



WHEN EAST MEETS WEST

January 22/25, 2023

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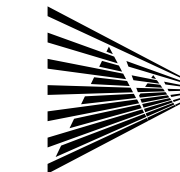
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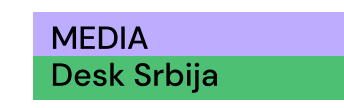
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Co-Production Forum



The **WEMW Co-Production Forum** international committee led by Danijel Hocevar, Alessandro Groppero, Leena Pasanen, and composed by Manuela Buono, Emmanuelle Deprats, Didar Domehri, Marcin Luczaj, Jozko Rutar, Riina Sildos and Agathe Valentin, has selected 22 projects in development from 19 different countries out of more than 410 submissions from all over the world.

The **WEMW Co-Production Forum Jury** consisting of Darya Bassel (Moon Man), Pierre Dallois (Ciclic Centre-Val de Loire), Gordan Matic (Film Center Serbia) and Elma Tataragic (Sarajevo IFF) will deliver three cash prizes of the value of 5.000 EUR each: the *Film Center Serbia Development Award*, the *Ciclic WEMW Award* (granted by the French, Centre-Val de Loire Region) and the *ArteVideo Co-Production Award*. Moreover, all selected projects will be also eligible for the *EWA Network's I HAVE A DREAM Award for Equality & Inclusion* of the value of 1.000 EUR. In addition to these cash prizes, the Co-Production Forum will also feature a series of other major awards, including the *EAVE Producers Workshop scholarship*, the *Marché du Film Producers Network Badges*, the *Pop Up Film Residency Award*, the *DAE Talent Development Prize* in cooperation with the EFM and the new *#DocsConnect Taskovski Training Award*.

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2m2

by Uce Volkan
Belgium



Director | Writer

Uce Volkan

Producer

Hans Everaert

Budget

€ 555.000 (€ 307.00 in place)

Company

Menuetto Film

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

In production

Documentary

Logline

The 2 square meters of soil where a Turkish immigrant in Belgium wants to be buried, represents a fundamental choice after a life between two countries and two cultures: will this soil be in Turkey or in Belgium?

Synopsis

Tayfun (44) is the first Turkish mortician in Belgium. Finally, he can quit his job as a factory worker and starts doing a job that allows him to wear a tailor-made suit. At first, those around him were very skeptical about his career switch. However, things go well for him. Thanks to his new image, an impeccable appearance, and especially thanks to his good work as a mortician, he manages to enjoy prestige and earn money. When he goes on a mission to persuade Turkish immigrants to be buried in Belgium instead of Turkey, things turn out to be more difficult than he expected.

Kemal Göksen (55) is a private ambulance driver in Kayseri. He has a dilapidated ambulance and a shabby little office next to an Armenian cemetery in Kayseri. His job is to pick up the bodies of European Turks at the Kayseri airport and bring them to a cemetery within a radius of several hundred kilometers.

Kemal is angry with Tayfun because Tayfun has started working with Dolunay, a large Ankara-based company, as a middleman, instead of directly with him. Kemal now earns only a fraction of what he used to earn before. Tayfun guides a Belgian Turkish family, that has a loved one buried in Belgium, and another family, who chooses to have their loved one buried in Turkey.

In Flemish politics Tayfun finds no real allies in his efforts. The more he tries, the more Tayfun begins to doubt. Perhaps integration is an illusion and this becomes painfully clear upon the death of a Belgian Turk.

Director's note

The place where minorities are buried is the real measure of integration. The vast majority of Turkish Belgians are buried in the country of their (grand)parents. Sometimes this is not a conscious choice. The Turkish government and in particular the Ministry of Religious Affairs takes good care of its nationals who left for Europe as guest workers more than 50 years ago, as well as their children and grandchildren. All repatriation costs and such are reimbursed. Besides, for the majority of an increasingly intolerant and migrant-weary Europe, immigrants, dead or alive, are freeloaders who should just adapt and be grateful. The political game surrounding the Muslim cemetery in Mechelen is an illustration of this. Coalition partner N-VA, together with Vlaams Belang, opposed this plan in every way they could and did everything they could to prevent a section of their cemetery from being used by Muslims.

Often it is a conscious choice to be buried in Turkey. There are many third-generation Belgian Turks I know who are completely convinced to be buried in Turkey. "They already don't want us here alive," is a response I often hear. Tayfun is surprised that young Belgian Turks as well are so convinced to be buried in Turkey. With 2m2 I want to make visible the dilemma that all immigrants face at some point. At the same time, it also says something about how Flanders



Director
Uce Volkan

and the rest of Europe deal with diversity and how minorities feel. I am convinced that this documentary is needed.

Company profile

Menuetto is a Belgian independent film & tv production company, specializing in author driven fiction and documentary with mainstream potential.

SELECTED FILMOGRAPHY

- Le Paradis (feature film, dir. Zeno Graton, copro BE/FR – coproducer) – Berlinale 2023, Generation 14plus
- The Fruit Tree (short film, dir. Isabelle Tollenaere – producer) – Venice Film Festival 2022, Orizzonti
- The Eight Mountains (feature film, dir. Felix van Groeningen & Charlotte Vandermeersch, copro IT/BE/FR - coproducer) - Festival de Cannes 2022, Official Competition, winner of the Jury Prize
- La Civil (feature film, dir. Teodora Ana Mihai, copro BE/RO/MEX, 2021 – producer) – Festival de Cannes 2021, Un Certain Regard, winner of the Audacity Prize
- BREXIT Behind Closed Doors (documentary 120 min, dir. Lode Desmet, copro BE/UK, 2019 – producer)
- GIRL (feature film, dir. Lukas Dhont, copro BE/NL, 2018 – associate producer) – Festival de Cannes 2018, Caméra d'Or

Contact details

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Producer's profile

Menuetto was founded in 2017 by Hans Everaert, previously business director of the Flanders Audiovisual Fund (VAF) and general manager of Menuet (production company of GIRL, THE BROKEN CIRCLE BREAKDOWN, THE MISFORTUNATES etc).

In 2021, we won the Audacity Prize at the Cannes Film Festival (Un Certain Regard) with LA CIVIL and were nominated by the American trade magazine Variety as one of their “Ten Producers to Watch” worldwide. In 2022, THE EIGHT MOUNTAINS won the Jury Prize at the Cannes Film Festival (Official Competition).

Director's profile

As a filmmaker, Volkan makes sure that his films are more than just an exotic story. Besides informing and creating empathy for his protagonists, Volkan also strives, in a subtle way, to confront the audience with themselves.

His first full-length documentary ‘Displaced’ had its world premiere at DOK Leipzig 2017. ‘Displaced’ shows the identity crisis of third-generation Turks growing up in Belgium and the Netherlands. At the same time the film tells a lot about current Turkish and Western European society.

Volkan's last documentary ALL-IN had a very successful festival run which started here at the WEMW. Later on it was selected at Copenhagen Docs, Hotdocs, Tallinn, Fipadoc and European Film award. Volkan is also selected for this year's Berlinale Talents.

9-Month Contract

by **Ketevan Vashagashvili**

Georgia | Bulgaria | Germany



Director | Writer

Ketevan Vashagashvili

Producers

Anna Khazaradze, Nino Chichua,
Martishka Bozhilova, Sylvia Nagel

Budget

€ 182.906 (€ 35.869 in place)

Companies

1991 Productions, Agitprop, Elamag Pictures

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

Late development

Documentary

1st feature

Logline

When raising a kid as a homeless single mother in Tbilisi becomes too hard, Jana decides to rent out her uterus to foreigners, in order to give her daughter the life she herself never had.

Synopsis

Set in the capital of Georgia, Tbilisi, we meet Jana, a single Mom of 13-year old Elene. Jana has no education, nor a stable job. Her childhood was spent in orphanages and streets, with the state of homelessness plaguing her into adult life. When she finds out she can make an easy buck - 14.000 USD in just 9 months - by becoming a surrogate mother, she jumps on the occasion. And surrogacy becomes her only source of income.

Upon our meeting Jana, she's already onto her third pregnancy. Her health is deteriorating, yet she sticks to the task to avoid homelessness. Third pregnancy turns out very unordinary. The surrogacy agency fails to provide Jana with a contract with the 'parents'. This remains a fact throughout her entire pregnancy to the point of fraud, where the agency tries to push her into taking the baby out of the hospital illegally. Jana refuses to partake in an illegal activity, gives birth and leaves the baby behind.

The sum of those dramatic complications brings Jana towards a U-turn in her life. The ambivalence she always had towards this profession - culminating in the reality of an infant 'standing' at the doors of an orphanage - is a burden she can no longer carry. There's now no other way, but to find other source for living. The questions are many. Not least, how to break the vicious circle that takes Jana and

Elene back to the streets. The pressure to succeed is immense. The only other option is another pregnancy - the 'last one' as Jana always calls them.

Director's note

I am a single mother and have been since my child was 1-year-old. Being a single mother in socially miserable and patriarchal society, like Georgia is full of challenges and needs special courage and strength to handle. I have personally tried different jobs and went through lots of obstacles, to remain a good mother and provide my son at the same time. However, despite obvious difficulties, my family, mother and father were always there for me! I always had a support system around me, benefit of the traditional society. But being a single lonely mother, without a family, right out of an orphanage is another challenge on a completely different level. It is one that is more than likely far too heavy to carry, when there is no family and no social system to support you. The struggle of these mothers, like Jana, is about real survival, one that is often lost. '9-Month Contract' is a film about this very survival.



Director

Ketevan Vashagashvili



Producers

Anna Khazaradze, Nino Chichua

Contact details

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nino@1991productions.com

producer@agitprop.bg

Company profile

1991 Productions is a Tbilisi, Georgia-based film production and service company that develops, finances and produces talented directors' fiction and documentary films through European co-productions. Company's most recent work is director Levan Akin's new feature film currently in production, produced by French Quarter Film (Sweden) and co-produced by 1991 Productions among others.

Feature documentary *Glory to the Queen* produced in 2020 (Georgia, Austria, Serbia) was funded by Eurimages and screened over 25 festivals globally, winning the Best Documentary award in Georgia in 2021.

Currently, 1991 Productions is releasing a feature documentary *Smiling Georgia* (Ex Oriente Film 2020), as well as developing feature film *Tear Gas* (funded by GNFC and CNC), feature documentaries *9-Month Contract* (EAVE CHANGE), *Berliner* (Nipkow 2022), and mini series *Nino and Iliko* (Midpoint 2022).

Producer's profile

Anna Khazaradze and Nino Chichua are co-founders of 1991 Productions, a Tbilisi-based film production, and service company. They develop talented young directors' fiction, documentary films, and, most recently, TV series through European co-production.

Nino graduated from NYU's Tisch School of the Arts with a degree in Film & TV Production. Anna holds a bachelor's degree in Film and Television from the London College of Communication (UAL). Determined to bring the best of western practices to their home country's growing film industry, Nino and Anna moved back to Georgia

and started 1991 Productions. Determined to bring the best of western practices to their home country's growing film industry, Nino and Anna moved back to Georgia and started 1991 Productions.

Director's profile

Ketevan Vashagashvili is a documentary filmmaker based in Tbilisi, Georgia. She is a Chevening Alumni with an MA in Digital Documentary from the University of Sussex (UK). Her main interest lies in social and human rights issues. Ketevan has twelve years experience of working at Georgian TV channels and online platforms, directing and producing TV documentaries, TV series, and programs. Currently, she is developing her first independent feature-length documentary "9-Month Contract" about a surrogate mother Jana. Ten years ago Ketevan made a short documentary about the same character, which created a significant impact in Georgia.

Acting Classes

by **Sasha Shegai**

Kazakhstan

Театральные
курсы
для детей
Первое занятие
19 августа
в 11:00
218 кабинет


Информационные объявления
и объявления

Бедпсаты
Лифт


Лифт работает
до 21:00

МАСКА
РЕЖИМН
КАТАН
САКТАН!!!

СТРОГО
СОБЛЮДАЙТЕ
МАСОЧНЫЙ
РЕЖИМ!!!



КАКАТ САНЖИТ



Director | Writer

Sasha Shegai

Producers

Yevgenia Moreva, Yulia Kim, Sasha Shegai

Budget

€ 100.000 (€ 30.000 in place)

Companies

CatNip, East Wind

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

in production

Documentary

1st feature

Logline

Vera against her will moves to a nursing home. In attempt to adapt to new life she ends up getting a main role in a theatre play – a dream for other residents. Can Vera overcome her fears to become a local star?

Synopsis

Vera didn't expect to spend the final years in a nursing home. Her son has set her up to end up there. Forced to comply to the institution rules, Vera goes through all the stages of acceptance. She finds a glimpse of hope in an amateur theatre at the nursing home, where a young director is staging Saint-Exupery's "Little prince" with the home residents. Vera is older than most of the residents, but embodies an obvious contrast to them – yet unbroken by the system. She still tries to act as if there's more good things ahead. Vera unintentionally crosses her friends' roads. She starts a romantic relationship with a former inmate convicted for rape, who despite his worn-out appearance is still very popular among the female population of the home. Women envy Vera, call her a whore and condemn her at a community court. Besides, Vera gets the main part in the theatre production, and other actresses start to hate her. They try to depreciate Vera and demand to give the main part to one of the older residents. Vera is broken, and under the pressure of shame and uncertainty she gets ill. Nobody supports her. The only way out is to submit and follow the others – embitter and live only by memories of good old days. But Vera is not so hard to break! Having overcome her emotions, Vera puts on nice clothes,

Learns her lines and stands up against those who tried to diminish her. Vera decided to prove that she's right and impress the nursing home residents with her outstanding theatre perf.

Director's note

In Kazakhstan we usually say someone "was sent to a nursing home". A lot of residents living here were scammed for their homes. People who lived their whole lives in a country that doesn't exist any more, have created a secluded tiny society – with a community court condemning immoral behavior, agony of female aging, vitality and love. As any newcomer to a closed system, Vera arouses neglect from the "oldies", creating a logical social conflict. The plot basis of the film is the process of staging of "Little Prince" – and the protagonist's struggle within it. Vera finds herself in an alien world. The other characters fit their roles by types, making theatrical action blend with real life each rehearsal – so that we wonder, is it Queen reciting her lines or reflects on the past. My main reference for the look-and-feel is a book by a post-modern author Sasha Sokolov named "A School for the Fools". An absurdist parable about a mental institution, in the same way as my project, tells about a secluded system and a "small person" within it. Like the author of the novel, I want to play with the sensation of time. Static camera shots slow the time down in the depiction of protagonist's surrounding. During the rehearsals shot on an amateur camera by one of the residents, the time speeds up resonating with the inner world of the heroine – not yet suppressed by the municipal machine. Most of the heroes of this film are women, this is why it's crucial for me to work with a female crew.



Director
Sasha Shegai

Company profile

Yulia Kim (East Wind)

Producer's filmography:

2022: Last Screening - a short film by Darezhan Omirbayev – Locarno IFF - Corti d'autore

2022: Scheme - by Farkhat Sharipov – GRAND PRIX of Berlinale Generation 14+

2021: Poet by Darezhan Omirbayev – BEST DIRECTOR at Tokyo IFF, Berlinale Forum

2020: 18 KiloHertz by Farkhat Sharipov – GRAND PRIX of Warsaw IFF, Best Youth Film of Cottbus IFF

2019: Horse Thieves. Roads of Time by Yerlan Nurmukhambetov and Lisa Takeba – Busan IFF Opening Film 2019, Tokyo IFF, Göteborg IFF.

2018: The Secret of a Leader by Farkhat Sharipov – GRAND PRIX of Moscow IFF, NETPAC Award at Aimanov IFF in Almaty

Yevgenia Moreva (CatNip)

Selected Filmography

2015: The bird sings with its fingers by Mila Fakhurdinova, short film, Kazakhstan

2019: History of Civilization by Zhannat Alshanova, short film, WINNER - PARDINO D'ARGENTO, Locarno Film Festival, Switzerland, Official Selection Clermont-Ferrand, France, Official Selection Toronto International Film Festival, Canada

2020: Qash by Aisultan Suitor, feature film, Infiniti by Thierry Poiraud, Tv Series Canal +, Kazakhstan, France, Ukraine, 2021

2022: Mountain Onion by Eldar Shibanov, Biennale College Cinema, Venice Film Festival.

Producer's profile

Yulia Kim

Originally from Kazakhstan, Yuliya Kim is a Paris based producer. In 2015 she founded East Wind Production to impulse international cooperations and coproductions with Kazakhstan. It accompanied many internationally acclaimed films, distinguished in prestigious film festivals. She participated Berlinale Talents 2020.

Yevgenia Moreva

Yevgenia Moreva was born in Soviet Kyrgyzstan, but spent most of her life in independent Kazakhstan. She graduated from Kazakh National Film Academy in 2004. She has been working in production for twenty years. Inspired by diversity of cultures and traditions of Kazakhstan, Yevgenia prefers to produce films of emerging local directors, who are able to develop a new vision in the reality of independent Kazakhstan. She also has a substantial experience in working on International commercial, TV and feature projects and co-productions with a number of countries: Ukraine, Russia, Belgium, Brazil, France, Poland etc.

Director's profile

I'm Sasha Shegai, I'm 36. I graduated from the School of Film and Television in Paris in 2014, specializing in Film Directing. For the past 8 years I've been working as Art Director in numerous feature and documentary projects, both local and international. Our films have been nominated and won international prizes: "Horse Thieves" (2019) opened Busan Film Festival in 2019, short "History of Civilization" (2019) won at Locarno and participated in Toronto Film Festival, "Infinity" TV series screened on Canal+. Before the film school, I worked as a journalist making important social issues visible to the public. Back then I realized that the problems of third age, their unsettledness, their irrelevance to the contemporary society evokes my inner pain. And having acquired life and professional experience, now I'm finally ready to share this theme and my vision with public.

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Beyond the Smoke

by Clément Carat
France



Director | Writer

Clément Carat

Producers

Manon Messiant, Loïs Rocque, Maria Knoch

Budget

€ 394.850 (€ 48.750 in place)

Companies

Iliade et Films, Les Alchimistes

Looking forCo-producers, Financing,
Sales Agents, Broadcasters**Project Status**

Financing stage

Documentary

1st feature**Logline**

Three lives, three destinies, and three generations of Georgians chained to one discipline: Drifting. Mevlud, Giorgi, and Megi drift along death to steer their lives toward their dreams in a country emerging from the obscurity of the postsoviet years.

Synopsis

A car skids at over 60 mph; leaving billows of smoke in its wake. Behind this cloud emerge three Georgians, Mevlud, Giorgi, and Megi, spanning three generations, driving three tinkered BMWs turned into race cars.

Mevlud, 50 years old, 1m50, tries to challenge the leadership of the world's best drifters. His only ally in his quest is his resourceful mindset acquired during the "dark nineties." But to play with speed means to play with death. A price that he has paid with his own flesh, as well as his former disciple, Giorgi.

Giorgi, a popular baby-faced legend, whose relatives tell us that he had hoped to change his life, and their own, until a tragic night in June 2013 when he lost his life. He leaves behind a myth, and sorrow in the heart of his followers and his daughter; who he did not get the chance to see growing up.

Finally, following in Giorgi's footsteps, Megi, a young woman born after the stormy years, seeks a place under the spotlight with nothing but her determination and extremely limited means. But Georgia is not the same country as it once was; black markets for cheap car parts are closing, cops patrol every street corner, and the road anarchy of the old days is coming to an end.

Beyond the Smoke caused by their tires spinning, these three lives addicted to the thrill of speed paint a portrait of a mutating Georgian society. The only way to achieve their dreams is to figure it out through complicated strategies that sometimes involve death at the end of the road.

Director's note

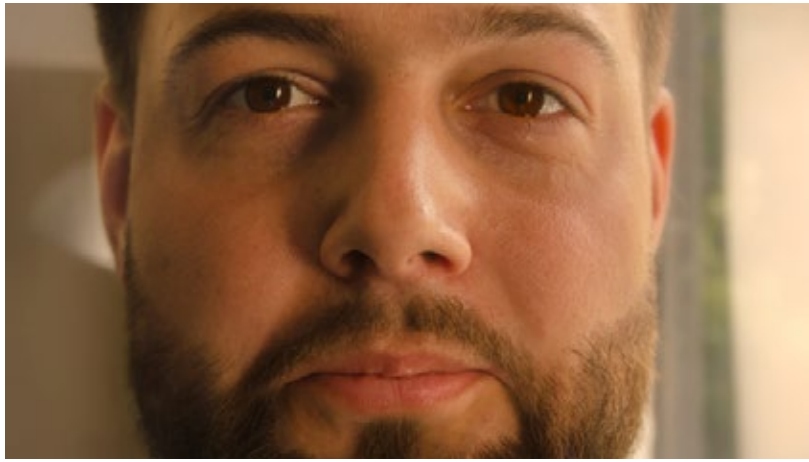
My career as an artist has led me to engage in a creative process with people that are not typically included in the art world: workers, craftsmen, or the underprivileged.

I have always been keen to document my creative process through photography or video to highlight those who have helped me produce my work. But the dynamic eventually reversed: they became the focal point of my art.

Mechanics might suggest coldness, robotization, or even violence. But to me, mechanics is a way to overcome one's condition, the expression of the very human desire to extend the limits of one's body. Through Mevlud, Giorgi, and Megi's drift, their own identity is unveiled. Because in their search for the purest trajectory, the drifters reveal themselves through gesture. The balance of the drift requires a delicacy far from the stereotypes associated with this environment. *Beyond the Smoke* showcases unexpected beauty; Art where no one expects it to be: in a skidding car.

However, *Beyond the Smoke* was never a film about cars.

Portraying the seamless movement of these Georgian cars with the same aesthetic desire that motivates their drivers only makes sense by giving voice to these men and women.



Director
Clément Carat



Producer
Manon Messiant



Producer
Loïs Rocque

Contact details

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Beyond these representations of speed, we follow our protagonists in the course of their lives. Three generations with crossed destinies, both different and complementary, seek strategies to find a better path than the one that Georgian society paved for them.

Company profile

ILIADE ET FILMS is a production company based in Paris and founded by Oury Milshtein in 2002. It mostly produces feature films directed both by emerging and established authors.

In 2018, Manon Messiant joined Iliade et Films, to produce films and series - mostly animation and documentaries - by emerging directors.

LES ALCHIMISTES was born in 2020 from the merger of two French production and distribution companies. Now based between Paris, Lille and Marseille, our ambition is to create and release films (at the cinema) that deal with subjects close to the sensitive, to the counterpoint, but also to the ostracized, to the struggle and vital, social and political battles. Particularly interested in international collaborations from the very beginning, we recently launched a new chapter for our company by opening up to projects from emerging countries, authors or cinematographies.

Producer’s profile

Manon Messiant (Iliade et Films), Loïs Rocque (Les Alchimistes) and Maria Knoch are three young French producers who gathered around this project. Manon works mostly with emerging animation and documentary directors. Loïs is a producer of documentary films and works mainly within French and international co-productions. Maria is an independent executive and line producer of documentary films.

Director’s profile

Filmmaker and visual artist, Clément graduated in 2016 from a master’s degree in design and art “System D” from the Sandberg Instituut (Amsterdam, NL). For several years he focuses on participatory sculptures and performances where he includes in his creative process people excluded or not represented in the art world. From 2017 to 2018, he was selected by the Academy of France to become a resident of the Casa de Velazquez in Spain.

Following this residency, he began a journey in the South Caucasus in the footsteps of his forefathers. During this trip, he met a community of drifters in Georgia with whom he established a relationship of trust. Sculpture not being enough to tell the story of these Caucasian “driving fools”, he began writing a documentary with the help of the production companies Iliade et Films and Les Alchimistes: *Beyond the Smoke*.

Drowning Dry

by **Laurynas Bareisa**
Lithuania



Director | Writer

Laurynas Bareisa

Producer

Klementina Remeikaite

Budget

€ 1.082.000 (€ 90.000 in place)

Company

Afterschool productions

Looking for

Co-producers, Financing, Sales Agents

Project Status

Financing stage

Logline

Living while reliving.

Synopsis

Together with her sister Justė's family, Ernesta, her husband Lukas, and their son Kristupas are spending their weekend at a country house after her husband's victory in the fighting cage. The two families spend their time swimming in a nearby lake, having dinner, and discussing family finances. After a tragic accident, the sisters become single mothers. Ernesta's husband dies, while her son get seriously injured; Justė's husband is sent to prison. The second part of the film follows the sisters' life in the aftermath of the tragedy.

Director's note

I'm interested in the relationship between a person's mundane everyday life and their fateful moments. What happens to the audience when, in the film, a child's rescue is given the same amount of attention as a person parking their car? How does that affect the audiences? How can one translate these shifts in the rhythm of life via the form of a narrative?

In terms of the plot and the visual plane, I want to juxtapose the breaking points of a person's life and the mundane periods of their everyday life. The night of the fateful accident is repeated three times throughout the film. By delaying information and repeating the key scenes, the intrigue of the plot is created to allow time for observation of monotonous everyday life. The parking of a car, moving of things, preparing food are all important elements of the film – the

dramatic story is being told because of them and not vice versa. In the current version of the script these parts are only mentioned in passing because I want to leave some freedom in the preparation stage with the actresses cast to play Justė and Ernesta, and to create an image of the common everyday life of these characters. In the aftermath of the tragic accident, their days remain mundane and the breaking points in the lives of the two sisters appear to be not that life-altering, since they have to carry on living.

I intend to also work as a camera operator for this film, based on the experience I had while I was shooting my short film "Dummy". This would allow me to adapt more quickly and take bigger risks because the main visual goal of this film is to move away from the strict mise- en-scene structure "one scene=one shot" and to create a more mobile visual solution, which would allow me to persuasively translate the shifts in time and events.

Company profile

The film production company „afterschool“ based in Vilnius, Lithuania, was established in 2014 by director/cinematographer Laurynas Bareisa and producer Klementina Remeikaite. Since then the company has created and produced over 10 short films, including Laurynas Bareisa's shorts DUMMY (Berlinale Shorts 2020), Vytautas Katkus short film PLACES (Venice, Orrizzonti 2020). With Lithuanian-based company m-films, "afterschool" co-produced Marija Kavtaradze's debut feature film SUMMER SURVIVORS (TIFF 2018). Last feature film "Piligrimai" (dir. Laurynas Bareisa) won best film award in Venice film festival, Orrizzonti competition 2021.

Fiction

2nd feature



Director

Laurynas Bareisa



Producer

Klementina Remeikaite

Contact details

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Producer's profile

Klementina Remeikaite (b.1988, Lithuania) is a film producer. In 2014 she graduated film production studies from Lithuanian Academy of Music and Theatre. After her studies, she and director - Laurynas Bareisa established a film production company called "afterschool". She produced over 10 short films, s, including Laurynas Bareisa's shorts DUMMY (Berlinale Shorts 2020), KAUKAZAS (Locarno 2018) and BY THE POOL (Venice; Best Short Film at Lithuanian Film Awards 2017) as well as Vytautas Katkus' short film PLACES (Venice, Orizzonti 2020). In 2017 Klementina Remeikaite co-produced feature film, "Summer Survivors" (2018) directed by Marija Kavtaradze. In 2015 she attended MAIA workshop for emerging producers, in 2019 APost Lab workshop, in 2019 Torino Feature Lab, where she and director Laurynas Bareisa developed first feature film "Pilgrims", which in 2021 was world premiered in Venice Film Festival, Orizzonti competition and won best film award.

Director's profile

Laurynas Bareisa (b. 1988, Lithuania) graduated in Applied Mathematics and Cinematography, and earned a MA in Film Directing (2016). He recently worked as cinematographer on the feature film Summer Survivors by Marija Kavtaradze (Toronto IFF, Discovery 2018). He directed the short films By the Pool (Venice IFF, Orizzonti 2017), Caucasus (Locarno FF, Leopards of Tomorrow 2018), Dummy (Berlinale IFF, Berlinale Shorts 2020). His first feature film "Pilgrims" won best film award in Venice Film Festival 2021, Orizzonti competition. At the moment he is developing his second feature film "Sisters".

Faster Than Shadow

by **Letizia Lamartire**
Italy



Director

Letizia Lamartire

Writer

Francesca Staasch, Letizia Lamartire,
Federica Tuzi, Marco Borromei

Producers

Costanza Coldagelli, Francesca Cima

Budget

€ 2.245.000 (€ 15.000 in place)

Companies

Matrioska, Indigofilm

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

Early Development

Fiction

Logline

For a chubby, impulsive girl of 11, who likes other girls, being accepted is hard. How much worse in the '80s with a mother who looks like one of Charlie's Angels. But what if Alex did not care? The search for her place in the world beyond glitter.

Synopsis

Alessandra ("Alex" for short) is much bigger than her classmates. In fact she should probably lose about eight kilos, but there are lots of other things she should, or rather shouldn't do, like wearing shapeless overalls, trying to seduce her classmate, Elena, and spending her afternoons playing pinball and secretly eating sweets..

Alex lives in the soulless suburbs of Turin in the '80s. Fat, dressed in dungarees, and a lesbian, she is an easy target for the mockery and bullying of the local gangs of trend-setters.

Luckily she has some friends: her nerdy classmate Dario, who knows everything about animals and nature; Frida, the puppy dog that her parents gave her to make her feel less alone, and a mysterious old man who occasionally appears to give her some bizarre and funny life lessons.

This film is a tragicomic epic in which Alessandra learns to make the most of her resources. Audiences will fall in love with such a clumsy little rebel and will be eager to find out what happens to her.

Director's note

"Faster than Shadow" is an offbeat and unpredictable coming-of-age tale that uses comedy and irony to represent several complex

issues such as conformism, child homosexuality, body shaming, bullying, eating disorders and gender roles within the family.

The '80s setting is particularly effective for presenting the main theme of conformism, since at that time we were taught to despise fatsoes, losers and anyone without status symbols to show off. Buying the top brands took on an almost religious importance and consumer conformism soon became the norm, stigmatizing people who did not adopt the prevailing standards.

The mood or tone of the film is that of the light-drama or dramedy, even though its themes are rather profound and it sometimes reaches a high level of dramatic intensity. But the comic irony soon shines through again, re-emerging like a buoy that, after being pushed down underwater for a while, returns to the surface at the speed of light... or at the speed of a shadow.

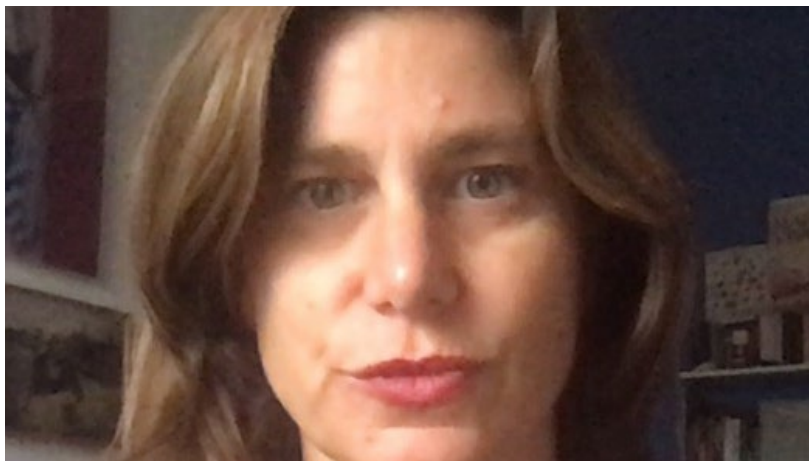
Company profile

MATRIOSKA was founded by Costanza Coldagelli after many years of freelance experience in the production department of films, commercials and documentaries with the aim of producing innovative and high-quality feature films, documentaries and series.

Matrioska's projects include cinema (after its premiere at the Venice International Film Festival in 2016, the feature film Orecchie participated in several international festivals, winning 15 awards), documentaries. Matrioska is currently developing three feature films and a TV-series. We don't make clear-cut distinctions between genres, but we allow different worlds to communicate, take inspiration and mutually contaminate each other in a continuous circle

**Director**

Letizia Lamartire

**Producer**

Costanza Coldagelli

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like the Russian Matryoshka dolls, from which our company takes its name.

INDIGO FILM is an independent production company founded in 1994 by Nicola Giuliano, Francesca Cima and Carlotta Calori.

Over the years it has developed and produced films, TV series, documentaries, and short films. Indigo has worked with important Italian directors including Paolo Sorrentino (The great beauty, Academy Award and Golden Globe winner for best foreign film in 2014), Mario Martone (The king of laughter in competition at the 2021 Venice Film Festival), Gabriele Salvatores, Antonio Capuano, Ivan Cotroneo, Valeria Golino, Pietro Marcello, Sergio Castellitto, Giuseppe Piccioni. It has recently produced the series Corpo Libero for Paramount Plus and The Bad Guy with Amazon Prime Video.

Producer's profile

In 1997 Costanza began her professional experiences by working as a production assistant in Rome. In 1999 she moved to New York, where she continued her career by participating in various independent productions, including A Huey P. Newton Story, a TV documentary directed by Spike Lee and presented in the Orizzonti section of the 2001 Venice International Film Festival. Following her return to Rome she worked for several years as a production coordinator and production manager for numerous films, documentaries and commercials, collaborating with prominent directors such as Ettore Scola, Mario Monicelli, Paolo Virzì and Abel Ferrara. In 2014 she was the executive producer of the film Pasolini by Abel Ferrara and starring Willem Dafoe, in competition at the 71st Venice International Film Festival in 2014. Since 2015 Costanza has dedicated

herself exclusively to her own company Matrioska, with which she has produced several films and documentaries for cinema, as well as numerous commercials.

Director's profile

Letizia Lamartire graduated from the Music Conservatory of Bari and from "Unika" Academy of Performing Arts, also in Bari. She then went on to studying directing at the Centro Sperimentale di Cinematografia in Rome.

Her graduation short "Piccole Italiane" had its world première in 2017 at the Venice International Film Critics' week, and it was nominated for "Nastri d'argento."

Her first movie "We'll be Young and Beautiful" was presented at the Venice International Film Critics' week, and it was screened at numerous international film festivals worldwide (Busan, London, Los Angeles, Russian, Buenos Aires, Shanghai, Stockholm, Villerupt just to name a few) winning multiple awards.

She directed the second and third season of Netflix original series "Baby" with fabula Pictures.

She directed her second feature film "Il Divino", a biopic on the life and career of world famous Italian soccer player Roberto Baggio for Netflix. She then directed the Netflix series "Lidia Poet" with Groenlandia. She is currently developing her feature film "Faster than shadow".

Honeymoon

by Zhanna Ozirna

Ukraine



Director

Zhanna Ozirna

Writer

Zhanna Ozirna, Philip Sotnychenko

Producer

Dmytro Sukhanov

Budget

€ 450.000 (€ 50.000 in place)

Company

Toy Cinema

Looking for

Co-producers, Financing,
Sales Agents

Project Status

Development, early financing

Fiction

1st feature

Logline

Stuck in their own apartment during the Russian occupation, a newly married couple explores the black abyss of real intimacy under mortal danger.

Synopsis

February 23, 2022, a small town next to Kyiv. Newly married ARSEN (27), a musician, and OLYA (25), a model, spend their first night in their own apartment in a new residential complex. Their time is happy, full of sex, conversations and plans for the future. At dawn, they wake up from the massive explosions.

However, they do not have time to leave the town (partly because they do not believe anything will happen here, partly because they cannot refuel the car). Meanwhile, the Russian troops occupy and arrange headquarters in their house, one floor below, right under their apartment. The couple finds themselves trapped in their flat. For the next 7 days, heroes of the story will find out the new levels of their relationship put on the edge of mortal danger. What does the future mean for them? Can you dare to plan anything further than the next 5 minutes? How do you imagine your enemy? What is more terrifying - sound or silence? Where is the border of fear and what could be worse than death? What is real intimacy?

While the temperature is going down, while the heating, electricity, water and mobile communication are gradually disappearing - their whispering talks, their calming and warming sex, their silent language become more and more honest and revealing.

Their main goal now is to keep secret their presence, to plan the

way to escape and - to believe that future is possible.

Director's note

This hermetic story takes place in one apartment. The heroes have just moved here. They are not ready for war, they are newly married. Some furniture is still unassembled on the floor, some parts of it they will later use as a barricade for the window.

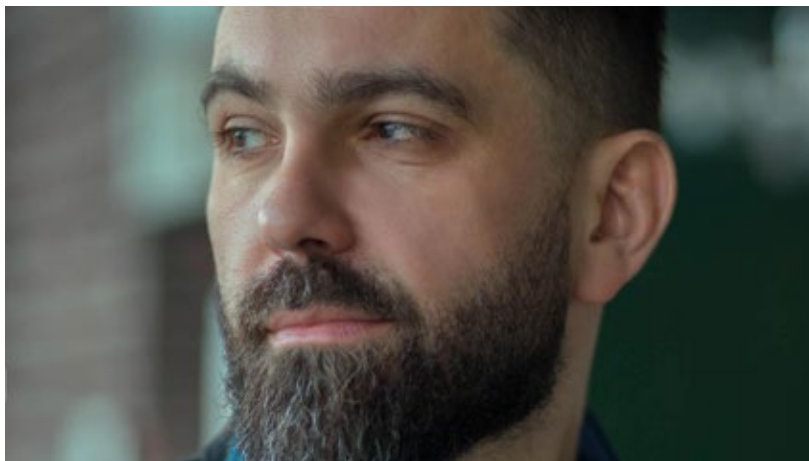
The sound is crucial here because the characters try not to reveal themselves away and create the illusion of an empty apartment. The danger is right under their feet, the space is echoed, and it is difficult to understand the exact source of the sound.

Heroes live by listening. Machine-gun queue, knocking on the door or pulling the handle, knocking out the nearby wall, commands in Russian, "grads" that work strictly according to the schedule, the terrible night silence between the shelling, the screams of captive residents from the basement, a vibrating bell, suffocated breathing. The physical presence of the characters also matters. They move slowly on all fours, they sleep stuck in unnatural positions in a narrow corridor, and they cannot afford to straighten up to their full height, because their figures can be noticed from the window. At night, they are intertwined in a ball of hugs, sandwiched between two walls of a built-in wardrobe.

The passion of honeymoon develops dramatically - they are in love, they are physically attracted to each other despite the horror of the occupation. On the other hand, they are in constant expectation of imminent death. This gives the story a sense of frozen but extremely tense time.



Director
Zhanna Ozirna



Producer
Dmytro Sukhanov

Contact details
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Company profile

Founded in 2003 as a commercial production company, it started to do service production in Ukraine for long formats in 2006. While doing service projects, in 2015 it turned to the production of national content. Having started with some documentaries by state order, Toy Pictures (Toy Cinema) received its first financing for its own feature films in 2017.

Producer's profile

Dmytro started his career in the film industry in the production sphere in 1995. In 2003 became a co-founder and EP at Toy Pictures. The company has been working in the production of films, TV series, and documentaries since 2014 under the trademark Toy Cinema. MBA Graduated in 2017.

Dmytro is a member of the expert commission for Film State Agency pitching sessions from 2019 until the present time, also expert for Ukrainian Culture Fund and a member of the Ukrainian Film Academy and co-founder of Film Industry Association of Ukraine. In 2019 selected for EAVE Producers. In 2022 selected for ACE Producer.

SELECTED FILMOGRAPHY:

2020 "Legacy of Lies" – Co-Producer. Staring Scott Adkins, sold for distribution to 18 countries and Netflix. Director Adrian Bol.

2019 "My Thoughts are Silent", Producer, sold to HBO Europe. Director Antonio Lukich

Film had commercial theatrical release in Belarus and Austria. Sold to HBO Europe.

- Festivals and awards: "My Thoughts are Silent", Producer
- Vilnius Meeting Point WIP GrandPrix 2019
 - KVIFF Special Jury Prize in East to the West competition 2019
 - Raindance Film Festival Discovery Award 2020
 - OIFF 2019 National Program Audience Award, Best Actress Award and FIPRESCI Award
 - National film academy award Golden Dzyga for Best Film 2020

Director's profile

Zhanna Ozirna is Ukrainian director and screenwriter. Member of Ukrainian Film Academy and Directors Guild of Ukraine. Berlinale Talents 2020 alumna. Her animation short project Anna & Gravity won Jury Special Mention for the best script' pitching within interfilm berlin Script Lab in 2020. In 2019 her short fiction The Adult (2019) was presented in the special programme The State of a New Generation within the Internationale Kurzfilmtage Winterthur. In 2018 her doc short BOND got an award Best Ukrainian film (86 IFF) and Jury Special Mention (Odesa IFF) and took part in the online festival "7+7. The best directors of Ukraine and Great Britain". The development of her feature debut Ground Zero was supported by the Ukrainian Cultural Foundation. The project took part in such international script workshops as ScripTeast (2021) and Pustnik (2020, 2022), also in professional platforms La Fabrique Cinéma, Brussels Bozar Industry Day, New Horizons Studio+ and co-production markets of IFF Rotterdam Cinemart and Marché du Film of Festival de Cannes. In September 2021, "Ground Zero" received confirmation of funding from the Ukrainian State Film Agency (shooting was postponed because of the war).

Hotel Diana

by **Suad Gara**

Azerbaijan | United Kingdom



DIANA

Director | Writer

Suad Gara

Producers

Suad Gara, Justine Waddell

Budget

€ 350.000 (€ 30.000 in place)

Companies

Astar Productions, Asterisk Films

Looking for

Co-producers, Financing

Project Status

Development, financing

Fiction

1st feature

Logline

Rebellious teenager Deniz runs away from home and finds herself at a run-down beach resort, The Hotel Diana, whose curious inhabitants take her on a journey of self-discovery, where she learns that every freedom comes at a price.

Synopsis

Deniz is a rebellious 17 year old girl who runs away from her remote hometown in pursuit of a city life in Baku. She takes a bus to one of the Caspian Beach hotels run by her friend's aunt, Diana (45), while constantly evading calls from her mother. There are many legends about Diana going around her hometown, so Deniz begs her for a job and she agrees to keep her for a while.

Situated among alluring establishments along the highway; hostels, chai-houses, restaurants, discotheques and aqua-parks, Diana Hotel is bold, kitschy and in desperate need of upkeep. As she goes about her odd jobs Deniz meets the hotel's other curious staff, inhabitants and guests, including the star of evening entertainment, the transgender drag singer Samira (37). Life opens up to Deniz through their struggles, aspirations and humor. All the while her mother's phone calls get more violent as her family members set out to bring her back home.

As their relationship develops, Diana and Samira build Deniz's ideas of femininity, challenging her beliefs of what it means to be a woman. Until one fateful night Samira goes missing. The ensuing search for their friend uncovers their own secrets, as Diana struggles to keep her hotel and Deniz fears she might never find her way to the big city after all.

Director's note

In this film I want to explore what it would be like to be a rebellious girl today. How this experience would be different but also in many ways similar to that of my own in the early 2000s. With the help of my protagonists, I want to take the viewer on a journey into a possible world where women who are often stigmatized and disenfranchised make up their own rules of the game. They resist, they make a living, they are bosses. The characters in this film are all inspired by real life people, who bend the expected narratives, but who also struggle with the shortcomings of the society as a whole on a daily basis.

Girls run away from home in my country on a daily basis, they evade forced marriage, domestic violence, or simply in order to be able to pursue an education and economic freedom. What I want to ask with this film is, where are they running to and what do they find when they get there? Is there a hope for a better life for them and what that might entail? I will also draw on the rich history of symbolism in Azerbaijani culture and folklore, where beasts and creatures often stand in for powerful oppressors and abusive authorities.

Gender plays a big part in this film, but also for me personally. I want to make space for all forms of womanhood, the strong, the sensual, the natural and the one achieved through difficult personal sacrifice, the reserved, the confident and the undecided. In societies such as ours, where the most common female experience is that of struggle, I want to unite the three female characters without judgement or differentiation. In this strange place where they each happen to arrive on their own, Deniz, Diana and Samira will come together in their shared femininity, understanding and power.



Director

Suad Gara



Producer

Justine Waddell

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Company profile

ASTERISK FILMS creates feature films and produces documentaries. We are passionate advocates of women in the Arts. Asterisk attended WEMW in 2022 with VIRGINIA WOOLF’S NIGHT & DAY, to be directed by BAFTA nominated director Tina Gharavi, and co-produced with Piccadilly Pictures, Meg Thomson and Blinder Films Ireland, now scheduled for production in Ireland in March 2023. Previous productions include documentary feature film JANINE JANSEN: FALLING FOR STRADIVARI, (Winner Czech Television Prize 2021, Golden Prague Awards) and FORCE OF NATURE NATALIA, directed by BAFTA-winning Gerry Fox, about ballerina Natalia Osipova.

Producer’s profile

Justine Waddell is a writer and producer. Through her production company, ASTERISK FILMS, she has just picked up a Golden Prague Award for her documentary feature film JANINE JANSEN: FALLING FOR STRADIVARI. She also produced FORCE OF NATURE NATALIA, directed by BAFTA winner, Gerry Fox, about prima ballerina, Natalia Osipova. She is currently producing VIRGINIA WOOLF’S NIGHT & DAY, alongside Meg Thomson and Christopher Figg of Piccadilly Pictures. NIGHT & DAY is Justine’s debut screenplay. After graduating from Cambridge, Justine’s film work as an actress includes Alexander Zeldovich’s TARGET (Telluride Film Festival, 2011), where she learnt Russian from scratch as well as leading roles in many period dramas such as WIVES AND DAUGHTERS, GREAT EXPECTATIONS and TESS OF THE D’URBERVILLES. She also runs boutique SVoD platform, Klassiki, screening the best

of contemporary and classic cinema from Central and Eastern Europe and the Caucasus to audiences in the US and UK.

Director’s profile

Suad Gara is a British-Azerbaijani curator and filmmaker. Her first short film «BREAKFAST» (2021) premiered at the Mammoth Lakes Film Festival in 2022 and won the Audience Choice award at the Berlin Lift-Off Film Festival. Her short doc, «HOW TO BECOME A MERMAID» (2021) won the Kudos Award at Docs Without Borders. Her new film “QARAG (WAKE UP)” was completed in August 2022 and shot in the mountains in Azerbaijan with mostly non-actors in the local dialect of the disappearing Lezgin language.

Suad was a chief curator and artistic director of YARAT Contemporary Art Space, Baku, from 2014 until 2020. She has curated numerous thematic exhibitions, ran an artist residence, a multidisciplinary education and public program, and commissioned large scale art installations including artist films by Almagul Menlibayeva, Vajiko Chachkhiani, Hannah Black, Ahmet Öğüt and Farid Rasulov. She has also curated independent projects for Nouveau Musée National de Monaco, MAMBo Bologna and the Migros Museum für Gegenwartskunst, Zurich. Before then she was a specialist and curator at Sotheby’s London introducing artists from Central Asia and the Caucasus to the UK art market for the first time. She holds an MSc in Philosophy and Public Policy from the London School of Economics and an MLitt in Modern and Contemporary Art from the University of Glasgow. She is currently doing her PhD in Literary, Visual and Musical Thought at the European Graduate School (Saas Fee/Valetta).

It's Not a Full Picture

by **Maryna Stepanska**

Ukraine | Poland



Director | Writer

Maryna Stepanska

Producer

Julia Sinkevych

Budget

€ 280.000 (€ 30.000 in place)

Companies

JS Films, Apple film

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Development

Documentary

2nd feature

Logline

Russian war changed the lives of Ukrainian filmmakers entirely. Some are at the frontline, some volunteering or trying to take care of their kids, but everybody is reflecting. What is the picture the war reveals?

Synopsis

After full scale invasion to Ukraine in February 2022 lives of Ukrainian filmmakers changed dramatically. Making films and art suddenly became a big dilemma for the community, live priorities changed for all of them and the choices they must make too. The film follows several characters who have to make their choices under new life-threatening circumstances. Maryna Stepanska, film director, meets her friends and colleagues and talks about the experience filmmakers are going through. Alisa Kovalenko, film director, voluntarily went to the frontline leaving her little son and husband back home; Oleg Sentsov, film director, after 5 years in Russian prison goes to the frontline putting his career on hold; cinematographers Serhiy Mykhalchuk, Yuriy Gruzinov and producer Volodymyr Yatsenko started to document war crimes from the first day of invasion; Roman Lubyi, film director, started volunteering and then decided to train as a sniper; family of cinematographers Elena Chekhovskaya and Mykhail Markov survived occupation in Irpin, escaped and then return to a destroyed house with their children; Yaroslav Pilunski, cinematographer, joined air intelligence leaving behind his projects. Sooner or later the phrase "I no longer see the point in films" comes from all of them. They all used to transform reality into images, but now are forced to leave the reality they couldn't imagine

they might meet. The film is a mosaic of conversations, observations and reflections.

Director's note

This project was developed in May 2022. I started shooting colleagues on the frontline and in the deep back. Initially, I imagined the film as a mix of interviews and daily observations of my colleagues' lives. But then the footage started to reveal its own tone.

I found out that well-lighted interviews don't match the vogue reality we live in now. I figured that only conversations shot in circumstances we are experienced together will bring the right feeling. So I went to the frontline to shoot a conversation with Oleg Sentsov on the military base which he called "non-cinematic". The conversation turns out to be a dialogue about the "cinematic quality" of modern war, and how Oleg being a soldier and a director at the same time would shoot a story about this experience.

Talking to Alisa Kovalenko, a soldier, a documentary film director, and a mother at her combat positions we again argued about the way this war should be shown. Alisa inspires me to make an episode about her in a way that the audience feels they are at war with her. There are motionless figures laying on the ground, looking at leaves on trees and speaking rarely about time passing by. When "action" happens it never looks like it does in Hollywood movies. People's bodies react first -- they jump, shake, hide, then their ratio starts working and they immediately start laughing...

So now it's going to be a picture with multiple characters with their own stories and universes.

**Director**

Maryna Stepanska

**Producer**

Julia Sinkevych

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Company profile

JS Films is a company founded by Julia Sinkevych in 2016 to produce arthouse fiction and documentary films with strong artistic vision as well as film festivals and events.

Producer's profile

Film producer, festival manager, founder of JS Films.

She worked as general producer of Odesa International Film Festival. Previously Julia worked for distribution and production company Arthouse Traffic. Julia has also co-produced a documentary film "Close relations" by Vitaliy Mansky (2016), "Heatsingers" (2019) by Nadia Parfan, "Lucky girl" by Marysia Mikitiuk (2022), "It's not a full picture" by Maryna Stepanska (development), "Lesya" by Nana Janelidze (in development).

Director's profile

Born in Kyiv, Ukraine in 1982, Maryna Stepanska graduated Karpenko-Kary National University of Film, Theatre and Television (Film Department, specialty: director) in 2004.

Further, Maryna worked at the experimental theatre "School", where she studied the methodology of working with non-actors. She completed a 6-month ARCHIDOC program for documentary filmmakers at the French film and television school La Fémis.

Her scripted feature debut "Falling" (2017) premiered at Karlovy Vary International film festival and received several awards at the international film festivals and 3 awards at the National Film Awards "Golden Dzyga" in 2018. She writes scripts for other directors as well. Maryna also directed several short films "Men's work", "Desaturated".

Lisbon in the Rearview Mirror

by Marcelo Gomes

Brazil



TAXI

LISBOA

Director | Writer

Marcelo Gomes

Producers

Joao Vieira Jr., Ernesto Soto Canny

Budget

€ 530.000 (€ 30.000 in place)

Companies

Carnaval Filmes, Misti Filmes & Ukbar Filmes

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Development

Fiction | Documentary

Logline

Lisbon is a city in transformation. Flocks of Brazilians arrive every day searching for a better life. One of them is Carlos Augusto. Frictions between the newcomer and the Portuguese suddenly appear.

Synopsis

Carlos Augusto (33) has just been abandoned by his beloved. He decides to get away from Recife, where he lives, and heads for Lisbon - the land of his ancestors. Carlos Augusto hopes to forget the pain he feels and seek for new horizons. During his daily exercise of survival in Lisbon, he changes jobs several times, meets Brazilians and Portuguese, builds new relationships of friendship and love. Through our character's daily life, the frictions between Brazilians and Portuguese are gradually revealed. Themes such as xenophobia and spirituality, colonialism and loneliness, gentrification and passion are intertwined.

Director's note

This film wants to reveal the relations, not always friendly, between Brazil and Portugal. The device for this will be a film in hybrid format between fiction and documentary. The script was inspired by real experiences, resulting from extensive research work. We selected unique situations and characters that will be the driving forces behind the narrative in our film. We will work with the device of mis-en-situation to reproduce certain sequences. The source of inspiration is basically drawn from two of my previous films: I TRAVEL BECAUSE I NEED TO, I COME BACK BECAUSE I LOVE YOU,

and WAITING FOR THE CARNIVAL. The first one builds a fictional character that drives the film. A narrator holds the column of the narrative structure. And, throughout the film, he breaks down his life, his daily life, his social life, his political life, his perspectives for the future, his dreams, his memories, his subjectivity. In LISBON IN THE REARVIEW MIRROR the character of Carlos Augusto is the device to present a world in friction. In WAITING FOR THE CARNIVAL I approached the lives of real people in a small village to reveal the exploitation of labor. Now, I intend to explore the challenges of labor in a gentrified Lisbon to reveal the intimate, private and emotional life of some of its residents, most of them Brazilian immigrants. The fictional character meets real characters. The imaginary world meets the real world impregnating the filmic universe.

In LISBON IN THE REARVIEW MIRROR the narrative moves forward as the narrator moves around the city, whether on foot, in public transportation, or in cabs and using mobile transportation applications. The film will take the form of a travelogue through Lisbon, where the spark of the narrative is the encounter with different characters who, through conversations, present the different themes we intend to discuss. In the background will remain our character's conflict between staying or going back to Brazil.

Company profile

Carnaval Filmes is Recife-based production company that has produced most of Marcelo Gomes' works. Including JOAQUIM, selected for the Official Competition of the Berlin Festival in 2017; WAITING FOR THE CARNIVAL (documentary), selected for the



Director
Marcelo Gomes



Producer
Ernesto Soto Canny

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Panorama of Berlin Film Festival in 2019, and the fiction film PALOMA (Best Film Award at Rio Film Festival in 2022).

Producer's profile

ERNESTO SOTO CANNY has worked as executive producer of the feature films: JOAQUIM, selected for the Official Competition of the Berlin Festival in 2017; Coproducer of WAITING FOR THE CARNIVAL (documentary), selected for the Panorama of Berlin Film Festival in 2019, PALOMA (fiction, best film at Rio Film Festival in 2022) and TALE OF A CERTAIN ORIENT (in post-production), all of them directed by Marcelo Gomes. He produced the animated feature film PERLIMPS, by Alê Abreu (Boy and the World), which premiered in Annecy Animation Film Festival in June 2022.

Director's profile

Scriptwriter and director. His debut film, CINEMA, ASPIRINS AND VULTURES, screened at Cannes' Un Certain Regard in 2005 and received France's National Education Prize. His feature film I TRAVEL BECAUSE I HAVE TO, I COME BACK BECAUSE I LOVE YOU, which he co-directed with Karim Aïnouz, premiered at Venice (Orizzonti) in 2009. His historical bio-pic JOAQUIM was selected in 2017 for the Competition in the Berlinale. His documentary WAITING FOR THE CARNIVAL was released in the Berlinale in 2019. His latest film PALOMA won the top prize at Rio Film Festival in 2022 and also best actress award.

Measuring the Sky

by **Petar Oreskovic**

Croatia



Director | Writer

Petar Oreskovic

Producer

Sinisa Juricic

Budget

€ 450.297 (€ 135.297 in place)

Company

Nukleus film

Looking for

Co-producers, Financing, Sales Agents

Project Status

Financing stage, in production

Documentary

2nd feature

Logline

The sky is big, much bigger than we thought, and it's still growing and we don't know why it's growing faster and faster. And now we are on the verge of finding out.

Synopsis

“Measuring the Sky” is not a classic science documentary. The exciting story of the construction of a billion dollar telescope is intersected by an almost romantic view of the sky. What is the purpose of such a large telescope? Will it save us from deadly asteroids? Will it turn some people into billionaires?

LSST should become operational in a couple of years and it will take a couple more for enough data to be gathered through it before its benefits can truly be reaped. We are going to follow the final stages of its construction and show how and why this project is important for physics, astronomy and cosmology. From the search for dark energy and testing whether Einstein's Theory of General relativity can explain the universe's rapid expansion to mining asteroid for precious metals and an early warning system against a possible collision of Earth with an asteroid.

Light pollution of the sky by a large number of satellites launched by Musk's Starlink project could become a major problem for LSST, but also for astronomy in general. Satellites spoil the image of the sky and make it impossible to study it. Whether we will allow Musk, Bezos and others to ruin the plans of astronomers is a question that we will also explore in the film.

At the same time this is a story of science at a time when facts and

evidence seem to lose their importance. Can something be done about this and can LSST change the way ordinary people – especially young ones – relate to science and nature?

For tens of thousands of years, we have been staring at the sky and fantasizing, and that's fine, but now we have the opportunity to measure the sky over us in unprecedented detail. The sky is big, much bigger than we thought, and it's still growing and we don't know why it's growing faster and faster. And now we are on the verge of finding out.

Director's note

As a kid, I was a little afraid of the idea of the universe, and I still feel a certain awe today. It will be really impressive to meet a team of people who are doing their best to bring us at least a little closer to the secrets of this incomprehensible universe. Although the scientific segment will occupy most of its content, the film will also show the problems that the team led by Željko Ivezić encountered on their way to the realization of this truly great scientific endeavour. A good part of the film will be getting to know this expert of Croatian roots. How much ambition, effort and perseverance it took to become the director of such a significant and huge scientific project. We will build the narrative structure on the principle of parallel montage, with digressions into the past - when describing Željko's path in science. The key characters here will be people who sparked Željko's interest in science and astronomy in his early childhood. The main action in the film is certainly monitoring the process of lifting the LSST telescope and all actions related



Producer
Sinisa Juricic

to that event: from rehearsals with surrogate mirrors, tracking the path of the camera from California, through filter tests, various measurements, software testing and final assembly of all components, this visual-narrative layer of the film includes following Željko at his work, but also in his private life using the tracking camera method. As the project nears its end, the stress grows and this will be seen on Željko's face, yet he's the man ultimately responsible for a billion-dollar project. As the LSST project is the "first line of defense" against possible asteroid collisions from the space, scientific simulations of asteroid strikes and 3D animations of changing the trajectory of asteroids using space tractors, but also camera footage from these spaceships will contribute to visual spectacle and create dramaturgical tension.

Company profile

In the past 20 years, Nukleus has become a regional production company whose films crossed the regional borders, and were shown at important festivals such as Cannes, Berlin and Sundance and TV stations such as ARTE, WDR and HBO.

Nukleus is a member/participant of the European Film Academy, ACE Producers Network, Inside Pictures, EAVE (European Audio-visual Entrepreneurs), as well as a regular attendant of the coproduction and pitching forums. We attended training programs such as EAVE, EAVE+, Producers on the Move, ACE Producers Network, Producers Lab Toronto and Torino FilmLab.

SELECTED FILMOGRAPHY 2022.

The New Greatness Case, dire. Anna Shishova, Finland/ Croatia/ Norway, Sheffield FF, Sarajevo, Hagesund 2021.

War is Over, doc feature, dir. Stefano Obino, Germany/ Croatia 2018.

Chris the Swiss, animation-doc feature, dir. Anja Kofmel, Switzerland/ Croatia/ Germany/ Finland, world premiere at Semaine de la Critique in Cannes, Karlovy Vary, Locarno, Sarajevo, cinema release in Switzerland and France

Who Framed Kaktus Kid, animation-doc feature, dir. Djordje Markovic. Serbia/ Croatia 2016

Houston, We have a Problem, feature, dir. Ziga Virc, Slovenia/Croatia/Germany/Czech Republic/Qatar, WP Tribeca Film Festival, KarlovyVary

Producer's profile

Born in 1965 in Zagreb, graduated in production from the Academy of Dramatic Art in Zagreb in 2009. Founded Nukleus Film in 2002. His focus is on the production of films by talented filmmakers from Southeast Europe. The films he has produced have been awarded and funded in and outside the country, winning awards in Cannes and Berlin.

In 2012, he was awarded the annual Albert Kapovic Award by the Croatian Producers Association for his contribution to the international promotion of Croatian film.



Director

Petar Oreskovic

He is a member of the European Film Academy and the production networks of EAVE, ACE and Inside Pictures.

Director's profile

Petar Orešković was born in 1980 in Zagreb, Croatia. After completing high school and secondary music school, he graduated in film and television directing at the Academy of Dramatic Art in Zagreb. He is the author of several short films, such as "Stand Up, Miro!", "Spent Youth", "Birthday", "The End of the Game", as well as feature-length documentaries "The Return of the Dead Man", "The Lost Bomber" and the feature film "Simon Magus". The children's feature film "Young Tesla and the Idea Thieves" is currently in pre-production, which has been supported by 4 countries so far. He regularly collaborates as a director in HRT's children's program. He won several awards for his films at international and domestic film festivals.

Selected filmography

2006. Return of the dead man - documentary film, selection at IDFA

2006 First Appearance section, shortlisted for award

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Milk and Honey

by Tornike Gogrichiani
Georgia



Director | Writer

Tornike Gogrichiani

Producer

Tekla Machavariani

Budget

€ 612.000 (€ 187.000 in place)

Company

Nushi Film

Looking for

Co-producers, Financing, Sales Agents

Project Status

Financing stage

Logline

In the crime-ridden streets of Georgia, two teen boys navigate love, identity, and friendship as they try to find their place in the world. When one boy's feelings for his friend become complicated, the stakes become higher and the consequences dire.

Synopsis

Early 2000s, Dato (15) grows up in Kutaisi, the 'crime capital' of Georgia. His father has abandoned the family, leaving Dato as the only male in a stifling household with his mother, his grandmother and granny's blind sister.

Meanwhile, Dato's classmate and childhood friend Tedo (15) settles in the street life of Kutaisi. A born leader, he quickly rises in the ranks of petty criminals and tries every possible way to persuade Dato to join him.

Like any teenager, both Dato and Tedo are looking for their identities, ways to express themselves and - inevitably - their first love. Unconsciously, the boys share their interest in ANNA, an older girl at school. Faced with this love triangle, Tedo realizes that not Anna, but his classmate Dato is the object of his desire, leaving him with confusing feelings that terrify him.

Dato becomes the victim of Tedo's cruel frustration; he has to endure bullying of Tedo and his gang. Driven by despair, he decides to go to extremes, until fate strikes.

Director's note

Milk & Honey is based on my own coming of age years, which I remember as the most colorful, but also the most brutal. To tell this story, I decided to revisit my childhood, my town and my school.

Though quintessentially Georgian, Milk & Honey explores the universal theme of adolescence as a period of uncertainty as children become adults. The attraction of the dark side while in the search of the path to follow in life is an essential - and in this story fatal - factor to take into account.

Provincial Kutaisi was one of the defining characters of my adolescence; a microcosm of the Georgian criminal way of life. On the one hand, our society was deeply rooted in crime, blind faith, and poverty, and on the other, we were open to anything new and unconventional. Hip-hop was a way to free ourselves; each song reflecting the essence of that period full of violent and nihilistic lyrics. Notably, even though this story is set in the 2000s, the same appeal of violence and music appears today in drill rap.

Milk & Honey not only recounts Dato's journey, but also that of his equally important counterpart - Tedo. Coming from the same social background, having the same potential and chances, they choose radically different routes in life.

When it appears that Tedo, Dato and Anna are involved in an unexpected love triangle, we sense what is behind Tedo's behavior; he cannot find his place, his path, and feels a certain sexual attraction to Dato. Not being able to interpret those feelings, he expresses (or suppresses) them with violence.

Fiction

1st feature



Producer

Tekla Machavariani

My intention is to tell this story mostly in and around the school grounds, where the true face of Georgian society becomes apparent with its tragic-comic lifestyle filled with love, hip-hop, video games, and violence. Thus we enter the secluded world of adolescents where no adults are allowed.

Company profile

NUSHI FILM was founded in 2015. Production Company is focusing on creative documentary, feature and short fiction films. Since its creation, it has taken part in various forums, festivals, workshops and markets with different projects. Within the past years, company produced diverse body of work from award-winning shorts to feature documentary.

FILMOGRAPHY

Short fiction 'The Bee Fall' Dir. Vajiko Chachkhiani, Georgia

Short fiction 'Heatwave' Dir. Tornike Gogrichiani, Georgia/Croatia

Feature fiction 'Comets' Dir. Tamar Shavgulidze, Georgia

Zinegoak Film Festival- KRAK Best Feature Film

Feature Documentary film "Before father Gets Back" Dir. Mari Gulbiani (GEO/GER/FR/NL)

Aswan International Women Film Festival (BEST FILM)

Docudays Ua (Current Time TV Prize)

Cinedoc Tbilisi (Georgian Public Broadcaster Prize)

Al Este (Best Film)

Margaret Mead Film Festival (Honorable Mention)

Short fiction film "Three Steps" Dir Ioseb Bliadze, (Geo/Germany)

Kiev International Short Film Festival Audience award and Jury mention

International Film School 'Commonwealth of Young Filmmakers' - three awards

Exgroud filmfest Best International Short film award

interfilm Berlin Special Mention

Land of Short Films Kyrgyzstan- Best Director

Short fiction film "Tradition" Dir. Ioseb Bliadze, Elmar Imanov, Germany/Georgia

Play Short -BEST MALE ACTING, BEST DIRECTING

Short fiction film "Winter Which Wasn't There" Dir. Vajiko Chachkhiani, Geo/Ger

Short fiction 'Shivering Heart' Dir. Vajiko Chachkhiani, GE/AZ

Producer's profile

Tekla Machavariani is a producer and founder of production company NUSHI FILM. She graduated from the Caucasus University in 2008. From 2013 till 2015 she worked at the Documentary film festival 'Cinedoc-Tbilisi' as an international competition program coordinator. She gave lectures at Shota Rustaveli State University of Film and Theatre and is teaching Producing at Georgian Institute of Public Affairs. She has been working also as a freelance Line-producer for feature films and commercials. In 2019 she was Geo Unit Production Coordinator for Universal pictures film 'FF9'. In 2020 Tekla was selected as an 'EMERGING PRODUCERS 2020'. She was part of Producers Network -Le Marche du film 2017, Dok Incubator 2017, SOFA-School Of Film Agents 2016 and more.

**Director**

Tornike Gogrichiani

Director's profile

Tornike Gogrichiani was born in 1986 in Kutaisi, Georgia. He's an actor and director. He started his acting career as a student at Shota Rustaveli theater and film university. Since 2007, he has been actively working as a theater and movie actor.

In 2012 he played one of the main roles in Zaza Rusadze's "A fold in my blanket". The movie was selected for the 63rd Berlin international film festival "Panorama" section.

Later on, he started to write down stories based on his life experiences, which led him to film directing. In 2018, Tornike made his debut short film 'Andro', which had its premiere at the 39th Montpellier Film Festival. The film won two grand prizes at Tehran short film festival and at Court en Scène. Tornike's second short film "Heatwave" is an international co-production between Georgia and Croatia.

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Most People Die on Sundays

by **Iair Said**

Argentina | Italy

MOST PEOPLE DIE ON SUNDAYS

A FILM BY IAIR SAID



CAMPOCINE
dis parte

Director | Writer

Iair Said

Producers

Nicolás Avruj, Giorgina Mesiano,
Alessandro Amato, Luigi Chimienti

Budget

€1.023.332,68 (€ 712.617,54 in place)

Companies

Campo Cine, Disparte

Looking for

Co-producers, Financing, Sales Agents

Project Status

Financing stage

Logline

David returns to Buenos Aires from Europe. After arriving, David learns that his mother has decided to pull the plug on Bernardo, David's father.

David oscillates between his past and present, as he tries to find his own place.

Synopsis

David, a 30-year-old Argentinean boy, corpulent, with a flabby body, homosexual and afraid of flying, returns to Buenos Aires from Europe, due to the death of his uncle. After arriving, David learns that his mother has decided to pull the plug on Bernardo, David's father. David oscillates between the intimate coexistence with his mother, alienated by the pain of the imminent loss of her husband, and a ravenous desire to fill his existential anguish, spending his hours learning to drive, going to doctors cheaper than in Europe, and trying to have sex with any man who shows him a little attention.

Director's note

When my dad died, we had to pay \$10,000 to bury him in a Jewish cemetery. It took us two and a half years to pay for it.

On an emotional level, my dad had prepared us for the day he was gone. But he didn't tell us, nor did anyone else, that his death was going to be so expensive.

Nobody talks about how expensive it is to die for the middle class. How much are we, the living, willing to pay for the death of a loved one?

That is what my film is about. What happens when "ordinary" people, not extraordinary people, die?

What happens to those of us who stay here on earth with the dead ones only remembered by us? How much does it cost to drag that pain along?

A film about ordinary people who go through a mourning moment as they try to survive with a pain that will transform their lives forever. I like when comedy appears in dramatic situations. Is easy for me to find humor in serious matters. As an author, I always try to avoid low blows. Drama and tragic moments are loaded with humor and we can see this in our lives: at wakes, in hospitals, in car crashes. There is always something that surprisingly cuts the tense atmosphere, reducing it to an anecdote that will be told some time later when the wound heals. I am interested in focusing on those moments of humor surrounding the pain of tragedy. I like to portray the imperfection of those moments; for example, the flaws of sexuality during the mourning stage. When a dramatic situation extends for many years, several aspects of our lives are tinged by that sadness. My intention as a screenwriter is to be able to convey that state of uncertainty, fear, guilt, and desire to move forward. To somehow depict that period of confusion you go through when pain lasts so many years, yet you never get used to living with it.

I am interested in exploring the world of ordinary people who leave voids in simple and small families, because we all deserve to become eternal for someone.

Fiction

1st feature



Producer

Alessandro Amato

Company profile

A feature film & documentary production house founded by Diego Lerman and Nicolás Avruj, Campo Cine is committed to personal, risky and innovative projects, for both local and international markets. Keeping this commitment as a goal, Campo Cine has produced films that have won awards in the most prestigious festivals and were screened all around the world.

For example, “Akelarre” by Pablo Agüero; “La mirada invisible” (2010), “Refugiado” (2014), “Una especie de familia” (2017) and “El suplente” (2022) by Diego Lerman; “Maternal” by Maura Delpero; “Mi amiga del parque” (2015) and “Sueño Florianópolis” (2018) by Ana Katz; “Planta permanente” by Ezequiel Radusky; “Ciego” by Fernando Zuber; “El país de las últimas cosas” by Alejandro Chomski; “Nosotros, ellos y yo” (2015) by Nicolás Avruj; “Los hongos” (2015) by Oscar Ruiz Navia; “Porfirio” y “Monos” by Alejandro Landes; “Marriage a Mendoza” by Edouard Deluc.

We’re currently working on Los Domingos Mueren más Personas, from actor-director Iair Said, La conquista by Diego Lerman and 1989, directed by Karina Minujin.

Dispàrte is a Rome-based production company founded by Alessandro Amato and Luigi Chimienti.

Our latest releases are “Margini”, premiered at Venice’s International Critics’ Week (Audience Award) and “Maternal”, premiered at Locarno FF - Main Competition (winning four awards).

We develop projects by both emerging and established authors and stories with an international appeal and a wide audience, through a careful editorial process and within international work-

shops such as ACE, EAVE and TFL, and presented at major international co-production markets. Our slate of in-development projects includes features in co-production with Argentina, Belgium, Chile, France, Slovenia and Portugal.

Currently, we are in post-production with “Windless” by Pavel G. Vesnakov, a co-production with Red Carpet Films (Bulgaria), winner of a WiP Prize at Karlovy-Vary IFF.

Producer’s profile

Nicolás Avruj was born in Buenos Aires, Argentina.

He founded CAMPO CINE together with Diego Lerman.

He produced awarded films such as:

“The substitute”, by Diego Lerman

“Akelarre”, by Pablo Agüero,

“In The Country of Last Things”, by A.Chomski

“Maternal (Hogar)”, by Maura Delpero

“Planta Permanente”, by Ezequiel Radusky

“Monos”, by Alejandro Landes

“Sueño Florianópolis”, by Ana Katz

“Una especie de familia”, by Diego Lerman,

among many others.

Giorgina Mesiano was born in Buenos Aires in 1987 and graduated with a degree in Film and Video Management from the Center for Experimental Video and Cinema Research (CIEVYC).

She has studied the Course of General History of Art in the National Museum of Fine Arts of Buenos Aires.

Since 2009 she works in Campo Cine.

She also produced “NOH” (Mar del Plata IFF 2021- Special Jury Award for best Feature Film) filmed in Tokyo.

Alessandro Amato graduated in Production at the National Film School after his Master’s Degree in Law. From 2008 he developed his profile through professional experiences in theatre, cinema and the organisation of cultural events. In 2015 he founded disparte. He’s an EFA and EPC member, part of ACE, EAVE, Berlinale Talents networks and Producers On The Move 2022.

Director’s profile

Born in Buenos Aires, Argentina, in 1988, Iair is an actor, director and casting director.

His last short film “Present imperfect” was selected in the official competition for the 68th Cannes Film Festival 2015 and the 17th International Independent Film Festival Buenos Aires, BAFICI.

The short film “9 vaccines” was his directorial debut, and went on to win “The Black Pearl Award” for Best Narrative Short Film at the Abu Dhabi Film Festival and the Best Short Film Award at the BAFICI Film Festival.

His film “Flora´s life is no pic-nic” has remained on screen for 9 months at the MALBA museum, Buenos Aires. It has been received the Buenos Aires metropolitan Fund, the “Patronage law” (and it was the winner of the young Art Buenos Aires Bienal).

Among his works as casting director, we can mention his contributions in “West side story”, “The Angel”, “Wild Tales”, “Arde Madrid”, “Operation Finale”, and “Focus”.

His acting work includes the feature films “In here”, “My first wedding”, “Masterplan” and “Nena, saludame al Diego”, and the short film “I’m so happy” (Official Selection for the Cannes Short Film Competition in 2011).

Contact details

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(Not) Just a Matter of Time

by Daniela Reyes Gutiérrez

Colombia



Director | Writer

Daniela Reyes Gutiérrez

Producer

Martha Ceballos

Budget

€ 144.310 (€ 6.023 in place)

Company

Medio de Contención Producciones

Looking for

Co-producers, Financing, Sales Agents

Project Status

In development, financing stage

Documentary

1st feature

Logline

This is the story of several women who tell on camera that they were raped. Their aggressor is never a stranger. He is always someone whom they love or, in fact, someone who claims to love them. One of those women is me.

Synopsis

10 years ago I was raped. Not by a stranger in dangerous circumstances, but by someone I thought I loved, and who claimed to love me. He never accepted what he did. He never said sorry. I was never able to report him, because it took me many years to realize what happened and because I was afraid of the implications of facing legal procedures. One day, 8 years after I was raped, I did it. Not in court, but on social media and saying his real name. After this, unknown people and people that were close to me and to my aggressor, contact me; some to tell me that they believe me and that I am brave, others to tell me that they survived similar experiences, and others to say that this is not the way to denounce. These persons are invited to my film to recreate my rape testimony as if they were the ones who lived it. After each recreation, the fourth wall will break and we'll watch them reacting to my story, reflecting on what caused them to embody it as if it were their own, and using it as a trigger that lets them talk about their own experiences.

Director's note

(Not) Just a Matter of Time is a movie that explores the consequences of denouncing something that is unspeakable in our soci-

ety: that we are raped. Saying it seems to be worst than rape itself. That is why I'll create here a meeting place for the words of those who have been raped, or those who have had aggressors or victims close to them. From a claiming point of view, I use my own story to make others speak and show how my testimony resonates in them and let me depict how theirs resonates in mine.

I want to do this through a performative and reflexive documentary, in which the common thread will be my own story, embodied in the voices of all the characters. Each one will recreate it in first person. Then, the fourth wall will break and my testimony will serve as a trigger to make them talk about their own. My reactions, questions and interventions behind the camera will build me as a character throughout the film. What is normally left out, such as awkward silences, repetitions and rehearsals, will be included in the editing and in the sound, to reveal the filmic device. The character of the aggressor, on the other hand, will be constructed off-camera and his name will not be mentioned. This is a political decision, because in society there already exist multiple windows that validate the voice of the aggressors and now is time for ours to be truly heard. The staging will be in a domestic space (a house), to allude to the fact that this violence occurs in environments that should be safe but, as all the institutions that are supposed to protect us (the family; the law) it is not. Rape is a subject that has not been sufficiently addressed in cinema and that has not been thought from a filmic space that shows what prevents us from telling it, what happens when we do it, how we tell it, and how the way in which others listen to us and believe us (or not), has an impact on our lives and our society. That's why we need to make this movie real.

**Director**

Daniela Reyes Gutiérrez

**Producer**

Martha Ceballos

Contact details

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Company profile

Medio de Contención Producciones MCP is a film production company founded in 2006 by Manuel Ruiz and Hector Ulloque. Medio de Contención Producciones produces films by independent authors with a strong subjective, cinematic and political identity. Their films have been premiered and awarded in important film festivals. On the other hand, MCP develops projects with pedagogical and educational content that connect cinematographic language with new communication technologies such as cinescuela.org.

Main filmography:

Un varón (A male) 2022. Directed by Fabián Hernández. Premiered in La quinzaine des réalisateurs, Cannes 2022.

Amparo, 2021. Directed by Simón Mesa. Premiered in Semaine de la critique, Cannes 2021.

Tantas Almas (Valley of souls), 2019. Directed by Nicolás Rincón Gille. Premiered in Busan International film Festival 2019. Winner Etoile D`Or, Marrakech 2019.

Noche herida (Wounded night), 2015. Directed by Nicolás Rincón Gille. Won Special Mention of the Jury - Cinéma du Réel 2015, Bronze Heart en International Film Festival The Heart of Slavonia 2015, First Prize MARFICI 2015.

Producer's profile

Film producer graduated from Universidad Nacional de Colombia. Martha has worked in the production department of several films such as "Aztec Batman", produced by Anima, Warner Bros and Chatrone; "A male", "Amparo", and "Valley of Souls" produced by Medio de Contención Producciones. Has also produced TV and smaller formats such as "Old gadgets' rebellion" (2021), funded and broadcasted by RTVC, the main Colombian public TV network. Currently producing her first feature documentary "(Not) Just a Matter of Time", which participated at Walden residencies, Doc-Montevideo, Conecta Chile Workshops and WEMW co-production Forum.

In 2021, Martha was one of the professionals selected to participate at the Talents Buenos Aires, organized by the Berlinale and Universidad del Cine.

Director's profile

I am a Colombian director and producer with a Master's Degree in Theory and Practice of Creative Documentary from the Universidad Autónoma de Barcelona. I co-directed, produced and distributed documentary short films selected at various festivals. Currently, I am writing my first feature film (Not) Just a Matter of Time, winner of the Proimágenes Colombian Fund in 2021 and studying the Gemma Erasmus Mundus Master's Degree in Gender Studies.

Odyssey MD

by Pavel Braila

Moldova



Teamenii de miscare

1. Căminul - miscarea miscare.
 2. Mănușă - miscarea miscare la braț.
 3. Pantaloni - miscarea miscare la picioare.

Elementele mișcării deplasate:
 1. Avântul.
 2. Alinierea.
 3. Punctul de staționare.
 4. Răsturnarea.

SIMNELE DE ACȚIUNTE
 1. Mână dreaptă ridicată în sus.
 2. Mână stângă ridicată în sus.
 3. Mână dreaptă ridicată în lateral.
 4. Mână stângă ridicată în lateral.
 5. Mână dreaptă ridicată în față.
 6. Mână stângă ridicată în față.
 7. Mână dreaptă ridicată în jos.
 8. Mână stângă ridicată în jos.
 9. Mână dreaptă ridicată în față și în jos.
 10. Mână stângă ridicată în față și în jos.
 11. Mână dreaptă ridicată în lateral și în jos.
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 14. Mână stângă ridicată în față și în lateral.
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 19. Mână dreaptă ridicată în lateral și în jos și în față.
 20. Mână stângă ridicată în lateral și în jos și în față.
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 28. Mână stângă ridicată în lateral și în jos și în față și în lateral și în față.
 29. Mână dreaptă ridicată în față și în jos și în lateral și în față și în lateral și în față.
 30. Mână stângă ridicată în față și în jos și în lateral și în față și în lateral și în față.



Director | Writer

Pavel Braila

Producers

Pavel Braila, ArtWatt

Budget

€ 200.000 (€ 80.000 in place)

Company

ArtWatt

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

In production

Logline

One country, one journey, one poetical logbook of Moldova - a country that probably didn't exist, until Russia unfolded the war in Ukraine. Moldova - the closest neighbour, started appearing in the headlines of the world press.

Synopsis

The protagonist of the film is Moldova - picturesque and unique, happy and sad. It's a symphony composed of thousands of faces caught by the eye of camera during one year and edited as a day. No narration and no comments, just the daily life chronicle in combination with live sound. The movie is a tribute to today and to our contemporaries who live in this country - but in essence it is a film about the human race, about how people are born, how they grow up, fall in love, leave their parental homes, get in trouble, suffer, and help each other.

Director's note

Inspired by Walter Ruttmann's "Berlin - Symphony of a Metropolis" and Uldis Braun "235 million of faces" - "MD-2020 Odyssey" is designed as a portrait of the Republic of Moldova. The camera monitors how life develops in more than 100 locations on both banks of the river Dniester, one side open and free, the other one - Transnistria - hidden and strictly prohibited. A poetic diary of its time and place. Without any commentary, any narration, only chronicles and real sound of the present which very quickly becomes history. A cinematic symphony and a roadmap of a country that for many people

in the rest of the world still is a terra incognita. The filming concept is "here and now" - the script for this kind of film is written ad hoc, the behaviour of the "protagonist" is unpredictable, so no one knows what will appear in the frame in the next moment. Like no one could have ever foreseen the events from Ukraine. As the war broke up thousands of refugees fled through the border and under these horrifying circumstances the micro-climbed Moldova has changed immediately and this gives an extra layer to our film. The dramaturgy of this documentary will emerge from the two main subject lines: line ONE - LIFE OF THE INDIVIDUAL (birth, kindergarten, school, wedding, work, war, party, etc.) line TWO - social events - New Year's Eve, Festivals, Sport events, elections, strikes, etc.

Company profile

ArtWatt is an NGO founded in 1998. Since then ARTWATT developed and produced films, TV shows, interdisciplinary cultural projects, innovative, socially engaged works and promoted them on the national and international levels. The first project was in 1999 an exhibition called "Moldovan Sign", dedicated to the local and peripheral contemporary art scene, with artists from Romania, Ukraine and Moldova, (financed by ProHelvetia).

Between 2003/05, produced a unique project Alte Arte, the TV-program on contemporary art realised by artists and filmmakers, 30 episodes were broadcasted on the national tv channel Moldova1, (Bundeskulturstiftung).

Documentary

1st feature



Director
Pavel Braila

2013 project "Talking Letters", a film - research dedicated to Romani language. Romania, Moldova, Ukraine, Lithuania & Austria Co production. (ECF, ERSTE & Open Society Institute".

In 2013 the film "JOC-Energy for Life" premiered at EXPO Milano 2015, Top-Ideas Awards 2015. In 2016 AW created for the UN Women Organisation a series of videos for the world campaign "to end the violence against women and girls". In 2017 Art Watt produced the project in public space called "The Ship" - presented at documenta 14 in Kassel. In 2019 ArtWatt produced a short fiction "Doina" directed by Pavel Braila, project was supported by the CNC Moldova and premiered at the Transilvania International Film Fest in Cluj. Audience Award at RAVAC International Film Fest 2020. In 2020 AW produced TV project "BENZO-Karaoke" (10 episodes) broadcasted on TVC21.

Producer's profile

Lilia Braila - MA in Intercultural Management of the UNESCO Department of State University of Bucharest. Started her career in film production in 2003 while coordinating TV project Alte Alre in Moldova. Then working as a director assisting, language coach, and production manager for big international feature productions in Romania, France, Russia, Israel. Founder of Art Watt.

Documentaries: Producer of "Communication" by Pavel Cuzuioc, 2019 (Ro/Ukr/Au) / "JOC - Energy of Life" 2015 by Pavel Braila (Art-Watt/ Moldova) / "Talking Letters" 2013, by Pavel Braila and Angelika Herta / Translator coach "Farewell Comrades" 2010 by Andrei Nekrasov (Fr/Germ/Ro/Ru)

Fictions: Co-producer "Panihida" 2012 by Ana-Felicia Scutelnicu (Germ/RO/MD), Language coach "The mission of the HR Manager" 2010 by Eran Riklis, Production Manager for "Cendres et Sang" 2009 by Fanny Ardant (Fr/Ro/Pt) / Interpreter for "Le Concert", 2008 by Radu Mihaileanu (Ro/Fr) / Script girl "Video-Vagon" 2007 by Pavel Braila (MD/Lux) / Casting Director - for "Absurdistan", 2007 by Veit Helmer

Events Coordinator / Promotion of Korean Film Days in Bucharest / Zonemedia, Austria /

Bucharest Intern.Experimental Film Festival, Bucharest BIEFF / 8th edition of the TIFF Fest, Cluj

Director's profile

Pavel Braila was born in 1971 in Chişinău, He graduated from the Technical University of Moldova; the State University of Moldova; the Jan van Eyck Academie in Maastricht, and Le Fresnoy Studio national des arts contemporains. Since the mid-1990s the artist has participated in numerous international art exhibitions and film festivals with films, videos, installations, photos, and performances. In 2002 his film "Shoes for Europe" was shown at the documenta 11f or which he has gained exposure and international acclaim throughout Europe and USA. In 2004 Braila initiated in Moldova the unique TV project "Alte Arte" - a TV Magazine on Contemporary Art, that was produced by artists and broadcasted on Moldovan national TV. In 2007, his monumental installation "Barons' Hill" was shown in Neue Nationalgalerie. Film "Definitively Unfinished" was awarded in 2009 at the Oberhausen International Film Festival.

In 2011 Braila presented “Chisinau - city difficult to pronounce”, that deals with life in Chisinau throughout a full year.

In 2013 “Ink Ribbon Fingerprints” got the CELESTE PRIZE for the best Video.

In 2015 Braila’s concept represented the pavilion of Republic of Moldova at the World Expo in Milano, Ida-Tops Award. in 2017 Pavel Braila took part for the second time in documenta14. 2019 his short film “DOINA” premiered at the TIFF Cluj/Audience Award Ravac film fest. 2020 Braila directed and produced another TV project “Benzokaraoke”.

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Shakespeare Goes Armenian

by Inna Sahakyan, Lilit Movsisyan

Armenia



Directors

Inna Sahakyan, Lilit Movsisyan

Writer

Inna Sahakyan

Producer

Vardan Hovhannisyan

Budget

€ 248.183 (€ 38.183 in place)

Company

Bars Media

Looking for

Co-producers, Financing, Sales Agents

Project Status

Development

Documentary

Logline

The daily strains of old age disappear as a group of elderly residents and a robot in a Soviet-era retirement home lose themselves staging the timeless world of Shakespeare.

Synopsis

At first, Yerevan's Nork Retirement Home appears frozen in the chaotic 90's. Large bizarre kitsch frescoes adorn the walls of the disused gym, featuring Clinton and Yeltsin holding hands in the Garden of Eden. But next door a small room signed "Internet" hosts Robin the robot. Robin lives with the residents for their entertainment and has become their psychologist in the process.

Some residents of the decrepit Soviet-era nursing home have discovered how to express themselves through theater. The name of their theater troupe, "Tarmani," is a blend of two Armenian words meaning "elderly" and "youth." Tarmani uses drama therapy to help its members cope with old age and social neglect. As well as entertain their fellow residents, play to sell-out audiences, reflect on the course of their lives on stage, and above all, have fun together in their twilight years.

Inspired by the public success of their last play, their director decided to realize his dream of staging Shakespeare. He creates an original screenplay for a suspenseful comedy where Shakespeare is confronted by his most famous characters in purgatory over the destroyed fates he destined them. This film may address difficult topics and tough psychological situations, but will not leave viewers heavy-hearted. While Tarmani's members are

vulnerable in reality, they become invulnerable on stage. A magic which we wish to portray in our film, as we follow our protagonists prepare from rehearsals to the premiere night itself.

Director's note

For the last 7 years, I worked on an animated documentary about a teenage girl's escape from the Armenian Genocide. As I completed this film in summer, I began looking for a lighter yet still meaningful topic. After watching a news report about the Tarmani Theatre Troupe, my first visit to the Nork Nursing Home left me captivated. Cinematic inspiration lay in every corner. Pigeons soared past the building's windows, on the roof of which one of the elderly feeds them. Inside, almost all the walls are frescoed. In the common room, old people of different ages, different cities, different destinies gather reminiscing. Robin the robot casually glides past them. Robin knows everyone, who to talk to, who to joke with and when, and how to keep secrets.

The most captivating residents are in the Tarmani troupe. They all found each other in uniquely similar situations – often bitter from life but free from succumbing to cynicism. They will find unique ways to convey Shakespeare's world through their remarkable accumulated life experiences.

The stage is an artificial portal where nothing can limit who one wants to be, or not to be. Shakespeare constantly examined mortality, that's why a key focus of our film will be the acceptance of it. Theater is a tool to prepare for realizing the inevitable lethality of life.



Director
Inna Sahakyan

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For humans living a new life means facing death too. Acting is an ontological art. Actors create their own reality which is wider and deeper than that of the retirement home.

Company profile

Bars Media Documentary Film Studio was established by Vardan Hovhannisyan, a frontline-filmmaker who began his career as a stringer covering flash points across the collapsing Soviet empire. Bars Media is one of Armenia's first independent production companies, specialized at creating documentaries focused on human stories, culture, history, conflict, and pressing social trends overlooked by the headlines.

Bars Media's documentaries have broadcasted on BBC-Storyville (UK), Arte (France-Germany), WDR (Germany), PBS (US), NHK (Japan), YLE (Finland), NPO (Netherlands) among other international channels. Located in Armenia, the studio is uniquely positioned at the geographic and cultural crossroads of Europe and Asia, between East and West, giving it the ability to access and tell a wide range of stories from the Caucasus region and beyond.

Producer's profile

Vardan Hovhannisyan began his film career as a freelance camera operator covering the conflicts triggered by the collapse of the USSR. In 1993 he established Bars Media Documentary Film Studio, one of the first independent film companies in Armenia. His films have won awards around the world including the FIPRESCI prize, and the Best New Documentary Filmmaker Award at Tribeca Film Festival for A Story of People in War & Peace.

Director's profile

Inna Sahakyan has directed and produced internationally broadcasted feature-length documentaries, documentary series, and shorts, for over fifteen years. Inna's work focuses on uncovering untold stories on the nature of humanity via creative and intimate filmmaking. Following her feature-length debut co-directing the award-winning Armenia's Last Tightrope Dancer in 2010, she directed Mel and Aurora's Sunrise, completing both international co-productions in 2022. Inna also enjoys mentoring her native Armenia's next generation of filmmakers.

Lilit Movsisyan graduated from Yerevan State Institute of Theater and Cinematography with honors in 2009 with her short thesis film "Voiceless." In 2012, her short "Me Too" won three prizes at the Syracuse International Film Festival. In 2015, Movsisyan was selected as a Talent in Sarajevo. Her latest short, "The Trial," was in competition at GAIFF 2019. Currently she is working on the post-production of her first documentary film "Fight," which was selected for the EurasiaDoc co-production forum 2019 and won Best Pitch prize at the 1st Film Producers' Panarmenian Forum. Also "Fight" was selected for the DocsBarcelona Public Pitch 2020 and won the East Doc Platform Award. Movsisyan participated in GAIFF Pro C2C Market 2018, 2019, 2020, EurasiaDoc screenwriting workshop 2019, EAVE on Demand: Producer's workshop 2018, and Talents Sarajevo 2015.

Spring Cleaning

by Marija Apcevska
North Macedonia



Director | Writer

Marija Apcevska

Producer

Robert Naskov

Budget

€ 694.061 (€ 298.200 in place)

Company

Kino Oko

Looking for

Co-producers, Financing, Sales Agents

Project Status

Financing stage

Fiction

1st feature

Logline

The prodigal daughter comes back to the hometown, because of her mother's suicide. But it seems like the mother came back from the after-life as well, in order to teach her some lessons.

Synopsis

At the beginning of an unruly summer, a prodigal daughter returns home, for the first time in years. Varava is a prison inmate still serving time abroad and the reason for her temporary release is the suicide of her mother Vera. Varava needs to sign some papers and to face the consequences of her mother's choice, all at the same time while peculiar events start revolving around the house. At first there is a cup of warm coffee waiting for her, then a settled bed. The household is maintained perfectly each time Varava is out, as if someone is trying to give her housekeeping lessons. But the one thing more improbable than Vera returning as a ghost, is her being a ghost that cleans the house. The family dismisses the situation, just as they did with both Vera's and Varava's behavior. Dwelling between reality and mystery, Varava tries to find out the truth. The path leads her through corrupt police, religious restraints, secrets and back to family. The deeper Varava goes, the more she wants to meet the ghost and reinstate memories she once lost.

Director's note

Spring Cleaning is a story inspired by the loss of two important people in my life. My friend, who left abruptly committing suicide and my grandmother whose slow departure with Alzheimer I witnessed for

2 years. Many times, I've been trying to revisit our last conversations but memories seem to escape me, replaced by fear about forgetting the sound of their voice. It has been written we are not special because of our sole existence, but because of how other people have felt for us. It is their existence that makes us irreplaceable. What is left of ourselves then, when they are not here anymore? Is part of us gone forever and is there a way to find it again? Spring Cleaning is an intimate, haunting story of identity and acceptance, loss and recovery, hopefully without being over-sentimental. It is told through the eyes of women who felt like ghost both in life and death, due to the patriarchal ignorance towards anyone who acts out of the norm. Tone wise, it explores rugged psychological terrains through lyrical visual approach, mixing elements of drama and mystery. Long days and even longer nights for Varava are spaces where the lines between reality, instability and the supernatural become blurry and I would like this to be a sensory experience. Authentic faces and bodies, I would like the film to be visceral, even brutal at times. The perfect format for it would be 35mm which will allow us dense color results, mirroring density of physical and psychological space.

Company profile

Kino Oko is a production company based in Skopje, North Macedonia. It was founded by Robert Naskov, a producer, in 2001 as an independent production company specialized in film and television production, documentaries and commercials. Kino Oko has cooperated with production companies from Europe and the world and has a well-established reputation.



Producer

Robert Naskov

Thanks to the versatile profile it is in position to act as a service-production company and a co-producer for European co-productions.

Human Zoo (2008), feature film, directed by Rie Rasmussen

The Third Half (2013), feature film directed by Darko Mitrevski

Balkan Is Not Dead (2014), feature film directed by Aleksandar Popovski

Siska Deluxe (2015), feature film directed by Jan Cvitković

The Liberation of Skopje (2016), feature film directed by Rade and Danilo Sherbedzija

Slovenia, Australia and Tomorrow the World (2017), feature film directed by Marko Nabershnik

In Treatment (2017), TV series directed by Vardan Tozija, Production Kino Oko

Le Milieu de l' Horizon, (2019), feature film directed by Delphine Lehericey

SK2020 (2019), short feature film directed by Radovan Petrovic, Production Kino Oko

Zoki Poki (2020), TV series directed by Aleksandar Popovski and Marija Apcevska

Tina's Problem (2021), short feature, director Radovan Petrović

North Pole (2021), short feature, director Marija Apcevska

Producer's profile

Robert Naskov started his professional career as a location assistant on Peacemaker (1997) produced by DreamWorks, SKG. In 2000, he produced the documentary series Dossier Skopje, which

became the most popular national TV project. His film Bal-Can-Can (2005) was the highest-grossing film to date in Macedonia and was also awarded the best film in the region. He is a founder and CEO of Kino Oko which participated in EuropaCorp's production Human Zoo (2009). His career includes the European co-productions As If I'm Not There (2010) by Juanita Wilson, Balkan Is Not Dead (2012) by Aleksandar Popovski, The Third Half (2012) by Darko Mitrevski, Siska Deluxe (2015) by Jan Cvitkovic, Slovenia, Australia and Tomorrow the World (2017) by Marko Nabershnik, and The Liberation of Skopje (2016) by Rade Serbedzija. The Macedonian adaptation of the worldwide known TV series In Treatment (2017) is also part of his filmography. He also worked on the European co-production Beyond The Horizon (2019) by Delphine Lehericey starring Laetitia Casta and Clémence Poésy, Netflix's TV series Into the Night (2020) and produced the children's TV series Zoki Poki (2020). His short film North Pole (2021) by Marija Apcevska was selected in the Official Competition at Cannes Film Festival. Robert Naskov was President of the Macedonian Film Professionals Association and he is a member of the European Film Academy and the European Producers Club. In 2022 he was a Juror of 50th International Emmy Awards.

Director's profile

Marija Apcevska holds BA in Directing from FDA, Skopje and MA in Film and Media Production, NYFA, Los Angeles. She is a Sarajevo Talent Campus and Berlinale Talents alumni. Her shorts have traveled to festivals worldwide and won many awards. Bardo pre-



Director

Marija Apcevska

miered at Berlinale Generation and North Pole was part of Cannes Official Short Film Selection 2021, to date traveling to more than one hundred festivals. In addition, she is the creator of the children's TV series Zoki Poki, the only TV series from North Macedonia broadcasted in almost all Nordic countries. Currently she is finishing Belles, a short documentary film, co-writing After Dark, a feature film produced by Origine Films (FR) and developing her first feature, Spring Cleaning. Spring Cleaning has been selected for development and presentation at WEME CO-Pro Forum 2023, Sam Spiegel International Film Lab 2022, Cinemed From Short to Long 2021- Moulin d'Andé residency winner, Cannes Focus CO-PRO 2021 and LIM Less is More 2021.

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Still Life with Ghosts

by Enrique Buleo

Spain | France



**CINE DE
TERROR**

TASCHEN

Director | Writer

Enrique Buleo

Producers

Alejandra Mora, Alicia Yubero
Nidia Santiago, Edwina Liard

Budget

€ 1.500.000 (€ 1.000.000 in place)

Companies

Quatre Films, Cuidado con el perro
Ikki Films

Looking for

Co-producers, Financing, Sales Agents

Project Status

Financing stage

Fiction

1st feature

Logline

Distressed by the heartaches and trials of life and death, ghosts and humans in a small village in rural Spain do whatever they can to resolve their problems and have no qualms about relying on each other to do so.

Synopsis

To Be Called Aurora: Given the fact that she is no longer imprisoned inside a body that she never felt was her own, the ghost of a transsexual woman decides to take the step of starting to live, in the afterlife, as the woman she has always been. But finally, to do it, she needs someone on Earth to do her a vitally important favour.

Bone Wedding: A hostile old man who is about to die devises a plan to return to Earth after death. He doesn't want to leave his wife alone. Following the belief that a ghost with an incomplete task can return to Earth to finish it, he starts to build a model of his town's church to leave it half-finished and being able to return from the afterlife. But his wife, tired of his outbursts, will try to dash his plans.

Works of Divine Mercy: Two young ghosts return from beyond the grave to speak with the village priest. The Church has just decreed the disappearance of Limbo, where they have lived since they died without being baptized.

Expatriates and wanderers of the afterlife, the two friends go to the priest looking for a solution.

A Man Inside: Flor, a lonely 60-year-old woman, lives saddened by her bad luck in love. She has spent her whole life trying to have a relationship with a man, but nothing works for her. One night, the par-

anormal radio program that enlivens her early mornings at work explains how to avoid being possessed by a ghost. But in a desperate attempt she decides to do the opposite, and tries to be possessed by the spirit of an attractive, recently deceased man. She wants to experience love at all costs.

Hardships: Two siblings with great financial difficulties decide to paint the faces of their ancestors on the walls of their house to make them look like real apparitions. In a town with deep-rooted beliefs in the paranormal, publicizing the find and charging a fee to visit could be a great business. But before, they must check the plausibility of the paintings with some neighbours with a reputation for skepticism.

Director's note

I am from a small town in La Mancha, the land of Don Quixote. As a child, while some played soccer or attended typing classes, others played with the Ouija board as another extracurricular activity. In La Mancha the belief in ghosts is deeply bonded to our culture. The most renowned filmmaker from La Mancha, whose work has influenced me, Pedro Almodóvar, has ghost characters in his film *Volver*. Recently, the loss of my loved ones has forced me to look for other ways to relate to death, trying to come to terms with it through art.

The idiosyncrasy of La Mancha forged my personality, endowed me with a sense of humor somewhere between the absurd and the macabre and gave me an imaginary where "Spanish bakalao disco music", folklore music bands "charangas", Don Quixote or the most puritan religiosity coexist.



Producer

Alejandra Mora

Its harsh climate and few opportunities caused large exoduses and have provided their locals with a character between austerity, rigidity, charity and obstinacy, devoid of any snobbery.

STILL LIFE WITH GHOSTS is an absurd comedy with elements of magical realism. An episodic film unified by the afterlife, the scathing tone and the rural atmosphere. Although the structure is episodic, the last story, "Hardships", will thread the rest through brief interludes that unite the film.

The film is a half comic, half macabre portrait of some of the most primal and universal fears and desires..

Company profile

Quatre Films, based in Valencia (Spain) was founded in 2014. Our passion for filmmaking, experimentation and new formats has aimed us to make intriguing projects at home and abroad.

Our films have been selected by festivals including Moscow, San Sebastián, CPH Dox, Morelia, Seattle or Palms Springs and have led us to work with France, Iran, Colombia, USA, Cuba, Dominican Republic, India, or Uganda, among others.

Focused on short films and cinematic documentaries which have travelled around the world, we are currently developing different projects that include feature films and TV series.

As producers we love to find new local talents and grow together. That's why we produce short films to later on make feature films with them.

We look for local and emergent talent and daring projects by the new generation of filmmakers with personal views, original minds and working methods. We love the challenge to achieve the borders

of cinematic language, while engaging audiences through arthouse films and cinematic documentaries.

Producer's profile

Alejandra Mora is producer based in Valencia, Spain.

Some of her most outstanding projects are Tehran Blues 2021 by Javier Tolentino Premiered at Gijon (Spain) and Moscow and nominated for the Goya Awards and Gaudí Awards in 2022. Hell and such by Enrique Buleo, Jury 's Special Mention at Clermont Ferrand, Channel Arte Award, Version Epañola-Sgae TVE 3rd. Award, Premiered at Gijon and Slamdance. Recently she has been nominated for Berlanga Awards for An Elephant on a Spiders ' web and for Women visiting a city.

She are currently developing different projects including feature films and TV series. She was selected for the Spanish Producers Under The Spotlight at Cannes' Producers Network. She is also 2nd Vice President of the Valencian Audiovisual Academy, the Valencian's Producers Association AVANT and was awarded in 2021 and in 2022 with the PROA Awards (State Federation of Audiovisual Producers) for the best producer within the association.

She is currently in finance of Still Life With Ghosts by Enrique Buleo, a coproduction between Spain-France, in co-production with Cuidado con el perro and Ikki Films. Supported by the Spanish Ministry of Culture ICAA and Valencian Culture Institute IVC. The project was selected at the Focus Copro in Cannes, at the Toronto Filmmaker Lab and at the Madri 'd ECAM Incubator The Screen among others.



Director
Enrique Buleo

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Director's profile

Enrique Buleo was born in a small village in the centre of Spain. In 2001, he got his degree in Fine Arts and began to produce serialized graphic work, a job that he combined with the production of his first cinematic works.

Between 2012 and 2015 he studies a Master's Degree in "Screenwriting" and directs his first experimental short films "Sângerete" and "In Self Defense".

In 2016 he directs "Decorosa", a short film with which he won international awards (First Prize at the Edinburgh UnDependence Film Festival and Sax International Film Festival, People's Choice Award at the Antic Horror Picture Show and Award for Best Screenplay at the WIPE Film Festival in Berlin) and 60 national and international selections.

In 2019 he directs "Hell and Such", premiered at the Gijon Film Festival in 2019 and won the Jury's Special Mention at the Clermont Ferrand International Film Festival, the Arte Channel Award in Dresden (Germany) and Third Prize in the Spanish Version and SGAE's Short Film Competition in 2020. The short was selected in the US at Slamdance, Palm Springs, New Orleans, Nashville and Aspen among others like Guanajuato, Sao Paulo, Nantes, Toulouse, etc. It was acquired by the platform Movistar+.

In 2022 he premieres "Women visiting a city", selected at Clermont Ferrand, Gijon, Curtas Vila do Conde, Dokufest and Braunschweig among others.

His first feature film has been selected at the TIFF Lab, Focus Copro in Cannes and The ECAM's Incubator, The Screen.

The Gang

by Carol Rodríguez Colás
Spain

FAS
TE
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PRESENTA

THE
GANNG

UNA PEL·LÍCULA DE CAROL I MARINA RODRÍGUEZ COLÁS

Director

Carol Rodríguez Colás

Writer

Marina Rodríguez Colás

Producer

Maria Carla del Rio Betancourt

Budget

€ 1.500.000 (€ 214.000 in place)

Company

Fasten Films

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Development, Financing stage

Fiction

2nd feature

Logline

A teenager of Arab roots goes with his lifelong friends to a Barcelona high-class party. The journey is full of surprises that test their friendship. Once at the party, they confront the reality that where there's a will, not always there's a way.

Synopsis

HAYMAN (14), an Arab descent, helps his mother with her job as a maid at SARA (14)'s home, in an upper-middle class neighborhood from Barcelona. They feel an attraction, and Sara invites him to her party that night.

Hayman, joint by his lifelong friends TANO (14), of Andalusian parents, and PEREIRA (14), of Dominican roots, begin an all-day journey to their first event outside the suburbs. The way is full of excitement but drop by drop it becomes into an odyssey. They are confronted by social marginalization; Tano is disappointed by his idol, his older brother; Pereira discovers his own prejudices towards "feminized" men; and Hayman turns into the new leader of the group.

Once in the party, together they experience a moment of incredible fullness. However, as the night progresses, Hayman feels a classism he has never faced before, Tano feels expelled from this new universe and Pereira decides to stop being the group's mediator.

At the climax of the night, a drunken Tano hits one of the guests that is bothering them since their arrival. This ends up with the expulsion of Tano and jeopardizes his friendship with Hayman. "The gang" won't never be the same again.

Next morning, Hayman and Sara are still awake at the pool of her

house. Hayman posts a picture of him with Tano and Pereira, on his Whatsapp group "La Gang". Suddenly, Nazli appears. Angry, she orders Hayman to start cleaning, and the dream of belonging to Sara's world was, in the end, just a glimpse.

Director's note

We have grown in a suburb city near Barcelona where our parents, who were part of the wave of Andalusians who came during the 60s to Catalonia, spend their days with non-Spanish migrants. The children of these immigrants as us were called with a stigmatizing word: "charnegas" that means daughters of Andalusian immigrants mixed with Catalans.

The new 'charnegos' in our wood have Maghrebi and Latin American origin. They have grow up with an invisible stigma and an overwhelming glass ceiling above their heads. In Spain, they come upon openly xenophobic political campaigns and a cultural shock that shows them the way towards contemporary ghettos, getting them away from reaching the middle class. In fact, according to an OCDE report, it will take four generations (120 years) for any Spanish person born in a low-income family to reach a medium-income status. A difference that stands out in this new history of migrant origin children and that we want to depict is the way many are relegated to temporary employments, embellished with "technological glamour" - riders, cabifiers, Amazon warehouse assistants- the same as every other subordinate condition.

There is also another change: previous generations were silently committed to resignation. This one, however, talks loudly about



Producer

Maria Carla del Rio Betancourt

their background, yearnings, and frustrations, mainly because of the golden age of social media.

We will tell this story from our feminine and peripheral vision, with an energetic and dazzling start that, little by little, it will darken to reaffirming our thesis convincingly. The Gang is a comedy that wants to disarm the audience with a lot of sense of humor then punch them in the gut when they least expect it.

Company profile

Fasten Films is a film and television production company led by producer Adrià Monés, created with the intention of generating local content for the international market. Its productions include:

“Mediterráneo” by Marcel Barrena. A coproduction with Ekome and Heretic Films (Greece). With the support of ICAA, ICEC, RTVE, TV3, Movistar +, MEDIA Creative Europe, distribution by DeAPlaneta and international sales by Filmax.

- GOYA Awards - Winner: Best Cinematography, Best Production Direction, Best Original Song.

- PLATINO Awards - Best Cinematography

- ROMA Festival - Audience Award.

“Uno para todos” by David Illundain. A coproduction with Inicia Films (Summer 1993) and A contracorriente films. With the support of RTVE, Movistar+, TV3, Aragón TV, Rakuten, Media Europa Creativa, ICAA, ICEC, Comunidad de Navarra and the sales house Film Factory.

- International premiere at Miami Film Festival. National Premiere at Barcelona Film Festival.

- GOYA Awards: Nominated for Best Actor (David Verdaguer).

“La voluntaria” by Nely Reguera. A coproduction with BTeam Pictures and Homemade Films (Greece). With the support of ICAA, ICEC, MEDIA Europa Creativa, Eurimages, RTVE, TV3, Movistar +, etc.

- Malaga Film Festival 2022 - Official Selection

- D'A Film Festival 2022.

“O corpo aberto” by Ángeles Huerta. With the participation of RTVE and Televisión de Galicia; and the support of ICAA, AGADIC and Eurimages. National and international distribution by Filmax.

Producer's profile

Maria Carla del Rio. Cuban producer, member of EAVE and production graduate at EICTV. Executive producer at Fasten Films, Barcelona. She has been part of the BrLab selection committee. In 2020 she designed the Production Diploma for CIBEF, Veracruz, Mexico. From 2017 to 2019, she serves as Executive Director of Nuevas Miradas EICTV, the only international laboratory in Cuba for films in development. In 2018, she received the Best Production award given by the Muestra Joven del ICAIC, for the feature film La música de las esferas (Biarritz Latin-America FF, 2018). She participated in Berlinale Talents (2015, 2017) and Talents Guadalajara in 2015. In 2015 she was one of the emerging producers from Latin America invited by the CNC of France to participate in the eighth edition of the Producer Network of the Cannes Film Festival. In 2015 she was part of the Emerging Leaders of Latin-America Program, at Concordia University, Montreal. She directs Marinca Films, a production group for the development of Cuban cinema.

**Director**

Carol Rodríguez Colás

Director's profile

Carol and Marina Rodríguez Colás are two sisters born in Cornellà de Llobregat (Barcelona) especially interested in telling stories about the periphery of big cities from a fresh approach that avoids stereotypes.

In 2021 they premiere their feature film Chavalas in the Official Section of the Malaga Festival, distributed by Filmax, Silver Biznaga Audience Award, Best First Film ASECAN Award, Best Film Movistar+ Award, with Carol nominated for Best New Director at the Goya Awards and obtaining a nomination for Best Comedy at the Feroz 2022 and with Marina nominated for Best Screenplay by the Screenwriters Guild of Spain.

During 2020 will be released La vella lluita, produced by Malmö Pictures and Alba Sotorra SL, nominated for the Gaudí Awards 2021 and Honorable Mention by the Jury at Femcine.

In 2019 they are making Baño compartido, a sitcom produced by RTVE. They have also written and directed documentaries, such as Raval, plan de huída, for TV3 and edited by Meritxell Colell (Con el Viento).

The Gang is their second fiction feature film.

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The Last Summer

by João Nuno Pinto

Portugal | Brazil



Director

João Nuno Pinto

Writers

Fernanda Polacow

Producers

Andreia Nunes, Bruno Cabral

Mauricio Dias, Fernando Dias

Budget

€ 1.500.000 (€ 1.500.000 in place)

Companies

Wonder Maria Filmes, Grifa Filmes

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Final development, Financing stage

Fiction

Logline

During a torrid summer, a family is about to sell their land. Three women depend on what will happen to the farm, until a fire engulfs the region and, prevented from leaving, they will face the uncertainties about the future.

Synopsis

THE LAST SUMMER is a story told from three different points of view. The story is almost the same, but it is not the same, because after all we never see things the same way as the other person. Even if the other person is your sister. A farm is about to be sold. Four brothers are the heirs of lands that used to produce olive oil and that today are unproductive, leaving only memories and warped faucets. The possibility of selling this place is the trigger for the individual crises of three women whose lives are impacted by this event, and it is through each one's point of view that the film develops. Francisca is the eldest of four siblings and she lives on the farm. Francisca does not want to sell. She welcomes the siblings for what she calls the family's "last summer" in the place where they all spent their childhoods and adolescences. In the center of the property is a blue swimming pool, the immaculate water, the only place of refreshment for the exorbitant temperatures, a small oasis of breathing and conviviality. Catarina is the second sister and the second point of view in the story. She is an athletic, elegant and pragmatic woman. She arrives at the house determined to leave everything ready and beautiful to delight the buyer, sell the land and end that place. In both Francisca's and Catarina's stories, the

maids Alma and Susana are just figures who are in the background, serving, caring. Susana is the third point of view. She is the maid, daughter of Alma and potentially a half-sister of the others, but this is a secret no one is willing to touch. Each story is told from the moment Catarina arrives at the farm and ends when the fire engulfs the surroundings of the property, leaving each with few options and choices as to what to do in order to survive. We live the intricate family relations when the world seem to be ending, how each one will deal with the end.

Director's note

THE LAST SUMMER stems from my desire to make a film about the end of the world, an old desire to reflect on the environmental catastrophe, which has taken on the form of a script since I moved to Portugal's dry countryside. We will have the same story told three times, each one from the singular and often distorted point of view of one of these women. The fictional interest of the tripartite structure is enormous. It goes beyond the conflictual dialectic of yes and no, it proposes a third way in which yes and no cancel each other out, or complete each other, or destroy each other, or intertwine and rebuild. My gaze as a director will be intimate, almost suffocating, filming these women in a reactive and unpredictable way, in a continuous movement of the camera in the hand that causes in the spectator a constant restlessness. It is my intention to create a residency with the actresses, so that we can work together on this intimacy and all the nuances and complexities of the characters. Another protagonist who is very present throughout the film is the

**Producer**

Andreia Nunes

landscape and the house. Through each of the protagonists we will look at the physical space in a different way, reflecting their own emotional condition. Francisca is the idyllic, nostalgic romanticized landscape, Catarina is the driest and most threatening nature, and Susana sees the landscape in a symbiotic way, in constant movement, life and death as part of the same cycle. This land that the film represents is an undefined, overwhelming place, filmed with the cinematographic look of Ford's great landscapes. And yet it is a film with a suffocating air. The heat is unbearable, the water stops gushing from the taps, the air becomes unbreathable, and, at a certain moment, the sky turns orange and the fire becomes a terrible and constant threat. An apocalyptic vision of the end of that place, and perhaps of us all as a species.

Company profile

Wonder Maria Films is a new production company based in Lisbon, Portugal. It was founded by four longtime friends with experienced careers in script writing, production, and film direction. Our aim is to create and produce social and politically relevant projects for a world desperately needing for change.

Led by brothers Mauricio Dias and Fernando Dias, GRIFA FILMES is OSCAR® qualified for two documentaries and three times nominated for the International Emmy Awards. The company is a high-quality Brazilian production company focused on producing great documentaries and series for the national and international market.

From Grifa Filmes:

NEW SPECIES – The Expedition of the Century, Mauricio Dias, 2019, Brazil, Germany, Japan

THE CLEANERS, Moritz Riesebeck and Hans Block, 2018, Brazil, Germany

1968: THE YEAR THAT SHOOK THE WORLD, Don Kent, 2018, Brazil, Germany, Norway, France

Producer's profile

Andreia Nunes is producer and university professor. From Lisbon, over the past 12 years has developed and produced short and feature films and TV series projects, all the way from script development to the screen. One of her latest productions is AN AVOCADO PIT (2022) a director debut short-film (AFI FEST, US; Festival du Court Métrage de Clermont Ferrand, France; BFI London, UK; Indie Lisboa, Portugal). She was recently invited to teach film production at Lusófona University and is carrying out research at FilmEU - European Universities Alliance for Film and Media Arts.

**Director**

João Nuno Pinto

Director's profile

João Nuno Pinto is a multi-awarded Portuguese film director, born in 1969 at Lourenço Marques, Mozambique. In his latest years he has lived in Lisbon and São Paulo. With a consolidated international career in advertising, in 2010 João Nuno Pinto premiered *America*, his first feature, an ironic look at contemporary Portugal through the eyes of illegal immigrants. The film was acclaimed in Portugal, Spain, and Brazil. It was selected and awarded by several film festivals around the world. *Mosquito*, his latest feature film, a First World War African drama shot in Mozambique, based on his grand-father true story, had the honour of opening the International Film Festival Rotterdam 2020 and won the Critics Award for Best International Film at the 44^o Mostra de Cinema de São Paulo, among others. He is directed his first tv series *Causa Própria* an 8-episode crime TV series for RTP1, the main Portuguese state channel.

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The Winning Generation

by **Marco De Stefanis**

Netherlands | Italy



Director | Writer

Marco De Stefanis

Producers

Esther van Driesum, Alessandro Carroli

Budget

€ 597.306 (€ 53.254 in place)

Companies

BIND Docs, EiE Film

Looking for

Financing, Sales Agents, Festivals

Project Status

Financing stage, production

Documentary

Logline

Since he was 14 Shahen is involved in his family's fight for the independence of Armenia. Now at 23, he founded a political party. A coming-of-age story, in which Shahen's political fight runs parallel to his own independence from his family legacy.

Synopsis

Shahen was only 14 when, during a protest side by side with his father Shant against government corruption and Russian omnipotence in his country, he was arrested by the police. Now 23, he is the leader of the Shant Alliance political party he founded in 2021, named after his father. It is a tribute to his father, who was released in 2018, and a smart political move given the notoriety of the father. From that first regional election victory against the Prime Minister party, the film looks back on Shahen's boyhood, highlights his current strategy to increase his power and looks ahead at his future plans. We see the steps he will take in the coming period on his way to the national elections in late 2023. He will discover whether his ambition to become Armenia's youngest president stems from youthful bravado or whether he is indeed such a promise that he could eventually have a serious chance of success.

His need to find his own way falters with the deep connection he feels with his family. He is tied to his family with so many political and emotional threads that detaching is a painful path full of obstacles. For him, the personal is political and the political is personal.

The film shows that the human thirst for freedom and independence can grow into a strong counterforce against corruption and

political and economic dependence and that there are people who are willing to pay a heavy price for it.

Director's note

The first time I met Shahen we were picked up by police agents at the exit of a restaurant where we just had dinner and were brought to the Police Station. Late at night, after several hours they let us go. Upon leaving I asked him if he had ever considered leaving the country as many other young people did, he replied: "I cannot leave the fight for my homeland". It was April 2016. He had just turned 17. For me, Shahen is a reminder of how fragile democracy is. We always believe we should teach other populations how precious those values are, but I believe it is the other way around. It is through the sacrifices of the women who fight Lukashenka in Belarus, anti-government protesters in Poland, or people like Shahen who show us the importance to preserve democracy. But what struck me right from the start about this young boy, who pushed me to follow him over the years, is that beyond the classic youthful enthusiasm and the understandable political battles in his involvement weighed a heavy load of responsibility for such a young person.

In my films, I always try to tell personal stories that can help viewers to empathize with the protagonists. At the same time, those personal stories are usually metaphors of a larger canvas. In this case, Shahen is like Armenia. Both have been living for years under an imposing parental figure that is difficult to escape. Shant and his legacy for Shahen, Russia for Armenia. Both have never been totally independent and are struggling to find it.



Director
Marco De Stefanis



Producer
Esther van Driesum

Company profile

BIND's objective is to tell striking stories that move and inspire, that open eyes and take root. Our films have proven to be a powerful way to portray contemporary topics in an intriguing or surprising manner. We produced the international and 4 Golden Calf award-winning feature film *Gluckauf*, the feature film *The Judgement* which also won 4 Golden Calf awards and several international awards, and the family film *My Extraordinary Summer with Tess* (special mention Generation Berlinale 2019), which has won 20 international awards and was released in more than 12 countries. Our latest minority co-production *A Thousand Fires* opened Locarno's Semaine de la Critique 2021, where it won Marco Zucchi Award. This film was in competition at IDFA 2021, CPH:DOX 2022 and for the European Film Awards.

BIND Docs is established in 2018 and has released several short documentaries. We just shot *The Butler Academy*, a four-part TV-series by Marlies Smeenge in coproduction with VPRO. Bibi Fadlalla is currently shooting *Fathers* a mid-length feature coproduced with NTR.

EiE film is an independent production company based in Turin Italy, always oriented towards the international market. From the major international political events to the local micro-stories able to change the world, from the alternative economic models to the brilliant entertainment, our productions aim to tell stories of bright and surprising people, urgent and universal.

Producer's profile

Since 2013 Esther van Driesum is part of the BIND team, operating as the Creative Producer of the documentary department and Script Consultant on fiction projects.

Esther van Driesum graduated from the University of Amsterdam with a Masters in Film Studies and Dutch Language & Literature. She worked as a journalist and ran a live arts and culture show for national radio. For ten continuous years Esther has been Head of Programmes of the Amsterdam based Binger Filmlab, responsible for setting up workshops, supervising creative processes and actively developing feature and documentary films with writers and directors from across the world.

To feed her work both ways, Esther maintains a number of activities alongside BIND: she is for example the Head of Studies of Cinekid's Script LAB, consultant/coach for e.g. the Flanders Audio-visual Fund and guest tutor at the Netherlands Film Academy.

Director's profile

Marco De Stefanis is an Italo-Dutch filmmaker who after his studies in Physics at the University of Rome followed a completely different career path working on several television programs in Italy for Rai, Mediaset, and abroad for Discovery Channel, History Channel. Mainly working in documentaries filmed in Italy, Mexico, Colombia, Egypt, Congo, Nepal, and children television programs as the hit series "Amazing History". Since 2001 he lives in the Netherlands with his wife Sanneke and their three children.

He initially decided to expand his know-how at the Binger Film Instituut participating to the first “Documentary Director Coaching Program”. He is now working as documentary filmmaker and freelance creative director for advertising agencies. He teaches filmmaking at SAE institute, and he’s invited lecturer at UvA. His last award-winning long feature documentary “Waiting for Giraffes” premiered in competition at IDFA and his new feature long documentary “Bombing Pompeii” (Windfall Films – London) is now entering the postproduction phase and it will be aired on National Geographic by the end of this year.

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When the Kids Sing the Hits

by Mina Djukic

Serbia



Director | Writer

Mina Djukic

Producer

Milan Stojanovic

Budget

€ 1.087.500 (€ 383.500 in place)

Company

Sense Production

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Financing stage

Fiction

2nd feature

Logline

Jovana (7) and Milena (7) enter a singing competition for children in 1989. During three years of their young lives, they advance through the singing contest, but also witness the start of war and the gradual change of the scenery of their childhood.

Synopsis

1989.

Jovana (7) and Milena (7) start elementary school. A big contest, called "Children Sing!" approaches and the two friends plan on performing together. Their pact is jeopardized by the unexpected first romance between Jovana and a boy from their class and her wish to perform with him. Milena finds them on a hill, named "The End of the World" by children for its often-seen rainbow - singing together. However, when, on the day of the contest, the boy doesn't show up and Jovana is alone on the stage, Milena is there to save the day and they win 3rd place.

1990.

As the girls start their second grade, a new edition of the singing competition is announced. While the girls start corrective physio for crooked spine, Milena's father joins military exercise at "The End of the World" hill. Jovana's father, on the other hand, turns out having an affair and is apprehended by confused Milena. Milena also discovers that Jovana is suffering from kleptomania, but when Jovana's father finds out and wants to punish her, Milena blackmails him with his secret, so that he let's Jovana compete. Jovana wins 2nd place in the singing contest.

1991.

Third grade starts with the understanding of the term "(military) reserve" and the reasons for fathers' absence and hiding at their relatives' place. Followed by unbearable noise, tanks ride out of the local military base at "The End of the World" and Milena's dog Daisy, scared, runs away. Jovana learns that there will be no contest this year, due to war. While searching for the dog, girls accidentally witness the moment of bringing a coffin with the body of a young soldier, killed in war. Scared, Milena runs home, where she finds a note from her dad: "I went to find Daisy".

That year, Jovana performs at an improvised contest for adult singers, held at a hotel bar and attended by local drunks. She wins 1st place.

Director's note

The core motivation comes from my present view of the world and current anxiety about the state of things, which I now experience from the eyes of a mother of two sons. Unfortunately, war and anxiety are perpetual. At the same time, our need to create and survive under increasingly difficult conditions, and to keep fighting for beauty in ever decaying surroundings, is also perpetual and inexhaustible.

I will tell the story through images and events from the life of two girls, so that each new fragment brings with it a new atmospheric, symbolic and dramatic value. Like a collage of the most intense memories that, through details and a hyper-realistic approach, give an unbiased insight into the taste, color and smell of their lives during this period.



Producer

Milan Stojanovic

This is a film where the kids see things and events they never should have but did, and also about things that they never saw but suspected and speculated about.

In the case of our protagonists, childhood is a constant battle for freedom, authenticity, the right to express yourself, a resistance to imposed dogma and beliefs. Two heroines are attempting to live an exciting and worthwhile childhood. That same childhood is accompanied by a looming threat.

I imagine this film as a triptych of the horrors and delights of childhood. I drew inspiration from movies that are based on a similar sentiment, such as "Cria Cuervos" by Carlos Saura and "Spirit of the beehive" by Victor Erice. I was also inspired by the movies that are dealing with everyday life rituals while death, chaos, hunger or threat are on the horizon. (Michael Haneke's "White Ribbon", Ermanno Olmi's "The Tree of Wooden Clogs").

My overall intent is to create an intuitive and sensory experience that would incite the audience to meditate again on their childhood impulses, traumas and sentiments that shaped them.

Company profile

Sense Production is a trio of producers: Maja Popovic, Marija Stojanovic and Milan Stojanovic. Our main focus is on compelling stories about youth and marginalised people, told by exciting, brave filmmakers. These can be auteur-driven dramas like Ivan Ikic's "Oasis" (2020) and "Barbarians" (2014), or highly communicative children films like "How I Learned to Fly" (2022) by Radivoje Andric.

We are very active as minority co-producers and our past films in this role include "Malmkrog" (2020) by Cristi Puiu, "The Uncle"

(2022) by Andrija Mardesic & David Kapac, "Riders" (2022) by Dominik Mencej, "Her Job" (2018) by Nikos Labot and the drama series "The Last Socialist Artefact" (2021) by Dalibor Matanic & Ankica Juric Tilic.

Producer's profile

Milan Stojanovic produced the award-winning films by Ivan Ikic: "Oasis" (2020 / Best European Film, Venice Days / Best Film, Zagreb FF / Best Film, FEST Belgrade) and "Barbarians" (2014 / Special Mention, Karlovy Vary IFF / Seyfi Teoman Award, European Film Festival Palic / Best Film, Crossing Europe Linz) and the family hit "How I Learned to Fly" (2022 / 220.000 admissions / ECFA Award BUFF Malmo / Locarno FF) by Radivoje Adric.

He co-produced the new film by Cristi Puiu "Malmkrog" (2020 / Golden Bear Plaque, Berlinale) and the drama series "The Last Socialist Artefact" (2021 / Best Drama Series, International Panorama, Series Mania) by Dalibor Matanic and Ankica Juric Tilic.

Milan was born in 1983 in Belgrade, Serbia. He graduated film and TV producing at Faculty of Dramatic Arts in Belgrade, where he is now teaching. He completed filmmaking course at the New York Film Academy and was the first laureate of the promotional prize for young East European producers at Cottbus Film Festival (2007).

He is a member of numerous professional networks, including ACE, EAVE, Emerging Producers, Producers on the Move and Trans-Atlantic Partners, as well as the European Film Academy. Since 2020, Milan is EAVE's National coordinator for Serbia.

Milan is one of the founders of Filmkultura, Association for Education in Audiovisual Culture. From 2014 to 2017, he was the program director of the Cinema City International Film Festival in Novi Sad.



Director
Mina Djukic

Director's profile

Mina Djukic wrote and directed award-winning THE DISOBEDIENT (2014), which was presented at over 20 international festivals, including Sundance and Rotterdam. Screen International called the film "beautiful" and "a flamboyant lyric tale", especially pointing out the film's strong emotions and cinematography.

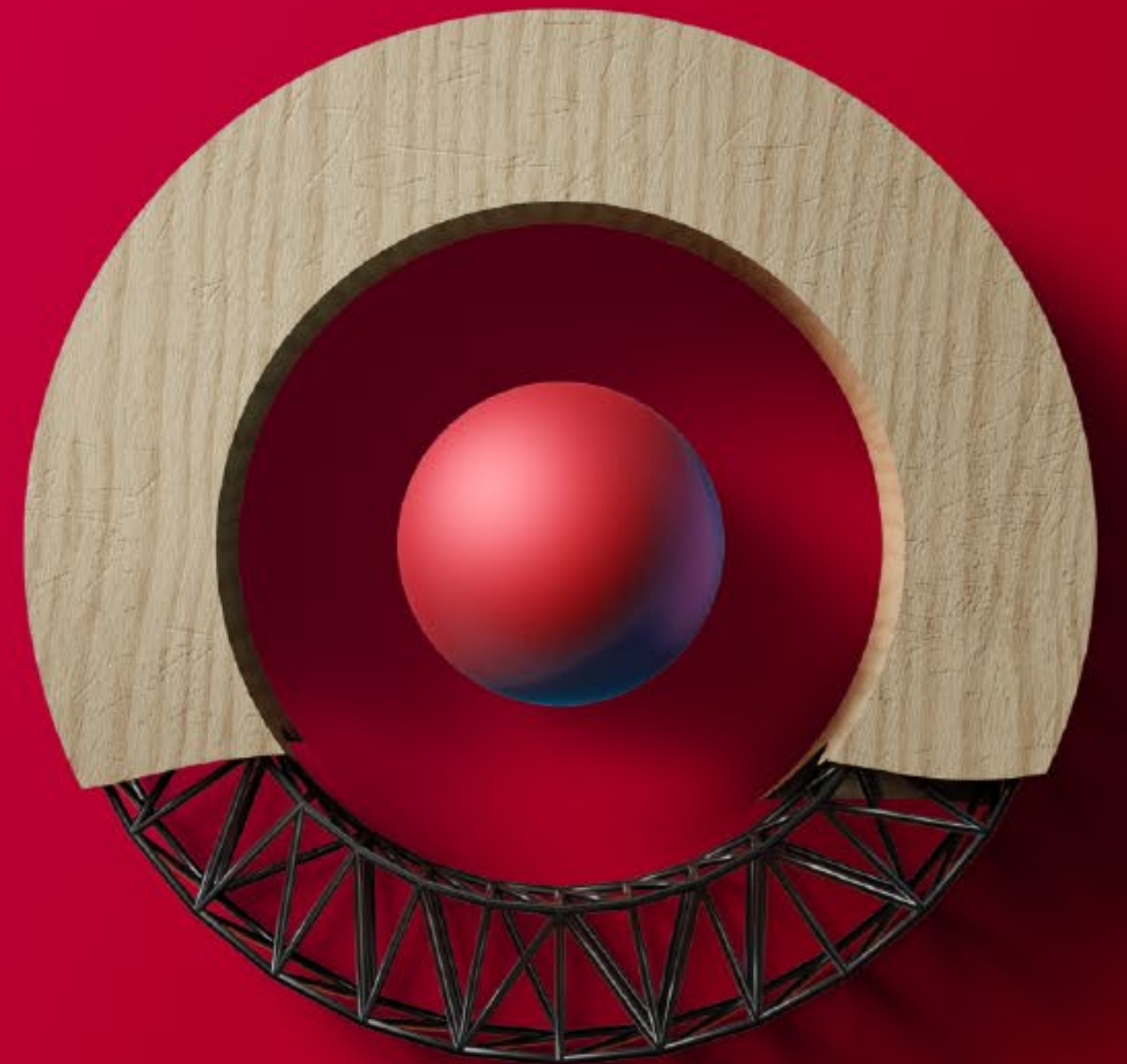
In the frame of Film House Kiselo Dete, which she is one of the founders, Mina also produced TILVAROS (2010 / Locarno IFF, Sarajevo IFF) by Nikola Lezaic, A HAND FULL OF STONES (2017 / ACID, Tampere) by Stefan Ivancic and a short documentary YUGO, A SHORT AUTOBIOGRAPHY (2010), which she directed.

She co-produced THE BLACK PIN (2016 / Sarajevo FF) by Ivan Marinovic and YEAR OF THE MONKEY (2018) by Vladimir Blazevski. Mina was born 1982 in Sombor. She lived in Kula until 2001, when she moved to Belgrade. She graduated at Faculty of Drama Arts and teaches Digital Filmmaking at SAE Institute in Belgrade.

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Last Stop Trieste



Last Stop Trieste is a works in progress section for **documentary projects in a stage of a fine cut**, previously developed/presented in one of our partners platform: *Ex-Oriente Film Workshop, BDC Discoveries, Docu Rough Cut Boutique, Baltic Sea Docs, ZagrebDox PRO, When East Meets West.*

An international jury composed by Martina Droandi (Autlook Film Sales), Tereza Keilova (HBO Europe) and Freddy Olsson (Göteborg IFF) will deliver the *HBO EUROPE Award*, cash prize of the value of 1.000 €.

LST is directed by Rasa Šešić and organized by WEMW and Trieste Film Festival. The selection was curated by Thanos Anastopoulos, Alessandro Gropplero and Rada Šešić.

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130 | The Land You Belong

A Day, 365 Hours

by Eylem Kaftan

Turkey



Director

Eylem Kaftan

Writer

Burcu Salihoğlu

Producers

Zeynep Koray, Can Aygör

Companies

ZKF, CAF

Looking for

Gap financing, Festival release, Sales agent

Territories available

All territories except Turkey and Croatia

Logline

Two young women are joined by their shared experience of being sexually abused by their fathers. Their unexpected strong bond gives them the strength to take on their abusers-fathers in court and to inspire other young women raise their voices.

Synopsis

Birsen, a women's rights lawyer, receives a phone call. It is Reyhan, 19, who finally dared to make a phone call to a lawyer. Reyhan has been sexually abused by her father since she is 12. Having a rifle, her father puts her life in danger. The lawyer immediately asks Reyhan to go to women's shelter.

At the women's shelter, Reyhan meets Asya, 20, who becomes her roommate after they leave the shelter. Just like Reyhan, Asya flees from a violent family. She is recently accepted to law school and is dedicated to bring justice to violence against women. Reyhan and Asya take along another girl, Leyla, who has experienced the same trauma as they did. Leyla, just like Reyhan, has been abused by her father for years and could not tell anyone about her troubles. She had attempted to commit suicide many times as her own mother didn't believe in her. Reyhan wins the lawsuit against her father with Birsen's help. He is sentenced to 25 years in prison. Leyla is inspired by Reyhan to take her own father in court. The three girls hold on to each other in times of healing, self-transformation and struggle for justice.

Director's note

It is the most difficult film in my 20 years of career as a filmmaker. The subject matter, sexual abuse, as well as the characters affected me in the most profound level. I formed a very intimate relationship with the girls, who were trying to deal with the trauma of being sexually abused by their own fathers. I had to build their trust in me, convince them that this film has a potential to inspire abused individuals to take steps for their freedom and justice just like our characters did. As this is a sensitive subject, we received support from a therapist during the process, to help the girls deal with their trauma. What relieves me most is the feedback. They said the film has been a therapy, a catharsis which radically transformed them. Sharing the story empowered them and helped them release years of shame. As child abuse is a profoundly disturbing issue around the world, our film has a potential to contribute to removal of negative judgments of the abused, as the instant perception is to see them as 'victims.' I don't think victimization of the individuals help their cause. We need positive, hopeful characters who take action and heal the situation. As artistic approach, it was very inspiring to work with Florent Herry, French d.o.p with whom I enjoyed a very fulfilling creative partnership. The girls were very natural in front of the camera and after a while, the whole process became a collective therapy for them in which they created a 'game within a game.' The cinematic language we build with Florent and the girls blurs the lines between fiction and documentary, challenging reductionist distinctions and bring novice cinematic approaches to documentary making. Last year, we were participants of WEMW, but I was stranded in Athens airport, which cancelled all flights due to snowstorm. I had to spend



Director
Eylem Kaftan



Producer
Zeynep Koray

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all night in the airport and did my pitch from the airport. I really hope this year I can be in Trieste and present my film to the industry.

Company profile

Real pictures was founded in 2019 by Oleksiy Gladushevskyy and ZKF founded by ZEYNEP KORAY in 2019 is a production company focusing more on arthouse fiction and documentary films highlighting women and children issues. Besides bringing into light stories from Turkey, ZKF also co-produces film projects of worldly known international talents like Nepalese Director Min Bahadur Bham and Iranian Writer&Director Alireza Khatami.

CAF founded by CAN AYGÖR in 2020 is a production company focusing on arthouse fiction and documentary filmmaking.

Producer's profile

Zeynep Koray is an Istanbul based producer focusing on arthouse fiction and documentary films highlighting women and children issues. Besides bringing into light stories from Turkey, ZKF also co-produces film projects of worldly known international talents. She is the Turkey minority co-producer of Nepalese Director Min Bahadur Bham's second feature film A Year Of Cold and Iranian Writer&Director Alireza Khatami.

Director's profile

Born in Turkey, Kaftan completed a B.A. in Philosophy at Bosphorous University and M.A in film at York University. Kaftan directed Vendetta Song (2005) produced in co-production with the NFB. Her personal journey into the killing of her aunt in Turkey has received several awards at prestigious festivals including Hot Docs. Kaftan directed several documentaries for Al Jazeera English. Some of them are; The Passion and Penalty and Sarajevo, My Love. She completed her first feature film, Kovan/Hive which is about a female beekeeper's struggle with a bear. Kovan won many awards at prestigious festivals. It is currently on Netflix.

A Picture to Remember

by Olga Chernykh

Ukraine | France | Germany



pxd

Director | Writer

Olga Chernykh

Producers

Regina Maryanovska-Davidzon,
Laurence Uebersfeld, Flavia Oertwig

Companies

Real Pictures, Lufilms, Tama Filmproduktion

Looking for

Gap financing, Festival release, Sales agent

Logline

“A Picture to Remember” is an essayistic account of a family’s long journey through the war. It chronicles the search for a way to handle terrible and recurring losses experienced by three generations of Ukrainian women - those of the director, her mother, and that of her grandmother.

Synopsis

Originally from Donetsk - an industrial city in eastern Ukraine – the family was uprooted in 2014 when the Russian war against Ukraine first commenced. By 2022, the same enemy once again began knocking on the door of their new home -which was now in Kyiv- and once again destroyed everything that the family had worked so hard to rebuild. Thrown into the limbo of exile, the director (she is also the narrator of the film) dives into a kaleidoscope of memories and chronicles both her personal and collective familial search for something to hold on to amid these turbulent times. The story is told in the first person. The voice of the author leads the viewers through decades of family archives as well as the events of the last 8 years of the war. Set against the backdrop of the director’s life, we meet her mother, Olena - the head of the pathology department in Kyiv. Olena is someone who deals with death on a daily basis. She thus embodies a refreshingly healthy approach towards it. She is a very empathetic and kind person in the workplace while simultaneously being very strong in dealing with her own trauma and internal problems. For more than twenty years she has fought her private war within herself- against her own rare and incurable disease.

Observing her mother’s work and rethinking the events of the past, the narrator finds a way to overcome her pain with the help of memory. Memory - which she sees as a treasure of the sort that cannot be destroyed or taken away - provides her with the strength to move forward.

The grandmother remains trapped back in the occupied and besieged city of Donetsk and so provides an unbroken family link to the city and to their regional and historical patrimony.

Director’s note

As a director I’m interested in exploring themes that are located on the border between art and philosophy, film and poetry, documentary and fiction. Now I’m on the way to explore the topic of memory. I’m rethinking my own experience of exile, war, death and alienation through the heroes of my film. And I’m looking to understand the nature of human resistance to various different kinds of trauma. This particular film is very personal for me because I am working with my own family and their stories as well as with my own story. So it is a kind of challenge for me to find a balance between a personal voice and the representation of collective events that have been happening in Ukraine over the last several decades - as told through a family story.

I am hoping to think about the traumas that this war has brought with it - traumas that are universal to every single war. One of my goals is not to show war directly but to speak with the viewer in a poetic and strong voice - about the scars that the war leaves on us and about its influence on our identification.

1st feature

**Director**

Olga Chernykh

**Producer**

Regina Maryanovska-Davidzon

Contact details

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We are all going to face loss in one way or another so having something to hold on to in these moments is crucial for the future. I hope to encourage a viewer to think about their own instruments that could help them in moments of their greatest challenges.

Stylistically, the film will consist of various materials: documentary observation of the life of the department of pathology and the morgue; memories of my family as well as of my own childhood that are transferred through 8mm films and archives of Donetsk from the beginning of the 20th century until modern times; macro photos of the material that my mother studies under a microscope (tumor tissues, etc.); few famous films that were shot about Donetsk (for example the well known “Symphony of Donbas” by Dziga Vertov). In the non-linear editing process, I will go back and forth in time with the help of all these elements.

Company profile

Real pictures was founded in 2019 by Oleksiy Gladushevskyy and Regina Maryanovska Davidzon. The company focuses on film production and service for foreign companies. The company’s core vision is a strong belief in the creativity, originality and potential of a new generation of emerging filmmakers across Eastern Europe. We are seeking original projects with a strong social message that would inspire the audience to believe that cinema can indeed change the world.

Producer’s profile

Regina Maryanovska-Davidzon was born in Odessa. She is a producer and a cultural project manager, as well as having been co-founder and Editor of The Odessa Review magazine. She holds an MA in documentary filmmaking from Paris 8 University Vincennes - Saint-Denis (2010). Regina has carried out production and service projects in various countries, including France and the USA. In parallel to her production work, Regina is constantly pursuing the training programs. For example, in 2020, she participated in the East-West workshop at the goEast festival in Wiesbaden (Germany). In 2021, she was selected for the Talents Nest program at the Meeting Point Vilnius festival (Lithuania) and she also followed an intensive program for young producers, organized by House of Europe (Ukraine) where she received the award for best pitch. In 2022 she participated at the international training program for producers of creative documentary EURODOC.

Director’s profile

Olga was born in Donetsk in 1990. She descends from a long line of doctors on both father and mother side. In 2017, she graduated with an MA from the Cinematography department of the Kyiv National I. K. Karpenko- Karyi University. She has taken part in several international workshops and residency programs such as the “Aristotle Workshop” in Romania, “Cinemaambulente” in Italy, “Eurasiodoc” in Kyiv and B2B Docs. She was awarded a Special prize for her short video “Express Your Taste” in the International “Papaya Young Directors” competition in Poland. And a cinematography award for the same video on the “Kinooko” festival in Kyiv.

Requiem to the Hot Days of Summer

by Giorgi Parkosadze

Georgia | Greece



Director | Writer

Giorgi Parkosadze

Producers

Giorgi Parkosadze, Tamta Tvalavadze,
Angelos Tsaousis

Companies

Attic Production, Filmografik Productions

Looking for

Gap financing, Festival release, Sales agent

Territories available

Worldwide except Georgia

Logline

Mother and Son – a sensuous portrayal of an innate unbreakable bond defined by the invisible burden of care, silence and solitude in an isolated mountainous gorge in Georgia.

Synopsis

Guri and his mother, Sanata, have spent all of their life in a remote mountainous gorge in Georgia distanced from nearly any signs of urban civilization. Farming, beekeeping, and cheese making has been their lives' routine for decades.

While witnessing the daily life of mother and son, the audience immerses in the non-verbal, contemplative relationship between the two and through gentle gaze of the camera effortlessly enters into the rural reality as an inseparable part of their being.

Through an utterly touching motherhood story, Requiem to the Hot Days of Summer embraces sadness, silence and solitude, which follows every human being as the primordial seal of their fate and brings reminiscence of a blissful way of life, which is still present in the unconscious memory of humanity.

Director's note

Since my teenage years, I have struggled to connect with the urban life of the capital city where I was born and raised. My family comes from a mountainous region and although I have never lived there, my sense of belonging is deeply connected to it. For years, I have been curious of what life would be like for me in an extremely

isolated environment and while working on the film I experienced all of the layers of rural life.

Living together with Guri and Sanata set me on a four year long mysterious journey, which made me part of their being and helped to find myself in the space that I longed for. The long sweltering summers and unbearably freezing winters gave me invaluable life-long friendship together with deep personal growth.

In contrast with the fast-paced, loud urban life of the XXI century, the film portrays the universal and relatable motherhood bond but the same time, it becomes intimate self-portrait and reminiscence about the way of life that I dreamt and I have never had.

Company profile

Attic Production is a newly established Georgia based production company co-founded by Giorgi Parkosadze and Tamta Tvalavadze after several years of professional cooperation. We have a huge passion of producing documentary films and long form audiovisual and transmedia projects with strong social-political position and artistic voice. For now, Attic Production works on completing its first feature length documentary film - Requiem to the Hot Days of Summer - which last year received production funding from Georgian National Film Center and which is an alumni project of Sarajevo Docu Rough Cut Boutique 2022.

1st feature

**Director**

Giorgi Parkosadze

**Producer**

Tamta Tvalavadze

Contact details

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filmografik@gmail.com

Filmografik Productions specializes in documentary filmmaking and interactive media. We are dedicated to using the documentary form as a catalyst for telling human stories and documenting social change. We have evolved our filmmaking techniques to bring to our viewers the essence of changing realities. We create cinematic narratives that speak on social issues. Filmografik Productions is a documentary hub where digital storytellers and public dialogue are inspired. Initiated by Angelos Tsaousis in 2007, Filmografik has built a reputation in the industry for creating innovative and original content.

Producer's profile

Tamta Tvalavadze is storyteller and aspiring producer based in Tbilisi, with over ten years of experience producing high profile projects for international publications such as New Yorker and National Geographic Georgia. As the co-founder ClickMedia, a multimedia outlet that aims to provide an independent perspective on social events through innovative forms of storytelling, she produced log-form, cross-border projects in Serbia, Ukraine, Moldova and the Caucasus. As well, she is a creator of several short documentary films.

Director's profile

Giorgi Parkosadze is a documentary filmmaker, cinematographer and editor from Tbilisi, Georgia. He has always been curious of meeting strangers, sharing their stories and collecting their images in memory, as he believes, memory is one of the main traits that defines us as human beings.

In 2015 Giorgi got MA degree in Multimedia Journalism from Georgian Institute of Public Affairs (GIPA). During studies at GIPA a documentary filmmaking course defined his farther educational path in this field, motivated him to keep self-development and to gain advanced professional experience in both – academic and practical directions.

In 2022 Giorgi graduated from DocNomads Joint Masters Program based in three European cities – Lisbon, Budapest and Brussels, obtaining a MFA degree in documentary film directing.

During these years, Giorgi has done several short documentary films, one of which premiered at CinéDOC-Tbilisi IDFF in 2019.

For now, Giorgi works on completion of his first feature length documentary film “Requiem to the Hot Days of Summer”, which is an alumni project of Sarajevo Docu Rough Cut Boutique. In parallel, he is developing new long-term projects.

Smiling Georgia

by **Luka Beradze**

Georgia | Germany



Director | Writer

Luka Beradze

Producers

Nino Chichua, Anna Khazaradze,
Eva Blondiau, Sophio Bendiashvili,
Bacho Meburishvili

Companies

1991 Productions, Color of May,
Enekeny Films

Looking for

Festival release, Sales agent

Logline

A presidential pre-election campaign “Smiling Georgia” promises elderly inhabitants of village No Name to replace their teeth with good quality dentures. After the campaign fails, the villagers are left deceived and toothless.

Synopsis

It’s 2012, and the ENM party, led by the president, are running for reelection. Their campaign is set to focus on agriculture, employment and healthcare, most notably the promise of subsidized dental care for all. Across the country, dentists have been removing rotten teeth with the guarantee that replacements will be made available in the coming months. The president said he wanted to make “Georgia smile,” then he lost.

Fast forward to the present day and many of those gaps are yet to be filled. Through a series of interviews in village No Name,, Smiling Georgia looks back on the reckless promise and surveys the aftermath. There is the villager who remembers the long queues to get work done. There is the elderly woman who recalls having 15 teeth removed, three at a time. One man still believes that the president had simply grown tired of having to hug toothless women. Amongst them, we see images of village life: friends drinking tea; men singing traditional song; a horse race; a wedding celebration — life, as always, simply going on.

What emerges is a portrait of rural life and a defiant people left solidly disillusioned with those in power. Building toward the 2021 reelection of the Georgian Dream party, who toppled the ENM in 2012

and have been in power ever since, Smiling Georgia is also a film about the transience of power, the things politicians will say to keep it, and the people who are always left to pay the bill. It’s.

Director’s note

I heard about the “Smiling Georgia” campaign on the news and was touched by it right away. What happened is tragic and sad, but at the same time, involves comical aspects. On Tv people spoke naively about their situation and how they were left toothless by the government. They sort of laughed at themselves and at their condition. I felt the tragedy behind these smiles, which is not visible right away. During a year, I visited the village and gained people’s trust before starting to film. In addition to strange stories about the teeth, I became familiar with their everyday lives. It seems that everyone forgot the village No Name.

Soon I realized that pre-election promises are never fulfilled in this village and this is very common in Georgia, especially in rural areas. The village becomes alive once in 4 years, during each election. In other times everything is dead. I was amazed when I heard that people have been waiting for a village road to be built for 46 years; 56 years for natural gas pipes to be installed; whole life for running water. Politician’s populism that causes never-ending promises is common all around the world. The difference here is that the teeth campaign is special: it is unique because in this case the politicians’ promises physically affected people’s bodies. Without teeth people have problems eating and speaking and this affects their personalities. To me the teeth symbolize how far the politicians are willing to go, they will sell everything for votes.





Producer

Nino Chichua



Producer

Anna Khazaradze

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People's faces in this beautiful place express a lot, their way of living says a lot. We will see how several chosen characters' lives have or have not changed from last elections to the upcoming elections. Despite the harsh conditions of everyday life, these people don't lose hope: they have feasts, they celebrate new life and hold weddings. Elections will pass, nothing will change but these people who seem to be forgotten by all, have a strong will to continue living and smiling.

Company profile

1991 Productions is a Tbilisi, Georgia-based film production and service company. Its founders Nino Chichua and Anna Kazaradze develop, finance and produce talented directors' fiction and documentary films through European co-productions. Company's most recent work is director Levan Akin's new feature film currently in production, produced by French Quarter Film (Sweden) and co-produced by 1991 Productions among others.

Company's 2020 feature documentary *Glory to the Queen* (Georgia, Austria, Serbia) was funded by Eurimages and screened over 25 festivals globally, winning the Best Documentary award in Georgia in 2021.

Currently, 1991 Productions is finishing feature documentary *Smiling Georgia* (Ex Oriente Film 2020), shooting feature documentary *9-Month Contract* (EAVE CHANGE), as well as developing feature film *Tear Gas* (funded by GNFC and CNC), feature documentary *Berliner* (Nipkow 2022), and mini series *Nino and Iliko* (Midpoint 2022).

Color of May produces documentaries and feature films that are implemented internationally and in co-production. We are interested in stories with a particular view: stories of people who make familiar with the strange and show the familiar in a new light.

Enkeny Films is a Tbilisi-based production company founded as a collaboration between the Academy Award-nominated cinematographer, Phedon Papamichael and Georgian producers, Bacho Meburishvili, Sophio Bendiashvili and Sophio Orjonikidze. In 2019, Enkeny Films became the first Georgian company to provide production services for a major Hollywood blockbuster, *F9: The Fast Saga* (2021) (aka *Fast & Furious 9*) in Tbilisi and opened up the local film industry for large-scale international projects. Enkeny Films' primary focus is to create original content and provide production services to international studios and independent filmmakers interested in filming in Georgia.

Director's profile

Born in Tbilisi, Georgia, Luka Beradze got his BA in Directing from Tbilisi Mass Media and Public Communications International Institute in 2011. In 2016 he was commissioned by the Georgian National Broadcaster to direct a short documentary *I Went, I Saw, I Fixed It*. His fiction short film *Sorry for Being Late* was selected for Film Festival Cottbus 2021 among other festivals. He is currently finishing post on his feature documentary *Smiling Georgia* for which he was awarded a production grant by the Georgian National Film Center and developing his feature fiction *Disposable*.

Snajka: Diary Of Expectations

by Tea Vidović Dalipi

Croatia | Italy | Kosovo



Director | Writer

Tea Vidović Dalipi

Producer

Oliver Sertic

Companies

RESTART, STEfilm, Möbius

Looking for

Gap financing, Festival release, Sales agent

Territories available

World except ex-YU and Italy

Logline

SNAJKA: DIARY OF EXPECTATIONS is a observational documentary about a Croatian-Roma couple, Tea and Mirsad, their daughter Frida and their attempt at a life together, suspended between expectations from families in culturally irreconcilable backgrounds that do not accept diversities.

Synopsis

Mirsad, a Roma from Kosovo, and Tea, a Croat, to a general surprise and protests from their families, after only six months in a relationship, decide to get married. Mirsad comes from a traditional Ashkali family from Kosovo and Tea stems from a modern, urban family from a small town near Zagreb. Two completely different cultures with their traditions and long built expectations of what a spouse should be like met on an uncharted territory. Mirsad and Tea hence became 'brides' and started living lives full of attempts to convert, social unacceptance, and mutual questioning what is best for them. Regardless of the unconditional love and tolerance, their mutual expectations, deeply rooted in their background and culture, but also in a latent attempt at 'somehow meeting the expectations from the environment' slowly rise to the surface. Scenes of intimate conversations full of hidden messages and silence in the lack of better words take it in turns with open conflicts with their families in their efforts to be accepted. Will the situation finally calm down when Mirsad begins playing with a famous band in Zagreb, which might bring financial stability, and Tea agrees to a proper Roma wedding in Kosovo, with all the traditions not to embarrass

Mirsad's family? Just when Tea finally found a compromise for Mirsad's family's wishes, and he started to make money by playing in a few bands, their daughter Frida was born. 'The happiness their searched for' and believed would finally reconcile two cultures brought a new set of cultural pressures and rules about bringing up a female child. Grandparents found a new focus of interest. But a much bigger challenge is not the family, but the social climate in Croatia and Kosovo. In both countries, the Roma are second-grade citizens and Frida is a child who is neither a Croat nor a Roma. She equally belongs to everyone. Or no one.

Director's note

The film follows me and my husband in our efforts to find balance and happiness in the coexistence that often leads to unexpected situations. How should we deal with situations that don't offer solutions while consensus is sometimes not the best outcome? How do we find happiness in intolerance? When I step into the cultural environment of Kosovo and Mirsad's family, I encounter various forms of patriarchy and my first reaction is to disobey. When we turn the tables and Mirsad enters my environment, he's dealing with various forms of racism and prejudice because of who he is and what he somehow represents. This autobiographical position gives me the chance to explore much deeper into the issues and the problematic areas. Our story and this project will touch the contemporary issues of cultural integration that are becoming more and more visible in the European context.

1st feature

**Director**

Tea Vidović Dalipi

**Producer**

Oliver Sertić

Contact details

oliver@restarted.hr

Company profile

RESTART is an organisation founded in 2007 in Zagreb, Croatia, focused on production, education, distribution and exhibition of mainly creative documentary films. Restart have produced more than 40 feature and short documentary and experimental films screened at more than 350 international festivals where they received more than 130 awards. Among other films, internationally most recognised titles are 'Museum of the Revolution', 'Srbenka', 'Days of Madness', 'My Life Without Air', 'All Still Orbit', 'Gangster of Love', 'The Blockade'... screened at IFF Rotterdam, Karlovy Vary FF, Locarno Festival, IDFA, Sarajevo FF, Hot Docs, DOK Leipzig, Mar del Plata FF, Zurich FF...

Through Restart Label, our distribution department we have so far distributed more than 120 feature documentaries on the territory of ex-Yugoslavia in all available outlets. In 2009, we founded Dokukino, cinema specialized in documentaries and since 2011, we have been organizing a six-month long School of Documentary Film along with other educational programs. Since 2012, Restart is co-organizing the Liburnia Film Festival, festival of Croatian documentaries.

Producer's profile

OLIVER SERTIĆ is a documentary producer and festival programmer. Since now he produced around 30 feature and short documentaries and experimental films. For 15 years worked as a journalist and editor-in-chief in different media and organizer of cultural events. He is the founder of production company and documentary organisation Restart (2007) where he established its educational department, Dokukino, Restart Laboratory and

Restart Label – documentary distribution sector. Has cooperated with numerous film festivals as a PR, programmer, producer and advisor (Zagreb FF, ZagrebDox, DokuFest, Vukovar FF, Make-dox, DORF, RAF, Supetar Super FF, Moldox...). He is one of the tutors at School of Documentary Film and program collaborator at Dokukino and Restart Label. From 2007 works as a selector of Liburnia Film Festival in Opatija where from 2012 until 2020 he served as the director.

Director's profile

Tea Vidović was born 1986 in Zagreb. She graduated with a BA in sociology in 2009 and an MA in 2011 from the Zagreb Faculty of Humanities and Social Sciences. Between 2005 and 2007 she was a contributor for the local newspaper Zaprešički špiگل, covering Zaprešić's cultural scene. In 2009/2010 she spent a year in a student exchange programme at the University of Erfurt, Department of Communication Sciences where in association with the Stairs (Stube) Collective co-organised a photographic-visual-music exhibition What Is Balkan? – Balkan Bude, aiming to raise awareness in the local community about the presence of migrants. In 2011 she enrolled in the informal training programme Peace Studies in Zagreb, and in the practical part collaborated on a research for the film We Wanted Workers, Instead We Got People by Đuro Gavran. In 2013 she took up Restart's Documentary Film School and started to develop ideas for her first documentary film. Since 2012 she is employed at the Centre for Peace Studies, working on migrant issues and their integration in immigrant communities. Snajka is her documentary debut.

The Land You Belong

by **Elena Rebeca Carini**

Italy | Romania



Director

Elena Rebeca Carini

Writer

Elena Rebeca Carini, Sandro Bozzolo

Producers

Matteo Pecorara, Irina Malcea

Companies

Small Boss, Luna Film

Looking for

Gap financing, Festival release, Sales agent

Territories available

All

Logline

Elena embarks on a crazy idea. A road trip to Bucharest together with her newfound brother Gerard and her camera, to get to know him but also another Elena, the one left on the other side of the sliding doors.

Synopsis

Elena is an Italian girl born in Bucharest, Romania. She was adopted when she was six months old and is now about to turn 30. When she discovers that she has a brother named Gerard living in Belgium with his adoptive parents, a question that has been swirling around in her head for some time is coming back up: what determines who we are?

To answer this question, Elena embarks on a crazy idea. A road trip to Bucharest together with her newfound brother Gerard and her camera, to get to know him but also another Elena, the one left on the other side of the sliding doors, the one she could have been if she had grown up in the place where she was born.

Director's note

The film is an "existential road movie" which, through the pretext of a personal research and the physical and metaphorical form of journey, investigates the theme of identity and the research of "self", aiming to bring new questions to the audience about their "selves" and an openness toward the "Other." Therefore, I chose to narrate the events as truthful as possible, putting myself in front

of the camera, as character and director, and holding back my long-time curiosity until cameras were on.

The mood and the visual style of the film is of an intimate journey. In the book "Beyond the Image - Unconscious and Photography" it has been explored how much the shooter's inner universe influences framing choices as: the distance from the subject, what we exclude from the shot etc. therefore, the use of first-person footage has been crucial. It defines me as character and creates the intimate space of the "visual diary." Though, I was aware that the audience needed to empathize with characters' emotions and evolution, and I alternate the subjective scenes with the crew's footage respecting the discretion of observational documentary. Personal archive footage is also used as counterpoint to rise emotion. Another element, designed to strengthen intimacy, is the voice over. I recorded it daily while filming and later reworked it to rise up the theme and the inner journey playing with the images of the "sliding door" and "split" identities: Elena and Rebeca, to better express the idea and process of two different worlds coming together.

Reading the director's notes written before I left, I found a me who did not know what to expect but basically hoped that everything would work out. And the urgency I had to bring this story to life. There are also hopes that were not realized instead, but if everything had gone as I had written it, it would not have been such a great journey. I remember always closing the pitch by promising that it would also be a fun movie. I hope so.



**Director**

Elena Rebeca Carini

**Producer**

Matteo Pecorara

**Producer**

Irina Malcea

Contact details

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Company profile

Small Boss, is a production company specializing in documentaries for film and TV. It has already created and produced documentaries selected and awarded from several international festivals and broadcast by international broadcasters such as RAI3, SVT, Al Jazeera, GloboTv, HRT, 2M, France Télévision, RTBF, BBC. “On the other side of the story” is the claim that sums up the nature and style of Small Boss: giving voice to stories that are hidden when they are not yet visible to most people, with a captivating narrative style that makes the viewer feel part of those stories.

Luna Film is a production company based in Bucharest, Romania, founded in 2013 by producer Irina Malcea. Luna Film aims to make films that matter, focusing its approach on socially engaged film projects, from fiction features to documentaries. The goal is to create artistic products that can actually make a difference, exploring genres and co-production opportunities while supporting talented, emerging filmmakers.

Producer’s profile

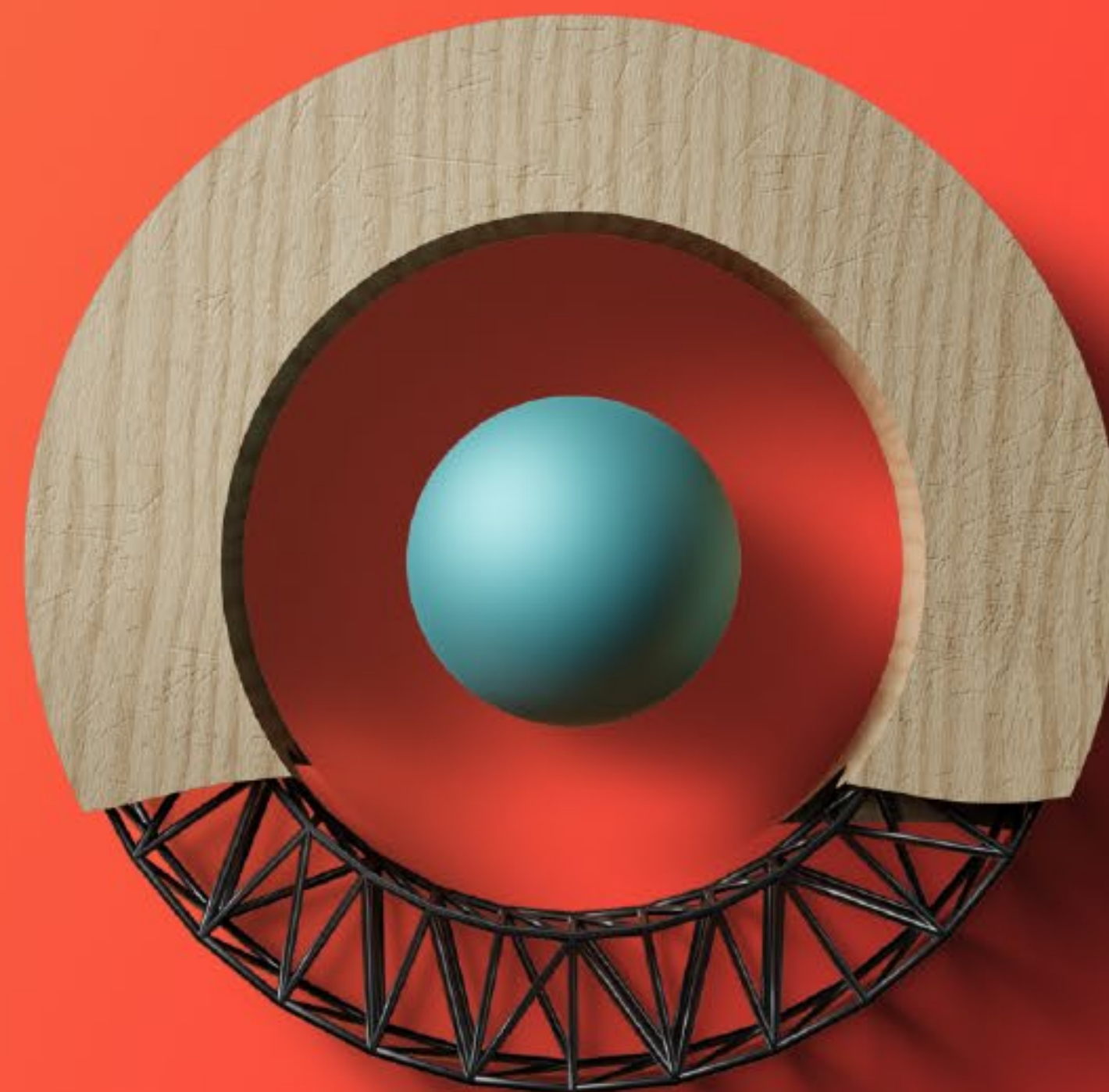
Matteo Pecorara founded Small Boss in 2014, for which he manages fundraising and relations with commissioning editors and potential investors. He accompanies projects on their development path by presenting them in the different markets he attends. In 2021 he won the Best Producer award at When East Meets West. The projects he has produced have received support from the MIC, the MEDIA program, the Eurimages Fund and the Ibermedia Fund.

Irina Malcea’s career in film industry started in 2011 and two years later, she established the production house Luna Film in Bucharest, Romania. She produced the documentary features TOO CLOSE (Sarajevo IFF 2022), TEACH (Best documentary Jihlava IFF 2019), I AM HERCULES, co-produced and locally distributed the Bosnian drama THE SON and has been the executive producer of CHARLESTON and Romanian executive producer for the coproduction PALACE FOR THE PEOPLE (altogether with BG/GE producers). Irina is an alumna of EAVE Producers Workshop, PUENTES, Berlinale Talents, EWA Network.

Director’s profile

Elena Rebeca Carini, born in 1990, grew up in Piacenza in Emilia-Romagna but studied in Milan, Rome and abroad. She graduated in Visual Arts at the Brera Academy of Fine Arts and in Cinematographic Art at the Rome University of Fine Arts, where she realised several short films. Since 2012 he has been training professionally in cinema through practical courses, artistic residencies and experience on set, in different roles, working with authors such as Sergio Rubini, Daniele Cipri, Manetti Bros., Gianni Amelio and Marco Bellocchio, Mimmo Calopresti. The land you belong is her directorial debut.

This is IT



This is IT is a works in progress section exclusively dedicated to 10 feature films with strong visual and artistic approach produced/co-produced by Italian producers or coming from the WEMW 2023 spotlight territories.

An international jury composed by Remi Bigot (Semaine de la Critique), Vincenzo Bugno (Berlinale World Cinema Fund/TFL), Wouter Jansen (Square Eyes), Giancarlo Chetta (Laser Film) will deliver the *LASER FILM Award*, prize consisting in € 4000 in colour grading and additional 40% discount on post-production facilities.

This is IT is organized by WEMW and Trieste Film Festival, in partnership with Milano Film Network. The selection was curated by Nicoletta Romeo and Alessandro Gropplero.

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Amor

by **Virginia Eleuteri Serpieri**

Italy | Lithuania



Director | Writer

Virginia Eleuteri Serpieri

Producers

Edoardo Fracchia, Rasa Miskinyte

Companies

Stefilm, Era film

Current post-production phase

Final Cut

Estimated delivery date

March 2023

Territories available

World (no Baltic countries, Italy)

Logline

Pushed by the memory of my mother, I travel through Rome driving my car. A long time has passed since her suicide in the Tiber river, but I feel that she is still here, waiting for me. Rome with its history, myth and enchantment shows me the way.

Synopsis

“Close your eyes and imagine Rome. What do you see? A monument, a street, a square? Are there people?” An old, faded Colosseum postcard fills the screen.

Everyone carries their own image of Rome and each one contains a personal story, a memory, a vision. Mine also has a face. That of my mother Teresa who went to the Milvio bridge on 12 July 1998 and threw herself into the Tiber. The threads of the city broke inside me and I was left stunned and immobile. Now, many years later, I set off again. I have everything I need in my car: maps, books, photographs, engravings and personal items. Inspired by the legends of Rhea Silvia and Romulus and Remus, by the bravery of Cloelia who fled to Rome and crossed the Tiber, by the recurring flooding, I trace routes, forge bonds and dream worlds. “I reconstruct” Rome. Meanwhile, Teresa is travelling through space to Planet Amor which has a city surrounded by water that resembles Rome – but it is not Rome and people know to look after each other. The Rome of the river and water is tangled with those of the labyrinths of the mind, of the deep bonds woven by art and of that which never dies: joy, fear, discovery, sorrow and the need for change. AMOR is a fantasy story of a private and uni-

versal, physical and mental Rome: time chases more time and the images and sounds weave the threads of the history and legend.

Director's note

Sometimes we must become seafarers, errant explorers, gold hunters and diviners to narrate Rome. We have to invent languages, draw maps and dress up as street artists guitar in hand singing folk tales and using sleight of hand to do magic, thrilling people in the streets.

We have to go back to being children again, being read fairy tales. To when, in a dark bedroom, our mother's voice spoke of unknown islands, sacred woods.

In my car, I drive around Rome, guided by an atlas of images generated by the stories and legends that entwine with my life and that of my mother Teresa.

Mine is an invitation to lose yourself in Rome's alleyways and squares. To get wet in the rain and fall into the Tiber, at the mercy of its high waters. Because, in its depths, the river hides small flashes of light, ancient flames that refuse to go out. These lights are films of the life that was lived on its banks until the last century, the objects and photographs of those who found death in its waters, but also the paintings of Peter Paul Rubens with Cloelia, Rhea Silvia, Romulus and Remus and Giovanni Battista Piranesi's views of Rome.

When I look at the images of the past whether they are paintings, films, photographs, I cannot help daydreaming and reading them as messages, postcards sent from the future, snapshots of a time to come. Because the past makes sense if it continues to regener-



Producer
Edoardo Fracchia

ate and contribute to the understanding of the present, to each of us, in our most intimate and private life.

Company profile

Stefilm is one of the most prominent documentary film and television series producers in Italy. Its productions, often developed with the support of the European Union, are largely international co-productions. Until now, Stefilm has worked with over 50 partners between independent production companies, distributors, sales agents, institutions and film funds. Films and TV series have been purchased by over 60 TV networks worldwide. Stefilm is associated with A.G.P.C.I and Doc / It. It is a member of the Steering Committee of Documentary Campus.

In addition to production, Stefilm dealing with training and distribution. Its three partners collaborate with various educational institutions, in Italy and abroad.

Stefilm is one of the most prominent documentary film and television series producers in Italy. Its productions, often developed with the support of the European Union, are largely international co-productions. Until now, Stefilm has worked with over 50 partners between independent production companies, distributors, sales agents, institutions and film funds. Films and TV series have been purchased by over 60 TV networks worldwide. Stefilm is associated with A.G.P.C.I and Doc / It. It is a member of the Steering Committee of Documentary Campus.

Established in Vilnius in 2001 by the Lithuanian producer, Rasa Miškinyte, ERA FILM is known for producing award winning international documentary films.

Recently ERA FILM entered a new era with an additional focus on animation, feature films, transmedia projects.

ERA FILM focuses on creativity, strong stories with a human impact and a high level of execution.

ERA FILM made films in co-production with France, Germany, Poland, Ireland, Spain. Have co-produced or cooperated with such broadcasters as: MDR (Germany), NHK (Japan), TG4 (Ireland), BBC-NI (UK), AVRO (The Netherlands), YLE (Finland), TVP2 (Poland), Belsat TV (Poland/Belarusia), ERR (Estonia), DR (Denmark), SVT (Sweden), NRK (Norway), TSR (Switzerland).

Producer's profile

Born in August 1953, Turin - Italy, where he graduated in Medicine in 1979. In 1984, together Elena Filippini and Stefano Tealdi, he founded Stefilm, one of the most prominent independent producer company in Italy and abroad.

As a producer he trainees and follows most of Stefilm's productions "debut films" which are always international co-productions.

Active in training, he runs workshops on writing, producing and pitching for national and international institutions.

Former member of the board of DOC/It, Italian Documentary Association and currently co-director of IDS Academy (Italian Doc Screenings Academy).

**Director**

Virginia Eleuteri Serpieri

Director's profile

Virginia Eleuteri Serpieri was born and educated in Rome (diploma in sound technique at the Experimental Film Centre and degree in Film History at the Sapienza University). Her experimental films were shown in several festivals, including Rome Film Fest (IT), JI.HLAVA International Documentary Film Festival (CZ), Exis Festival in Seoul (KR), LE FIFA - International Festival of Films on Art (CA) and in museums and exhibitions, such as: MAXXI National Museum of 21st Century Arts in Rome (IT), MACRO, Museum of Contemporary Art of Rome (IT), MAMbo, Modern and Contemporary Art Museum in Bologna (IT), MMOMA, Moscow Museum of Modern Art (RU), La Casa del Cinema di Roma (IT), Palazzo dei Congressi of Rome, Polo del 900 in Turin and Luav Venice University.

In 2015 she won Casa Rossa Art Doc Prize at the 33° Bellaria Film Festival (IT) with *My sister is a painter* and in 2019 Best Subject for Documentary Film at Premio Solinas 2019 (IT) with *AMOR*.

Contact details

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rasa@erafilm.it

Anna

by Marco Amenta

Italy | France



Director

Marco Amenta

Writers

Marco Amenta, Niccolò Stazzi, Anna Mittone, Tania Pedroni

Producer

Simonetta Amenta

Companies

Eurofilm, Mact Productions, Videa Next Station, Inthelfilm, Raicinema

Current post-production phase

Selected Scenes

Estimated delivery date

September 2023

Territories available

All

Logline

ANNA (30), beautiful and wild, runs a farm in an unspoilt corner of Sardinia. Until one day, the construction of a mega-resort on her land forces her to engage in the biggest battle of her life.

Synopsis

ANNA (30) is beautiful and wild. Free and rebellious. She is free in every sense that the word can encompass. Free because she lives in unspoilt nature in one of the wildest corners of Sardinia. Free because she stubbornly defends an archaic profession, that of breeder. Free because she has left her husband who beat her. Libera because she unleashes herself in sensual dances in the village pub before the not always benevolent eyes of the inhabitants of the community. Free because when she gets a bit drunk she indulges in fleeting adventures. Anna is this, magnetic and indomitable... take it or leave it.

She is a strong and fragile woman who knows how to pick herself up when everything seems to be sinking. She loves that land, beautiful and wild, which repays her by helping her heal her 'wounds'... until, one morning...

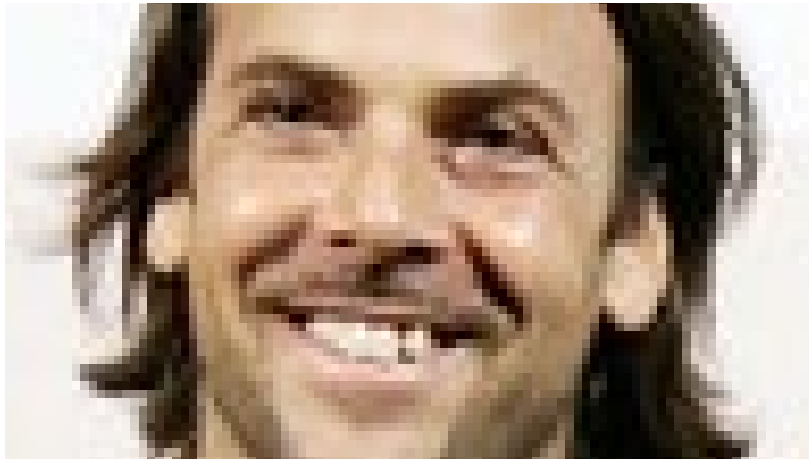
Anna is woken up by the din of the diggers of a powerful real estate group that is about to build a mega-resort right on her land! A project that will bring a lot of work to that depressed area, among the poorest in Europe. Everyone in the community is celebrating, except her. The bulldozers uproot her centuries-old olive trees, rape her land and cover with cement her pastures that have fed their flocks for generations.

Anna is stubborn and won't stand for it. She wants to give freedom back to those wild hills and let that land breathe: it was born free like her and must remain so. And so she remains alone, but proud, in her battle.

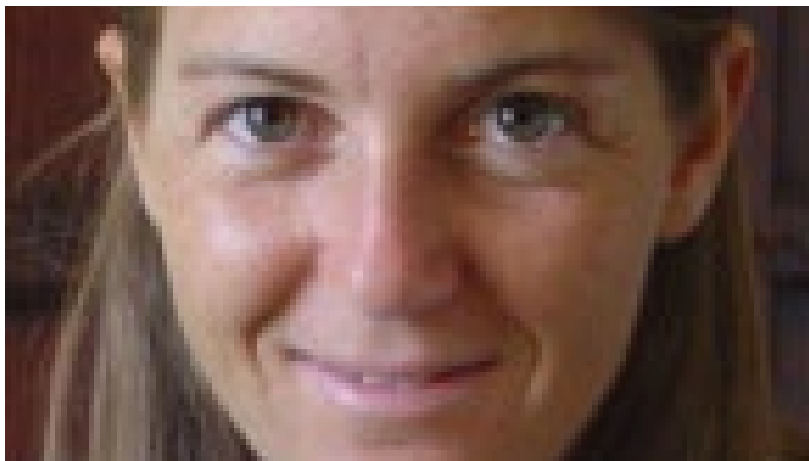
Director's note

ANNA tells a story of resistance and does it through the eyes of a "larger-than-life" character, a character who is everything except the usual spotless heroin, but rather a woman riddled with bad habits and flaws. What she does, though, is to face life and its problems with a stubbornness and a constant smile that often hides her sad inner nature and her fear of loneliness. A deep force runs through Anna's personality, sometimes powered by desire, sometimes by rage, sometimes it's just life flowing through her and nothing else.

The backdrop of the movie raises a quantity of issues: the delicate theme of the conflict between the old and the new, of the individual ability to fight against a society that only promotes single use and discarding, the difficult balance between wildlife preservation and the need to open remote places to possibilities of income such as tourism. It is the opposition between the need to balance the aspirations of a community and the individuals that compose it and the new work opportunities opened up through progress and investment. It tells of Anna's fierce and lonely battle to defend the pureness of a place against the inevitable march forward of a possibly deceiving progress. A progress that attracts its potential consumers by giving them a glance of a potentially brighter future.



Director
Marco Amenta



Producer
Simonetta Amenta

Contact details
eurofilm@neomedia.it

Company profile

EUROFILM is a production company based in Rome and Palermo. Eurofilm strongly believes in a film that has a strong international vocation by type of production structure, quality standard and stylistic language.

We have always produced all our films in a European co-production market.

In 2005 produced THE GHOST OF CORLEONE with Artè France and ARD. Nominated at Globi d'Oro and Nastri d'Argento for "Best Documentary"

In 2008 produced THE SICILIAN GIRL nominated at DAVID DONATELLO ("Best New Director" and "Best movie for students") and NASTRI D'ARGENTO ("Best New Director"). In 2016 produced MAGIC ISLAND, nominated at DAVID DONATELLO and NASTRI D'ARGENTO as "Best documentary film".

In 2017 produced a documentary film THE LONE GIRL, best project at Biografilm festival.

In 2018 produced TRA LE ONDE, with Vincenzo Amato e Sveva Alviti. The movie was in competition at Bi&Fest in Bari and Rome International Film festival.

In 2022 coproduced with Rai Cinema, Mact Production, Ile De France and Eurimages, ANNA by Marco Amenta (in post production).

Producer's profile

Simonetta Amenta in 2005 produced THE GHOST OF CORLEONE with Artè France and ARD. Nominated at Globi d'Oro and Nastri d'Argento for "Best Documentary". In 2008 produced THE SICILIAN GIRL nominated at DAVID DONATELLO ("Best New Director"

and "Best movie for students") and NASTRI D'ARGENTO ("Best New Director"). In 2016 produced MAGIC ISLAND, nominated at DAVID DONATELLO and NASTRI D'ARGENTO as "Best documentary film". In 2017 produced a documentary film THE LONE GIRL, best project at Biografilm festival.

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Director's profile

In 1997 Marco Amenta directed ONE GIRL AGAINST THE MAFIA a documentary broadcasted by 30 TV stations. In 2005 directed THE GHOST OF CORLEONE coproduced by Artè France and ARD Germany. The movie was in nomination at NASTRI D'ARGENTO and GLOBI D'ORO. In 2008 he directed THE SICILIAN GIRL nominated at DAVID DONATELLO as "Best New Director" and as "Best movie for students" and It was nominated at NASTRI D'ARGENTO as "Best New Director". In 2016 Marco Amenta directed MAGIC ISLAND, nominated at DAVID DONATELLO and NASTRI D'ARGENTO as "Best documentary film". In 2018 he directed a documentary film THE LONE GIRL, best project at Biografilm festival.

In 2019 he directed his 2° feature film TRA LE ONDE, with Vincenzo Amato e Sveva Alviti. It was in competition at Bi&Fest in Bari and Rome Independent Film Festival.

In 2022 he is in postproduction with his 3° feature film ANNA, coproduced by Eurofilm, Mact Production, Rai Cinema and Eurimages.

Fiume o morte!

by Igor Bezinović

Croatia | Italy | Slovenia

Fiume o Morte



Fiume d'Italia
24, / X. 1920

Director | Writer

Igor Bezinović

Producers

Tibor Keser, Vanja Jambrović

Companies

Restart, Videomante, NOSOROGI

Current post-production phase

Selected Scenes

Estimated delivery date

September 2023

Territories available

Rest of world (outside national territories)

Logline

Citizens of Rijeka (Fiume) retell, reconstruct and reinterpret the bizarre story about the 16-month occupation of their city in 1919 by the Italian poet, dandy and preacher of war Gabriele D'Annunzio.

Synopsis

In the aftermath of the First World War, the future of the Adriatic town of Rijeka was uncertain. While it was wanted by both, the postwar Treaty of Versailles hasn't assigned it to neither Italy nor Yugoslavia. In September 1919, the flamboyant Italian poet and military officer Gabriele D'Annunzio entered the city and ruled it for the next 16 months while waiting for the Italian negotiators to annex it to Italy. Realising nothing is going to happen, he decided to proclaim it a Regency of his own.

D'Annunzio was supported by thousands of young Italian soldiers, who took the occupation as a heroic artistic and patriotic adventure. For the politicians on all sides however, it was a disgrace, which they didn't know how to solve without starting a bloodshed.

This was one of the most photographed events of the pre-war era and in our film it got re-enacted and reshot on the streets of Rijeka, solely by its citizens. The story is told from the perspective of the participants of the film, in the local languages from the past and the present: in the Fiumano dialect and in Croatian.

Director's note

I was born and raised in Rijeka, a city with a peculiar history and a hybrid identity. My grandparents had to use a passport to cross the

river Rječina/Fiumera (both Rijeka and Fiume literary mean river) which divided the today's city in two. The western part was mostly Italian speaking and was called Fiume, and the smaller eastern part was Croatian and was called Sušak. Today they together form a single city, but about a 100 years ago, the question of Fiume was one of the central places of controversy of the European politics.

I learned about D'Annunzio's occupation of Fiume when I was in my early twenties and was puzzled to learn that this historical event is not a part of the collective memory of the city. The more I learned about the occupation, the stranger it got. I realized that there are so many interpretations and myths about what happened in Fiume that I felt an urge to try to understand it. With the help of my co-citizens I'm retelling history by using archival facts and original photos as elements of a new adventure - the adventure of revisiting history. I not only want to show the world audience how interesting the history of my hometown is, but by making this film I want to make the audience think about how the histories of their hometowns are related to their own current perceptions and convictions.

Company profile

Founded in 2007, Restart is an organization focused on production, education, distribution and exhibition of creative documentary films. Our films were screened at more than 350 international film festivals such as: Locarno Festival, IDFA, Hot Docs, Karlovy Vary IFF, International Film Festival Rotterdam, Fid Marseille, Zurich Film Festival, DOK Leipzig, Mar del Plata, Jihlava IDFF and many others... Serving as a creative hub for SEE region, Restart runs several


 A circular logo with the number '2' and the word 'feature' next to it.



Director
Igor Bezinović



Producer
Tibor Keser



Producer
Vanja Jambrović
Contact details
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vanja@restarted.hr

film projects - documentary and fiction film production, distribution of documentary films, a documentary cinema and an educational program in documentary film.

Producer's profile

Founded in 2007, Restart is an organization focused on production, education, distribution and exhibition of creative documentary films. Our films were screened at more than 350 international film festivals such as: Locarno Festival, IDFA, Hot Docs, Karlovy Vary IFF, International Film Festival Rotterdam, Fid Marseille, Zurich Film Festival, DOK Leipzig, Mar del Plata, Jihlava IDFF and many others... Serving as a creative hub for SEE region, Restart runs several film projects - documentary and fiction film production, distribution of documentary films, a documentary cinema and an educational program in documentary film.

Director's profile

Igor Bezinović is a filmmaker born in Rijeka, which is now part of Croatia, but at that time belonged to the Socialist Federal Republic of Yugoslavia, before that partly the Kingdom of Italy and partly the Kingdom of Yugoslavia (and before that the Kingdom of Serbs, Croats and Slovenes), before that the Free State of Fiume, before that the Italian Regency of Carnaro, before that Austria-Hungary... His films include The Blockade (Oktavijan prize for best Croatian documentary in 2012), Veruda (Oktavijan prize for best Croatian documentary in 2015) and A Brief Excursion (Big Golden Arena prize for best Croatian feature in 2017), along with many shorts of

all shapes and sizes. His work has been shown internationally at events including IFF Rotterdam, DOK Leipzig, IDFF Jihlava, CPH:DOX, Kurzfilmtage Winterthur, Biennale of Young Artists from Europe and the Mediterranean, Venice Biennale of Architecture (with Hrvoslava Brkušić for Pulska grupa), Museum of the Moving Image and the Guanajuato IFF.

He graduated in film directing at the Academy of Dramatic Art in Zagreb and in Philosophy, Sociology and Comparative Literature at the Faculty of Humanities and Social Sciences in Zagreb. He is a member of The Croatian Film Directors' Guild and the judo club Black Belt.

Malevych

by Daria Onyshchenko

Ukraine

MALEVYCH

WE FIGHT FOR OUR CULTURE
WE FIGHT FOR OUR HISTORY



Director

Daria Onyshchenko

Writers

Daria Onyshchenko, Anna Palenchuk

Producers

Maria Keil, Anna Palenchuk,
Daria Onyshchenko

Company

LLC 435 FILMS

Current post-production phase

Rough Cut

Estimated delivery date

April 2023

Territories available

All Territories, with the exception of the Russian Federation

Logline

What stands behind the Black Square, painted in 1915 by the obsessive artist Kazymyr Malevych? For his competitors, a fraud, for the Soviet regime, a secret code, for one woman, a love letter, for the people of Ukraine - a prophecy...

Synopsis

Green Square 1922. East of Ukraine. Solomya, 20, is living in a village with her mother. She is happy as her boyfriend Sashko, 25, comes from the frontline and spends a few days with her. As they play around with Sashko's night vision device Solomya notices that The Black Square, a reproduction of the famous painting by Malevych in her room, is shining in the darkness. Solomya is mystifying the story around the Black Square and doesn't know that the history of her family relates to the avant-garde artist.

Black Square 1915. Russian Empire. Kazymyr Malevych, 32, ambitious artist, born and grown up in Ukraine, has moved to Moscow. He meets a constructivist Vladimir Tatlin, 21. They dream of saying a new word in art and become fierce rivals. They have common dream to get to Paris to meet Pablo Picasso. Malevich is trying to create his own style of painting Suprematism. The world-famous exhibition 0.10 in Petersburg becomes a decisive moment - Malevich presents his mysterious painting "The Black Square".

White Square 1925. USSR. Malevych and Tatlin both teach at the Vitjebsk Art School, directed by Marc Chagall, 35. While Tatlin and Malevych continue their rivalry, NKVD agent Stjepan, 55, is instructed to destroy the avant-garde and subdue the artists. As Malevych

receives a permission for a long-awaited trip abroad, Stjepan gets an opportunity to accuse Malevych of spying and arrests him.

Red Square 1932. Malevych and Tatlin work in Kyiv. Malevych believes that art should be outside of politics, but visiting Ukrainian village, Malevich sees the "Holodomor" famine with his own eyes. He dares to portray the "Holodomor" in his works. Stjepan with NKVD officers come with a search to the Art Institute. Tatlin tries to avoid the confiscation of Malevich's paintings and starts a fight. NKVD officers arrest Tatlin. Malevych decides to use "Letatlin" - Tatlin's flying apparat to stop the NKVD. Free artists manage to fly at any times and under any regimes, so does Malevych!

Director's note

We were shooting this movie in summer and autumn 2022 while Russian missiles and drones were flying above our heads and the sounds of air alarms are to be found in many takes of our film material. We decided to go into production during the war because we realize how crucial it is for Ukraine to preserve now its culture and its history. It was my long dream to give with this film Ukrainian and Polish identity back to my favorite avant-garde painter Kazymyr Malevych. Not many people know that Malevych was born in my hometown Kyiv. In most of the museums, like MoMA, New York or Stedelijik, Amsterdam, you wouldn't find anything about his origins rather than Russian. Though he was born in Polish family, spoke both Polish and Ukrainian languages, was dedicating his paintings to Ukrainian folk suffering under soviet regime. Malevich was imprisoned, tortured, and lost lots of time of his life being pursued by



Producer
Maria Keil

KGB. I worked on this script and did much research long before the Russian invasion. The war changed the focus in my script – I integrated the present part, which shows the horrible parallels between past and present, making us put a question – why don't we learn from history? The Black Square becomes in film a prophecy for the Ukrainian folk, fighting again and again for its existence. I bring to life the paintings of Malevych in the destroyed village near Kyiv, one of the first attacked by the Russians. The people without faces on the paintings of Malevych become modern Ukrainians of today.

The story in the past consists of three parts – “Squares”, each telling an exciting episode from Malevych' life, showing connections between his roots and his art and explain the euphoria around the most provoking painting in the world The Black Square. “Even a child could paint it? What the fuck?” – this is what you normally hear around this painting. And still it is the Black Square, 1915, that changed the history of art, opening the page of post-modern culture.

Company profile

'435 FILMS' production company was founded in 2009 and works in the field of production of feature & documentary films, and narrative documentary podcasts. The main goal of 435 FILMS has always been to create projects with social value and a message that works towards reunification and finessing proactive civil society. We concentrate on movies with high artistic value and like to open new talents for the international film market. We believe in the magic of cinema!

Our documentary and feature films premiered at the Berlin International Film Festival, KVIFF, TIFF, IDFA, etc. Our filmography includes

the full-length drama 'Eastalgia' directed by Daria Onyshchenko, the documentary 'Mariupolis' by Mantas Kvedaravicius, and 'Close relations' by Vitaliy Manskiy, dystopia 'Numbers' directed by Oleg Sentsov in person behind the Russian jail, and co-directed by Akhtem Seit-ablyayev, and others. In 2016, 435 FILMS was the first Ukrainian production company to provide film service for an Indian film in Ukraine. Furthermore, we accomplished the production support of 6 Indian projects [including 'RRR' a full-length action drama by the outstanding Indian filmmaker S.S. Rajamoli].

After the beginning of the full-scale Russian invasion, 435 FILMS worked with ARTE, TVN, Discovery, and ARD1 TV channels, and shoot the documentary film and reports about the war in Ukraine as well as finished the shooting of “Malevych”, by Daria Onyshchenko in autumn 2022.

Producer's profile

Maria Keil, film producer, CEO, and co-founder of 435 Films, Ukraine. Maria graduated from the Institute of Journalism of Taras Shevchenko University in Kyiv. Producer of the first co-production feature film in Ukraine – «Eastalgia» by Daria Onyshchenko. Since that time Maria's company 435 Films became one of the leading production companies in Ukraine, producing feature films and documentaries. 2007 Maria became Chief Director at «Star TV» music channel and 2008 an Executive Officer at «MMG TV & Films». 2012 Maria became Executive Officer of the «Ukrainian Motion Picture Association» and 2013 founded another film company Big Hand Films. 2017 Maria gained the «International women entrepreneurs' Embassy» award for facilitating women's Entrepreneurship.



Director

Daria Onyshchenko

Contact details

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In 2019 she graduated from the Netherlands Institute of Marketing and received a NIMA certificate in Marketing level A. Since 2022 Maria is a President of the St. Nicholas Charitable Foundation helping Ukrainian children, victims of war.

Director's profile

Daria Onyshchenko Gold/Director/Screenwriter Daria Onyshchenko was born in Kiev, Ukraine. In 2000 she began studying communication, PR and international journalism at the Taras Shevchenko University in Kiev, where she graduated in 2004 with a Bachelor Degree in Public and International Relations. Between 2003-2004 she gained her first experience as a theater director at the Karpenko Karuj Theater Institute in Kiev. From 2006 to 2013, she has been studying feature film directing at the University of Television and Film in Munich, wrote, directed and produced a number of scripts and award-winning short films. In 2014 she completed her studies with the feature film "Eastalgia". The film opened in the same year the 46th International Hof Film Festival, and was screened at more than 20 film festivals worldwide, winning many prizes. Daria is the member of the German directors' agency "Above the Line" and member of the Ukrainian Film Academy. Since 2016 Daria has been working as a screenwriter for a number of film productions, among them "435 Films", Ukraine, "Lehmann Sisters", Switzerland, "Directory Films", Ukraine. Her last screenplay "Golden Loaf" was the winner of the American USAID social-media contest in 2019 in Kyiv.

2017 Daria started to develop her second feature film "The Forgotten" together with the swiss producer Claudia Lehmann, "Lehmann Sisters", Zürich and Ukrainian producer Igor Savychenko "Directory

Films". "The Forgotten" started its festival career with the premiere in the competition of the 35th Warsaw International Film Festival in October 2019. "The Forgotten" got its first prizes at Odessa International Film Festival, as the "project with the biggest international potential" in Work in Progress, was awarded with Special Jury Mention after its premiere at Warsaw IFF, etc., best Actors and best Film at the Avanaca IFF, Ukrainian "Oscar", Zolota Dziga for the best actress in Ukraine, etc...2022, shortly before Russia invaded Ukraine, Daria was going to start the shooting of her third feature film MALEVYCH, historical biopic about the life and work of the famous Ukrainian Polish painter Kazymyr Malevych. The shooting has been postponed due to war. The script, written by Daria was the member of the MidPointScreenlab 2021. August, September and October 2022 Daria spent in Ukraine and managed to shoot her third feature project under war conditions. At the moment the shooting is finished and the project goes into post-production. In between Daria works also for German TV stations. Her last project "Himmel-und-Erde" by ZDF is a successful mini-series, telling a story of Ukrainian refugees in Germany.

Redemption

by Sonja Prosenc

Slovenia | Italy | Croatia | Norway | Serbia



Director | Writer

Sonja Prosenč

Producer

Rok Sečen

Companies

Monoo, Incipit film, Wolfgang & Dolly,
Living Pictures

Current post-production phase

First Assembly

Estimated delivery date

May 2022

Territories available

All

Logline

The arrival of a young stranger bursts the domestic bubble of the seemingly perfect family and the outside world starts to seep in, revealing the comical oddness of the family members and their dysfunctional relationships.

Synopsis

Teenage girl Agata lives with her mother Olivia and father Aleksander in a luxurious house at the edge of a forest, reminiscent of dwelling in a kind of glass terrarium in the middle of a beautiful rustic landscape - safely separated from the reality that surrounds them. While Olivia is overly protective of her daughter and barely lets her venture outside, Aleksander decides to take the family into space. When he comes across an ad for a commercial trip to Earth orbit, he's sure his perfect family ticks all the required boxes to be selected for the trip, except for one: the competition is open to families of four only.

That's when a young man, Julian, enters the family household. Before they know it, their daily routine is disrupted and chaos begins to set in. The rules are broken, strangers enter the house, and slowly but surely the Kralj family members are pushed out of a little bubble they had created for themselves. In contrast to Aleksander and Olivia's discomfort, Agata quickly embraces her newfound freedom. With Julian's presence, the mechanical and empty relationships of the dysfunctional family are exposed and inevitably begin to change.

Director's note

When I was a child, our family car caught fire on the way to a picnic, and in my little head I 'knew' it was my fault because I'd been playing with the gas cap the day before. While standing on the side of the road next to the burnt car, another car enters the memory, lighting up hope in anticipation of help. But the car just drives by and quiet disappointment joins a hidden sense of guilt for the fire. Who are the people in the car? And why don't they stop? When we enter a passing car, we step into the world of the seemingly perfect Kralj family, defined by routine, specific rules, isolation and detachment - emotional as well as physical from the world around them. We discover a family unit that lives behind the appearance of a perfect life, but also faces its own problems, where confrontations between characters often end in failure or awkwardness.

Through humour and irony *Redemption* reflects a reaction to alienation and gives a portrait of a society in which people have lost their natural emotions, joy of life, capacity for empathy. It outlines the moments when the meaninglessness of human existence can be perceived and communication is discontinued.

Company profile

The Monoo production house is characterised by distinctive voices in film. Their films aim to tell personal and intimate stories against a backdrop of relevant social issues. They can be poetic and visually stunning, cleverly comical or lyrical but always original. Critically acclaimed and internationally awarded films enjoy strong recognition at home as well - in addition to the national awards,



Director
Sonja Prosenc



Producer
Rok Sečen

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The Tree, The History of Love, Son were also presented as Oscar candidates.

Our aim is to create films with teams that bring together talents from all over the continent and open up new opportunities for collaboration; History of Love by Sonja Prosenc as the first co-production between Slovenia and Norway, joined by Italy, was selected for the Eurimages Gold Album. After our first and successful foray into genre, with the awarded comedy Paradise, we continue to build on the comedic sensibility and combine it with the strongly established artistic vision of our filmmakers in our next feature film Redemption.

Producer's profile

Rok Sečen, MONOO. Producer on the Move, Cannes Film Festival 2018. EAVE Award recipient (WEMW Trieste 2016), EAVE Alumni 2016, Midpoint Film dramaturgy and screenwriting Prague Alumni 2015.

He is a co-founder and shareholder of the film production company Monoo. He graduated from the University of Ljubljana (University diploma of Political Science, 2002). After graduation he worked as an advisor to the general secretary at the Ministry of education. Since his university studies he has been involved in film, at first as a writer, but later he combined his passion for stories with his knowledge of finance to work as a producer.

He took part at EAVE Producers Academy and received EAVE Award in Trieste When East Meets West co-production Forum in 2016. In 2018 he was selected to the European Film Promotion program Producers on the Move at Cannes Film Festival. He also took part in Midpoint program for screenwriting and film dramaturgy

(FAMU). As a producer he is deeply involved in every project through all stages, from script development to distribution. His films are highly critically acclaimed and awarded important international and national awards. All feature films he produced or co-produced were OSCAR candidates in their respective countries.

Director's profile

Sonja Prosenc is a writer and director. After her feature films The Tree (2014) and History of Love (2018), which was awarded in the Crystal Globe Competition at Karlovy Vary IFF 2018, the dark comical drama Redemption will be her third feature. Her first two feature films received numerous awards at festivals around the globe and were official Oscar entries for Slovenia in 2016 and 2020. Sonja was selected by Cineuropa as one of eight most promising European female film directors and was presented in the Eurimages' Gold Album of 50 female directors of the last 20 years in 2020. Her distinctive and poetic approach to film language has been appreciated by cinephiles and film critics alike, but she also likes to venture into genre film; in 2019, her short comedy called Paradise received a national Best Short Film Award. In 2022 she directed her first TV series Trigrad,, presented at Series Mania in France, at Sarajevo Film Festival, SeriesKamp in Germany, and nominated for Heart of Europe Award in Poland.

Role Model

by Nejc Gazvoda

Italy | Czech Republic | Serbia | Slovenia



Director | Writer

Nejc Gazvoda

Producers

Alessandro Borrelli, Ales Pavlin

Companies

La Sarraz Pictures, Film Kolektiv,
Biberche Productions

Current post-production phase

Rough Cut

Estimated delivery date

September 2023

Territories available

All the world except Italy, Slovenia,
Czech Republic and Serbia

Logline

A lonely and bullied teenage boy of divorced parents and an alcoholic mother makes friends with a dangerous and mysterious man who moves into the flat opposite his.

Synopsis

MAJA (45) and JAN (14), mother and son, live in an apartment building in a small, unnamed town. Recently divorced, MAJA is a psychologist at a nearby primary school, where Jan goes, and is currently in the final grade. The film starts in the last days of April 2020, with strict anti-epidemic measures implemented in school. JAN is extremely lonely, hurt by his parent's divorce, and suffering abuse in school. His new schoolmate is JAKOB, who tried to commit suicide unsuccessfully. MAJA is in charge of JAKOB'S rehabilitation, but JAKOB is a part of a gang that terrorizes schools, especially JAN. If JAN wants to survive these last months, he has to lose the mysterious title of "sunshine" that bullies have given him. JAN finds solace in a mysterious man, also named JAN, who is living in a flat opposite his and is as violent as he is infantile. Meanwhile, MAJA starts to drink again, feeling lost and pressured by newcomer NEJA, a chillingly kind and competitive young psychologist.

Director's note

I have been searching for a story about dignity. The films of Mike Leigh, Ken Loach, early Krzysztof Kieślowski, Andrey Zvyagintsev, Hirokazu Kore-eda were my role models in the making of Father Figure. At the same time, a few years ago my own family has broken

apart and a lot of it made its way into the screenplay. The questions of masculinity in the 21st century, how to adapt to the new role of a man in the changing environment... All of these are questions that I am asking myself, but also questions that seem extremely pertinent to today's world. Even though the current focus is on women's topics (and rightly so, it was about time), I still think it is necessary to ask ourselves what is happening with men. If we do not, something ugly could rear its head as it is already happening in this chaotic world.

Company profile

La Sarraz Pictures is an independent production company, with its head office in Turin and an operational office in Rome, has been producing producing works mainly of three types: fiction films, creative documentaries and animation works. Since 2010, La Sarraz has also set up a department that deals with distribution. During these years of activity, the company has acquired a very important position within the national market and is seen as a point of reference by many authors for production and distribution. It has produced around 20 projects to date, all of presented and very often awarded at the most prestigious film festivals, working with authors such as Gianluca and Massimiliano De Serio, Umberto Spinazzola, Valentina Pedicini and Eugène Green, to name but a few.

Producer's profile

Alessandro Borrelli began working in the world of cinema in 1996, initially as a screenwriter and director, then as a producer, founding La Sarraz Pictures srl in 2005. The independent production company,



Director

Nejc Gazvoda



Producer

Alessandro Borrelli



Producer

Ales Pavlin

Contact details

lasarrazpictures@gmail.com

with its head office in Turin and an operational office in Rome, has been producing producing works mainly of three types: fiction films, creative documentaries and animation works. Since 2010, La Sarraz has also set up a department that deals with distribution. During these years of activity, the company has acquired a very important position within the national market and is seen as a point of reference by many authors for production and distribution. It has produced around 20 projects to date, all of presented and very often awarded at the most prestigious film festivals, working with authors such as Gianluca and Massimiliano De Serio, Umberto Spinazzola, Valentina Pedicini and Eugène Green, to name but a few.

Director's profile

Nejc Gazvoda (1985) wrote his first short story collection when he was still in high school. It received a nomination for the best literary debut of the year in 2004 and won the Liberal academy's Golden Bird Award in 2005 and Dnevnik's Fabula Award for the best short fiction collection of the year in 2006. Nejc Gazvoda then went on to publish his first novel, Camera obscura, which was nominated for the prestigious Slovenian Kresnik Prize for the best novel of the year. He is also the author of two other novels. In 2010 he graduated from the Academy of Theatre, Radio, Film and Television (UL AGRFT) with a degree in Film and Television Directing. For his diploma thesis he was awarded with the academic Prešeren's Award of Academy of Theatre, Radio, Film and Television. In 2011 he wrote, directed and edited his first feature film, A Trip, for which he also did the scenography. The film starred Nina Rakovec, Jure Henningman and Luka Cimprič and won various national and international

awards at several different film festivals. Two years later his second feature film, Dual (starring Nina Rakovec, Mia Jexen, Nataša Barbara Gračner and Jure Henningman) was equally successful. Nejc Gazvoda also co-wrote the film Personal Baggage (2009), directed by Janez Lapajne and the film Class Enemy (2013), directed by Rok Biček.

He is also a renowned figure in the field of performing arts. In 2019 his play Silent Breath received the Grum Award and its stage adaptation in Ljubljana City Theatre (MGL) was selected for the competitive programme of the 54. edition of Maribor Theatre Festival Borštnik.

Snake Oil Song

by Micah Van Hove

Spain | Canada | United States | Colombia



Director | Writer

Micah Van Hove

Producers

Estephania Bonnett Alonso, Brett Pedersen

Companies

Playlab Films, Tall Pines Pictures

Current post-production phase

Rough Cut

Estimated delivery date

May 2023

Territories available

Worldwide

Logline

An existential murder mystery in the Amazon jungle.

Synopsis

Deep in the Amazon jungle, Chino works as a transporter for an illegal gold mining organization, but consumed by one thing: finding the snake that killed his dog.

Together with Poálo, his partner, Chino sets up traps for the snake along the banks of the river. When he finds the body of an American in one of his traps, alarm bells go off within the mining organization. Chino fights to maintain his autonomy, but his strings are pulled more and more.

Chino continues to hunt the anaconda, but who is hunting who? He suddenly finds himself drowning in a dead end, his only option is to go through that organization from start to finish.

Director's note

In perhaps the most joyful filmmaking experience of my life, in May of 2018 I attended a workshop with 48 international filmmakers living in the Peruvian jungle with Werner Herzog. When instructed to tap into the “fever dreams in the jungle,” I discovered a man in the riverside city of Puerto Maldonado. Not only did that trip provide a challenging filmmaking experience, but I fell in love with the vexing lure of the jungle. I wrote a short film, and to prepare for shooting, I hired a freelance translator to work with me and my actor. Within 30 minutes of shooting, I decided to cast the translator in the lead role instead. Our subsequent short film *Del Arco Vacío* finished #1 out

of the Herzog program and with the discovery of Guillermo “Chino” Subauste, I began building a project for us on a larger canvas. Deforestation and illegal gold mining is destroying the Amazon jungle and threatens the life and well-being of surrounding regions. With the help of mentor Werner Herzog and our international co-producers, there has never been a more pressing time to tell stories that ask questions about humanity’s relationship with its environment. Our team is driven to tell this story from a first-hand perspective and deliver it to a world-wide audience.

Company profile

We are a production house called to give voice to the next generation of international filmmakers. We create an authentic model of film production, unveiling emerging talents by the hand of great masters of cinema such as Abbas Kiarostami, Werner Herzog and Apichatpong Weerasethakul.

We function as a bridge between new international directors and the industry by producing their first and second works.

Producer's profile

Film producer and director. She has specialized in finding training spaces for new talents hand in hand with great masters of cinema such as Abbas Kiarostami, Werner Herzog and Apichatpong Weerasethakul by conducting practical workshops for emerging directors (Bogota 2014, Barcelona 2015, Cuba 2016 and 2017, Peru 2018 and 2022) where more than 300 short films were produced and distributed in international festivals.



Producer

Estephania Bonnett Alonso



Producer

Brett Pedersen

Contact details

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After creating Black Factory Cinema, in 2019, Estephania creates her second film production company called PLAYLAB FILMS aimed at revealing new talents hand in hand with the great masters of cinema. The first feature film project she launches is “Baracoa” by first-time director Pablo Briones in co-production with C-Side Productions (Switzerland) and The Moving Pictures Boys (USA), world premiere at the Berlinale and winner of the Silver Biznaga Award at the Fest. Int. de Málaga and the Youth Prize at the Sheffield Film Festival.

In 2015, she was invited to the Torino Film Lab as Decision Maker. That same year she was selected as an emerging producer at the Jihlava International Documentary Film Festival in Czech Republic and in 2018 by the Rotterdam FF. In 2017 Werner Herzog Foundation together with The Film Archive Munich award her the Prominent Artist Award 2018. In 2019 she was selected by the Culturistan artist residency of the Kiarostami Foundation.

Director’s profile

Micah Van Hove is a director, producer and cinematographer who has been exploring the possibilities in micro-budget cinema since 2009. Micah’s short film DEL ARCO VACÍO was selected as the #1 finalist for Black Factory Cinema’s program with Werner Herzog in Peru and went on to screen with the Werner Herzog foundation in Munich. Micah has worked as a cinematographer and director on music videos for artists like Weyes Blood, Neil Hamburger, Alex G and Tim Heidecker. As a writer for No Film School from 2013-2019, Micah has reached millions of readers in his effort to stimulate discourse around films that reflect a commitment to personal and courageous work. He is currently in post-production of his first feature SNAKE OIL SONG, shot on location in Colombia.

Snot&Splash and the Mystery of Disappearing Holes

by Teemu Nikki

Finland | Italy | Poland



SNOT AND SPLASH

Director

Teemu Nikki

Writer

Ilja Rautsi

Producers

Jani Pösö, Andrea Romeo, Giulia Moretti

Companies

It's Alive Films, Iwonder, OrkaFilm

Current post-production phase

Rough Cut

Estimated delivery date

May 2023

Territories available

World (except, Scandinavia and Italy)

Logline

In a cyber-punk fantasy comedy for all ages, brothers Snot and Splash try to catch a thief who's stealing holes, only to end up saving the town and the entire world from being sucked into a collapsing waste disposal system.

Synopsis

Two young boys, Snot and Splash, are like all the siblings are - best friends and best enemies. Snot, the older brother, is not the tidiest and most organized person in the world while Splash really likes his things standardized and clean.

The boys are sent to grandma for the winter holidays. They sit in a bus quarreling when they suddenly witness a hole mysteriously appear in the sky, and a lot of waste falling down to a neighboring town. When they arrive at grandma's, they learn that keyholes of grandma's house have disappeared.

They also notice that the city has changed. Practically everything is forbidden, and it is impossible to have fun and play.

The boys find out that there is a conspiracy. A local demented dentist has invented a device with which you can steal a hole from where ever and move it into another place. These holes lead to the other dimension - to the neighboring town. Our antagonist, the son of the demented dentist, is dumping all the waste into these holes. Splash starts to think that this is actually a pretty handy way to keep things clean and tidy and joins the hole-stealing-gang. The boys' quarrel grows into a real rift. When the bad guys are about to win, the waste disposal system goes broken.

The standardised holes start to collapse into a one massive black hole, and just before it is about to swallow the whole world, the boys solve their rift. Together, they manage to save the earth from collapsing into a black hole and free the little town's citizens from the dental coating hypnosis.

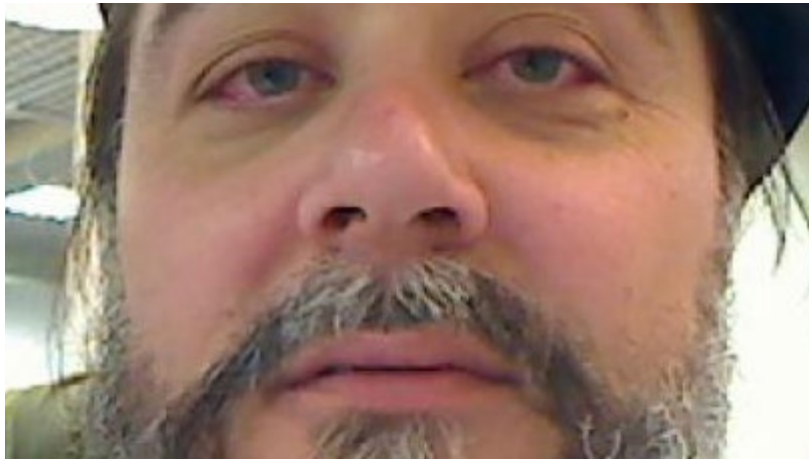
The power of imagination wins over adults' short-sightedness, and it is again allowed to play and have fun. The neighboring town is cleaned up from waste, and both Snot and Splash have learned a lesson - even your closest friends have characteristics you don't like - and so do you.

Director's note

After directing two TV-series for teenagers and becoming a dad, I am ready to make the best children's film ever. Snot and Splash is a family film that will surprise the audience again and again. I want the whole family to enjoy the adventure. This film is a rollercoaster ride in a strange winter wonderland with disappearing holes. The children will be thrilled and amazed, and the parents will laugh with tears in their eyes.

You can't make films for younger people looking down on them. Children are not stupid. They will realize if you try to lecture them something from above. It just won't work. You have to be on the same level as them and trust they will understand more than you would think.

The film will have an important lesson on littering and vandalizing nature. We have to take care of our pollution; we can't just throw trash out of our window. Everybody has to take care of their garbage.



Producer
Jani Pösö



Producer
Andrea Romeo



Producer
Giulia Moretti

But the most important lesson is right to be sometimes funny. Children, like we all, need imagination. Without it, we are just sad and miserable. I want this film to be a celebration of the imagination, and a hooray for children's rights to be playful and quirky.

Visually Snot and Splash will be rich. We are competing with big Hollywood family films, so we have to be original. All the sceneries are going to have Scandinavian originality spiced up with the Finnish peculiarity.

Company profile

It's Alive Films is a Helsinki-based production company founded by Teemu Nikki, a director and a filmmaker and Jani Pösö, a producer and a writer. All of our productions are entertaining takes on deadly serious subjects. In addition to The Blind Man Who Did Not Want To See Titanic (78th Venice international Film festival Audience award winner) our best know works are Euthanizer, Finland's official Oscar candidate 2018, Mental (Sekasin) a multi-remade pitch-black comedy about mental problems among young people and Cannes Series winner Mister8. So far It's Alive has produced 17 short films, 5 feature films, and 3 TV-series - and 2 there's more features in post production right now.

It's Alive, filmography:

- The Blind man who didn't want to see Titanic, 2021
- Nimby, 2020
- Euthanizer, 2017
- Lovemilla, 2015
- Simo Times Three, 2012

Latest awards:

- MISTER 8
- Best Series, Winner
- Best Performance: Pekka Strang
- Canneseries 2021
- THE BLIND MAN WHO DID NOT WANT TO SEE TITANIC
- Orrizonti Extra Audience Award
- La Biennale Venice Film Festival 2021, Winner
- Best Film (Feature narrative films), Winner
- Best Actor Award: Petri Poikolainen
- Elgouna Film Festival 2021
- NIMBY
- Bucheon International Fantastic Film Festival Competition, Audience Award, Winner

Producer's profile

Jani Pösö, the CEO of It's Alive Films, is a producer and screenwriter. He has produced 5 feature films and 3 TV-series, all of them internationally acclaimed. Jani wrote and produced his 1st theatre play in 1996, first short film in 2006 and first feature in 2011 and first book in 2018. He is also behind It's Alive Films's multi-remade TV-format Mental. Jani has also produced music, theatre and events, and established two advertising agencies and overseen a fashion brand.

Director's profile

Teemu Nikki, is a experienced, prolific, award winning filmmaker and son of a pig- farmer from Sysmä, Finland. His last feature film, The Blind Man Who Did Not Want to See Titanic, won audience award in Venice Film Festival 2021, and his last TV-series Mister8 won best series in Cannes Series the same year. Nikki has also directed 4 other features and numerous short films which have gained recognition at film festivals all around the world. Nikki's style is best described as a good willed yet unapologetic political satire of humanity.

Contact details

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The Zola Experience

by **Gianluca Matarrese**

Italy | France



PROGETTO ZOLA

UN FILM DI
GIANLUCA MATARRESE

Director

Gianluca Matarrese

Writers

Gianluca Matarrese, Anne Barbot

Producers

Donatella Palermo, Dominique Barneaud

Companies

Stemal Entertainment, Bellota Films

Current post-production phase

First Assembly

Estimated delivery date

March 2023

Territories available**Logline**

Based on a novel by Émile Zola: real lives just out of a book.

Synopsis

Anne, a theater director, adapts “L’Assommoir” by Emile Zola in which she plays the role of Gervaise. The characters’ stories echo her own life: her devastating divorce, her passionate romance with her new neighbor, the difficulties of running a small business in an extremely competitive and patriarchal industry, the plight of the injured worker after an accident at work, alcoholism, domestic violence, and the decline of a relationship.

With a cinéma du réel approach, the camera plunges into the daily lives of these artists possessed by a fire that burns in them and burns them, exploring their creative process, as close as possible to the characters.

Through a mise en abyme, the film challenges that hazy boundary where fiction merges with reality, where life fuses with art.

A documentary approach that questions intimacy, drama, passion, work and love, and at the same time seeks to shed light on the more vibrant, timeless and universal aspects of life.

Director’s note

Through Zola’s novel “L’Assommoir” and its contemporary reinterpretation in theater and film, I want to celebrate a female figure characterized by her strength: Anne/Gervaise, who endures violence and failure, keeping her course as long as possible.

Zola wrote that he worried “little about beauty, nor perfection,” worrying “only about life, struggle, fever.” I will do the same, I will reveal

truth as it is, without trying to save or oppress anyone. I will dissect these complex souls, imbued at the same time with joy and darkness, strength and weakness, emancipation and servitude.

I want to access the intimacy of Anne/Gervaise’s family to understand its inner mechanisms: her fierce desire for success, her partner’s alcoholism and violence, the couple’s failures. The lethargy of their lives is insidious: nothing ever seems to be over, just a little happiness is enough to restart everything, so that they seem to escape their social decadence. It is this silent mechanism that interests me: the anesthesia of body and mind that takes possession of this combative and inventive woman.

My research takes place on several levels. A layering of different genres and modes of narration. I want to play with literature, theater, the lives of the protagonists in reality. Following them closely, to reflect with other like-minded artists on how artistic creation is a vital need that creates a bond with our society and our time.

Company profile

Film in lavorazione

HO VISTO UN RE di Giorgia Farina

MI FANNO MALE I CAPELLI di Roberta Torre

ORIONE di Silvia Luzi, Luca Bellino

Film pronti

LAST WORDS di Jonathan Nossiter

Film 2022

LE FAVOLOSE di Roberta Torre

LEONORA ADDIO di Paolo Taviani

Documentari 2022

IN VIAGGIO di Gianfranco Rosi



Director

Gianluca Matarrese



Composer

Davide Giorgio

Contact details

stemal.entertainment@gmail.com

Film 2020

IL GRANDE PASSO di Antonio Padovan

NOUR di Maurizio Zaccaro

Documentari 2020

NOTTURNO di Gianfranco Rosi

Documentari 2019

FAITH di Valentina Pedicini

Documentari 2018

CORLEONE di Mosco Boucault

Film 2017

UNA QUESTIONE PRIVATA di Paolo Taviani

Documentari 2017

MORAVIA OFF di Luca Lancise

Film 2016

VANGELO di Pippo Delbono

Documentari 2016

FUOCOAMMARE di Gianfranco Rosi

Film 2015

MARAVIGLIOSO BOCCACCIO di Paolo Taviani, Vittorio Taviani

Producer's profile

La Palermo è nota per Tano da morire (1997), per il quale fu nominata per un Nastro d'argento al miglior produttore. È nota anche per i film Viol@ (1998), Notturmo bus (2007) e Cesare deve morire (2012). Il suo film Liscio (2006) è stato premiato alla Festa del Cinema di Roma. Nel 2015 ha prodotto con i Fratelli Taviani Maraviglioso Boccaccio, nominato per il David di Donatello, il Nastro d'argento ed il Globo d'oro. Nel 2016 ha prodotto il documentario di Gianfran-

co Rosi Fuocoammare premiato nello stesso anno con l'Orso d'oro per il miglior film al Festival di Berlino, che ha per oggetto gli sbarchi di migranti sull'isola di Lampedusa; per questo film ha ricevuto inoltre, insieme al regista, la nomination all'Oscar 2017 come miglior documentario.

Director's profile

GIANLUCA MATARRESE

Writer/director of documentary and fiction films.

Gianluca Matarrese (1980) moved to Paris in 2002 to study cinema and theatre. He graduated in History and Criticism of North American Cinema at the University of Torino and Paris VIII, also graduating at the Ecole Internationale de Théâtre Jacques Lecoq in Paris. From 2008 to 2012 he worked as writer and director in French television, creating a sit-comedy for OCS networks. There he continued as writer, reporter, artistic and segment producer for over 20 entertainment programs.

In 2019 he won the award for best Italian documentary at the Torino Film Festival with the film "Fuori Tutto" ("Everything Must Go"). His next five films circulate simultaneously in numerous international festivals and worldwide broadcasters: "La dernière séance" ("The Last Chapter") closing at Venice Films Critics Weeks' in 2021, winning the Queer Lion Award; "Il Posto" ("A Steady Job") co-directed with Mattia Colombo, at Vision du Réel, Hot Docs, DMZ, Festival dei Popoli, Hainan Film Festival; "Fashion Babylon" at CPH:DOX, Hot Docs, Reykjavík, Sidney, Frameline. The short film "Pinned Into a Dress", opens the Venice Films Critics Weeks' in 2022. The new film "Les beaux parleurs" will be released in February 2023.

Wandering Souls

by **Maria Giménez Cavallo**

Italy | United States



Director

Maria Giménez Cavallo

Writers

Maria Giménez Cavallo, Jackson Giuricich

Producers

Maria Giménez Cavallo, Dario Zonta

Company

Anima films

Current post-production phase

Rough Cut

Estimated delivery date

May 2023

Territories available**Logline**

“Anime galleggianti” is a magical journey through the atemporal land of Sardinia inspired by Ovid’s “Metamorphoses”, mixing classical mythology with contemporary themes, literary tradition with local rituals, and documentary methods with fantasy.

Synopsis

This cinematic voyage reimagines the passionate stories of Ovid’s most intriguing characters, including Persephone, Arachne, Orpheus, Callisto, Europa, and Daphne, whose intertwined destinies culminate during carnival rites evoking fertility, life and death. Just as Ovid’s souls wander from body to body, transforming themselves without boundaries between species, the film wanders from character to character, from place to place, tied together by the narrative thread of the three Fates.

Director’s note

A hybrid experiment between reality and imagination, this way of storytelling is also an exploration of a culture, in close collaboration with local farmers, artisans and creators to engage with the traditions they perpetuate.

“Anime galleggianti” aims to reconnect with the land, participate in ancient rituals, and explore a spirituality with Mother Nature. Embracing a poetic, post-humanist, and non-anthropocentric vision of cinema that places the natural world in the foreground, filming animals and plants as protagonists in their own right with equal agency. The film strives to make visible the invisible and to reveal

the spirit and essence of things through the idea of the soul as described by Ovid’s Pythagoras.

Company profile

www.animafilms.net

Producer’s profile

Anima films was created in 2020 by Maria Giménez Cavallo to independently produce her own films. They are currently looking for co-producers and collaborators.

Director’s profile

Maria Giménez Cavallo was born in New York in 1992 to an Italian-American mother and Spanish father. She specialized in film history, Italian studies and French studies at Columbia University. After graduation in 2014, Maria moved to Paris to work with Abdelatif Kechiche for four years as artistic collaborator, casting director, assistant director and editor on the “Mektoub, My Love” trilogy. She later moved to Rome to work with Pietro Marcello on two documentaries and then back to Paris for his latest fiction film “L’Envol”. Since then, Maria has participated in various workshops, including Locarno Spring Academy, Armani Laboratorio, and Itineranze Doc, and she has made a few short films with nature as the central theme. “Anime galleggianti” is her debut feature film.

1st feature



Director

Maria Giménez Cavallo

Contact details

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First Cut+



First Cut+ is a program launched in 2020 for boosting the **promotion & audience engagement strategies** of feature films that previously took part in a First Cut Lab workshop.

First Cut+ operates twice a year, working in close cooperation with two dynamic and well-established film industry platforms: **When East Meets West** and **Karlovy Vary IFF's Eastern Promises**. Each year a **portfolio of 16 feature films** is promoted: 8 films during the winter session at Trieste's When East Meets West, and 8 films during the summer session at Karlovy Vary IFF's Eastern Promises Industry Days.

At the 2023 winter session, an international jury composed by Esra Demirkiran (TRT), Stefan Ivančić (Locarno Film Festival), Daniel Vadocky (Pluto Films) will deliver the TRT Prize to one of the films – a cash award of 5 000 Euros sponsored by the Turkish public broadcaster.

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78 Days

by Emilija Gasic

Serbia



Director | Writer

Emilija Gasic

Producers

Andrijana Sofranic Sucur, Milos Ivanovic

Budget

€ 211.900 (€ 156.900 in place)

Company

Set Sail Films

Looking for

Sales Agents, Festivals, Financing

Project Status

In post-production

Logline

When their father is drafted in the military during 1999 NATO bombing in Serbia, three sisters start a hi8 video journal awaiting his comeback.

Synopsis

Two teenage sisters record their daily lives on a home camera, overwriting older recordings that periodically appear on tape. Their father is soon mobilized. Before he leaves, he asks them to film something nice for him. Days go by, they film nature, night sky during bombing raids and tease Tijana, their youngest sister.

Things change when a mysterious boy and his shy baby sister arrive from Belgrade and move in the first neighbor's house. New friendships, first kisses and first disappointments take over the fear of bombs.

Director's note

A few years ago, I digitized all of my family's home video tapes from the 1990s. While going through the footage during lockdown in March of 2020, I stumbled upon a tape that I completely erased from my memory. It was a video of a normal day, my family spending time together but with some unusual serious undertone. My mother was locking the gate, but when she caught my sister filming, she forced a smile. My father was gloomily doing the work around the house, barely talking. There were a lot of sky shots with a faint buzzing sound in the distance. A few cuts later, the date finally appeared, and I realized that this was the spring of 1999, during the 78

days of bombing of Yugoslavia. The faint buzzing was from military airplanes.

The evocative footage immediately transported me back in time when my generation's childhood was in quarantine. I was both excited and upset that I made an anonymous questionnaire about the bombing with a desire to see how others remembered it. Over two hundred people shared their memories: absence of school, sound of airplanes, the echo of the creepy air raid siren, electricity restrictions, fear for the mobilized fathers, shelters, satirical songs, first loves, losses. Someone mentioned that it was the first and last time they had entered every house in the neighborhood. Some of the strongest bonds form in the times of adversity.

Then I wondered, what if all this was on one Hi8 tape? A tape that testifies to one time and space through the coming of age of three sisters who record everything and overwrite constantly. The thrill of finding footage you didn't even know about is a very interesting process for making a film. A time capsule of the collective memory.

Company profile

Set Sail Films is a wide scope film production company that cherishes strong author voices across fiction, documentary and animation. It was established in 2019 in Belgrade by producers Miloš Ivanović and Andrijana Sofranić Šučur and director/producer Marija Stojnić, who decided to merge their distinctive experiences in the film industry.

Through international co-productions, Set Sail Films brings out local stories that cross borders. Produced films and projects in

Fiction

1st feature



Director
Emilija Gasic



Producer
Andrijana Sofranic Sucur



Producer
Milos Ivanovic

Contact details
andrijana.sofranic@gmail.com

development have been supported by MEDIA, Eurimages, Film center Serbia, Hubert Bals, DOHA film institute among others.
Official website: www.setsailfilms.rs

Producer's profile

Miloš Ivanović paved his way to the film industry by producing successful short films as part of trans-media project Radiovision in 2017. His works span fiction, documentary and animation. Recent titles include the 2022 TIFF film "Snow and the Bear" and 2021 TV series "The only way out". He is the co-founder of production company Set Sail Films, with three features in development and several shorts and features in post-production.

Andrijana Sofranic Sucur established company NANA 143 in 2016. Her first feature, Mamonga, premiered in 2019 at KVIFF. as well as documentary Roots in 2021. In 2019, Andrijana established partner production company SET SAIL FILMS with two producers, Marija Stojnić and Miloš Ivanović, joining forces with them on working on short and feature fiction, animation and documentary films. Andrijana is alumna of Maia Workshops, Sarajevo Talents, EAVE Marketing Workshop, MIDPOINT Feature Launch, CEE Animation Workshop, Rotterdam Lab, Emerging producers and more.

Director's profile

Emilija Gasic is an award-winning Serbian filmmaker born in Yugoslavia, now residing in New York City. She graduated with an MFA in Cinematography from NYU Tisch School of the Arts. Her films have had successful festival runs and have screened at renowned festivals such as Columbus IFF, Maryland FF, Oscar qualifying Izmir Kisa FF etc. As a cinematographer, Emilija shot films in the USA, France, Norway and Czech Republic. She is a Nikon Storytellers Award recipient and a finalist for the Volker Bahnemann for Outstanding Cinematography. She is currently in post production of her first feature film 78 DAYS.

Ainda Assim

by Lillah Halla
Brasil



Director

Lillah Halla

Writers

Lillah Halla, Maria Helena Morán

Producers

Rafaella Costa, Clarissa Guarilha

Budget

€ 1.146.339 (€ 952.356 in place)

Companies

Manjeriçao Filmes, Arissas

Looking for

Financing, Sales Agents, Festivals

Project Status

In post-production

Logline

Intolerant times require furious, contagious and disobedient joy.

Synopsis

Sofia is a teenage girl who, on the eve of a volleyball championship that is key for her career as an athlete, discovers that she is pregnant. In the commotion of the moment, she has only one certainty: she cannot become a mother, not now.

Running against time and acting on the sly, Sofia undertakes a lonely path on the search for clandestine abortion clinics, but ends up falling into the trap of an ill-intended fundamentalist group, willing to use all its means to stop her. When Sofia least expects, the decision about her future already seems to be in everyone's hands but hers. But as threats arrive, so does support and Sofia realizes that she is not alone. Her team, her coach and even her father, an unlikely ally, will do whatever it takes to help her. The snowball reaction that pursues her is fierce, but neither she nor those who love her are willing to surrender.

Director's note

Ainda Assim lies on the premise of someone who struggles to have her existence recognized and welcomed in the place she calls home. Even though Sofias conflict and journey are very specific to today's Brazil, its premise transcends the plot, is genderless, borderless universal. What is at stake is not whether or not she will struggle for her dreams, because that's inherent to her. It is whether she will be supported and cared for.

The contemporary "witch hunt" that takes place in the film is based on the violence and fundamentalism that we all know. How much evil can be done in the name of "good". In this context, the film emphasizes the power of the collective over the individual, the importance of building bonds, of being able to choose who to call family - not the traditional one united by blood, but the one based in true support. It is a story that celebrates difference, agency, and desire in the authoritarian context of today's Brazil, where even happiness can be seen as a threat. To paraphrase Alice Walker in her poem book, hard times require furious dancing.

In doing so, I could not fall into the trap of telling the conventional drama of a girl victimized by oppressive forces and suffering individually a conflict that has social origins - Sofia is not subservient - and she is not alone. Cinema is an act of imagining. And as such, it allows us a small step, if only symbolic, in the construction of imagined worlds and, why not, futures. Joyful ones.

Company profile

Manjeriçao Filmes is an independent production company dedicated to the creation and development of projects for cinema and television. Created in 2007, Manjeriçao works with a select number of projects annually, focused on artistic quality content and international potential. The company acts executively and creatively with partner directors in successful co-productions, such as MY NAME IS BAGHDAD (Best Film at Berlinale Generation 14plus 2020) and UNDERAGE (2014), both features directed by Caru Alves de Souza, as well as Diego Fried and Federico's THE SILENT PARTY

Fiction

1st feature



Producer

Rafaella Costa

Contact details

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(Argentina/Brazil 2019). Their most recent film is AINDA ASSIM (Brazil/Uruguay/France), Lillah Halla's debut feature, which is currently in post-production participated in the Next Step – Cannes Semaine de la Critique Filmmaker's Programme 2020; Full Circle Lab 2022; BrLab Rough Cut 2022.

Arissas is a company founded in 2008 in Rio de Janeiro, focused on the production of independent film and multidisciplinary artistic projects with a high social impact and potential for international distribution. Among their titles is "The Joy" (2010), by Felipe Bragança and Marina Meliande, premiered in Cannes' Director's Fortnight, "Here is so Far" (2013), by Eliza Capai, Best First Feature in Rio IFF, and the recent "Hilda's Short Summer" (2021), by Agustín Banchero, premiered in San Sebastián IFF.

Producer's profile

RAFAELLA COSTA is a producer from São Paulo with a degree in Film & Business (FGV) and graduated in law. Founder of Manjerição Filmes, she works producing and co-producing projects with Brazilian and international production companies. Among her main works are Caru Alves de Souza's My Name is Baghdad (2020), Best Film at Generation 14plus' Berlinale. Since then, the film has participated in more than 80 festivals and accumulated another 15 awards. It was released commercially in Brazilian movie theaters in September 2021 and in more than 200 theaters in France. It was licensed to Disney+ throughout Latin America and Mexico.

Other features produced by her are: Underage (2014), also directed by Caru Alves de Souza, had its world premiere at the San Sebastian IFF and was awarded Best Film at the 15th Festival do Rio.

La Fiesta Silenciosa (2019), directed by Diego Fried, a co-production with Argentina, had its world premiere at the 36th Festival de Cine de Mar del Plata. Express Kidnapping (2018) and Bring It Inside (2016), both directed by Tata Amaral.

Costa also acts as executive series producer for the most important world streaming companies and Brazilian production companies, working for Disney+ ; Star+ ; HBO Max and Netflix.

Director's profile

Lillah Halla (Vargem Grande do Sul, SP, 1981) is a Brazilian director and screenwriter. Her most recent short film, MENARCA (2020), was one of the ten selected at the Cannes Film Festival Critics' Week, qualified for the Oscar 2022, licensed by Canal + as well as MUBI and was released worldwide as film of the day by the same platform in 2021. Menarca won the Golden Owl for Best Short Film at TIFF -Tirana (2021), Audience Award for Best Film at Rencontre de Toulouse (2021), Promotion Award at Kurzfilmtage Winterthur (2020), Best Director award at Curta Cinema do Rio (2020).

Graduated in Directing and Screenplay at the Escuela Internacional de Cine y Televisión in San Antonio de Los Baños, Cuba (2010-2014), Lillah is a resident filmmaker at the Akademie der Künste (Berlin), Talento Paradiso (São Paulo), Berlinale Talent, TIFF Talent and part of Filmmakers Academy (Locarno).

Ainda Assim is her first feature film. Her second feature, Flehmen, under development, was part of Full Circle Lab Nouvelle Aquitaine and Sam Spiegel Jerusalem Lab in 2021/2022.

Erto – The Moon Beneath the Water

by Alessandro Negrini
Italy



Director

Alessandro Negrini

Writers

Alessandro Negrini, Fabrizio Bozzetti

Producer

Marta Zaccaron

Budget

€ 244.931 (€ 197.312 in place)

Company

Incipit Film

Looking for

Festivals, Commissioning Editors,
Sales Agents

Project Status

Post-production

Logline

A village devastated by the Vajont tragedy fights against oblivion, torn between the desire for a rebirth and the need to preserve the memory of a painful past.

Synopsis

A portrait of the community of Erto, in the Dolomites, which 60 years ago suffered a huge human disaster, due to external ambition and avidity, and still fights for dignity and recognition. Over the past 10 years, the director has filmed the mayor fighting together with his people for not being forgotten by the national institutions. Through the voice of Nature, we see the efforts of the community, which at a certain point breaks up due to a project that aims at creating a work of art on the dam, at the origin of the disaster: while for the mayor and the art curator it is a way to rise up the village and look forward, for some it would be another step to make people forget the tragedy.

Director's note

Since the beginning of my film career I had the desire to make films and documentaries not 'on' but with communities, in particular those whose lives were affected by tragic events. With this aim I spent years attending and sharing scares and hopes of a small forgotten place with an incredible, invisible story: Erto, a small town on the Italian Dolomites Alps in Italy, witnessed what the United Nations defined as the biggest man-made disaster in History, the Vajont disaster. An epochal trauma that marked their lives for almost sixty years now.

I spent more than ten years filming this community whose villagers are at times felinesque and dazed, at times angry and wounded, but always moved by a great stubbornness. After the disaster in 1963, they were forced to leave their homes, forever, by the Italian authorities in order to keep exploiting the lake and despite there was no danger anymore. Few of them, illegally, came back and still leave there.

I approached this incredible story through a particular intersection of gazes. On the one hand, the more realistic side: the exploration of the lives in this forgotten place during more than 10 years filming. On the other hand, a second layer, the magic realism that belongs to the beliefs of the villagers and the mis-en-scene of their collective unconscious, linked to their strange origins: among their ancestors, there were Slovenian prisoners sent in exile there by the Venetian Republic in the XVI century.

Company profile

Incipit Film is an independent production company based in Friuli Venezia Giulia-Italy. It develops, produces and co-produces documentary and fiction projects that address issues of impact for the contemporary society and with an international appeal. It is a company in constant evolution, born with a purely documentary vocation, has recently co-produced two films that have garnered much international acclaim, participating in major festivals. It is pursuing more and more ambitious projects and collaborations with very talented artists and with an innovative narrative.

Documentary
3rd feature



Producer

Marta Zaccaron

Producer's profile

MARTA ZACCARON - Producer

After a graduation in Engineering, I took a Master in Film Studies at Dublin University.

In 2008 I joined Quasar Multimedia (now Incipit Film) and in these years I produced over 15 documentaries, all in co-production with international partners, distributed internationally. My films have been selected at several international festivals as Visions du Réel, Prix Europa, Tallinn Black Nights, Sofia IFF, Seattle IFF, Shanghai IFF, Festa del Cinema di Roma, and many others.

I attended several European training programs, such as EAVE Film Marketing Workshop, EAVE Film Finance Forum, Eurodoc.

Director's profile

ALESSANDRO NEGRINI - Director

Born and raised in Turin, he has been living in Northern Ireland since 2001. His works are a combination of documentary, fiction and poetry. His documentary works have been awarded many international prizes in festivals all over the world. Negrini took part in the Writer's Lab tutored by David Gothard, the famous avant-garde theatre director and was twice selected for the prestigious European Workshop SOURCES2, with internationally renowned tutors and script editors David Wingate and Michael Seeber.

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Explanation For Everything

by Gábor Reisz

Hungary



Director | Writer

Gábor Reisz

Producer

Júlia Berkes

Budget

€ 245.000 (€ 230.000 in place)

Company

Proton Cinema

Looking for

Festivals

Project Status

In post-production

Logline

Explanation for Everything paints a realistic picture of a country torn in two through the story of an 18-year-old boy's high school graduation exam that ends in scandal.

Synopsis

Explanation for Everything tells a story that unfolds from multiple angles, centered on a high school graduation exam ending in a media scandal. Told from three different perspectives – the nationalist father, György; the liberal teacher, Jakab; and 18-year-old Ábel – the film paints a realistic picture of a country torn in two, where no one speaks to or understands one another.

Company profile

Proton Cinema is a Budapest-based independent film and theatre production company. Established in 2003 by producer Viktória Petrányi and director Kornél Mundruczó. The company's aim is to provide space and opportunity for creative people who want to see the world and have it seen.

In 2008, Proton Cinema launched its production department with a team of professionals who offer their expertise matching production values to the needs of the content.

One year later the company expanded its activities and started to manage independent theatre performances of Kornél Mundruczó.

Producer's profile

Born 1983, Julia Berkes is a Hungarian producer based in Budapest. After graduation at the University of Theatre and Film Arts Budapest and at the Eötvös Loránd University, she started working at Proton Cinema as a line producer where she made several international feature films. Since 2009 she produces her own movies, starting with a handful of short films like On a lower level by director Gábor Reisz, and the 2014 EFA nominee Wall by director Simon Szabó. A cult hit feature titled For Some Inexplicable Reason (2014) with its 13 international prizes became a respectable blockbuster in Hungary. Helping upcoming filmmakers, mainly new voices in Hungarian Cinema, is a perfect way for Julia to find young talents. In EAVE 2016 Producer's workshop she participated with the 2nd feature film of Gábor Reisz, called Bad Poems, which became a box office hit in Hungary and won 16 awards since. In 2021 she launched a first feature film in Karlovy Vary (Wild Roots by Hajni Kis) and one in Cannes Film Festival (Evolution by Kornél Mundruczó). Explanation For Everything is her 3rd feature film together with Gábor Reisz.

Fiction

3rd feature



Producer

Júlia Berkes

Director's profile

Gábor Reisz (Budapest, 19 January 1980) Hungarian filmmaker graduated from ELTE Faculty of Humanities – Film History and Film Theory (Budapest) in 2006, and University of Theatre and Film Arts (Budapest) as a film director in 2013. His debut feature, For Some Inexplicable Reason (2014) an unconventional coming of age story, premiered at the Karlovy Vary IFF, became a cult film in Hungary, and was a big success at the box office and on the int'l festival circuit as well. In 2015, he was invited to the Cannes Film Festival's Residence program, where he developed his new feature called Bad Poems (2018). The film went on to win 16 prizes, including the best Hungarian film of 2018 and made a recognizable admission in local cinemas. Explanation For Everything is his 3rd feature film, currently in post-production.

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It Was a Beautiful Day

by Perica Rajčić

Slovenia



Director | Writer

Perica Rajčič

Producers

Danijel Hočevar, Zala Opara

Budget

€ 300.000 (€ 250.000 in place)

Company

Vertigo

Looking for

Sales Agents, Festivals

Project Status

In post-production

Logline

Three girlfriends are waiting for the fourth to arrive to settle old tensions, when strange things start happening.

Synopsis

Three estranged friends waiting for the fourth one to arrive, meet up in a remote house in the woods, aiming to reconcile. The reunion isn't going as planned and old tensions and secrets emerge. Things spiral out of control when they encounter uncanny coincidences and dangerous strangers. When the hunt begins the prey won't be the animals.

Director's note

I primarily wanted to make this film as a thriller because in Slovenia there are not many genre films in general. The love for them sparked in me in my early youth. As a child, I loved reading comics. My favourite one was Dylan Dog by Tiziano Sclavi (I owe an envious collection). I also liked Asian thriller comics and films. That is probably part of the reason why I decided to pursue the career of a criminal investigator which gave me an extra reason to watch thrillers. I liked how they made me feel like a 'real detective', trying to figure out what is really going on and what the outcome of the story will be. Little did I know my life would shift to filmmaking after all.

Besides American classics, I started following European thrillers, which differ to American ones in dramaturgy and casting choices. I decided to make a thriller out of a grudge between best friends, which is caused by traumatizing events in the past. I packed the

film's suspense into the misunderstanding between girls and their encounter with a wicked family in the woods. I play with human perception and how it works in difficult and strange situations filled with prejudice. I wanted the film to capture audiences' interest until its end.

I decided to put a special focus on female characters and their relationships and say something that I believe in; that women are heroes. By choosing four women in lead roles, I wanted to contribute my share to the equality and representation of female roles in Slovenian films.

Company profile

Vertigo Ljubljana is a Slovenian production company with a distinctive track record and extensive experience with international co-productions. Vertigo's carefully balanced slate consists of various formats.

More than 40 feature films, 10 socially engaging documentaries and several short films and TV series include award-winning films such as THE HAPPIEST MAN IN THE WORLD by Teona Mitevska (2022, Venice FF - Orizzonti, Grand Jury Prize at the Les Arcs EFF 2022), WAKE ME by Marko Šantić (2022, Black Nights FF - Critic's Pick Competition), SMALL BODY by Laura Samani (2021, Cannes FF Critic's Week 2021; European Discovery – Prix FIPRESCI at the European Film Awards 2022), RECONCILIATION by Marija Zidar (2021, CPH:DOX, IDFA), OTAC - FATHER by Srdan Golubović (2020, Ecumenical Prize and Audience Award at the Berlinale - Panorama), AN EPISODE IN THE LIFE OF AN IRON PICKER

Fiction

1st feature



Director
Perica Rajčič



Producer
Zala Opara

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by Danis Tanović (2013, Silver Bear - Grand Jury Prize at Berlinale, shortlisted for the international feature film at the Academy awards 2014), ALEXANDRIANS by Metod Pevec (2011, Best documentary at trieste FF), BREAD AND MILK by Jan Cvitković (2001, Lion of the Future at Venice FF 2001), and HALF-SISTER (2019, Karlovy Vary IFF - Main Competition), NIGHTLIFE (2016, Cristal Globe for Best Director at Karlovy Vary IFF), SLOVENIAN GIRL (2009, Toronto IFF, Sarajevo FF, Busan IFF, released in more than 30 countries, incl. France, Germany, Brasil, Japan, Taiwan and USA), and PERO (2023, IFFR Cinema Regained) all by Damjan Kozole.

Producer's profile

Danijel Hočevar is a producer and managing director of Vertigo Ljubljana, a production company with a distinctive track record and extensive working experience on international co-productions. Danijel has been selected among Variety's Ten Producers to Watch in 2001. He is a voting member of the European Film Academy and was the president of the Association of Slovenian Film Producers from 2011-2022. Since 2005, he is collaborating as a tutor or guest expert with several European training initiatives such as MIDPOINT, EAVE and Nipkow programme. He is also a member of the selection team of the When East Meets West co-production project market (Trieste, Italy) since 2012.

Zala Opara is a producer at Vertigo Ljubljana since 2017. She earned BA in Film at the Falmouth university, UK. She has international working experience on narrow budget films and is an alumna from Sarajevo Talents and MIDPOINT institute. She is a member of

an international jury of Sarajevo Film Festival Drama Series Awards since 2021 and has ran a successful interdisciplinary national distribution campaign of Laura Samani's film Small Body, which was covered by over 30 magazines, TV and radio articles and initiated a campaign for the promotion of Slovenian cinema. A film she produced, Wake Me by Marko Šantić (2022) premiered on Black Nights IFF.

Director's profile

Perica Rai was born in 1977, in Koper, Slovenia. Graduated from the Faculty of Economics UNI Ljubljana in 2004. In 2017, specialized in criminology studies at the Faculty of Security Sciences, University of Maribor. Since 2005 has been actively involved in video production. During this time, he carried out film courses and screenwriting workshops within the scope of the Slovenian Directors Association (DSR). Rai has written, directed and produced his debut "It Was A Beautiful Day". Since 2005, Rai has written, edited, and directed 240 screenplays for music videos. During this time he directed 50 TV commercials and 4 documentaries.

My Magical World

by Elvin Adigozel

Azerbaijan



Director | Writer

Elvin Adigozel

Producer

Maria Ibrahimova

Budget

€ 250.000 (€ 200.000 in place)

Company

Cinex Productions

Looking for

Co-producers, Financing, Sales Agents

Project Status

In post-production

Logline

Best friends from childhood, Babek and Sahil lead a wedding band in rural Azerbaijan and dream of appearing on the famous TV show: “Baku Star”.

Soon enough things are not what they seem - dreams are upended, loyalties are tested and the band’s world unravels in tragicomic ways.

Synopsis

Sahil and Babek are childhood friends and partners in a wedding band, in the small town of Sabirabad. They make pennies performing small gigs, and scheme about ways to break into the big time by appearing on “Baku Star,” an over-the-top singing program.

Their winning ticket is “My Magical World,” a beautiful song composed by Sahil and sung by Babek. They need a music video to be competitive so the band begins performing in a café to earn more money. At their café gig Babek meets Zarif, an attractive and restless waitress. She tries to convince him to move to Baku with her, to leave the band and his nagging mother behind. Babek persuades his mother to borrow money from a pawnbroker so the band can afford the music video, but then gambles her money away trying to turn it into a bigger score. Sahil sells his late mother’s gold teeth and gives that cash to Babek, but now Babek is talking seriously about leaving with just Zarif.

Sahil finds and confronts Zarif. The next day she is gone. Babek is devastated, and soon begins saying he must go to Baku to find her. When Babek walks out on the band in the middle of a wedding, Sahil gives in. He agrees to drive him to Baku to find his lover. On the way,

Sahil overcome with rage and jealousy, kills Babek with a tire iron. Back in Sabirabad, the “Baku Star” celebrities have come to sing for a local official. Sahil gets his chance to sing “My Magical World.” But when the stars ridicule Sahil’s weak voice, he realizes that by murdering Babek, he has killed his best friend and all his dreams.

Director’s note

My stories come from observations I collect over time, and eventually I find myself diving into the world of my new film. “My Magical World” started a few years ago when I read a news story about local musicians and noticed the popularity of the musical competition shows on television. Later, while I was traveling around the rural regions of Azerbaijan, I got to know some local musicians. In one of my previous films, I featured a female singer and met local wedding bands who were very talented, but never got a chance to go to Baku to prove their talent. I kept notes about these stories. Three years later, I had the idea of a film about local musicians in the southern district; a story about dreams of fame, jealousy, and a sudden, unexpected murder. I was interested in characters who are naïve in some ways and face a world they don’t understand, with desires many share but few understand. It corrupts their relationships and costs their innocence. I presented this idea to the producers, and we crafted a story around these feelings and characters.

Working with the director of photography, I created a look for the film that is atmospheric but also based in realism. I wanted believable images, with frames using the beauty of real places and allowing the actors to find the truth of their characters in that atmosphere.

Fiction

4th feature



Producer

Maria Ibrahimova

The biggest challenge was working with the actors. They had to be professional actors, but also sing and play instruments well; a believable, popular district band with legitimate dreams of making it to Baku. The female characters were especially important to me. Each is different as they bring different perceptions of life. From traditional to modern, they represented the sharp tension felt by the male characters. "My Magical World" is a slow-burn atmospheric mystery, but within a realistic narrative. It has humor and suspense and real dramatic stakes. I wanted to deliver all of this without exaggerating, and without cheating the audience.

Company profile

Based in Baku, Azerbaijan, Cinex Productions was founded in 2010. Cinex offers production services, with facilities including post-production studios, equipment, and professional crew. We work with both international and local auteur filmmakers such as German director Veit Helmer on his film *THE BRA* (2019), and the *THE FISHERMAN'S DAUGHTER* (2020) produced with Alexander Rodnyansky (*LOVELESS*, *LEVIATHAN*), and distributed by Wild Bunch. Increasing local capacity for film production is one of our main missions. To that end, Cinex is in development on a debut feature film by Maria Ibrahimova together with Turkish producer Zeynep Atakan (*ONCE UPON A TIME IN ANATOLIA*, *WINTER SLEEP*). The project *ALAGOZ* was chosen for the Berlinale Co-Production Market in the Talents Section in 2020. Cinex also continues to produce independent documentaries such as *CINDERELLA SYNDROME* (2019), and *WE ARE RUSSIA* (2020) about the youth movement that supports recently imprisoned activist Alexei Navalny, premier-

ing in *Visions du Reel* and *DOCNYC*. During the pandemic Cinex partnered with Ultra Productions and filmmaker Elvin Adigozel (*CHAMELEON*, *BILESUVAR*) to produce a feature film *MY MAGICAL WORLD* which is currently in editing as part of *FIRST CUT LAB* and will be presented at *WHEN EAST MEETS WEST* as a work-in-progress. Also in development with Elvin Adigozel is his feature *YASHAR* which won the Hubert Bals Script Development Award and was chosen for *L'Atelier* at the Cannes Film Festival.

Producer's profile

Maria Ibrahimova's debut, the documentary *MISS GULAG*, was produced with support from the Sundance Institute and the Ford Foundation. It premiered at the Berlin Int. FF in the Panorama section, and screened at 40 festivals and on TV around the world including on the BBC. Maria also directed and produced several award-winning short films and documentaries, as well as commercial work, through her production company Cinex, based in Baku, Azerbaijan. She is a two-time Berlinale Talent, an EWA Mentee, and a Fulbright recipient. Recently, she was selected for the EAVE Producer's Workshop in 2023.

She produced *THE FISHERMAN'S DAUGHTER*, with producer Alexander Rodnyansky (*LEVIATHAN*, *LOVELESS*), and distributed by Wild Bunch. She also produced *WE ARE RUSSIA* a film about young activists that support Alexei Navalny, premiering in *Visions du Reel* and in *DOCNYC*. She is developing her directorial feature debut *HAZEL EYES* with Turkish producer Zeynep Atakan (*ONCE UPON A TIME IN ANATOLIA*, *WINTER SLEEP*), which she presented at the Berlinale Co-Production Market in the Talents section.



Director
Elvin Adigozel

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During the pandemic she collaborated with filmmaker Elvin Adigozel (CHAMELEON, BILESUVAR) to produce MY MAGICAL WORLD which is currently in editing as part of FIRST CUT LAB and will be presented at WHEN EAST MEETS WEST as a work-in-progress. Also in development with Elvin Adigozel is his feature YASHAR which won the Hubert Bals Script Development Award and was chosen for L'Atelier at the Cannes Film Festival.

Director's profile

Elvin Adigozel was born in the Goranboy region of Azerbaijan, where he still lives. Since his very childhood he was obsessed with watching films and this love brought him to the capital city of Baku. In 2009, he graduated from the school of directing of the State Academy of Arts. He shot his first short films while working at a television channel. In 2013 he co-directed his first feature film "Chameleon" that premiered at Locarno IFF (2013). His second feature film "Reporting from Darkness" had its World Premiere in FIDMarseille in 2018. In 2019 he shot a short film "Shooting Ms Rena's Film!" (Busan IFF, Tallin Black Nights) followed by his new feature film "Bilesuvar" released in 2020. "Bilesuvar" was selected for the main competition of the Busan International Film Festival. He has been developing "Yashar" an ambitious feature film project which won an award at Meetings on the Bridge at the Istanbul IFF and received the Hubert Bals Award for script development. In 2018 Elvin was chosen for the Cannes Film Festival's L'Atelier where he presented "Yashar". During the pandemic he partnered with Maria Ibrahimova and Cinex Productions to shoot "My Magical World", Elvin's fourth feature about a rural wedding band.

The film is currently in editing as part of First Cut Lab and will be presented as a work-in-progress at When East Meets West.

Sea Sparkle

by Domien Huyghe
Belgium



Director

Domien Huyghe

Writers

Jean-Claude van Rijckeghem,
Wendy Huyghe

Producer

Dries Phlypo

Budget

€ 1.985.000 (€ 1.985.000 in place)

Company

A Private View

Looking for

Distributors, Broadcasters, Festivals

Project Status

Ready for release

Logline

When her father dies at sea in a shipwreck, teenage Lena is determined to prove that a huge, unknown creature is roaming the deep.

Synopsis

A North Sea fisherman dies at sea under mysterious circumstances. People whisper that the captain is to blame. His teenage daughter Lena however suspects her father's ship did not go down by accident.

While Lena mourns her father, she notices a huge shadow slithering beneath the sea surface. No-one saw it but Lena.

On the beach, Lena and her new friend VINNIE find an enormous tooth inside a battered wooden beam. Lena is convinced: the tooth belongs to the monster that sank her father's boat. When Lena confronts her mother and best friend KAZ with it, they don't believe a word.

Lena is determined to find more evidence to clear her father's name and to prove to the world that a huge, unknown creature is roaming the deep...

Director's note

When I lost my father as a teenager, stories about loss helped me to name the unmentionable, to learn to understand the incomprehensible. Yet, I often felt unfulfilled, more so; I was sometimes angered by movies that were supposedly about a loss but then conveniently made a time jump of "six months after the events". Sometimes a deceased parent even reappeared! Other movies took the top-

ic of grief seriously but were often so heavy that I thought I'd never be okay again. And some were almost parable-like with characters who are outsiders and out of touch with the world of a young viewer. Sea Sparkle is my brave attempt to jump into that gap and create a story that takes the (young) viewer seriously, but at the same time draws them into a story full of magic, excitement, adventure, humor, and friendship. After all, just because you're grieving doesn't mean you can't have an adventure! Young people who experience something serious, such as loss, can often feel very lonely. No one understands that sometimes they have to flee into something magical, like a (sea) monster, to cope with life. With Sea Sparkle, I want to show them that they are not alone, that it can happen to anyone. That's why the arena of the film is very recognizable, with skating, cool clothes, and music straight out of a 12-year-old's Spotify -list (Angèle).

Through a quest of colorful characters in a unique setting, I hope to make a difficult topic accessible for conversation. I hope that those who leave the theater can have a talk about the loss of a loved one, about the fact that everyone grieves in their own way. I want to say that - no matter how dark life sometimes is - there will always be sea sparks.

Company profile

A Private View is a Ghent (Belgium) based, independent production company that develops, produces and co-produces feature films, drama series and animated series. We focus on strong story content and contemporary themes, giving a private view on the world – discrete but inspiring glimpses of recognizable yet sur-

Fiction

1st feature



Director

Domien Huyghe



Producer

Dries Phlypo

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prising universes. We strive to build long-term relationships with both emerging and established writers and directors. We believe in a hands-on approach and are closely involved in every step of the filmmaking process, from writing over developing to releasing high-quality and artistic pieces of intimate cinema. A Private View produced or co-produced about fifty feature films among which Filmfest Ghent winner ZAGROS (2017), EFA best comedy nominee VINCENT AND THE END OF THE WORLD (2016), Montreal Grand Prix winner OXYGEN (2010) and Cannes Critics' week laureate MOSCOW, BELGIUM (2008).

Producer's profile

Dries Phlypo is producer and managing partner at the Belgian independent production company A Private View. He started his career as a youth programmer for Brugge 2002 and launched the youth film circuit 'Lessons in the Dark'. In 2004 he joined A Private View where he was an executive producer on Moscow, Belgium (2008), A Perfect Match (2007) and Long Weekend (2005). Subsequently, together with screenwriter/producer Jean-Claude van Rijckeghem, he produced a dozen films, including Zagros (2017, Grand Prix FilmFest Ghent), Vincent and the End of the World (2016, World premiered at Locarno IFF and Best Comedy Nominee – EFA), Brasserie Romantique (2012) and Oxygen (2011, Best Discovery – EFA). Phlypo has co-produced more than 30 international films, including Oink (2022), Inside (2022), Dirty God (2019), Zurich (2015), Cobain (2017), Blood Sweat and Tears (2015), Couple In a Hole (2015) by Tom Geens and many others. He produced four shorts: Romance, Moment De Glorie, the Oscar nominated Tanghi Argentini by Guido Thys and the Oscar shortlisted Bad Hunter.

Director's profile

Domien Huyghe (b.1988) is a Belgian film director and screenwriter. He is a Midpoint TV Launch & Torino Series- and Filmlab alumni and received international recognition for his short film Maverick (2017). He is developing his next feature film Amari (Selected for the Torino Filmlab Extended 2022) and a TV series Skate or Hate, (Selected for the Torino SeriesLab 2021). Huyghe has been awarded several times as a director of remarkable music videos for bands such as BLAUDZUN, ANTLER KING and ARCHES. His work often features themes such as coping with loss and reconnecting with family and he is always searching for innovative ways to bring such themes to a large audience.

What's to Be Done?

by Goran Dević

Croatia



Director | Writer

Goran Dević

Producer

Hrvoje Osvadić

Budget

€ 260.000 (€ 250.000 in place)

Company

Petnaesta umetnost

Looking for

Sales, Festivals, Financing

Project Status

In post-production

[Documentary](#)

Logline

“What’s to be Done?” is a powerful documentary film that follows the struggle of union members at a rolling stock company in Eastern Europe as they fight to protect their jobs and livelihoods in the face of rapid economic and societal change.

Synopsis

Željko is the head of the Union at a rolling stock company. His deputy committed suicide after the large public protest. Željko is torn between the guilt he feels because of his friend’s death and the expectation of his fellow workers to lead a strike that should thwart the government’s plans to send the company to bankruptcy. This is a paradigmatic story of Eastern Europe. It chronicles the fight of the workers who became losers of the transition. Active in dismantling the communism, they failed to adapt to the ways of the new society. At its heart, “What’s to be Done?” is a film about fighters and workers, dreamers and revolutionaries, union leaders and trustees in bankruptcy. It is a powerful and moving testament to the struggles of ordinary people as they seek to make their way in a rapidly changing world. For a decade now, this film has followed the struggle of the union members, standing a witness to the world of work disappearing in front of the camera.

Director’s note

My personal motivation for documenting the struggle of the Gredelj Railway Wagon Factory union over the past ten years is rooted in a desire to shed light on the challenges faced by workers in the

face of rapid economic and societal change. The union’s efforts to fight for the rights and well-being of its members are a reflection of the struggles faced by workers and unions around the world as they try to adapt to a rapidly evolving global economy.

In following the union’s journey, I have come to understand the importance of preserving and protecting the dignity of labor and the vital role that unions play in upholding the rights of workers. By shining a spotlight on the union’s struggles, I hope to raise awareness about the challenges faced by workers and to contribute to a greater understanding of the forces at play in our society.

Furthermore, I believe that the story of the Gredelj Railway Wagon Factory union is a microcosm of the larger societal changes taking place in our world. By examining the union’s struggles in depth, we can gain a greater understanding of how these changes impact the lives of ordinary people and the ways in which they are forced to adapt and navigate an increasingly complex and uncertain world. In this way, my personal motivation for documenting the union’s struggles is driven by a desire to contribute to a greater understanding of the world around us and to give voice to the experiences of those who are often overlooked or marginalized.

Company profile

15th Art Productions (Petnaesta umjetnost) is a film and television production company based in Zagreb, Croatia. Founded in 2007 by director Goran Dević and producer Hrvoje Osvadić, the company has a strong focus on producing documentaries and feature films with social themes. In recent years, the company has expand-



Director
Goran Dević



Producer
Hrvoje Osvadić

Contact details
15art@15art.hr

ed to include fiction films in its portfolio. 15th Art Productions has a diverse range of projects under its belt, with over 25 titles of documentaries and feature films to its credit, as well as a 12-part documentary TV series for Croatian national television. The company is dedicated to producing high-quality, thought-provoking content that resonates with audiences and makes a meaningful impact.

Producer's profile

Hrvoje Osvadić is an experienced film and TV producer who has been working in the industry since 2000. In 2007, he co-founded 15th Art Production, a film and TV production company based in Zagreb, Croatia. From 2011 to 2016, Hrvoje served as the President of the Croatian Producers Association (HRUP) and is currently a Vice President of the association.

In addition to his work with 15th Art Production, Hrvoje has also worked as an Executive and Creative Producer on various reality and entertainment TV formats. Over the course of his career, he has produced more than 600 TV shows and has also worked as a screenwriter for fiction films, documentary projects, and TV shows. Hrvoje has produced over 25 documentary and fiction films and is an EAVE (European Audiovisual Entrepreneurs) producer.

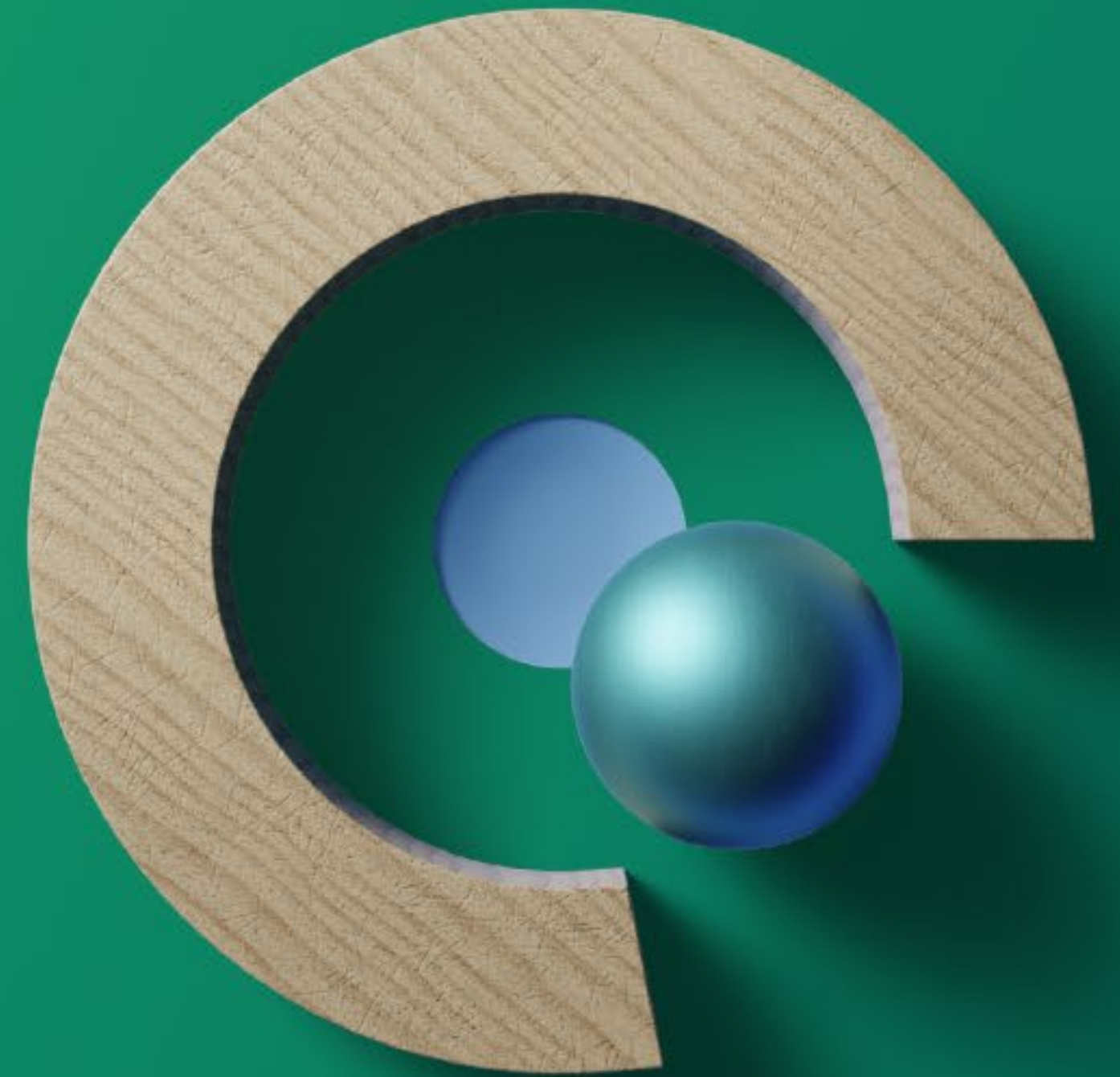
Director's profile

Goran Dević is a highly respected Croatian film director and screenwriter known for his powerful and thought-provoking work in both documentary and fiction films. Born in Sisak in 1971, Dević studied Archeology and Law before earning his degree in Film and TV Directing from the Zagreb Academy of Dramatic Arts in

2008. He has since garnered numerous awards for his work, including the Golden Arena for Best Film at the Pula Film Festival for his feature film debut "The Blacks".

In addition to his successful career as a filmmaker, Dević also works as a professor at the Zagreb Academy of Dramatic Arts, where he teaches courses on screenwriting and film directing. His work has been widely recognized and celebrated, with retrospectives of his documentaries being screened at prestigious venues such as Arsenal Berlin, MAXXI, the National Museum of 21st Century Arts Roma, and the Crossing Europe Film Festival in Linz. Overall, Goran Dević is a talented and accomplished filmmaker with a strong reputation for producing thought-provoking and impactful work.

MIDPOINT Shorts



The only complex program dedicated to script and project development of the short films in Europe connected vitally to the film industry. The combination of in-depth script analysis and professional project development directs projects on their path in the cinema. Thanks to a multi-stage project selection process, the program allows to support more emerging talents.

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Certificate of life

by Sandra Gjorgieva
North Macedonia



Absurd dramedy

Director

Sandra Gjorgieva

Writers

Sandra Gjorgieva, Jakov Poposki

Producer

Ivana Shekutkoska

Budget

€ 45.000

Company

Minimal Collective Skopje

Synopsis

Vera, the 75 years old widow, living in a small town, is wrongly pronounced dead by the city administration. She struggles to prove that she is really alive so she can continue receiving her monthly pension, needed to host the traditional family gathering for Easter, the most important Orthodox holiday that celebrates the Resurrection. But her struggle with the bureaucratic system is actually an existential storm, caused by the loss of her husband, the fear of loneliness, and the need to still be an important person for her family. In the eyes of the holiday, she fears that loneliness may become a new reality for her when she has no one to break a red Easter egg with. Based on a true story.

Company profile

Minimal Collective is a film production company focused on production of films that appeal to an international audience. It was established in 2019 in Skopje, North Macedonia, by the producer Ivana Shekutkoska. It's dedicated to making short, feature and documentary films.

Current and recent film projects include, the short films: Certificate of Life by Sandra Gjorgieva, Are You a Man by Gjorce Stavreski and The Ordinary Eli by Lavinija Sofronievska.

Minimal Collective debuted co-producing the documentary film The Soil and the Wings, directed by Stefan Malesevic, developed at IDFA Project Space and is coproducing the short film Summer by Nevena Desivojevikj. Currently it's in early development for the first feature film by the production company.

Contact details

minimalcci@gmail.com

www.minimalcollective.mk

Honey of War

by **Lea Pietrzyk**

France



Coming of Age - Roadtrip - Animation

Director | Writer

Lea Pietrzyk

Producer

Louise Cardenas

Budget

€ 150.000

Company

Cosmic Blue

Contact details

loubalge@gmail.com

studio.cosmicblue@gmail.com

www.leanimation.com

Synopsis

In a War torn country, we follow Sasha, an old nomadic beekeeper, on his journey to make the finest honey. He will cross paths with Ari, a lost orphan. Through the life cycle of the beehive, Ari will learn Sasha's knowledge of his craft, and through it, build her own understanding of the world.

Company profile

Cosmic Blue is an animation studio based in Paris. It was created by Gobelins Alumni, Léa Pietrzyk and Vajra Pancharia. It is focused on creating projects that explore storytelling for all ages, through the medium of animation (short films, series, etc...). They can take charge of Art Direction, Concept Art, Character Design and Storyboard.

The Big Night

by **Batuhan Ibrahim**

North Macedonia



Drama

Director

Batuhan Ibrahim

Writer

Nikola Kuzelov

Producer

Ilija Tiricovski

Budget

€ 48.000

Company

OXO Production

Synopsis

Sara, a middle-class teenage girl from Skopje, is a host of an exchange student Jill. The school year is over and the two girls are having their last party together, before Jill leaves for home. This night should also be the gate to her adulthood. Suddenly the night turns into a nightmare. Struggling with the language barrier and the culture differences, Jill finds herself in the city hospital at the worst moment. A friend is trying to help the girls, while all medical teams from the hospital are focused on saving the life of a local politician. Sara is faced with important decisions that will change their lives forever.

Company profile

OXO Production is recognized as trailblazer of the new TV series production in North Macedonia, developing and producing quality projects with experienced and perspective film and TV professionals, from the country and the region, always aiming to create audio-visual products with modern and positive principles and values. Since 2014 developed and produced “Prespav”, “House Arrest” and “5 Plus”, the most popular TV series for the last 20 years. Carefully selected themes and topics, international cast and crew has resulted with regional distribution.

Also, OXO has been working on short fiction, animation and documentary films, with worldwide festival screenings and awards: “Solo Mode” (2021, Sarajevo Film Festival) by Tamara Kotevska, “We Are All Going to Die” by Sashko Potter Micevski (2020, MakeDox) and “Piglet who wanted to be a bird” by Eleonora Veninova (UNESCO Special Prize Nominee at Prix Jeunesse International 2016) are some of them.

Contact details

ilija.tiricovski@gmail.com

www.oxo.mk

We Are Having A Boy

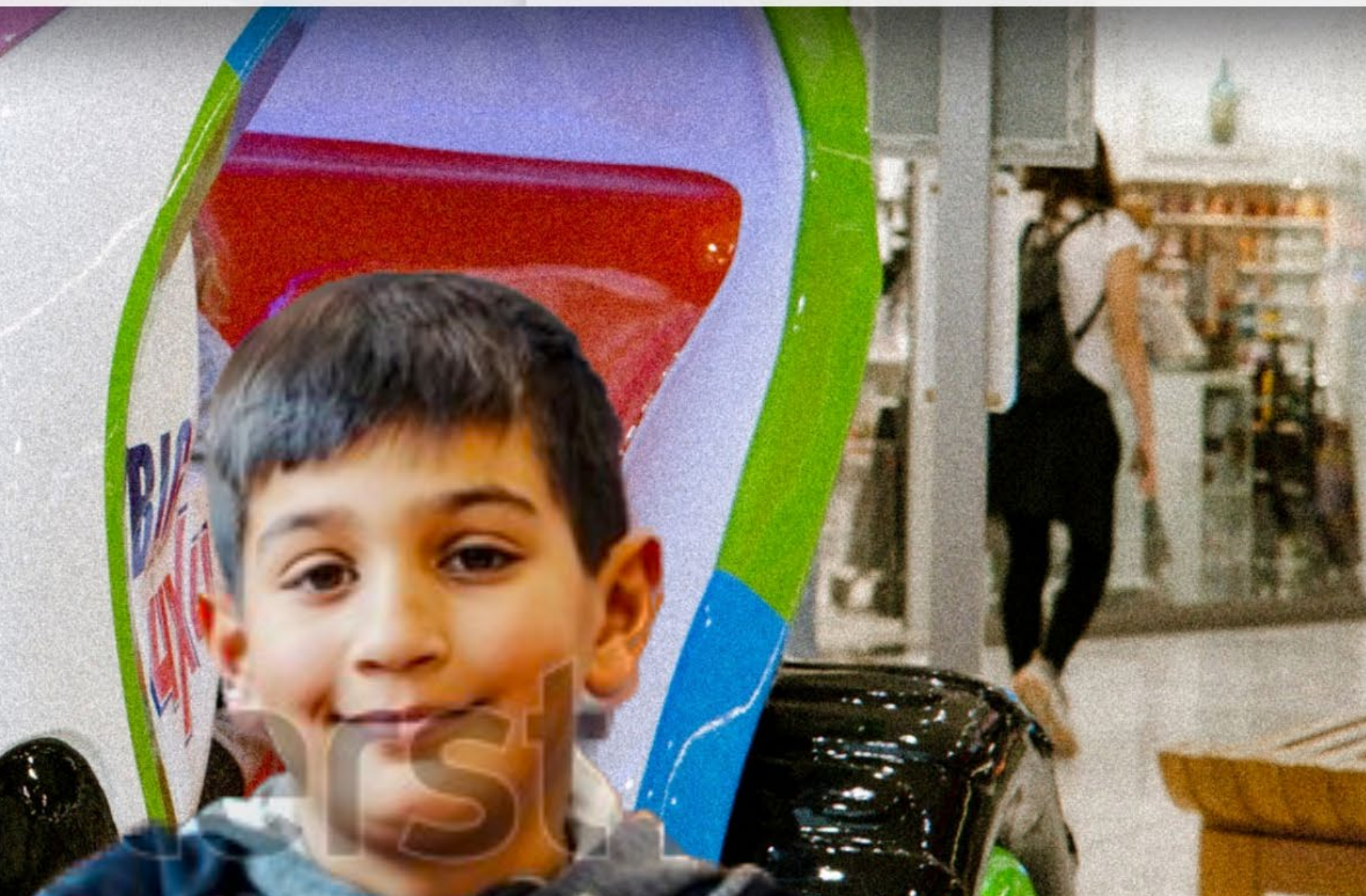
by Lun Sevnik
Slovenia

- 2. Be Assertive and Respectful. ...
- 3. Communicate Constructively, Understand, and Validate. ...
- 4. Practice Patience and Compassion. ...



Q i am pregnant with a prick what

what should i do
what does that mean



Drama

Director

Lun Sevnik

Writers

Lun Sevnik, Atila Urbančič

Producer

Rok Biček

Budget

€ 90.000

Company

Cvinger Film

Synopsis

Nika, a soon to be mother, and her boyfriend Bojan are out shopping for groceries. While they are squabbling over pricey pasta, they get briefly interrupted by Jasmin, a Romani boy. At the till, Nika realises her wallet has gone missing. The search doesn't bear fruit, and Nika gets upset by Bojan who is ready to leave without the wallet. She again notices Jasmin in the kid's corner. While she is uneasy about approaching him, Bojan is now willing to do anything to set things right. He tries to check Jasmin's bag. The boy isn't cooperating and things get quickly out of hand. Meta, the boy's adoptive mother, rushes to the scene. She calls them out on their racism in front of the curious crowd. Nika's worst nightmare ensues, but Bojan can't swallow his pride. They return to the car, having lost much more than the wallet.

Company profile

Cvinger Film was founded in 2011 by the internationally acclaimed Slovenian film director Rok Biček with the objective of developing and producing author-driven documentary and fiction films by up-and-coming talents. Cvinger's entire catalog kick-started in A-listed festivals - Venice, Berlinale, Locarno, Toronto, Karlovy Vary and was met with a positive critical reception both, at home and abroad. In the last ten years, we explored new markets and allowed young directors enough time to develop their projects in a thorough manner. This approach resulted in bold and memorable films with strong artistic approaches, which were recognized within the industry and among audiences. Attentive creative collaboration with filmmakers paid off and resulted in lasting relationships with directors and international co-producers. To this date, Cvinger produced & co-produced six feature documentaries and fiction films, as well as four shorts.

Contact details

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www.cvinger-film.si

Welcome Home

by Filip Jembrih
Slovenia | Croatia



Drama

Director

Filip Jembrih

Writer

Eva Kučera Šmon

Producers

Eva Kučera Šmon, Aleš Pavlin, Andrej Štritof, Vanja Sremac

Budget

€ 139.903

Company

Perfo Production

Contact details

eva.kucerasmon@perfo.si

www.perfo.si

Synopsis

Together with her son Jan, Vera returns to her hometown in Zagorje, a rural area in Croatia that she ran away from to Slovenia ten years ago. Upon her arrival, deep-seated family grudges connected with the differing beliefs of Vera and her deeply religious mother Marija resurface. Marija gives Vera an ultimatum that she must baptize her son before her father's funeral, which further deteriorates their relationship. Unlike Vera, who once again realises that she does not belong in the rural environment of her home town and has not for a long time, her son Jan forms strong bonds with the local children. Moreover, his introverted nature slowly changes to the point where he is prepared to act completely against his mother's interests.

Company profile

Perfo Production is one of the leading Slovenian independent film and TV production companies established in 2005 by producers Aleš Pavlin and Andrej Štritof. The company recently co-produced the film APPLES (co-production Greece-Poland-Slovenia), directed by Christos Nikou, which was the opening film of Orizzonti section at the Venice Film Festival in 2020. Perfo was also a co-producer of the film PATCHWORK (co-production Cyprus-Israel-Slovenia) directed by Petros Charalambous with the world premiere in Karlovy Vary 2021. Perfo is also the main producer in the postproduction phase of the Slovenian-Czech-Italian-Serbian co-production film VZORNIK (Role Model), directed by Nejc Gazvoda and Slovenian-Israeli-German co-production WILD URGE, directed by Sharon Bar Ziv.

EAVE Slate



EAVE Slate

This innovative programme, run in close partnership with EAVE, offers to 8 companies that are developing a slate of A/V works, consultancies on how to build a successful company slate and strategic company planning, together with business-to-business exchanges with key players from different industry sectors.

Selected participants will work together in two groups led by Anika Tilic (Kinorama) and Michael Kitzberger (Geyrhalterfilm), and will have curated meetings with Sophie Erbs (Cinema Defacto) and Joanna Szymanska (Shipsboy).

Katarina Prpić | Antitalent, Croatia

Merja Ritola | Greenlit Productions Oy, Finland

Mina Dreki | Marni Films, Greece

Nadia Trevisan | Nefertiti Film, Italy

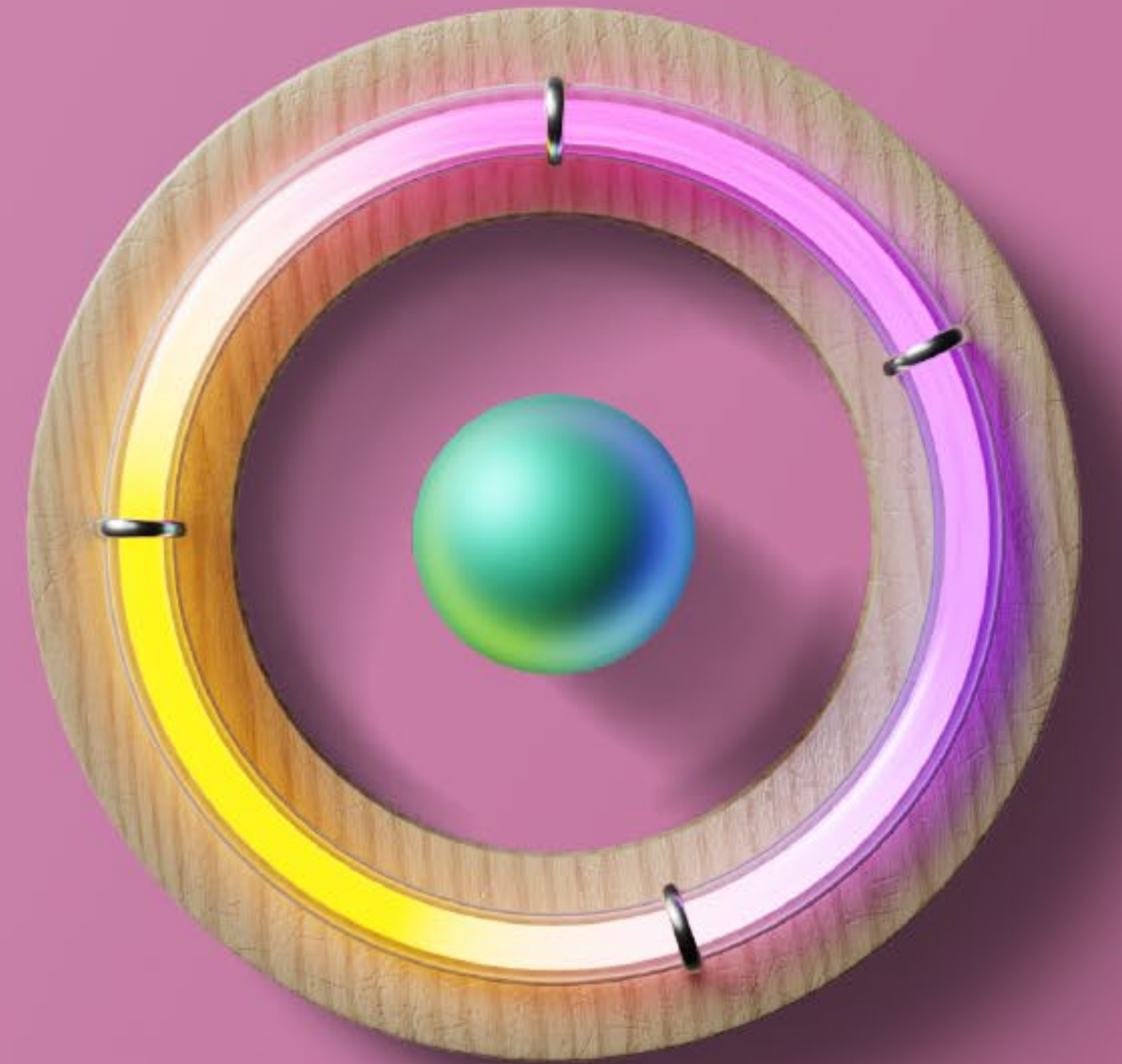
Dragana Jovović | Non-Aligned Films, Serbia

Kuba Kosma | Serce, Poland

Filipa Reis | Uma Pedra No Sapato, Portugal

Have a look at the selected participants [HERE](#)

Inspirational Labs



Anima Spirit

Animation Inspirational Lab in partnership with CEE Animation Workshop.

ANIMA SPIRIT is designed as an entrance door for experienced producers and European, Canadian and Latin American film companies coming from live action or documentary, wanting to **discover the exciting and complex world of animated film production**. The lab will combine group work, individual consultations, and lectures on financial and creative aspects of animation production.

The 10 selected participants will enjoy group work and individual consultations with experts Jelena Popović (NFB, Canada) and Martin Vandas (MAUR Film, Czech Republic), all supervised by the CEE Animation Workshop team.

Have a look at the selected participants [HERE](#)

Martín Almada, Criatura Cine (Uruguay)

Jivan Avetisyan, Fish eye Art Cultural Foundation (Armenia)

Manuel Fernandez Arango, Tourmalet Films (Spain)

Irina Gelashvili, Radium Films (Georgia)

Jure Kreft, Fixmedia (Slovenia)

Veronika Kührová, Analog Vision (Czech Republic)

Sarita Matijevic Zilnik, Playground Produkcija (Serbia)

Christos Panagos, IndigoFlicks (Greece)

Beata Rzeźniczek, MADANTS, Poland

Carla Vulpiani, and maps and plans (Ireland)

Cold Open

Drama Series Inspirational Lab in partnership with MIDPOINT Institute.

Cold Open is designed to build skills among independent producers interested **in moving from feature films to fiction series content**. Offering practical knowledge connected to the developing, producing and financing of drama series content in Europe, the program will familiarise its participants with the overall landscape and priorities of the industry, compare narrative and concept structures between features and scripted series, and provide hands-on skills in the financing and distribution of scripted series content.

The 10 selected participants will be offered a variety of lectures, group sessions and individual consultations, and will work together with three industry professionals from the European industry: Steve Matthews (HBO EUROPE), Danna Stern and Nebojsa Tara-ba (Drugi PLAN).

Have a look at the selected participants [HERE](#)

Vincenzo Filippo, Lupin Film (Italy)

Kaja Jaloča, Shipsboy (Poland)

Lasha Khalvashi, Artizm (Georgia)

Olga Matat, Evos Film (Ukraine)

Silvie Michajlova, FILM KOLEKTIV (Czech Republic)

Lija Pogačnik, December (Slovenia)

Vanya Rainova, Portokal (Bulgaria)

Alex Teodorescu, Saga Film (Romania)

Marco Velez Esquivia, LYNCH anima (Colombia)

Jakob Zapf, Neopol Film (Germany)

Genre Rules

Fantastic Film Inspirational Lab in partnership with the Fantastic Film Forum of the Trieste Science+Fiction Festival

Genre Rules is meant as a hands-on guide to the inner workings of genre cinema. Even though genre movies today are more popular and marketable than ever, producing them may not prove so easy. The genre film industry is highly specialised, with key players, industry events and subgenres of its own, and constantly changing trends. This lab is designed to provide an in-depth overview of this sector and will focus in particular on the best strategies to develop your project and effectively place it in the market. The workshop targets independent producers and new talents with an international attitude, who wish to improve their skills and become acquainted with the genre film landscape.

The 13 selected participants will enjoy lectures and group work led by experts in the field such as David Meadeb (Logical Pictures, France), Fabrizia Palazzo (Movistar Plus+ International, Spain), Angelica Ramirez (Bankside, UK) and Dario Vecchiato (GapBusters, Belgium).

Have a look at the selected participants [HERE](#)

Adrien Barrouillet, Furyo Films (France)

Diana Caravia, microFILM (Romania)

Olivier Chabaliier, GASP! (France)

David Duponchel, Soda Films (Peru)

Ulf Groote, Multiversum.Studio (Germany)

Sandra Hölzel, Elfenholz Film (Germany)

Natalie Hölzel, Elfenholz Film (Germany)

Amanda Kadobayashi, Vitrine Filmes (Brazil)

Michal Kráčmer, Analog Vision (Czech Republic)

Natalia Libet, Digital Religion (Ukraine)

Deja Škerjanc, 666 Productions (Slovenia)

Martin Alan Tranquillini, Abisso Studio (Italy)

Boštjan Virč, Studio Virč (Slovenia)

Impact Zone

Outreach & Impact Inspirational Lab

in partnership with ESoDoc

Impact Zone will focus on **the design of impact campaign strategies**.

The main objective is to enhance participants' understanding of the value of impact and what it can achieve for their productions and society, introduce them to a range of tools they can use to design and deliver policy impact, and give participants specific project advice and guidance.

The team from Think-Film Impact Production – the impact media organisation with specialist expertise at the cutting-edge intersection of film and social change – will lead a guided co-creation workshop, in which selected fiction and documentary projects develop impact loglines, goals and key action steps.

Have a look at the selected participants [HERE](#)

Lea Ævarsdóttir, NyArk Media (Iceland)

Anna Di Toma, Agherose (Italy)

Lisa Herbers, Junafilm (Germany)

Agata Jujeczka, VISION HOUSE PRODUCTIONS SP. Z O.O. (Poland)

Ivana Marinić Kragić, Marinis Media (Croatia)

Elisa Mereghetti, Ethnos (Italy)

Anke Petersen, JYOTI Film (Germany)

Malika Rabahallah, MOIN Filmförderung Hamburg Schleswig-Holstein (Germany)

Ada Solomon, microFILM (Romania)

Lauranne Van den Heede, Blue Bird Docs (Belgium)

Georg Zeller, Helios Sustainable Films (Italy)

On Demand Ecosystem

VoD Inspirational Lab curated by **Silvia Cibien & Agustina Lumi**, with the support of ICAA – Film and Audiovisual Arts Institute, Spain

On Demand Ecosystem is a unique opportunity to better **understand the diversity of the VOD landscape and the dynamics behind the on-demand ecosystem.**

Through a series of lectures, case studies and masterclasses, experts Vicky Campolongo (BB Media), David Matamoros (Mr Miyagi Films) and Fabrizia Palazzo (Movistar Plus+ International) will share data and know-how on the current VoD market and players, with a focus on Europe and LATAM, and help the selected participants to plan ahead the online distribution strategy and co-financing of their content, answering to the audience demand.

Have a look at the selected participants [HERE](#)

Petra Babić, RESTART (Croatia)

Ioana Bogdana, microFILM (Romania)

Angelo Calarco, Cinefonie (Italy)

Gianluca De Angelis, Tekla Films (Italy)

Nicole Leghissa, Hyphae (Italy)

Charlotte Lelong, Trance Films (France)

Monika Luczyk, Shipsboy (Poland)

Valentina Paggiarin, Hive Division (Italy)

Iva Plemic Divjak, Horopter Film Production (Serbia)

Martin Rattini, Helios Sustainable Films (Italy)

Andrea Rosasco, Cinedora (Italy)

Sergiu Scobioala, Shepherd Company (Moldova)

Nikola Vukcevic, Galileo Production (Montenegro)

Stanisław Zaborowski, Silver Frame (Poland)

WEMW Focus

WEMW Focus will take the selected participants on an all-encompassing journey through the main funding, distribution and market opportunities offered by the 2023 WEMW spotlight territories: Armenia, Azerbaijan, Georgia, Moldova, Ukraine (Eastern focus) and Spain, Portugal, Latin America (Western focus).

All lectures and case studies will feature leading key players, such as Aleksandra Derewienko (Cat&Docs, France), Gabor Greiner (Films Boutique, Germany), Tatiana Leite (Bubbles Project, Brazil), Felicitas Raffo (CEPA CINE/ LOROLO, Argentina/Spain), Aleksandra Zakharchenko (Marché du Film, France), and will tackle a wide range of topics.

Have a look at the selected participants [HERE](#)

Ivan Djurovic, Artikulacija Film (Montenegro)

Sebastiano Florian, Florian Film (Italy)

Ion Gnatiuc, HaiDOC Productions (Moldova)

Tobias Gruber, TGM Media Group (Italy)

Erekle Inashvili, Authorsfilm Studio (Georgia)

Matthias Keitsch, Albolina Film (Italy)

Maya Korn, MHK Productions (United Kingdom, USA)

Ausra Lukosiuniene, Vegele films (Lithuania)

Sarah Pennacchi, Tico Film Company (Italy)

Index Participants

Agustina Lumi	VOD Inspirational LAB	Argentina / Spain
Inna Sahakyan	Bars Media	Armenia
Jivan Avetisyan	Fish eye Art Cultural Foundation	Armenia
Nairi Hakhverdi	Illusion Production	Armenia
Anahit Ghazaryan	KInora	Armenia
Naira Gevorgyan	National Cinema Center of Armenia	Armenia
Melikset Karapetyan	National Cinema Center of Armenia	Armenia
Shushanik Mirzakhanyan	National Cinema Center of Armenia	Armenia
Tigran Arakelyan	OnOff studio	Armenia
Martina Droandi	Autlook Filmsales GmbH	Austria
Sasha Wieser	EastWest Filmdistribution GmbH	Austria
Oliver Neumann	FreibeuterFilm	Austria
Vera Lacková	Media Voice	Austria
Michael Kitzberger	NGF Geyrhalterfilm	Austria
Wouter Jansen	Square Eyes	Austria
Hansjürgen Schmölzer	BSX Schmölzer GmbH Graz & First Hand Films Zürich	Austria / Switzerland
Suad Gara	Astar Productions	Azerbaijan
Maria Ibrahimova	Cinex Productions	Azerbaijan
Dries Phlypo	A Private View	Belgium
Lauranne Van den Heede	Blue Bird Docs	Belgium
Katleen Goossens	Bulletproof Cupid	Belgium
Vassilis Economou	Cineuropa	Belgium
Domien Huyghe	Domien Huyghe	Belgium
Volkan Üce	Freelance	Belgium
Dario Vecchiato	Gapbusters/Frakas/Tarantula	Belgium
Nancy Schoeseters	Menuetto	Belgium
Marisella Rossetti	Polarise-Nordic Film Nights/ LUX Audience Award	Belgium
Ben Vandendaele	Radiator IP Sales	Belgium
Thierry Detaille	Visible Film	Belgium
Lejla Dedic	Al Jazeera Balkans	Bosnia and Herzegovina
Elma Tataragić	Sarajevo Film Festival/ Association of Filmmakers of BiH	Bosnia and Herzegovina
Tatiana Leite	Bubbles Project	Brazil
Rafaella Cavinatti Maia Costa	Manjeriçao Filmes	Brazil

Marija Šimoković Sikavica	Pipser	Croatia
Petra Babić	RESTART	Croatia
Vanja Jambrovic	Restart	Croatia
Tibor Keser	Restart	Croatia
Oliver Sertic	Restart	Croatia
Tea Vidovic Dalipi	Restart	Croatia
Marcella Jelic	Split Screen	Croatia
Stelana Kliris	Meraki Films Ltd	Cyprus
Nadezhda Gorshkova	Pygmalion Film Productions	Cyprus
Michal Kracmer	Analog Vision	Czech Republic
Veronika Kührová	Analog Vision	Czech Republic
Galya Stepanova	Current Time TV	Czech Republic
Silvie Michajlova	FILM KOLEKTIV	Czech Republic
Tereza Keilová	HBO Max / WBD	Czech Republic
Anna Kaslova	Institute of Documentary Film	Czech Republic
Jarmila Outratová	Ji.hlava International Documentary Film Festival	Czech Republic
Hugo Rosak	Karlovy Vary IFF	Czech Republic
Martin Vandas	MAUR film	Czech Republic
Alexandra Gabrižová	MIDPOINT Institute	Czech Republic
Pavel Marek	MIDPOINT Institute	Czech Republic
Helena Marková	MIDPOINT Institute	Czech Republic
Sona Morgenthalova	MIDPOINT Institute	Czech Republic
Jiří Pecinovský	MIDPOINT Institute	Czech Republic
Anita Pócssová	MIDPOINT Institute	Czech Republic
Barbora Struss	MIDPOINT Institute	Czech Republic
Noemi Krausová	Unit and Sofa Praha	Czech Republic
Lise Lense-Møller	EAVE/Magic Hour Films	Denmark
Martina Haubrich	CALA Filmproduktion GmbH	Deutschland
Brigid O'Shea	DAE - DOCUMENTARY ASSOCIATION OF EUROPE	Deutschland
Nadja Tennstedt	DOK Leipzig	Deutschland
Natalie Hölzel	Elfenholz Film GmbH	Deutschland
Sandra Hölzel	Elfenholz Film GmbH	Deutschland
Riina Sildos	Amrion	Estonia

Marge Liiske	Industry@Tallinn& Baltic Event	Estonia
Dora Nedeczky	Mindwax	Estonia
Merja Ritola	Greenlit Productions Oy	Finland
Jani Poso	It's Alive Films	Finland
Sandra Enkvist	Polygraf	Finland
Cedomir Kolar	A.S.A.P. Films	France
Jean-Baptiste Bailly-Maitre	alpha violet proudction	France
Eva Pons	ARTE France Cinéma	France
Sékolène Vuillaume	BAC FILMS	France
Aleksandra Derewienko	CAT&Docs	France
Silvia Cibien	CIBIEN SILVIA	France
Pierre Dallois	Ciclic Centre-Val de Loire	France
Mathilde Andreis	Coprocit	France
Louise Cardenas	Cosmic Blue	France
Léa Pietrzyk	Cosmic Blue	France
Vajra Pancharia	CosmicBlue	France
Christine Reisen	EURASF	France
Alessia Sonaglioni	Eurimages	France
Nora PHILIPPE	EURODOC	France
Heidi Fleisher	Freelance	France
Adrien Barrouillet	Furyo Films	France
Sophie Erbs	GAIJIN / CINEMA DEFACTO	France
Olivier Chabaliér	GASP	France
Karim Aitouna	Haut les Mains productions	France
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Clément Chautant	Indie Sales	France
Emmanuelle Deprats	Institut français	France
Lois Rocque	Les Alchimistes	France
Laura Briand	Les Films d'Ici	France
Laurent Danielou	LOCO FILMS	France
Korinna Nesterskaia	Locofilms	France
Jana Svagr	Luxbox	France
Aleksandra Zakharchenko	Marché du Film - Festival de Cannes	France

Rémi Bigot	SEMAINE DE LA CRITIQUE	France
Matthieu Darras	Tatino Films	France
Charlotte Lelong	Trance Films	France
Marco Urizzi	Wide	France
Marie-Pierre Valle	Wild Bunch	France
Nino Chichua	1991 Productions	Georgia
Anna Khazaradze	1991 Productions	Georgia
Ketevan Vashagashvili	1991 Productions	Georgia
Lasha Khalvashi	Artizm	Georgia
Giorgi Parkosadze	Attic Production	Georgia
Tamta Tvalavadze	Attic Production	Georgia
Erekle Inashvili	Authorsfilm Studio	Georgia
Maya Tchilashvili	Georgian National Film Center	Georgia
Tornike Gogrichiani	Nushi film	Georgia
Tekla Machavariani	Nushi Film	Georgia
Irina Gelashvili	RADIUM FILMS	Georgia
Maximilian Haslberger	Amerikafilm	Germany
Vincenzo Bugno	Berlinale World Cinema Fund	Germany
Dirk Manthey	Dirk Manthey Film	Germany
Anita Elsani	Elsani & Neary Media GmbH	Germany
Bernd Buder	FilmFestival Cottbus	Germany
Gabor Greiner	Films Boutique	Germany
Simone Baumann	German Films Service + Marketing GmbH	Germany
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Lisa Herbers	Junafilm	Germany
Anke Petersen	JYOTI Film GmbH	Germany
Jakob Krese	Majmun Films	Germany
Helge Albers	MOIN Film Fund Hamburg Schleswig-Holstein	Germany
Malika Rabahallah	MOIN Filmförderung Hamburg Schleswig-Holstein	Germany
Ulf Groote	Multiversum.Studio	Germany
Jakob Zapf	Neopol Film	Germany
Daniel Vadocky	Pluto Film Distribution Network GmbH	Germany

Flavia Oertwig	Tama Filmproduktion	Germany
Nici Brueckner	World Color Studio	Germany
Rea Apostollides	Anemon	Greece
Christina Pelekani	ENDORPHIN	Greece
Anna Kasimati	Greek Film Centre - Creative Europe MEDIA Desk	Greece
Christos Panagos	IndigoFlicks	Greece
Mina Dreki	MARNI FILMS	Greece
Martha Bouziouri	PLAYS2PLACE	Greece
Thanos Stavropoulos	Thessaloniki International Film Festival	Greece
Sára László	Campfilm	Hungary
Viki Reka Kiss	ELF PICTURES	Hungary
Patricia D'Intino	Good Kids	Hungary
Genovéva Petrovits	Kino Alfa	Hungary
Julia Berkes	Proton Cinema	Hungary
Lea Ævarsdóttir	NyArk Media ehf.	Iceland
Shirley Abraham	Cave Pictures	India
Mathivanan Rajendran	The Storiculture Company	India
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Debora Desio	A_LAB Srl	Italy
Alberto Favruzzo	Abisso Studio	Italy
Martin Alan Tranquillini	Abisso Studio	Italy
Dorino Minigutti	Agherose	Italy
Anna Di Toma	Agherose srl	Italy
Matthias Keitsch	Albolina Film	Italy
Remigio Guadagnini	Altreforme	Italy
Marco Fabbro	Arte Video Srl	Italy
Giuseppe Tissino	ARTE VIDEO SRL	Italy
Vincenzo De Marco	Beagle Media Srl	Italy
Antonio De Palo	Beagle Media Srl	Italy
Sergio Canneto	Bellaria Film Festival	Italy
Sergio Fant	Berlinale	Italy
Caterina Mazzucato	Bio to B Industry Days	Italy
Davide Giorgio	Cantautoma	Italy

Silvia Sandrone	CED Media Italy	Italy
Billy Montacchini	Cinecitta	Italy
Andrea Rosasco	Cinedora	Italy
Angelo Calarco	Cinefonie Scarl	Italy
Marco Fantacuzzi	Cinema Key	Italy
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Sarah Bellinazzi	Creative Europe Desk MEDIA Italy	Italy
Alessandro Amato	dispàrte	Italy
Alessandro Carroli	EiE film	Italy
Davide Zanza	Emilia-Romagna Film Commission	Italy
Elisa Mereghetti	Ethnos	Italy
Simonetta Amenta	Eurofilm	Italy
Marco Amenta	Eurofilm	Italy
Ivan Fiorini	Fandango	Italy
Francesco Bizzarri	Festival Visioni dal Mondo, immagini dalla realtà	Italy
Paolo Manera	Film Commission Torino Piemonte	Italy
Alessandra Miletto	Film Commission Vallée d'Aoste	Italy
Sebastiano Florian	Florian Film	Italy
Lorenzo Melegari	FlowFilm	Italy
Francesca Melis	Fondazione Sardegna Film Commission	Italy
Marco Piredda	Fondazione Sardegna Film Commission	Italy
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Gianluca Novel	FVG Film Commission	Italy
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Antonio Pezzuto	Giornate degli Autori	Italy
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Nela Märki	Helios Sustainable Films	Italy
Martin Rattini	Helios Sustainable Films	Italy
Georg Zeller	helios sustainable films srl	Italy

Valentina Paggiarin	Hive Division	Italy
Nicole Leghissa	Hyphae	Italy
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Andrea Romeo	I Wonder Pictures	Italy
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Samuele Zangara	Keep Digging Production	Italy
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Alessandro Del Re	Kiki Film	Italy
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Claudio Puglisi	Lo Scrittoio	Italy
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Alice Mariani	Marechiaro Film	Italy
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Letizia Lamartire	Matrioska	Italy
Leena Pasanen	Mente Locale	Italy
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Laura Salerno	Ministero della Cultura – Direzione Generale Cinema e Audiovisivo	Italy
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Nadia Trevisan	Nefertiti Film	Italy
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matteo pecorara	Small Boss	Italy
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Massimiliano Maltoni	Trieste Science+Fiction Festival	Italy
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Thomas Bertacche	Tucker Film	Italy
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Jacopo Chessa	Veneto Film Commission	Italy
Paolo Bertolin	Venice International Film Festival	Italy
Angela Prudenzi	Venice International Film Festival	Italy
Carla Vulpiani	Venice International Film Festival	Italy
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Alessio Bozzer	Videoest	Italy
Erica Barbiani	Videomante	Italy
Maud Corino	ZaLab	Italy
Giulia Campagna	ZaLab Film	Italy
Thomas Righetti	ZeLIG / ESoDoc	Italy
Heidi Gronauer	ZeLIG School for Documentary, Television and New Media	Italy
Marcella Piccinini		Italy
Andrea Segre		Italy
Emma Franz	Emma Franz Films	Italy / Australia
Kristina Mikhailova	24 fps film production company	Kazakhstan
Yevgeniya Moreva	CatNip	Kazakhstan
Yulia Kim	East Wind	Kazakhstan
Alexandra Shegai	East Wind	Kazakhstan
Antra Gaile	Air Productions	Latvia
Elīna Gediņa - Ducena	Mistrus Media	Latvia
Dita Rietuma	National film Centre	Latvia
Ruslan Perezhilo	Ruslan Perezhilo Music	Latvia
Alise Ģelze	White Picture SIA	Latvia
Laurynas Bareiša	Afterschool	Lithuania

Klementina Remeikaite
Edvinas Puksta
Greta Akcijonaite
Ugne Pilkionyte
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Renée Mlodyszewski
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Afterschool production
BLACK NIGHTS Film Festival
Kino metropolis
Think-Film Impact Production
Vegele films
EAVE
EAVE
Filmfund Luxemburg
Nizza Films
Strada Reali
ARTWATT
ArtWatt
CNC Moldova
HaiDOC Productions
National Film Center of the Republic of Moldova
Shepherd Company
YOUBESC
Artikulacija Film
CODE BLUE PRODUCTION
Film Centre of Montenegro
Galileo Production
Drim Short Film Festival
Galichnik Film Festival
Kino Oko
Kino Oko
Minimal Collective
OXO Production
OXO Production
OXO Production
Tocka
STÆR
True Content Production Norway
Soda Films

Lithuania
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North Macedonia
Norway
Norway
Peru

Joanna Solecka	Alphapanda	Poland
Beata Rzeźniczek	Beata Rzeźniczek	Poland
Magdalena Sztorc	Before My Eyes	Poland
Marta Krzeptowska	Inbornmedia	Poland
Krzysztof Gierat	Krakow Film Festival	Poland
Aneta Zagórska	Kraków Film Klaster	Poland
Jakub Armata	Mastercard Off Camera IFF	Poland
Anna Stylinska	My Way Studio	Poland
Katarzyna Siniarska	NEW EUROPE FILM SALES	Poland
Pola Strój	Polish Film Institute	Poland
Kuba Kosma	serce	Poland
Kaja Jalocho	Shipsboy	Poland
Krystyna Kantor	Shipsboy	Poland
Monika Luczyk	Shipsboy	Poland
Joanna Szymanska	Shipsboy	Poland
Stanislaw Zaborowski	Silver Frame	Poland
Anna Ferens	TVP	Poland
Agata Jujeczka	VISION HOUSE PRODUCTIONS	Poland
Susana Costa Pereira	Creative Europe Desk Portugal	Portugal
Glenda Balucani	Doclisboa - IFF	Portugal
Pablo Iraola	Ukbar Filmes	Portugal
Filipa Reis	Uma Pedra no Sapato	Portugal
Andreia Nunes	wonder maria filmes	portugal
João Nuno Pinto	Wonder Maria Films	Portugal
Irina Andreea Malcea	Luna Film	Romania
Ioana Bogdana	microFILM	Romania
Diana Caravia	microFILM	Romania
Ada Solomon	microFILM	Romania
Adriana Racasan	Point Film	Romania
Alex Teodorescu	Saga Film	Romania
Anamaria Antoci	Tangaj Production	Romania
Rachel Close	Manifest film	Romania / UK
Tamara Bogdanova	KINO KULT	Russia

Una Domazetoski	Film Center Serbia	Serbia
Gordan Matic	Film Center Serbia	Serbia
Jelena Mitrovic	Film House Bas Celik	Serbia
Iva Plemic Divjak	Horopter Film Production	Serbia
Mina Djukic	Kiselo dete	Serbia
Jovana Jovičić	Lucha	Serbia
Stefan Ivancic	Non-Aligned Films / Locarno Film Festival	Serbia
dragana.jovovic	Non-Aligned Flms	Serbia
Sarita Matijevic Zilnik	Playground Produkcija	Serbia
Milan Stojanovic	Sense Production	Serbia
Milos Ljubomirovic	Servia Film	Serbia
Emilija Gašić	Set Sail Films	Serbia
Milos Ivanovic	Set Sail Films	Serbia
Andrijana Sofranic Sucur	Set Sail Films	Serbia
Biljana Tutorov	Wake Up Films	Serbia
Milica Djenic	Big Time Production	Serbia / Germany
Juraj Krasnohorsky	Artichoke	Slovakia
Zora Jaurova	MPhilms	Slovakia
Deja Skerjanc	666 Productions	Slovenia
Bostjan Ikovic	Arsmedia d.o.o	Slovenia
Atila Urbančič	Atila Urbančič freelancer	Slovenia
Ida Weiss	BELA FILM / SENCA STUDIO	Slovenia
Ines Kežman	CED Slovenia	Slovenia
Saša Bach	CEE Animation	Slovenia
Matija Sturm	CEE Animation	Slovenia
Rok Bicek	Cvinger film	Slovenia
Vlado Bulajić	December	Slovenia
Lija Pogačnik	December	Slovenia
Jaka Strnad	DSAF / CEE Animation	Slovenia
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Rok Secen	Monoo	Slovenia
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Nataša Vugrinec	Studio Virc	Slovenia
Bostjan Virc	Studio Virc d.o.o.	Slovenia
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Zala Opara	Vertigo	Slovenia
Perica Rajčič	Vertigo	Slovenia
Danijel Hocevar	Vertigo Ljubljana	Slovenia
Lun Sevnik	Freelance	Slovenia/Czech Republic
Tshego Molete Khanyile	Zinc Pictures	South Africa
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Felicitas Raffo	Cepa Cine / LOROLO	Spain
Jenifer de la Rosa	CIMA	Spain
Pedro Andrade	D'A Film Lab Barcelona	Spain
Alexia Muiños Ruiz	EWA Network	Spain
Maria Carla del Rio Betancourt	Fasten Film	Spain
Carol Rodríguez	Fasten Film	Spain
Yvette De Los Santos	Feelsales	Spain
Tito Rodríguez	ICAA	Spain
Fabrizia Palazzo	Movistar Plus + International	Spain
David Matamoros	Mr. Miyagi Films	Spain
Enrique Buleo	No company	Spain
Estephania Bonnett Alonso	Playlab Films	Spain

Alejandra Mora	QUATRE FILMS	Spain
Roberto Cueto	San Sebastian International Film Festival	Spain
Paloma Zapata García	SCP	Spain
Giovanna Ribes	TARANNÀ FILMS, SL	Spain
Sarah Calderon	The Film Agency	Spain
Manuel Fernandez Arango	Tourmalet Films	Spain
Alex Shiriaieff	B2B Doc - Baltic to Black Sea Documentary Network	Sweden
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Eliza Jones	Grand Slam Film	Sweden
Inuk Jørgensen	Inuks.dk	Sweden
Madeleine Ekman	Nordisk Film Production Sweden	Sweden
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Bojana Maric	Lightdox	Switzerland
Daniela Persico	Locarno Film Festival	Switzerland
Enrico Vannucci	Locarno Film Festival	Switzerland
Mattia Bloise	Wyth	Switzerland
Samuele Franzini	Wyth	Switzerland
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Esther van Driesum	BIND	The Netherlands
Isabel Arrate Fernandez	Deputy Director IDFA	The Netherlands
Rebecca De Pas	IFFR	The Netherlands
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Eylem Kaftan	Zk films	Turkey
Zeynep Koray	z kf	Turkey
Olena Yershova	TatoFilm	Turkey/Ukraine/Georgia
Maria Keil	435 Films Ukraine	Ukraine
Daria Onyshchenko Gold	435 Films Ukraine	Ukraine
Aleksandra Kostina	Bosonfilm	Ukraine
Natalia Libet	Digital Religion LLC	Ukraine

Olha Matat	Evos Film	Ukraine
Maryna Stepanska	JS Films	Ukraine
Julia Sinkevych	JS Films; Ukrainian film academy; Ukrainian Institute	Ukraine
Polina Kelm	Magika Films	Ukraine
Darya Bassel	Moon Man	Ukraine
Regina Maryanovska Davidzon	Real Pictures	Ukraine
Olya Chernykh	Real Picutres	Ukraine
Karina Kostyna	Tabor	Ukraine
Zhanna Ozirna	Toy Cinema	Ukraine
Dmytro Sukhanov	Toy Cinema	Ukraine
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Victoria Thomas	Republic of Story	United Kingdom
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Federico Spoletti	SUB-TI Ltd	United Kingdom
Neda Lukic	Taskovski Films	United Kingdom
Irena Taskovski	Taskovski Films/ DocsConnect	United Kingdom
Jane Mote	The Whickers	United Kingdom
Amy Shepherd	Think-Film Impact Production	United Kingdom
Maya Korn	MHK Productions	United Kingdom /United States
Maria Giménez Cavallo	anima films	United States
Vicky Campolongo	BB Media	United States
Clement Carat	Iliade Et Films / Les Alchimistes	United States
Alexander Wiske	Istok Films	United States
Milton Guillen	Points North Institute	United States
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Martin Almada Tomeo	Criatura Cine	Uruguay

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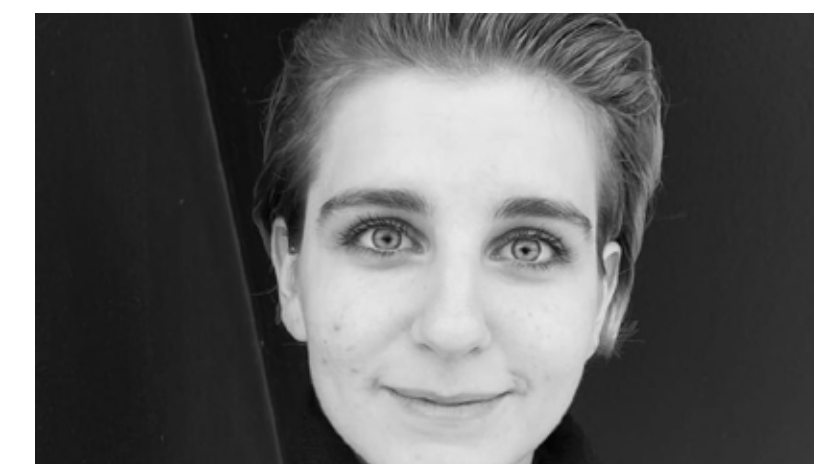
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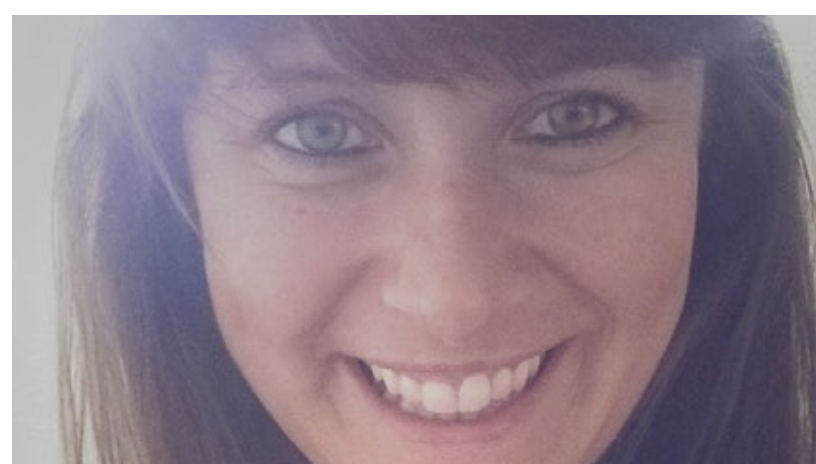
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Elena Bertoni
Co-production forum & digital transition
Coordinator



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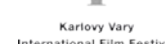
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