A workshop to support films in post-production from Africa, Iraq, Jordan, Lebanon, Palestine and Syria.

The goal of the project is to enhance the role of the Venice Film Festival as a Bridge Builder supporting the production of independent quality films coming from Africa and from Iraq, Jordan, Lebanon, Palestine and Syria; providing concrete help to film productions; and promoting the competitiveness of their audiovisual products on the international market. The work-in-progress prints of 6 films from different geographical and cultural areas (Egypt, Libya, Morocco, Mozambique, South Africa, Sudan) will be presented in the presence of directors and producers. Access is reserved exclusively to Gold and Trade Accreditation.
The Prizes

The workshop will conclude with the awarding of prizes, in kind or in cash, for the financial support of the films in their post-production phase:

This year the Biennale will give a prize of € 5,000 for the best film in post-production. The prize will be attributed by a jury composed of three members named by the Festival Director, while the other prizes will be awarded by final and irrevocable decision of the Festival Director, in conjunction with the project partners, the heads of the institutions, and the service companies providing the awarded prizes.

- € 15,000 for the color correction of a feature-length film, offered by Laser Film (Rome) for up to 50 hours of work (technician included);
- up to € 15,000 offered by Mactari Mixing Auditorium (Paris) for the sound mixing of a feature-length film (up to 12 days of work, sound re-recording mixer not included);
- up to € 5,000 for the production of a DCP master, French or English subtitles (translation not included), i-Tunes, Google or Netflix files + a discount of € 5,000 for digital color correction (technician not included) offered by Titra Film (Paris);
- up to € 7,000 for the production of the DCP master and Italian or English subtitles, offered by Sub-Ti Ltd. (London);
- up to € 7,000 for the accessible contents of the film for audiences with sensory disabilities; subtitles for the deaf and hearing impaired and audio description for the blind and visually impaired, with audio subtitles, in Italian or English, offered by Sub-Ti Access Srl (Turin). The SDH file and the audio described soundtrack for DCP will be provided;
- € 5,000 for the purchase of two-year broadcasting rights by Rai Cinema;
- € 5,000 awarded to one of the Arab projects, offered by the El Gouna Film Festival;
- A 35mm print (without subtitles) or the participation in the production costs of a DCP (€ 2,000), offered by the Festival International du Film d’Amiens;
- A 35mm print (without subtitles) or the participation in the production costs of a DCP (€ 2,000), offered by the Festival International de Films de Fribourg;
- Marketing, publicity and distribution in the Arab World for one Arab project, offered by MAD Solutions (except for projects already attached to MAD Solutions);
- One of the selected films will have the possibility to benefit from the Eye on Films label, that will present the film to distributors and festivals affiliated to EoF and will contribute to the communication of the film for a value of € 2,000 during its world premiere in an A-category festival.

09:00
Introduction and opening remarks
Alberto Barbera, Director of the 74th Venice Film Festival

09:30
A KASHA
(Sudan, South Africa, Qatar) 90’
Director: hajoj kuka
Production: Steven Markovitz (Refugee Club c/o)
Genre: fiction
Logline: A Kashá is a universal love story set in a time of civil war – but the war is in Sudan and it is happening right now. We follow Adnan, an AK47-loving rebel, his long-suffering love interest, Lina, and the army-dodging Absi, over a fateful 24 hours in a rebel-held area of Sudan.
+ Q&A
Gold and Trade accreditation only

11:30
DREAM AWAY
(Egypt, Germany, Qatar) 85’
Directors: Marouan Omara and Johanna Domke
Production: Roman Rostman and Mark Lotty (Monskêl)
Genre: documentary
Logline: Dream Away follows a group of young Egyptians, working in the terror-attack-shaken tourist hub Sharm El Sheikh, who are forced to redefine their future and their identity, lingering between the liberal life-style of the town and the traditional culture they originate from.
+ Q&A
Gold and Trade accreditation only

11:40
JOINT POSSESSION / INDIVISION
(Morocco, France, Qatar, UAE) 45’
Director: Leiia Kilani
Production: Emmanuel Barrault (Dkb Productions)
Genre: fiction
Logline: Tanger’s topography is in turmoil. Pharaonic real estate projects surround the Mansouria, a landlocked family estate, up for sale and coveted by Amina and her heirs. Suddenly fires lit up across the hills.
+ Q&A
Gold and Trade accreditation only
For this 5th edition of Final Cut in Venice, La Biennale di Venezia has decided to strengthen the workshop with a new cash award, the Biennale Prize, to support the best film in post-production.

In addition to the Biennale Prize, this year there is also another cash award offered by El Gouna International Film Festival and a new prize for promotion offered by Eye on Films, while the now consolidated partnerships with Laser Films, Mactari, Titra Film, Sub-ti, Sub-ti Access, Rai Cinema, Festival International du Film d’Armentières, Festival International de Films de Fribourg, Mad Solution and Institut Français have been confirmed.

As a window in the Venice Production Bridge open exclusively to films in post-production from all African countries and from Jordan, Iraq, Lebanon, Palestine and Syria, Final Cut in Venice aims not only to give a concrete aid to the completion of films, but also to focus on seeking out new talent in these geographic areas. It is an event for the promotion and launch of these films on the international film market and a platform for networking between African and Arab directors, producers and accredited professionals of the Venice International Film Festival.

In June we received around 60 submissions for feature film projects in post-production (fiction and documentaries), among which we have selected six from six different geographical and cultural areas (Egypt, Libya, Morocco, Mozambique, South Africa, Sudan), including works by both debut and established directors.

One peculiarity of this year compared to the selection of previous years, was the growing number of projects from Sub-Saharan Africa (43% this year, 28% in 2016). This important element is reflected in our selection and makes us hopeful that film production in Sub-Saharan Africa is being revived, which is also the result of workshops, residences and funding increasingly attentive to new talent from the continent.

Another exceptional element in this year’s selection is the presence of two countries like Sudan and Libya which, for reasons of political instability, have been absent from the world film scene for many years.

We still talk about African and Arab cinema, but in actual fact the films that we present at Final Cut in Venice now reflect an idea of cinema without borders, created by new generations of African and Arab filmmakers who move easily between continents, giving rise to efficient networks of co-production, scouting for the global resources available to those who still love and support cinema as art.

After five years of activity, Final Cut in Venice can today boast a very interesting case history. All the films that have taken part in Final Cut in Venice have subsequently had the opportunity to take part in important international festivals, to find an international distributor and, for many of them, to have a general release.
Freedom Fields
Naziha Arebi

Filmography
2016 – Women on the Frontline, short series
2015 – #JusticeForSalwa, short documentary
2014 – Libyan Flavours, short series
2013 – Behind the Rising, short documentary
2013 – Between the Ropes, short documentary
2012 – Granny’s Flags, short documentary

Logline
In post-revolution Libya a group of women are brought together by one dream: to play football for their nation. But as the country descends into civil war, their personal stories of aspiration, love and struggle collide with History.

Synopsis
Freedom Fields is the story of three accidental activists and their team. Existing for years before the revolution, without ever playing a single match, we find the women of the team post revolution, hopeful that things will be different.

But up against the wrath of society and extremist groups their dreams are thwarted as they are banned from travelling to Germany for what would have been their first ever tournament. Disillusioned, they go shopping for wedding dresses they will never wear, watch football that they feel they will never be able to leave. But, after many months and against all odds, the women manage to travel to Beirut for an international tournament.

Their hopes reinvigorated, they start making plans for the future. Not only for their national team, but bigger: how can they change their society, on and off the pitch?

Director’s Statement
In 2011, the Arab Spring was capturing the world’s hearts. Wanting to discover what being ‘Libyan’ meant I travelled to Libya with my father at the fall of Tripoli. It was here that I found my team, a group of women who defied society’s restrictions, full of fire and hope for a new future. Four years later I found myself still living in Tripoli, living our shared reality in a cloud of disillusionment. As chaos ensued and many people were leaving, heading into exile once again due to ongoing fighting, I questioned how far we can go before realising a dream is over, but I also discovered the power we find in such moments to start to create new dreams. That is what is at the core of this film. Making this film, for me, is not about football; it is about individuals fighting against a system to attain their dreams. For me, is not about football; it is about the concept of the individual, to discover the power we find in such moments to start to create new dreams. That is what is at the core of this film. Making this film, for me, is not about football; it is about individuals fighting against a system to attain their dreams.

Naziha Arebi

Documentary
Libyan
UK
2017
color

LANGUAGE
Arabic

SUBTITLES
English

RUNNING TIME OF THE SUBMITTED COPY
90

ESTIMATED RUNNING TIME OF THE FILM
90

PRESENT STATUS OF THE FILM
Work in progress

WHAT IS STILL NEEDED TO COMPLETE THE FILM
Final edit
Sound design
Sound mix
Color grading
Scotflies

FUNDS OR AWARDS RECEIVED
AFAC, Chicken & Egg Pictures, Creative Scotland, Osha Film Institute, Hot Docs
Blue Ica Fund, IDFA Bertha Fund
Sundance Film Institute, Olympic Legacy Trust / British Foreign Office

TOTAL FILM BUDGET
€ 275,600

ASSETS NEEDED TO COMPLETE THE BUDGET
€ 115,000

Biography
Naziha Arebi is a Libyan/British artist and filmmaker. Naziha returned to Libya after the revolution to work and explore her father’s homeland. She directed two short documentaries there, now being shown in festivals worldwide, worked as writer and production manager with BBC Media Action and worked on a new film with Urban Republic. In 2012 she co-founded HuNa Productions, a Tripoli-based production collective, aiming at developing Libyan cinema as a tool for change. She has completed a series of educational shorts on Libyan reconciliation, worked as cinematographer on a 52’ Al Jazeera documentary in Libya about the Tabu tribe, and directed a 24’ documentary on assassinated Libyan activist Salwa Bughaghis for UN Women. She also makes content for Oxfam and Hivos in the MENA region. Naziha’s photography has been published in The Monocle, Brownbook, RUKH, Critical Muslim, The Outpost, Mashallah News, Vitra Design and exhibited in London, Paris, Malta, Tunisia, Barcelona, Ivory Coast, Senegal, Dubai, Geneva and Libya. In 2013 she attended IDFA Academy and was part of Documentary Campus eV. She is also a WEF Global Shaper and a Sundance Lab fellow. Alongside Freedom Fields, she is also co-producing another feature documentary in Libya, After A Revolution, in collaboration with Met Film (UK), EIE Film (Italy) and Urban Republic (USA).

Naziha Arebi DIRECTOR

Naziha Arebi

CINEMATOGRAPHER

Naziha Arebi

EDITORS

Alice Powell Ling Lee

SOUND DESIGNER

Giovanni Buccromono

PRODUCER

Flore Cosquer

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Contact Name: Flore Cosquer

CO-PRODUCTION

Huna Productions

Mashallah News, Vitra Design and exhibited in London, Paris, Malta, Tunisia, Barcelona, Ivory Coast, Senegal, Dubai, Geneva and Libya. In 2013 she attended IDFA Academy and was part of Documentary Campus eV. She is also a WEF Global Shaper and a Sundance Lab fellow. Alongside Freedom Fields, she is also co-producing another feature documentary in Libya, After A Revolution, in collaboration with Met Film (UK), EIE Film (Italy) and Urban Republic (USA).
The Harvesters

Die Stropers

Etienne Kallos

Filmography

2009 – Eersgeborene, short fiction
2006 – Doorman, short fiction
2005 – Jane’s Birthday Trip, short documentary

Logline

Jano is an obedient Afrikaans teenager whose childhood abruptly comes to an end when his Christian-fundamentalist parents bring a mysterious and manipulative orphan, Pieter, back from the city to their remote African farm to foster.

Synopsis

Jano is an obedient Afrikaans teenager set apart by his hidden homosexual nature in a community obsessed with strength, masculinity and ancestry.

He begins to unravel when his fiercely religious mother, Marie, brings a hardened street orphan called Pieter home from the city to foster. The new boy is wracked with drug withdrawal and refuses to believe in God. Yet Jano does his best to make this stranger into his brother.

Pieter improves and the two partake in the annual maize harvest together. But as Pieter’s strength returns, Jano finds himself confused and insecure as the manipulative Pieter wins over his family with his show of strength and heterosexuality.

Soon the brothers lock into a dangerous struggle for power, each using the others hidden pain and transgressions as weapons.

Ultimately, Jano is faced with a decision: is he a beloved Afrikaans son who belongs in the conservative Free State or is he destined to forge his own path beyond?

Director’s Statement

Through Jano and Pieter, The Harvesters explores the fractured experience of a new generation of Afrikaner youths struggling to come of age and find relevancy in contemporary South Africa. The film focuses on the very human compulsion we all have to fabricate our own personal reality in order to feel safe in a chaotic world, to feel like we belong even when our identities and desires are not supported or are even actively negated by the context they were born out of. The Afrikaner minority culture fighting to survive within South Africa today, a gay youth growing up in a conservative household or an orphan pretending to be a trueborn son are examples of this. It is this friction between subjective story and objective context that drives the narrative of the film. The aesthetic strategy will seek to explore the subjective limits of the boys’ perspectives, their sense of fracture from both themselves and their surroundings, and confusion at the world around them. Through the stakes of these characters – inspired from encounters I made during my travels on this dry and harsh land – I want to draw the portrait of a community of men and women struggling to exist, against the world, but mostly against themselves.

Biography

Etienne Kallos is a Greek-South African screenwriter and film director. In 2009, Etienne’s 30-minute fiction, Eersgeborene (Firstborn), was the first Afrikaans-language film to win the Corto Corissimo Lion for best short film at the Venice IFF. It had its American premiere at the 2009 Telluride Film Festival after which it won many other awards such as a Hollywood Foreign Press Association Fellowship, the Atlanta Film Festival Jury Award for Best Dramatic Short, a Warner Bros. Production Prize, a Wasserman Prize for Best Direction at New York University and the National Board of Review Student Film Award. Etienne’s fiction short Doorman, had its European premiere at the 2006 Cannes Film Festival and its American premiere at the 2007 Sundance Film Festival before being distributed on DVD throughout North America by Strand Releasing. His documentary work has screened at the Berlin IFF. His documentary short film, Jane’s Birthday Trip was a national finalist at the 2006 Student Academy Awards. Etienne’s screenplay The Harvesters was inspired by encounters he made during his travels on this dry and harsh land – I want to draw the portrait of a community of men and women struggling to exist, against the world, but mostly against themselves.

The Harvesters explores the fractured experience of a new generation of Afrikaner youths struggling to come of age and find relevancy in contemporary South Africa. The film focuses on the very human compulsion we all have to fabricate our own personal reality in order to feel safe in a chaotic world, to feel like we belong even when our identities and desires are not supported or are even actively negated by the context they were born out of. The Afrikaner minority culture fighting to survive within South Africa today, a gay youth growing up in a conservative household or an orphan pretending to be a trueborn son are examples of this. It is this friction between subjective story and objective context that drives the narrative of the film. The aesthetic strategy will seek to explore the subjective limits of the boys’ perspectives, their sense of fracture from both themselves and their surroundings, and confusion at the world around them. Through the stakes of these characters – inspired from encounters I made during my travels on this dry and harsh land – I want to draw the portrait of a community of men and women struggling to exist, against the world, but mostly against themselves.
Joint Possession

**Indivision**

Leila Kilani

**Filmography**

2011 – On The Plank, feature fiction
2009 – Our Forbidden Places, documentary
2003 – Zad Moultaq, Passages, documentary
2000 – Tangiers, The Burners’ Dream, documentary

**Logline**

Tangier’s topography is in turmoil. Pharaonic real estate projects surround the Mansouria, a landlocked family estate, up for sale and coveted by Amina and her heirs. Suddenly fires lit up across the hills.

**Synopsis**

On the hills of Tangier, pharaonic real estate projects have been launched. Deep trenches were dug, hills ripped apart. The ordinary landscape around most Moroccan cities has become a succession of holes, muddy in the winter, dusty in the summer. They have become home to the poor. That is where they live together, in clandestine shelters, named «clandos».

On the hills surrounding the city, is the Mansouria, a landlocked rural estate. It surrounds an old manor house which must have been splendid in better days but has now been caught up by time and decay. The land is surrounded by one of these «clandos». Anis lives in this old manor house with his daughter and mother, Amina.

During three days, the whole family gathers to take the decision whether to sell or not the entire land that extends from the hills to the «clandos». Amina pushes the proposition of a real estate group that will turn them all into millionaires.

**Fiction**

Morocco
France
Qatar
UAE
2017
color

**Language**

Arabic
Spanish
French

**Subtitles**

English

**RUNNING TIME OF THE SUBMITTED COPY**

45'

**ESTIMATED RUNNING TIME OF THE FILM**

105'

**PRESENT STATUS OF THE FILM**

Editing

**WHAT IS STILL NEEDED TO COMPLETE THE FILM**

Final editing
Sound mix
Subtitles
DCP

**Funds or Awards Received**

CNC, CCA, ENJAAZ, a Dubai Film Market Initiative, Doha Film Institute, OIF, AFAC

**Total Film Budget**

€ 1,228,866

**Assets Needed to Complete the Budget**

€ 60,000

**Director’s Statement**

I spent my summers in homes with a history, entire floors closed up like unvisited vaults. Young adult, my ears buzzed with a worn-out tune, one that all Moroccans know well: nightmares have a name, they are called joint ownership. The same old story with irrational bonding to a property and financial gain motivations, genuine affection and fake solidarity, intimacy and wheelings and dealings... False modesty clinging like a cat to its master’s leg. Money, cash or dough. Mixing old and new. Failure two inches away from success. Family is hell. I am in my forties, my parents have passed away, I don’t have a family home anymore. My mother’s house was emptied. I will not go back there ever again. I always come back to Tangier, not the mythical, bohemian chic Tangier. Extra-womb Tangier ever-changing. Under your eyes, under your feet, all guts and cavities open. Reinvent. That’s the key word. One can’t escape rewriting his or her family history, events may be shifted around, names changed, scandals borrowed from other families and yet nothing changes in substance. But a cataclysm, a real drama, a revolution of the land could just as easily happen.

**Biography**

Born in Morocco, she dreamt of being a clown. She studied Economy in Paris, obtaining a Master’s Degree in Mediterranean History and Civilisation, and prepared a thesis at L’École des Hautes Études en Sciences Sociales. She shares her time between Paris and Tangiers. She started out making acclaimed documentaries in 2000 including Tangiers, The Burners’ Dream (Tanger, Le rêve des brûleurs, 2002) about candidates for immigration to Europe, Zad Moultaq, Passages (2003), and Our Forbidden Places (2009). On The Plank (2011), supported by SANAD, was her first feature film and was screened at Directors Fortnight in Cannes in 2011. It was broadcast in France by Epicentre and shown at more than 80 international festivals. Leila Kilani is working on her second fiction, Joint Possession. In 2013 she received funds from the CNC for the conception of another project A Pray in The Sky about the fate of Touria Chaoui, the first Moroccan and Arab woman aircraft pilot.
A Kasha
hajooj kuka

Fiction
Sudan
South Africa
Qatar
2017
color

LANGUAGE
Arabic

SUBTITLES
English

RUNNING TIME OF THE SUBMITTED COPY
90

ESTIMATED RUNNING TIME OF THE FILM
80

PRESENT STATUS OF THE FILM
Rough Cut

WHAT IS STILL NEEDED TO COMPLETE THE FILM

Finishing editing
Color grading
Sound mix
Subtitling
OCP

FUNDS OR AWARDS RECEIVED
Doha Film Institute: € 52,300
World Cinema Fund: € 40,000

TOTAL FILM BUDGET
€ 175,100

ASSETS NEEDED TO COMPLETE THE BUDGET
€ 82,800

Synopsis
The kasha is the event where the military rounds up any soldiers who have not returned after their leave. It is an intense moment where everybody’s deeply unsettled and a bit scared – the outside world of revolution has entered a world where things are “normal”, lighter. Adnan is a revolutionary war hero whose love for his AK47 and fighting are only rivaled by his feelings for Lina, his long-suffering sweetheart. When Adnan is late to return to his military unit after his leave, the army commander, Blues, launches a kasha: the rounding up and arresting of truant soldiers. Adnan, distracted by Lina, is caught-off guard and makes a run for it. He joins up with Absi, a lover-not-a-fighter who is dodging the kasha. Together the two unlikely friends plot ways to reunite Adnan with his gun – and Lina – while avoiding their fellow soldiers. Through a series of wry incidents over 24 hours, we explore life and ideology in rebel-held areas of Sudan.

Director’s Statement
A Kasha is a universal offbeat and humourous love story set in a time of war – but the war is in Sudan and it is happening right now. Sudan has been in conflict for 5 years, since the secession of South Sudan. During this time there have been a near-constant state of fighting and a huge displacement of people. In the Nuba Mountains and Blue Nile regions of Sudan, our lives are saturated with the rhetoric and ideology of war and revolution. But people here are also trying to live their normal lives – there are music and gatherings, romance and laughter. I find the juxtaposition of big philosophical ideas around revolution with the simple lives of people very compelling; it’s this contrast that I see daily. I want to make a film that is engaging and enjoyable to watch but still questions the state we are in. I want to explore the world we live in through a lighter, fictional story – using fiction to look more closely at our decisions and ambitions. The overarching questions I pose in my film are big, universal ideas for any society in flux: what are we fighting for? What kind of society are we trying to build? What does freedom look like? Will my life be better because I’m fighting? In the Nuba Mountains these questions take on a very real meaning: people are joining the rebels and going off to fight, they’re training to become soldiers and many of them never come home.

Biography
hajooj Kuka is a filmmaker from Sudan, currently based between Nairobi, Kenya and Nuba Mountains, Sudan. hajooj’s 2014 feature documentary, Beats of the Antonov, premiered at Toronto International Film Festival and won the People’s Choice Documentary award. The film has been broadcast on PBS POV and screened at over 60 festivals and won 7 international awards, including Best Feature Documentary Award, Cordoba African Film Festival, Main Jury Prize for Feature Documentary, Angers African Film Festival, Best Documentary Award, Durban International Film Festival and Grand Nile Prize for Best Documentary, Luxor African Film Festival. His previous work includes the 2009 documentary, Darfur’s Skeleton (52’), which explores the conflict in Sudan’s troubled region since 2003. hajooj trains and works with young filmmakers across Sudan. He has also worked as a director and editor at Alhurra TV station in Washington DC and at the production company Shilo Inc in New York. hajooj trains and works with young filmmakers across Sudan.
Dream Away
Marouan Omara and Johanna Domke

Logline
Dream Away follows a group of young Egyptians, working in the terror-attack-shaken tourist hub Sharm El Sheikh, who are forced to redefine their future and their identity, lingering between the liberal life-style of the town and the traditional culture they originate from.

Synopsis
Recent terror attacks have brought tourism in Sharm El Sheikh to a halt. We follow a group of young workers in a luxury hotel compound, holding onto the town despite the lack of tourists. Returning home is not an option, as they have absorbed the liberal life-style and experience the difficulty of fitting back into their own culture.

Sharm El Sheikh has for a long time been a dream destination for young Egyptians, representing a place of freedom and easy money. Clichés and stereotypes of both western and oriental culture clash and create a carousel-like experience, elevating the young Egyptians into a dream-like state. They lead a double life in the shadow of the shiny shimmering hotel facades, as their families are unaware of the sinful temptations in town.

In the absence of tourists, all are facing an uncertain future. It leaves them in a vacuum of lacking opportunities, both on a financial and personal level, leading them to an existential quest about their identity.

Directors’ Statement
Dream Away focuses on the youth from a part of the world that have just recently started questioning their limited choices in life. In the face of the present political development in the Middle East and its effects on the rest of the world, Dream Away presents a micro scale snapshot of the encounter between young Arabs and western culture.

Sharm El Sheikh draws a peculiar picture of this encounter, as the place produces caricatures about the cultural customs of both. It gives insights as well as asking for responsibility. Challenging the current political circumstances, it stirs up questions not only in the regional context but also leading to a global identity crisis.

Marouan Omara DIRECTOR Johanna Domke DIRECTOR

Biographies
Marouan Omara is a filmmaker, working with film, video and photography, born in 1987 in Cairo, Egypt. He got his diploma in film-making at the Art & Technology of Cinema Academy and his BA in Applied Arts from Helwan University, Egypt. His works have a dream-like notion, overlapping fiction and reality by responding directly to the surroundings and the closeness to everyday experiences. He currently works as an adjunct professor for film production at the American University in Cairo.

Johanna Domke studied Fine Arts at the Royal Danish Art Academy in Copenhagen and the Malmö Art Academy in Sweden. She received much attention for her video work in recognized art institutions around the world. Her fascination for film made her follow a post-graduate study in script writing and directing at the Media Art Academy in Cologne, Germany. She is now living in Berlin producing cross-over work between cinema and art with both a structural and socio-political approach.

Filmographies
Marouan Omara
2017 – One Plus One Makes a Pharaoh’s Chocolate Cake, documentary
2015 – Azzlara, documentary
2013 – Crop, documentary

Johanna Domke
2013 – Crop, documentary
2011 – Untitled-Epilog, short documentary
2010 – Man kenenki, short documentary
2009 – Seen i spejlet, short documentary

Document
Egypt
Germany
Qatar
2017
color

LANGUAGE
Arabic
English

SUBTITLES
English

RUNNING TIME OF THE SUBMITTED COPY
85'

ESTIMATED RUNNING TIME OF THE FILM
85'

PRESENT STATUS OF THE FILM
Rough Cut

WHAT IS STILL NEEDED TO COMPLETE THE FILM
Final edit
Sound mix
Color grading
Subtitles
DCP

FUNDS OR AWARDS RECEIVED
IDFA Bertha Europe, Film- und Medienstiftung NRW, Catapult Film Fund, Doha Film Institute, AFAC, Hot Docs Blue Ice, Berlincake Talents Doc: Station Prizes, BCP Organisation Internationale de la Francophonie Prize

TOTAL FILM BUDGET
€ 392,000

ASSETS NEEDED TO COMPLETE THE BUDGET
€ 20,000
Our Madness
João Viana

Filmography
2013 – A batalha de Tabatô, feature fiction
2013 – Tabatô, short fiction
2011 – Alfama, short fiction
2004 – A Piscina, short fiction

Logline
Lucy is hospitalized in a psychiatric hospital in Mozambique. She dreams about her little son, Hanic, and her husband, Pak, who is a soldier of the war. One day, Lucy takes the opportunity to run away from the hospital.

Synopsis
Lucy is hospitalized in a psychiatric hospital in Mozambique. She dreams about her little son, Hanic, and her husband, Pak, who is a soldier of the war. Lucy’s musical virtuosity attracts the attention of the hospital nurses. Rosa, an evangelical priest of ‘Radio Moçambique’, goes to the hospital to listen to Lucy’s song. Lucy takes this opportunity to run away from the hospital.

Alone in the big city, with nothing else besides the pieces of her own bed, and struggling to find Hanic, Lucy looks for the radio’s head office. Rosa confesses to Lucy that she’s nothing else but her chauffeur’s (Muxanga) prisoner. Lucy, with the help of Muxanga, finds Hanic. Muxanga tries to terrorize Lucy, but little Hanic stands up for his mother and defeats Muxanga.

Lucy and Hanic travel all over Mozambique in search of Pak. They cross the river heading towards the war. In the Infernal Club, Muxanga kills Hanic. Pak shows up and kills Muxanga and a bird appears in place of Hanic’s heart.

Director’s Statement
I am not interested in turning cinema into a psychologist’s couch. Nor am I interested in making militant cinema. What is indeed important for this film is to summon the four forces which I perceived in the field. Summon Order to get to Madness and summon God to get to the Devil. Let me explain: what interests me is to work on the reality and the presence of their history in the social and political situation of Mozambique today. What interests me is to summon the Order established by the present regime and link it with the liberating Madness of artistic creation. What interests me is to tell the whole truth by way of fiction. What interests me is to speak of the Devil and of the Mozambican God.

Biography
João Viana was born a year after NESAM (a core group of African secondary students from Mozambique which had been founded in 1949 with the goal of creating an independent State) was banished. He was a child of colonisation in Angola. He worked in the areas of production, sound, storyboarding, direction and scriptwriting. He worked with film directors such as Oliveira, Biette, César Monteiro, Schroeter...

He started to direct his own films, in 2004 with the film A Piscina (in competition at the Venice IFF) “the Portuguese fictional short film that won the most awards ever”. For his next film, Alfama, he created Papaveronoir Films. His last work was a double work consisting of a feature film called The Battle of Tabatô and a short film named Tabatô, both awarded at the Berlin IFF.
A NEW CONCEPT FOR A NEW MARKET
VENICE, AUGUST 31ST – SEPTEMBER 5TH, 2017

VENICE
PRODUCTION
BRIDGE