience, we are expanding and redefining identity, subjectivity and modes of collective being. She is the recipient of numerous fellowships and a frequent guest speaker at events in the XR space.

LOGLINE

You are held captive by an alien race with a keen interest in your psycho-perceptual profile. Through them, you embark on an architectural and auditory pilgrimage to the forgotten land of childhood vulnerability.

SYNOPSIS

Edifice is a psychological VR short. You play the main character in first person. You are a human experimental subject that has been captured by a non-human life form. You will be the subject of a series of experiments meant to reverse engineer your psycho-perceptual profile. *Edifice: Foundation* is the first of these experiments.

When the experiment starts, you transition from the alien enclosure to a space of mental representation. In *Foundation*, this space takes the form of a memory: a childhood living room. Here, you uncover an interaction with a neglectful mother that reaches an intense emotional climax. Throughout this process, both you (as the child) and the space undergo a process of behavioral and perceptual transformation. When you return to the initial enclosure, the aliens' course of action seems to have altered.



Andreea Ion Cojocaru,
Director and Writer



Jay Silvas,
Producer, Sound designer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Financiers and co-producers interested in joining the project.

FORMAT / RUNTIME

VR / 25'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 90.000 /
€ 20.000

MAIN PRODUCTION COMPANY

Numena

PARTNERS ATTACHED

The Washington Film Fund (pending), AFCN (pending)

CREATIVE TEAM

Andreea Ion Cojocaru,
Director and Writer
Jay Silvas,
Producer, Sound designer

DELEGATE PRODUCTION COMPANY

Numena

MAIN CONTACT PERSON

Andreea Ion Cojocaru

ADDRESS

Schneewittchenweg 1
78532 Tuttlingen,
Germany

EMAIL

cojocaru@numena.de

PHONE / MOBILE PHONE

+49 15162435798

andreeaioncojocaru.com

DIRECTOR'S STATEMENT

Edifice: Foundation is an investigative effort that uses the medium of virtual reality to ask what type of reality does a small child bring forth when faced with an apparently hostile environment, and how does that reality manifest itself experientially? Perception and emotion are deeply connected at the physiological level. This becomes clear when looking at the autonomic nervous system. In a challenging situation, a child responds with a plethora of neurological and cognitive symptoms such as hypervigilance, contraction of the middle ear muscle which modulates hearing, and dissociation. These symptoms can be easily replicated in VR.

The goal is to remind viewers of how vulnerable we were when we were children, and to raise awareness about a taboo subject: the idea that all mothers are good. Many adults who have dealt with emotional neglect as children still have a deep desire to remember them that way. This is the desire of the inner child who had no other choice but to keep loving. For the adult, this recognition is the first step towards a healthier relationship with themselves.

Subsequent episodes of *Edifice* will address experientially other forms of trauma.

PRODUCTION COMPANY PROFILE

Numena is an independent German studio that specializes in spatial technologies, architecture, and storytelling. In 2024, NUMENA published *Space Elevator*, a VR architecture and level editor and is currently working on *The Third Pill*, a VR game based on the legend of the minotaur. Numena is the recipient of numerous grants for innovative and experimental work, and multiple awards and nominations such as Top Five Best Game in a Museum, Digamus awards (2023), Best VR Experience for Social Impact Nomination, VR Awards (2022), and winner of Best VR Application, VR NOW Awards (2018).

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **The Third Pill** by Jay Silvas
- 2023** **Command the Stack** by Jay Silvas
- 2021** **Kindred** by Jay Silvas

SOUTH AFRICA

EPORIA THE MOUNTAIN MERMAID

KIRSTIN LEE GREY ERASMUS

ANIMATION | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Fixated on creating fictional high fantasy stories in VR Kirstin started Different Immersive in 2018. Its first project, *Tokoloshe & Other Behemoth Creatures*, received funding and the pilot is currently in development after participating in various markets, most notably VR Days and IFFR. Kirstin has collaborated with World Slam Poet Champion Xabiso Vili and The Brother Moves On to create a 360 Visual Album called *Black Boi Meets Boogeyman*, made possible through funding from Meta and Africa No Filter, and has worked to create a VR piece included in Netflix's hit show *Blood and Water*.

LOGLINE

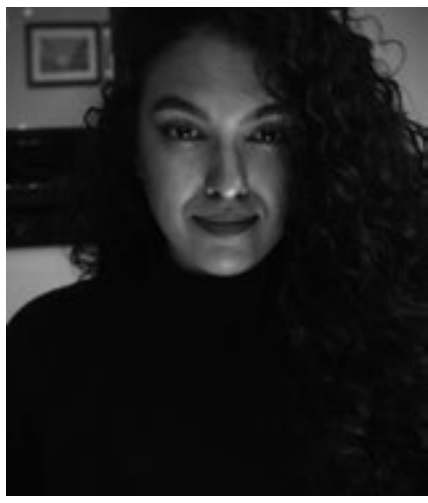
When a little girl falls terribly ill her father and uncle save her life by going against the people of their village, destabilising the interdependence of their community in the semi-desert with the waters that feed it. Invoking the rage of a mountain mermaid whose moods control the weather, the entire town is left reeling as they deal with the consequences.

SYNOPSIS

Eporia the Mountain Mermaid is a 15-minute animated VR film based on a temperamental San mythological character of the same name. Deep in the rock pools of the Meiringspoort Mountain pass in the Karoo, a semi-desert region in South Africa, this feisty mermaid dwells. Feared by the San for centuries, it is believed she has the ability to control the weather with her moods. When joyful the land is at peace and water flows in abundance, when sad she sulks and the land dries up, when angry she is most terrifying as the heavens open up flooding everything in sight. This story is inspired by the legendary figure who embodies the Earth's Cry.

The story is narrated from a warm cave where a grandmother shares the memory of herself as a little girl, encountering Eporia. Rock paintings beam to life as we meet the mermaid, the little girl, her father and uncle, the villagers and outsiders who bring with them poison for its waters, putting its peace to the test.

Eporia the Mountain Mermaid resurrects African Mythology, revealing undiscovered myths of South Africa's indigenous people (the San/Bushmen), remembering indigenous ways of living with the land while forecasting climate futures.



Kirstin Lee Grey Erasmus,
Director and Creator



Antoinette Engel,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Financiers, funders, co-producers and partners as well as distributors, festival programmers, curators to explore distribution opportunities.

FORMAT / RUNTIME

VR Animation / 15'

LANGUAGES

English, Khoekhoe

BUDGET /

FINANCING IN PLACE

€ 197.188/

€ 59.196

MAIN PRODUCTION

COMPANY

Different Immersive

CO-PRODUCTION

COMPANIES

Far Horizon Films

PARTNERS ATTACHED

NoGhost

CREATIVE TEAM

Kirstin Lee Grey Erasmus,

Director and Creator

Xabiso Vili, *Dramaturge*

Lawrence Bennett,

Story Consultant

Antoinette Engel, *Producer*

DELEGATE PRODUCTION

COMPANY

Different Immersive

MAIN CONTACT PERSON

Antoinette Engel

ADDRESS

12 Simta Village,

52 Galway Road, Bergvliet

7945 Cape Town,

South Africa

EMAIL

antoinettengel@gmail.com

PHONE /

MOBILE PHONE

+27 793675887

DIRECTOR'S STATEMENT

As a South African I don't take freedom or democracy lightly. I have had the pleasure of seeing when democracy works offering freedoms and rights which should be enjoyed by all and at the same time I have had the misfortune of living in an incredibly unequal society where greed is often the order of the day.

Having the privilege of immersing in the culture and traditions of the San people I was easily enamoured by the manner in which every bit of their lives is purposeful, interconnected and in service of their community and the environment. They have a saying which I hold dear "Take only what you need from the land and leave the rest". It is obvious to see that there are lessons modern society is yet to learn from these hunter gatherer communities.

The story of Eporia resonated deeply with me because she embodies a difficult and complex character. On the surface she is seemingly unlovable, inhuman and mischaracterised but if we scratch deep enough we are able to realise that she holds a mirror to us as humanity and through the telling of her story I hope that we move one step closer to finding our collective voices.

PRODUCTION COMPANY PROFILE

Different Immersive is an African story studio for the future. Started in 2020 by Kirstin Lee Grey Erasmus, born out of a vision to create original fictional African entertainment at the intersection of storytelling, art and technology.

Its first offering *Other Behemoth Creatures* is a six part VR anthology series of Southern African Folklore stories based on popular lesser known Mythical Creatures that encapsulate the energy, vibrancy and wisdom of the region and its people.

MAIN FILMOGRAPHY OF PRODUCER

Previously for Electric South as Executive Producer:

2023 **Natalie's Trifecta** by Natalie Paneng

2023 **We Speak Their Names in Hushed Tones** by Osakpolor Omoregie

2023 **LETU: Frankie's Story** by Arafa C. Hamadi

USA

KITCHEN OF MEMORIES

MATTIA CASALEGNO,
CHINTAN PANDYA

ANIMATION, INTERACTIVE / LIVE PERFORMANCE |
DEVELOPMENT



DIRECTOR'S BIOGRAPHY

A pioneer of immersive arts, Mattia Casalegno has shown his work in more than 100 exhibitions and festivals worldwide, including Ars Electronica Animation festival, SIGGRAPH Asia, ISEA, Superblue Museum, Mutek festival and many others.

In 2017 he created the first Immersive Gastronomy experience ever, *Aerobanquets RMX*, inspired by the 1932's Italian Futurist Cookbook.

Chintan Pandya, 2022 James Beard Best Chef: NYC award and a Michelin star, is one of the most decorated Indian chefs in US. His restaurants have been included in Food & Wine's Top 10 in America and New York Times' Top 10.

LOGLINE

Embark on an immersive culinary journey where personal and social histories intertwine — a multisensory exploration ultimately enriched by your own cherished memories.

SYNOPSIS

Inspired by a short story by N.K. Jemisin, *Kitchen of Memories* is a gastronomy experience in Mixed Reality that explores the profound connection between food and personal memories, collective identities, and cultural diversity.

This multi hors-d'oeuvres meal is designed for a table of four. After donning headsets, the guests find themselves in a rather peculiar place: a restaurant that can cook any dish that's ever been created, including any from their own memories!

Rather than showcasing famous historical dinners, the menu of the day brings guests closer to the personal lives of everyday characters and their struggles, hopes, and the flavors that define them.

The tasting journey features stories of exile, love, and loss, linking personal food memories to the cuisines of underrepresented communities around the world.

This rich tapestry of diverse culinary memories will encourage guests to contribute their own: participants are, in fact, invited to share a personal memory connected to a past meal, which is then brought to life during the experience.



Mattia Casalegno,
Director



Chintan Pandya,
Executive Chef



Mitchell Davis,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers, curators of festivals, museums and distributors of immersive artworks, Technology partners, F&B partners, financial services partners.

FORMAT / RUNTIME

CGI, Animation, 6DoF, interactive / 35'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 455.000 / € 55.000

MAIN PRODUCTION COMPANY

Flavor Five Studio LLC

PARTNERS ATTACHED

Superblue

CREATIVE TEAM

Mattia Casalegno, *Director*
Chintan Pandya, *Executive Chef*
Martux_M, *Sound Design*
Mitchell Davis, *Producer*

DELEGATE PRODUCTION COMPANY

Flavor Five Studio LLC

MAIN CONTACT PERSON

Mitchell Davis

ADDRESS

60 Greenwich Ave
10011 New York,
USA

EMAIL

mdavis@flavorfivestudio.com

PHONE / MOBILE PHONE

+1 9172089312
+1 3104675069

flavorfivestudio.com

DIRECTOR'S STATEMENT

Food is vital and it has been a part of daily rituals since the beginning of time. Throughout history, eating allowed communities and cultures to thrive. Around dinner tables and banquets, stories are shared, special moments are celebrated and personal relations are forged.

Mixed Reality and immersive technologies allow us to tell stories in deeper, embodied and visceral ways: flavors and the emotions they evoke can be used as powerful storytelling devices.

How can we develop deeper narratives focused around the act of sharing a meal that are participatory, communal and relational? And how history and identity interplay with flavor and memory?

I look forward to embarking on the creation of this new immersive gastronomy experience alongside chef Chintan Pandya. As immigrants, we both understand the value of diversity and the courage it takes to push boundaries in a foreign land.

Kitchen of Memories is a tribute to the transformative power of food in creating unforgettable memories and enduring communities.

PRODUCTION COMPANY PROFILE

Flavor Five Studio LLC is a New York-based creative studio and tech development firm exploring the intersection of food, technology and storytelling.

The studio specializes in producing multidimensional, immersive gastronomy experiences. Using proprietary software, Flavor Five Studio has created a unique way to enhance the sensory experience of mixed- reality storytelling by incorporating taste.

MAIN FILMOGRAPHY OF PRODUCER

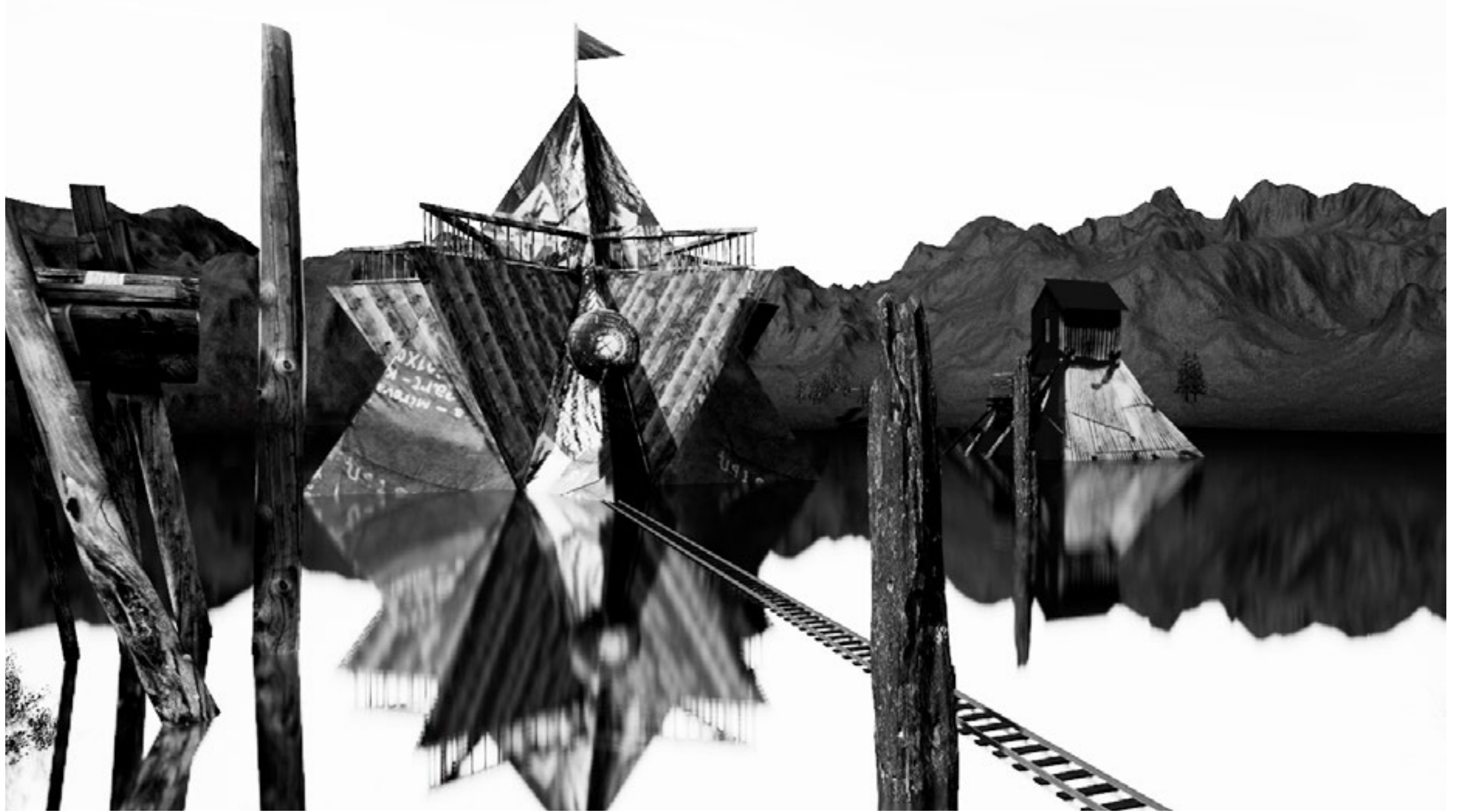
2019, 2022 Aerobanquets RMX
by Mattia Casalegno

GEORGIA, GERMANY

LIBRARY OF DREAMS

JANE RZHEZNIKOVA

DOCUMENTARY, ANIMATION | PRODUCTION



DIRECTOR'S BIOGRAPHY

Jane Rzheznikova is a multidisciplinary Russian-Israeli artist with a theatre background. Her artistic experience ranges from independent site-specific theatre performances to VR immersive installations. Her research examines the problems of private and cultural memory and deals with the development of metaphorical artistic language that reveals the theme of trauma. After February 2022, Jane left Russia and now lives and works between Germany, France, and Israel.

LOGLINE

Library of Dreams is an interactive VR experience that takes viewers on a journey through the collective unconscious, using dreams as a powerful tool to explore what happens to the human psyche under terror. The project includes dreams collected from three distinct periods: the Third Reich, USSR and modern Russia. By identifying similar patterns and scenarios in the dreams of people from these eras, a unified narrative emerges, guiding us through a collective universe of dreams.

SYNOPSIS

Library of Dreams is an interactive 20-minute long VR experience based on dreams' research during political repressions and wars in the Third Reich, USSR and modern Russia. Collecting those dreams, we create an alternative universe, a universe of authentic feelings where dreams overcome censorship and report pain. It's an embodied 6DOF animated experience where the user is traveling through the dreams of 9 different people living under oppressive regimes.

The narrative of our VR experience unfolds through a four-part plot, taking the viewer on a journey through four archetypal locations: Room, Journey, Mirror, and Lake. Each location symbolizes different stages of the psychological and emotional experiences of our dreamers.

Our protagonists, ranging from a Siberian peasant to a Berlin child in 1935, are bound by a shared narrative: the psychological costs of surviving under totalitarian regimes. Through this VR experience, we want to explore the mechanisms that alter personality and consciousness of those people using dreams as a powerful reflection of this transformation.



Jane Rzhaznikova,
Author and Director



Alina Mikhaleva Savelyeva,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Secure production funding through co-production deals, find research partners to develop the project into a full-scale exhibition & museums/ distribution partners for 2025-2026

FORMAT / RUNTIME

6DOF, interactive animated project in Unreal Engine / 20'

LANGUAGES

English, German, Russian

BUDGET /

FINANCING IN PLACE

€ 213.000 /
€ 25.000

MAIN PRODUCTION

COMPANY

Less Media Group

CO-PRODUCTION

COMPANIES

mYndstorm productions

PARTNERS ATTACHED

French Institute, Centre for Studies in Russian Art, Università Ca' Foscari Venezia, Dipartimento di Filosofia e Beni Culturali, European Creators Lab EUCL

CREATIVE TEAM

Jane Rzhaznikova,
Author and Director
Alina Mikhaleva, *VR Producer*
Dinara Kagirova, *VR Developer*
Aleksandr Lyapunov, *3D Artist*
Aleksandra Selivanova,
Curator of the historical part
Aksinia Dorn,
Polina Aleshchenko,
Composers
Pavel Falileev, *Filming*
Mikhail Mokrushin,
Filming/Creative Tech

DELEGATE PRODUCTION

COMPANY

Less Media Group

MAIN CONTACT PERSON

Alina Mikhaleva

ADDRESS

Chughureti District, Mikheil Tsinamdzgvrishvili Street 52
0179 Tbilisi,
Georgia

Kolau Nadiradze Street 4,
0179 Tbilisi,
Georgia

EMAIL

alina@lessmediagroup.com

PHONE /

MOBILE PHONE

+995 591910205

rzheznikova.com/library

DIRECTOR'S STATEMENT

As an artist, my method is to create a "digital frame" for documentary research, crafting immersive environments that enable the audience to delve deeply into the narrative, engaging with it as if they are part of a theatrical game.

Through the historical research focused on periods of extreme significance – such as the Soviet Union in the 1930s and Germany during the Third Reich – we have uncovered fascinating links between dreams from different eras. This discovery has led us to believe that these dreams exist within a connected universe governed by its own unique rules.

In this project, we do not claim to create a new world. Rather, we believe that this world already exists within the collective human consciousness. Our role as artists is merely to open the door to this universal story, deeply rooted in our shared psyche.

PRODUCTION COMPANY PROFILE

Established in early 2020 by XR expert and producer Alina Mikhaleva, Less Media Group has rapidly become one of the leading immersive studios in the Eastern European region. From producing VR experiences to running festivals and virtual events, Less Media Group excels in creative XR, from production to distribution. Partnership with the French Institute allowed to create Digital Autumn, the largest VR event in Eastern Europe and Central Asia, showcasing top immersive works and developing an Educational Program for regional artists.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** **Fatboy Slim - Eat, Sleep, VR, Repeat** by ENGAGE XR by Norman Cook, ENGAGE Plc, David McDermott
- 2019** **Big Air VR** by Yi Technologies, G'audio, Spherica
- 2018** **The Big Picture** by Ryot, Hulu
- 2016** **Westworld VR** by HBO

CHINA, JAPAN
MNEMOSYNE
蛇形挽歌
WUER

INTERACTIVE/ LIVE PERFORMANCE | PRODUCTION



DIRECTOR'S BIOGRAPHY

WUER is a Chinese theater and film director who has been honored with the Best Actor award at the 11th Beijing International Film Festival. He is also a member of the Beijing Cultural Foundation's Young Drama Director Talent Development Program. With a rich international background in film and theater creation, he explores the fluidity of the world through Eastern thought, promoting mutual artistic and cultural exchange between East and West.

In 2023, the environmental theater piece *Mnemosyne* was selected for the Biennale College-Theater-site-specific performances, the Shanghai International Arts Festival - "Going Global" section, and was invited to participate in the Edinburgh Fringe Festival.

LOGLINE

In my dream, there is a strange place... it looks like a cemetery, but also a labyrinth where memory and reality intertwine. I heard a voice, like a whisper from ancient China, and a song coming from a blurred and beautiful figure... I call her Du Liniang. She has been there singing for a long time, like a shadow forever present since the beginning of the universe, emanating a soft light like a sculpture of white ivory.

SYNOPSIS

Mnemosyne is adapted from the drama *Peony Pavilion* created by Tang Xianzu, a playwright at the same time as Shakespeare, which tells the love story between Du Liniang and Liu Mengmei. Du Liniang is the daughter of an official eunuch's family. In her dream, she met Liu Mengmei in the garden and fell in love with him deeply. When she woke up, she gradually weakened and died because of unbearable longing.

Three years later, Liu Mengmei found the portrait of Du Liniang and her grave. Deeply moved by her beauty, he opened the grave and miraculously brought her back to life.

In our adaptation, she incarnated as a voice, guiding the audience into the real temple installation, experiencing interactive animated VR scenes, and seeing close-up modern dance performances.

This immersive journey helps the audience explore the ultimate love in the depths of Du Liniang.



WUER,
Director and Producer



Richard Peng,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Financing, Co-production, sales, distribution, festival curators. Partner from art spaces or theaters.

FORMAT / RUNTIME

Interactive VR/360°- degree / 35'

LANGUAGES / LOCATIONS

Chinese, Japanese / China, Japan

BUDGET / FINANCING IN PLACE

€ 150.000 / € 50.000

MAIN PRODUCTION COMPANY

Wuerone

CREATIVE TEAM

WUER, *Director and Producer*
Seenik Bak, *Executive Producer*
Richard Peng, *Co-producer*
Chenyang Zhao, Zhongyang Yu, *Actors*
Rachel, *Writer*
Allen Cao, *DoP*
Aiden Lai, *Sound Design*
Marco Vivaldi, *Location Sound Recording*
Sirui Bian, *Film Color Grading*
Neil, *Choreography*

DELEGATE PRODUCTION COMPANY

Wuerone

MAIN CONTACT PERSON

WUER

ADDRESS

Nanjing Zijin Zhigu Artificial Intelligence Industrial Park
210000 NanJing, China

EMAIL

wuerhuanyu@gmail.com

PHONE / MOBILE PHONE

+86 19018092337

DIRECTOR'S STATEMENT

Mnemosyne is an immersive project combining installation art, interactive animation, and live performance to explore philosophical themes of life, death, memory, and desire through the lens of Eastern culture.

As stated in the Diamond Sutra: *Bound by attachment, ensnared by illusions, desires are but dreams; in the end, all is impermanent.*

The work aims to blur the boundaries between reality and dreams, prompting the audience to reflect on the nature of self and the world. Through the alternating realms of virtual and reality, the audience experiences the fluidity and uncertainty of identity, challenging our inherent perceptions of the material world's appearance. Through interactive choices and multiple perspectives, the audience perceives the power of eternity in moments and explores truth within illusions.

PRODUCTION COMPANY PROFILE

Wuerone's main activities include film production, theater production, and cross-cultural exchange between East and West. They are dedicated to creating films and theater works with unique styles and innovative approaches, covering various themes and genres, including independent films, art films, and environmental theater. Their productions have been invited to film and theater festivals in China and abroad, earning numerous awards and wide acclaim from the educational and cultural sectors.

MAIN FILMOGRAPHY OF PRODUCER

- 2024** **Echoes** by WUER
- 2023** **Mnemosyne** by WUER
- 2022** **Walking Through The Bardo** by WUER
- 2021** **Ant Hotel** by WUER

ARGENTINA

MONS VENUS MONTE VENUS PAULA ORLANDO

ANIMATION, INTERACTIVE | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Paula Orlando is a director and producer born in Buenos Aires in 1992. She completed her studies at the Universidad del Cine (FUC) and is currently developing her directorial debut, the virtual reality project *Mons Venus*, which has been selected for Biennale College Immersive and MIFA Pitches in Annecy. Her previous work includes producing short and feature films that participated in development selections at Cannes and Berlinale. Her first feature film as a producer, *Three Brothers*, has received awards at the Mar del Plata and Moscow film festivals.

LOGLINE

Mons Venus is a VR interactive experience that invites us to rediscover pleasure and embark on a journey of self-connection. Through carefully designed stimuli, it transports us to a realm where our senses awaken and our imagination overflows, free from languages and gender roles.

SYNOPSIS

Mons Venus is a sensory journey, awakening your senses and connecting you with pleasure through sea life-inspired shapes, textures, and colors. This immersive experience blends natural and human sounds with music.

The experience begins in darkness, where a portal suddenly opens, revealing a tunnel within. We step through the portal and embark on a journey of sensations. The tunnel is smooth and organic, evoking a sense of a watery haven. Melodic and ethereal sounds create an immersive atmosphere.

As we travel deeper, the tunnel transforms, and we encounter an amorphous entity. Invited to play and explore, we engage in tactile interactions, learning the art of giving and receiving pleasure.

Through this interaction, the tunnel becomes more vibrant with bioluminescent spores that dance around us. Utilizing touch and exploration, we navigate these spores through our bodies, filling our figures with radiant light. With each action, the light intensifies, and the sounds crescendo until a symbolic big bang occurs, signifying a new beginning.

We emerge into a realm of inspiration, greeted by dancing jellyfish blended with vulvas, marking the final stage of our journey.



Paula Orlando,
Director and Writer



Rocio Pichirili,
Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Co-producers and investors, distributors, exhibitors, curators of museums, art venues, festivals, social impact partners.

FORMAT / RUNTIME
ANIMATION 3D / 12'

BUDGET / FINANCING IN PLACE
€ 222.800 /
€ 40.000

MAIN PRODUCTION COMPANY

Groncho Estudio

PARTNERS ATTACHED

Sponsorship Program of Buenos Aires City, Argentina National Art Fund

PARTNERS ATTACHED

French Institute from Argentina, Centre for Studies in Russian Art

CREATIVE TEAM

Paula Orlando,
Director and Writer
Rocio Pichirili,
Producer

DELEGATE PRODUCTION COMPANY

Groncho Estudio

MAIN CONTACT PERSON

Rocio Pichirili

ADDRESS

Avenida Triunvirato 3803,
Apt 8
1431 Buenos Aires,
Argentina

EMAIL

ropichirili@gronchoestudio.com

PHONE / MOBILE PHONE

+54 91155926624

gronchoestudio.com

DIRECTOR'S STATEMENT

The project originated during the pandemic, a time of physical isolation that allowed for extensive reflection and exploration. I've always had questions about sexuality, having grown up with a limited understanding of my own body, self-connection, and the diverse possibilities within the sexual realm. *Mons Venus* aims to redirect focus toward a pleasure-centered experience, transcending the limitations of genitals, language, and rigid instructions from the hegemonic sexual world. The goal is to provide the audience with an opportunity to enjoy, play, and experiment freely without conforming to rules. This endeavor focuses on creating an immersive experience rooted in emotions and sensations, allowing individuals to indulge in something pleasurable and exciting. In the midst of our crazy, fast-paced world, it's crucial to emphasize the importance of building a connection with pleasure. *Mons Venus* seeks to offer an experience where users can simply have a good time.

PRODUCTION COMPANY PROFILE

Groncho is an Argentine production company based in Buenos Aires. We create documentaries and fiction films, and have recently been working on immersive works. Our aim is to contribute to building a more just and equal society. We have received support from international funds such as Ibermedia and work within a co-production framework. We have taken part in festivals such as Berlinale, San Sebastián and Guadalajara.

MAIN FILMOGRAPHY OF PRODUCER

- 2022** *Delia* by Victoria Pena Echeverría
- 2020** *El nombre del hijo* by Martina Matzkin
- 2019** *Mocha* by Francisco Quiñones Cuartas and Rayan Hindi

To be released:

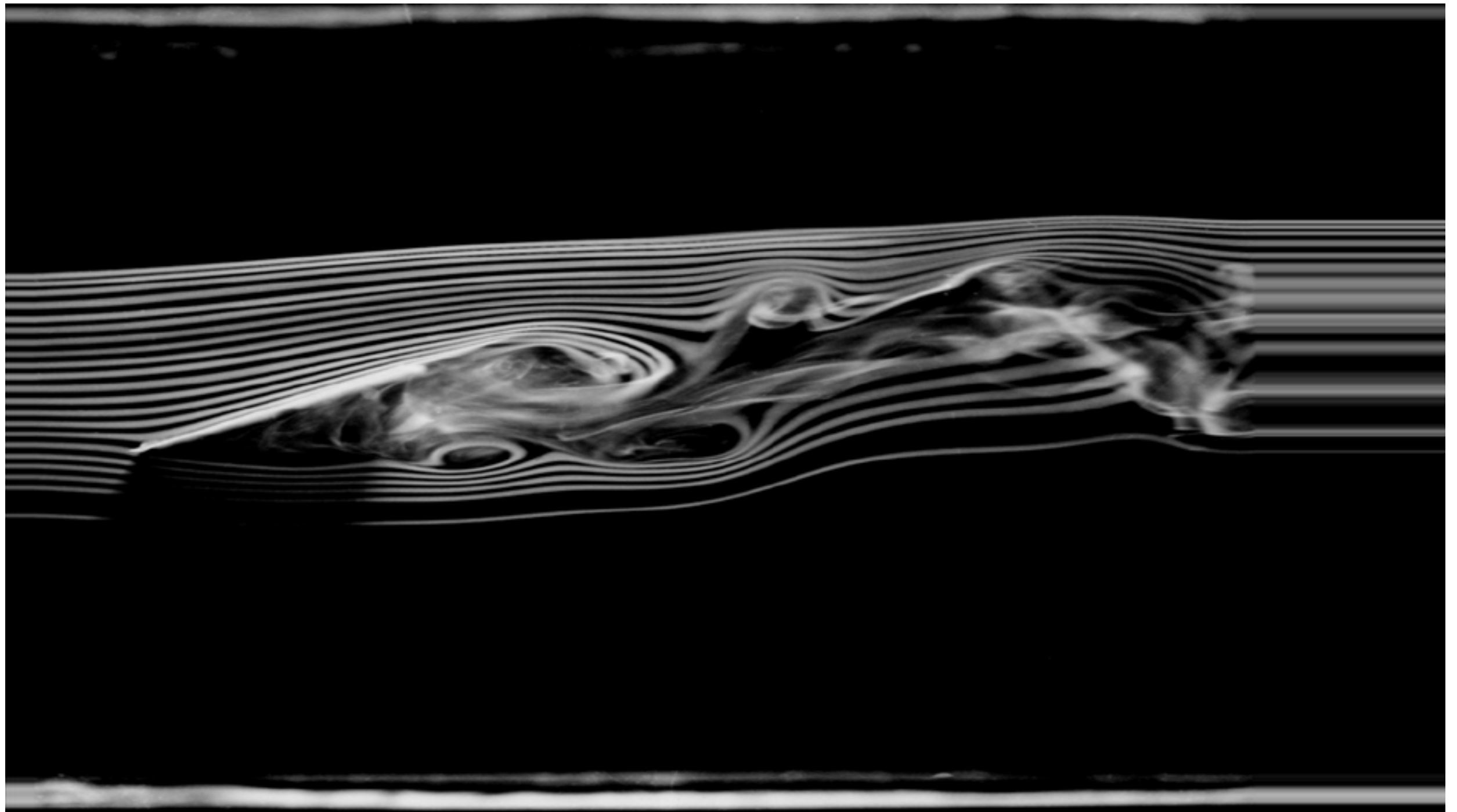
- Cuidadoras** by Martina Matzkin and Gabriela Uassouf
- Tesis sobre una domesticación** by Javier Van de Couter

AUSTRALIA

PROPRIOCEPTIVE MEMORY

BEN JOSEPH ANDREWS,
EMMA ROBERTS

DOCUMENTARY | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Ben Joseph Andrews and Emma Roberts are a creative duo working in immersive installation and XR. Their projects explore awe, wonder and the nature of embodiment, including *Gondwana* (Sundance, SXSW 2022) and *Turbulence: Jamais Vu* (IDFA DocLab Best Immersive winner 2023). The pair are based between Australia and France.

LOGLINE

A multi-user motion-driven immersive installation, a pas de deux between you and I, between your movement and my perception.

SYNOPSIS

Artist Ben Joseph Andrews lives with a disability called vestibular migraine, which affects his sense of movement, motion and balance. VM means Ben's body gains an expanded memory of motion: the movement of self becomes inseparable from the movement of other, the movement of the past inseparable from the movement of the present.

Proprioceptive Memory is a surreal kinetic conversation exploring this symbiosis, a multi-user experience brought to life through sound and projection in a motion-responsive exhibition space. Invited into this strange and ever-evolving ecosystem, you become movement itself, shapeshifting from the microscopic to the macroscopic and everything in between. Your every movement alters the link between yourself and Ben the narrator, and the reality you share.

Proprioceptive Memory is an ode to the infinite ecologies of motion that surround and permeate us.



Ben Joseph Andrews,
*Co-creator, Writer
and Creative Coder*



Emma Roberts,
Co-creator and Producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Development opportunities like residencies, as well as financiers, exhibitors interested in immersive installations, and distributors.

FORMAT / RUNTIME

Immersive Installation / 20'

LANGUAGES

English

BUDGET /

FINANCING IN PLACE

€ 120.000 /

€ 30.000

MAIN PRODUCTION

COMPANY

Pernickety Split

PARTNERS ATTACHED

Frame Documentary
and Regional Arts Victoria

CREATIVE TEAM

Ben Joseph Andrews,

Co-creator, Writer

and Creative Coder

Emma Roberts,

Co-creator and Producer

DELEGATE PRODUCTION

COMPANY

Pernickety Split

MAIN CONTACT PERSON

Emma Roberts

EMAIL

petrichorvr@gmail.com

PHONE /

MOBILE PHONE

+61 477273084

benjosephandrews.com

DIRECTOR'S STATEMENT

While *Proprioceptive Memory* draws from the specificity of my experience of VM, the perspective this gives me comes with a universal message of our interconnected world. When VM flares, I become attuned to the big and small ways every movement echoes outwards and meshes together.

Here, arbitrary boundaries and black/white thinking cannot exist - everything influences everything influencing everything, a constant flow and exchange of energy.

For a long time I saw VM as a barrier to creativity rather than a source of it - this project is my attempt to unpack and reframe the condition as a mode of expanded perception. I want to create this work to engender fellow- feeling, which now more than ever is important to understand: whether due to borders, ethnicity, ability, sexuality; the idea of humans being separate or superior to our environment... we cannot separate ourselves from the world or from each other. Particularly as a disabled creator in a space where access is little-considered, I am incredibly excited to bring my perspective to audiences with this project.

PRODUCTION COMPANY PROFILE

Pernickety Split is an independent Australian production company specialising in creating embodied XR experiences with bold storytellers.

MAIN FILMOGRAPHY OF PRODUCER

2022 **Gondwana** by Ben Joseph Andrews and Emma Roberts

2023 **Turbulence: Jamais Vu** by Ben Joseph Andrews and Emma Roberts

POLAND

UNSCROLL.IT

JOANNA MURZYN

FICTION DOCUMENTARY | DEVELOPMENT



DIRECTOR'S BIOGRAPHY

Experienced narrative builder with a background in advertising agencies (DDB and Saatchi & Saatchi). Launched a successful AI startup (2B in revenue) in data and behavior analysis, at Cannes Lions Festival. Skilled in corporate innovation and strategic storytelling to drive emotional engagement. As an independent trends analyst, provides comprehensive marketing strategies that meet market needs and create engagement with GenZ. Combines storytelling expertise with data-driven insights to craft influential narratives that resonate with audiences and disrupt industry.

LOGLINE

Plunge into the pulsing veins of our digital world. From the ocean depths to cosmic heights, become the data that binds our civilization. Witness the Internet's beating heart in a breathtaking VR odyssey. Surf undersea cables, dance with satellites, and lose yourself in the labyrinth of data centers. This isn't just technology—it's the lifeblood of modern society. Prepare for an eye-opening journey that will forever change how you see the web that connects us all. Dive in, and discover more at www.unscroll.it

SYNOPSIS

- 1: Tutorial Zone**
Users learn unique gestures to navigate the experience. They practice by transforming virtual objects into binary code.
- 2: Environment Capture**
Users see the real surroundings. A gesture converts the environment into flowing binary code.
- 3: Undersea Cable Dive**
Users "swim" through binary, morphing into data packets. They race through glowing undersea cables, dodging sea life and underwater obstacles.
- 4: Satellite Launch**
A upward swipe launches users into space. They orbit Earth, bouncing between satellites, observing global data flow patterns.
- 5: Data Center Selection**
Users descend, viewing a globe with pulsing data center hotspots. They point to select a center to explore.
- 6: Data Center Maze**
Inside, users navigate server corridors. They interact with hardware, unleashing data visualizations. Each interaction reveals Internet facts.
- 7: Final Transformation**
The scene evolves based on user actions, showcasing the interconnectedness of digital infrastructure and its impact on our society.



Joanna Murzyn,
Creator



Łukasz Alwast,
Creative producer

GOALS AND PARTNERSHIPS SOUGHT IN VENICE
Main distribution partner, sales agents, financiers and corporates partners

FORMAT / RUNTIME

CGI & Stereoscopic 3D / up to 11'

LANGUAGES

English

BUDGET / FINANCING IN PLACE

€ 850.000 / € 25.000

MAIN PRODUCTION COMPANY

Eternal Engine Collective

CREATIVE TEAM

Joanna Murzyn,
Strategic creator
Łukasz Alwast,
Creative producer
Eliza Chojnacka,
CGI production manager
Martix Navrot,
CGI general creator
Jagoda Wójtowicz,
CGI general creator

DELEGATE PRODUCTION COMPANY

Eternal Engine Collective

MAIN CONTACT PERSON

Joanna Murzyn

ADDRESS

00-827 Warsaw, Poland

EMAIL

contact@unscroll.it

PHONE / MOBILE PHONE

+48 516324612

DIRECTOR'S STATEMENT

This project emerged from a desire to unveil the hidden marvels of our digital civilization. As a strategic creator, I'm driven to create a VR experience that transcends mere visualization, instead forging an emotional connection between users and the Internet's marvelous reality.

My approach harnesses Generative AI to craft an ever-evolving and memorable journey. Each scene - from undersea cables to orbiting satellites and labyrinthine data centers - is designed to evoke wonder and mesmerize.

This immersive creation isn't just art; it's a bold exploration integrating Web3 strategies, token economy, and neuroscience-based storytelling. By incorporating trend analysis and strategic marketing, we're poised to redefine VR engagement. My goal is to create a unique, memorable multidimensional experience that resonates with everyone who experiences it.

The experience aims to rewire perceptions of our digital existence. It's a statement on the beauty and complexity of our interconnected world, challenging users to rediscover the virtual realm. Through this endeavor, I seek to push the boundaries of immersive media, blending education with emotion to chart new territories in the VR landscape.

PRODUCTION COMPANY PROFILE

Eternal Engine – queer artistic duo of Jagoda Wójtowicz (she/her) and Martix Navrot (he/him, xe/xem, she/her). Their research combines audio-visual practices and prototypes of virtuality which explore the performativity of virtual spaces and intermedium anomalies (3D, AI, VR, XR). In their artistic praxis Eternal Engine use speculation and queer methodologies to investigate the Future/s of technology and quantum reality.

MAIN FILMOGRAPHY OF PRODUCER

- 2023** OKX, Manchester City Football Club
- 2022** Road to Mars (Everdome)

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

Design
Leonardo Maraner (Headline)

Layout
Riccardo Cavallaro

July 2024



Market for selected projects

labiennale.org
veniceproductionbridge.org