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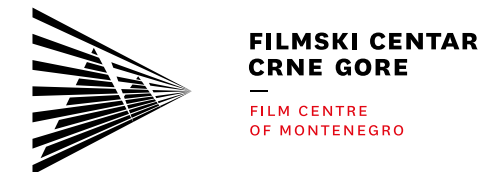
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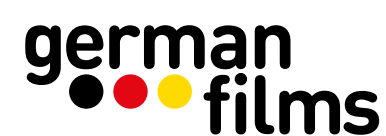
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Development
National Film Centre of Latvia
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MEDICI - The Film Funding Journey
(organised by FOCAL)
Milano Film Network
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The **WEMW Co-Production Forum** international committee led by Danijel Hocevar, Alessandro Gropplero, Leena Pasanen, and composed by Augustina Chiarino, Emmanuelle Deprats, Marcin Luczaj, Jozko Rutar, Riina Sildos, Agathe Valentin, Marie Pierre Valle and Carla Vulpiani, has selected 21 projects in development from 18 different countries out of 486 submissions from all over the world.

The **WEMW Co-Production Forum Jury** consisting of Hervé Aubron (Quinzaine des cinéastes), Pierre Dallois (Ciclic Centre-Val de Loire), film director Una Gunjak, and Angeliki Vergou (AGORA | Thessaloniki IFF & Thessaloniki IDF) will assign two cash prizes of the value of 5.000 EUR each: the **Film Center Serbia Development Award** and the **Ciclic WEMW Award** (granted by the French, Centre-Val de Loire Region). Moreover, all selected projects will be eligible for the **EAVE Producers Workshop** scholarship, the Marché du Film **Producers Network Badges**, the **DAE Talent Development Prize**, in cooperation with the **EFM**, the **Pop Up Film Residency Award**, the **Taskovski #Docs-Connect Training Award** and the **Laser Film Post-Production Award**. Furthermore, all female identifying directors will be eligible for the EWA **Network's Award for Equality & Inclusion**, of the value of 500 EUR & 1 EWA Network Year Membership.



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Animal

by Raul De La Fuente, Amaia Remirez
Spain





Directors

Raul De La Fuente, Amaia Ramirez

Writer

Amaia Ramirez

Producer

Amaia Ramirez

Budget

€ 739.482 (€ 85.000 in place)

Company

Kanaki Film

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

Financing Stage

Documentary

Logline

It is difficult to be different, even in Europe. The unique Božo Vrećo, singer from Sarajevo, still a very macho society, embodies gender freedom and religious coexistence. In Spain he finds in flamenco the essential expression of forgiveness.

Synopsis

His voice vibrates with Ottoman, Sephardic, and Balkan echoes. He is Božo Vrećo and from his rooftop in Sarajevo he is a beacon of freedom illuminating one of the most troubled areas in the world. When he was 5 years old, his father, a military, killed himself in the first days of the war in Bosnia. Then Božo's mother raised him as one more daughter.

30 years later, he runs free around the world amazing audiences in Vienna, Sidney, Split or Belgrade.

In his heart, he is a man, woman, and child.

Watching at a Theater in Madrid the performance of "Viva", by Spanish dancer Manuel Liñán, where men dance flamenco in women's attire, Božo remembers the spark of freedom he felt in his childhood, with the gypsies.

And in Manuel he finds a soul mate, a flamenco artist with a story deeply connected to his own: Manuel disappointed his father, the bullfighter, becoming a bailaor, instead of a matador.

Božo and Manuel are soul mates, rupturing traditions, united by an absent father.

Božo discovers Granada with Manuel, meeting truly essential flamenco artists in a trip to Božo's childhood memories of war, the dis-

covery of inner freedom and finding love in a very macho society..

Director's note

In Animal we tell what we kept out of the short film Maldita, Goya Winner 2023, Oscar qualified. Božo Vrećo was 5 years old when his father, a soldier, unable to withstand the war turning neighbors against each other, took his own life, making Božo the man of the family.

But Božo is not just a man, but a magical creature who became the artist revolutionizing Sevdah, the traditional Bosnian musical genre, alchemy of European ethnic influences.

He travels from Sarajevo to Granada, in a discovery of the history of Europe through sevdah and flamenco. Božo has built a brilliant artistic persona in which he bravely takes comfort from all the times society has mistreated him. Božo seeks reconciliation with the father figure, a tragedy turned into art, a catharsis of Božo together with honest flamenco artists. Božo has a remarkable success in Eastern Europe, growing in Southern Europe, USA and Canada, where the significant Balkan diaspora follows him with enthusiasm.

Company profile

Since 2009, Kanaki Films has been telling personal, unique, and exciting stories, always with a social angle.

Our first feature film, ANOTHER DAY OF LIFE, premiered in Cannes, Official Selection. The film won the Goya Award for Best Animated Feature Film, the Platinum Award for Best Iberoamerican Film, the EFA Award for Best European Film and the Public Award at the San Sebastian Film Festival.



Producer

Amaia Remírez

Our short films, “Minerita” and “Maldita” won the Goya for Best Documentary Short Film, and the first one was Oscar Shortlisted. Kanaki Films’ latest productions add up to more than 200 international awards.

With vast experience in European co-production, management of national and European grants, and a strong and recognized team, Kanaki’s productions have been distributed by Netflix, Movistar +, HBO, TVE, ETB, Filmin...

Producer’s profile

Her first feature was ANOTHER DAY OF LIFE; Cannes Official, Audience Award at San Sebastian IFF, Best Animated Feature EFA, Spanish Film Academy Goya. A 4-side coproduction with Poland, Germany, Belgium and Spain. 2018 Cartoon Tribute as European Producer of the Year. Her first short MINERITA was Awarded with the Goya and Oscar shortlisted. MALDITA, her latest short, won the Goya in 2023.

Director’s profile

Director RAÚL DE LA FUENTE

His debut, Nömadak Tx won the Best Young Director at Guadalajara IFF, and the Silverdocs AFI / Discovery Channel Best Music Documentary.

His latest, Another Day of Life, Cannes Official Selection 2018, is a hybrid animated - doc. European Film Award, Goya Award and Platino Iberoamerican Film Award for animated feature, Oscar Shortlisted, exhibited at animation festivals from Busan to Annecy.

Director AMAIA REMÍREZ

Her direction debut has been MALDITA, Goya Winner ‘23, Oscar Qualified, Silver Dragon Winner in Krakow IFF. Amaia’s career has combined production and scriptwriting since 2011 with her Goya Nominee debut BLACK VIRGIN. She has co-written I AM HAITI, ANOTHER DAY OF LIFE and CHARLIE CHAPLIN, A MAN OF THE WORLD, in production, co-written with Isaki Lacuesta and Carmen Chaplin.

Contact details

amaia@kanakifilms.com

Cosmonauts

by **Leo Černic**
Slovenia | Italy





Director | Writer

Leo Černic

Producers

Tina Smrekar, Jožko Rutar

Budget

€ 238.000 (€ 98.600 in place)

Companies

Finta Film, Staragara IT

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

Financing stage

Short animation

Logline

On an intergalactic singles cruise, Delfino, Zenf, and Rita confront their loneliness.

Synopsis

Cosmonauts is an animated short film about three lonely passengers, Delfino, Zenf, and Rita, on an intergalactic singles cruise, called Pompelmo Express: a ship devoted to sex, parties and pleasure. During the journey, they will become aware of their relationship with love and are surprised at what they are willing to do to experience it, even if it's just with the tip of their pinky finger.

The film will follow the story of each character in parallel: Delfino is a naive and chubby man who constantly dresses in BDSM clothes man. He believes in true and authentic love to the point that he is ready to fall in love with almost everyone or everything. Rita is an older cleaning lady, bullied by everyone on board. One day, while she is secretly trying on a tutu, she gets stuck in it. With no one to help, she must learn how to dance by herself. Zenf is a cynical scientist that boards on the spaceship to hijack it to get closer to a meteorite he is obsessed about, and brings the ship right in front of it with a quite daring move.

Director's note

The longing and sincerity of losers is a theme that has always been very close to me, probably because I feel like one of them myself. In a society that constantly glorifies exceptional actions and exceptional people, I believe it is fair (and necessary) to turn the camera

towards the majority, towards the supporting characters, towards average and lonely people, towards our weaknesses - towards us. Loneliness is one of the most universal human emotions. I would like to delve into this state, which despite its apparent negativity, can challenge us to seek alternatives and recognize what loneliness is not - recognizing love as an extremely precious experience.

I would like to use a lightly ironic tone which I believe can allow viewers to gain a deeper understanding of the characters and their nuances, which would enhance their reality and humanity.

The film will use 2D computer animation technique, nevertheless I want to maintain a very organic, paper-like, rough, dirty look. I think that this unpolished and somewhat underground style can convey the sense of visceral, sincere and vulnerable emotions I aim to address. At the same time, I think it effectively communicates the concept of imperfection I mentioned earlier. The music I imagine will be in the spectrum of French soft electronic, which we will achieve with the help of Amos Cappuccio, our music composer, with whom I worked already on my previous film.

Company profile

Finta Film is an awarded boutique animation studio specialized in the realization of cutting-edge author-driven animation with an analogue touch. We want to create animation experiences that push the boundaries of artistic expression and storytelling.

The studio's productions have been screened at Locarno, Sundance, Clermont Ferrand, Annecy, et al, receiving more than 100 awards. Steakhouse by Špela Čadež was shortlisted for the Oscars.



Producers

Tina Smrekar



Producers

Leo Černic

Contact details

jozko.rutar@gmail.com

The studio has completed several international projects as majority and minority co-producers.

SELECTED FILMOGRAPHY

Three Birds (2024), short animated film, by Zarja Menart

Money and Happiness (2022), short animated film, by Ana Nedeljković and Nikola Majdak (minority coproduction)

Steakhouse (2021), short animated film, by Špela Čadež

Nighthawk (2016), short animated film, by Špela Čadež

Orange is the New Black - Unraveled (2017), short animated recap, commission for Netflix, by Špela Čadež

Boles (2013), short animated film, by Špela Čadež

Producer's profile

Tina Smrekar focuses on developing and producing short artistic animated films. Co-founder of and producer at Finta Film. The studio produced films by Špela Čadež receiving a number of awards and were screened at e.g. Locarno, Sundance & Annecy Film Festivals. Tina has also been collaborating regularly with University of Nova Gorica School of Arts, helping young talents develop. She is president of DSAF, the Slovene Animated Film Association and president of the Supervisory Board of AIPA, k.o., the Collecting Society of Authors, Performers and Film Producers of Audiovisual Works.

Director's profile

Leo Černic is an author of short animated films. Leo graduated in film and television directing at the Academy of Theater, Radio, Film and Television in Ljubljana and then continued his studies in animation at the Experimental Center of Cinematography – Piedmont branch in Torino. His graduation film "Pentola" received a number of awards and was screened at Annecy, Animafest Zagreb and other festivals. Cosmonauts will be his professional debut.

Hand

by Alexander David
Portugal





Director

Alexander David

Writers

Alexander David, Kate Saragaço-Gomes

Producers

Andre Gil Mata

Budget

€ 900.000 (€ 0 in place)

Companies

Rua Escura Crl

Looking for

Co-producers, Financing,
Sales Agents, Festivals

Project Status

Devolpment

Live-action feature

2nd feature

Logline

A 12 year old farm boy becomes infatuated with an older man who is visiting his family with the intent of buying their land.

Synopsis

Tó, a 12 year old boy, is a happy, helpful child and a talented flutist. He lives with his parents on a dairy farm. His father oversees the business, employing over a dozen men. Tó has grown close to the people and animals around him. When the Mad Cow Disease strikes the farm, his father decides to kill any cow with altered behavior. Hopeful that he can find a solution for this calamity, Tó discovers that the melodies he plays on the flute tranquilize the agitated cows. Despite Tó's musical enchanting, the farm faces decline and his father decides on selling the land. When a potential buyer, a middle-aged Portuguese emigrant from Paris, visits the farm, Tó is struck with fascination. Not un-aware of the effect of his charm over the young boy, the man takes advantage of his unknowing acceptance. This incident gives way to Tó's secret romantic pursuit. Yet, his infatuation is never reciprocated again and the flute loses it's enchantment.

Director's note

Hand (working title) is a film about child sexuality from the child's perspective. It is about realizing some kind of desire. In this case, the desire for a man who has a fully developed body. For Tó, the man is from another world. He has a different kind of power and manners that seduce him. Tó seeks and follows the man during this time (the

same way Gustav follows Tadzio in Visconti's Death in Venice). Tó experiences their encounter as an opening to a new world of possibilities, perspectives, and feelings. The boy's conflict lies in the desire he feels for this adult. I'm not looking for an erotic perspective of the man or of the boy, or of the relationship between the two - this remains strictly platonic. I am rather interested in the emotional charge of the platonic. Douglas Sirk's films come to mind for their play with shades and gestures in the cinematic melodrama: heightened emotions, extreme desolation, overwhelming adventure, contrasting colors, and inexplicable winds.

Company profile

RUA ESCURA is a film production cooperative formed in 2020 in the city of Porto. Today it is made up of André Gil Mata, Cláudia Ribeiro and Frederico Lobo, three directors/producers whose aim is to make their own films, as well as those of their accomplices. As well as producing films, Rua Escura is dedicated to training in the practice of analogue cinema.

"The Damned Yard- Pátio do Carrasco", the first film finished will Rua Escura's label, directed by André Gil Mata and co-produced with Agente a Norte and Primeira Idade, prèmiered in the Amoodo Tiger Short Competition in IFFR (Rotterdam) 2023. Also, in 2023 Rua Escura's production "Campos Belos", a short film, directed by David Ferreira, has his prèmiere in CURTAS- Vila do Conde Short Film Festival. Is currently finishing is first-feature film, The Flame of a Candle, a french-portuguese co-production with so-cle(France), and When The Land Runaway, documenatry, by Frederico Lobo, co-produced with Terratrema.



Producer

Andre Gil Mata



Director

Alexander David

Contact details

andregilmata@gmail.com

Producer's profile

Director, screenwriter, actor and cinematographer (São João da Madeira, Portugal). He studied mathematics, photography and theater. In 2008, founded the photography and cinema lab Átomo47 and the film production company Bando à Parte. In 2010 he was selected for the Berlinale Talent Campus. "Arca d'Água" (2009), the debut film received several awards and was selected for international festivals. "House" (2010) his second-short, premiered at IndieLisboa'01. "The Gravedigger" (2012) received the Melliers l'Argent Award and the Best Film Awards at MotelX and Best Animation at FIKE and Caminhos de Cinema Português. "Captivity" (2012), his first-feature received the DocAlliance Award in Cannes (2013) and was awarded at DocLisboa, Olhar do Cinema Curitiba and Cáceres. "Kako sam se Zaljubio u Evu Ras" (2016), his second-feature received the Jury's Special Mention at the FID Marseille international competition in 2016. In 2017, he directed the short film "Num Globo de Neve" (Tree of Life Award at IndieLisboa). He has a PhD in Direction at film.factory, Sarajevo (Bosnia and Herzegovina, 2016). Drvo – A Árvore (2018), his most recent feature film, had its world premiere at the Berlinale Forum 2018, was awarded in Lima, Lisbon and Coimbra, was commercially released in Portugal (2018) and in France (May 2021) and was considered one of the 10 best films premiered in France in 2021 by Fernando Ganzo in Cahiers du Cinéma. "Pátio do Carrasco" is last film premiered in Rotterdam Film Festival.

Director's profile

Alexander David (b.1986) is an Acting graduate from the New York Film Academy, where he was awarded a scholarship for outstanding achievement.

Having worked for a decade as an actor, and having collaborated with directors such as João Pedro Rodrigues and Gabriel Abrantes, his sound understanding of cinematographic mechanisms has prompted him to take on various roles in projects of different natures. Currently, besides working as an Actor and Casting Director in Portuguese and international productions, he develops his own projects both as a writer and a director.

First Age (2023) is his first film as a director. It premiered at the International Rotterdam Film Festival, IndieLisboa Film Festival, and at Burgas International Film Festival, where it was awarded an Honourable Mention. His short film Water Hazard is a Portuguese-French co-production and has just been completed. This project received funding from ARTE FRANCE, CNC, ICA and GDA, and was chosen for the EuroConnection, at Clermont Ferrand International Short Film Festival. Water Hazard will premiere at the International Rotterdam Film Festival 2024. His second feature film, Hand, is in development. This project was selected for the Cine-Cerca 2020 Screenwriting Residency and for the Francophone Production Meetings in Moulin d'Andé.

Hystera

by Asimina Proedrou
Greece





Director | Writer

Asimina Proedrou

Producer

Maria Kontogianni

Budget

€ 1.286.700 (€ 370.000 in place)

Company

WILD AT HEART

Looking for

Co-producers, Financing,
Sales Agents, Broadcasters

Project Status

Financing stage

Live-action feature

2nd feature

Logline

The lives of three Greek women in Athens intertwine, as a series of incidents makes them radically question their identity, in a story about motherhood, gender roles, and breaking free.

Synopsis

CHRISTINA (30) recovers from a miscarriage after yet another unsuccessful IVF attempt. While YORGOS (38), her husband, and his mother, NIKI (75), keep pressuring her to have a child, Christina gradually realizes she does not want to be a mother. Her cousin-in-law, STAVROULA (40), a talented painter, now pregnant with her third child, has abandoned her art to raise her children. When her friend and art curator LYDIA (37) comes back into her life, Stavroula's longing for both Lydia and her free lifestyle, force her to re-examine her own needs leading to conflict with her husband. Niki returns to her marital home in the village, where she faces the grief about her husband's death, her loneliness and the difficulty to 'walk' in a patriarchal environment without a man next to her. Expressionist sequences break through these stories, exploring the beauty, pain and violence in women's relationship with their body and their true self, while society constrains their power and sexual expression.

Director's note

In this age of 'empowerment' and 'equality', Greek society is seemingly making some progress, starting to embrace "diversity" and "sexual identity". However, at the same time, there is an insidious conservative backlash: marriage, fertility and motherhood still fol-

low a patriarchal model systematically reproduced by men but also unconsciously by women themselves. The film captures three diverse Greek women who are on the poignant verge of realizing their personal sacrifices and concealed desires. As a mother of two, I have experienced social pressures in trying to balance motherhood, marital relationships and career. HYSSTERA is a personal film which explores my own fears and concerns, while channeling them through an exciting and healing creative process.

The film is a contemporary psychological/social drama with poetic elements related to the female flesh and body. Drawing inspiration from the visual physicality of films such as A. Arnold's FISH TANK, and N. Labaki's CAPERNAUM, in HYSSTERA, the camera will closely follow the female characters focusing on simple, personal moments, making for a cinema of intimacy and truth. At the same time, wishing to explore the violence and pain that women experience as society constrains their power and sexual expression, the film will feature dream-like sequences inspired by expressionist painters like F. Bacon, L. Freud and S. Guilloit, as well as experimental films, such as Brakhage's WINDOW WATER BABY MOVING (1959).

Company profile

WILD AT HEART is an Athens-based film production company, established in 2021 by producer Maria Kontogianni. The company's aim is to produce international films of unique cinematic culture and to foster collaborations between foreign and national talent.



Producer

Maria Kontogianni



Director

Asimina Proedrou

Filmography:

NINE LIVES LEFT, in development, 2D animation feature by Zacharias Mavroeidis.

Kids Kino Industry 2021, Animalab - WEMW 2022, Cinekid Script LAB 2022 and CEE FORUM 2023: Winner of Best Feature Film Pitching

ANIMAL by Sofia Exarchou, 116', 2023

in collaboration with Homemade Films. Developed in Cannes IFF 2020 (L'Atelier-Cinefondation) and MIA IFF 2020.

Locarno IFF 2023 – Int. Competition, Winner: Pardo for Best Female Performance

Thessaloniki IFF 2023 – Int. Competition, Winner: Golden Alexander Award, etc.

BLACK STONE by Spiros Jacovides, 86', 2022

Hellenic Film Academy, 2023 – Nominated for 7 Iris Awards, Winner: Iris Award for Best Leading Actress

Trieste IFF 2023 – Audience Award of Best Feature, Special Mention of the Jury Award

Thessaloniki IFF 2022, Winner: GFC Best Newcomer Director, Audience Award Meet The Neighbors, Audience Award (M. Cacoyannis), Best Feature (Youth Jury) etc

CAT POSTALE by Zacharias Mavroeidis, 2D animation, 9', 2022

Olympia IFF for Children and Young People, 2022. Winner: Best Animation Short Film by the Young Jury (13+)

Hellenic Film Academy – Nomination: Best Animation
Animasyros Int. Animation Festival 2023 – Int. Competition
Reykjavik IFF 2023 – Int.Competition

Producer's profile

Maria Kontogianni is an Athens based film producer. Since 2004 she started working in the production of TV Commercials and Corporate Events. In 2010 she established the 1st Int/nal Film Festival of Patmos (IFFP). She then moved to Berlin where she coordinated and supervised more than 19 awarded feature co-productions on the side of Twenty - Twenty Vision and Pallas Film. In 2015 she returned to her hometown to set a new base for multi-disciplinary film projects in the digital era.

As from 2021, Maria established WILD AT HEART with the aim to create audiovisual works of unique cinematic culture and to foster collaborations between foreign and Greek talent.

She holds a BSc in Business Administration (ACG 2001) and a Master's Degree in Audiovisual Management (Media Business School of the European Union, 2011). She is a member of the Hellenic Film Academy and the Audiovisual Producers' Association of Greece (SAPOE).

Director's profile

Asimina is a writer/director based in Greece. She has written and directed two multi-awarded short films. Her debut feature film, BEHIND THE HAYSTACKS (2022), was developed at the Berlinale Script Station and First Film First, and supported among others, by ZDF-Arte and Eurimages.

BEHIND THE HAYSTACKS was critically acclaimed, and was described as “an intriguing and deft debut of an intense psychological study of murky morality” (Screen Daily) and “a contemporary Greek tragedy” in which Proedrou juggles “multi-character complexity and non-linear narratives with impressive dexterity” (The Film Verdict).

The film premiered at the Thessaloniki IFF where it won six awards, including Fipresci Award, and at the India IFF, where it won the Best Debut Award. It was selected, among others, for the Palm Springs IFF and Sydney IFF (in collaboration with EFP).

BEHIND THE HAYSTACKS was the Greek Entry for the 96th Academy Awards, it was chosen for the European Film Awards' Feature Film Selection 2023, and won 10 awards at the Greek Film Academy awards, including the Best Film Award. This achievement marks a record-breaking number of nominations in the history of the institution, as the film got 17 nominations for 16 categories. It is also among the 10 films selected for the Goya Spanish Academy Awards, and among the 5 films nominated for the 2023 Casting Semiramis Award by the ICDA.

The film was a great success in Greece, with a cinema release of more than 30 consecutive weeks.

Contact details

mkontogianni.production@gmail.com

Invisible

by Jorge Forero
Colombia





Director

Jorge Forero

Writers

Andrés Castañeda, Óscar Adán

Producer

Jorge Forero

Budget

€ 639.182 (€ 72.596 in place)

Company

Marginal Cine

Looking for

Co-producers, Financing

Project Status

Financing stage

Live-action feature

Logline

Alejandro, amid a mid-life crisis, decides to embark on a journey to find his father, who abandoned him before he was born. To do so, he will travel through different layers of reality behind his father's ghost to break the legacy imposed on him.

Synopsis

Alejandro, a lonely university professor, is facing a midlife crisis filled with strange dreams and chest pains. On his birthday, a car tire crashes into his apartment, unveiling a Volkswagen Beetle wrecked nearby, devoid of occupants.

Alejandro learns he has two hereditary heart diseases, so he decides to know more about his father, who abandoned him before he was born. He visits his grandmother, who reveals that his father died of a heart attack. Shocked, he embarks on a quest to find out more about him.

At the university, during protests and confrontations between the police and the students, Alejandro saves Jaime, a student with indigenous features, and they form a protective bond. As the investigation into Alejandro's father's death unfolds, his life melds with his dreams, blurring past, present, and future. Vivid dreams feature a Volkswagen Beetle journeying through the jungle with a boy and a man resembling him.

Reality shifts; his grandmother vanishes, and his father's body disappears. Alejandro suffers a crisis and violently confronts Jaime. Returning home, Alejandro finds his father's lifeless body. Shocked, he realizes this experience has been a spiritual journey guided by

Jaime and a Shaman in the jungle.

In the spiritual layer, Alejandro experiences past events, including his father's abandonment and his struggles. He witnesses his father's happiness with a new family and his lack of love for him.

He relives childhood rebuffs and the day his father finally met him, picking him up in a Volkswagen Beetle for his grandfather's funeral. Alejandro follows his father to an apartment, witnessing his suicide. Determined to sever ties with his past, Alejandro confronts his father's spirit by breaking his link with a history he doesn't want to repeat. Alejandro douses his apartment in gasoline, which is now just a simple rack, before lighting it on fire in the dawn of the jungle.

The following day, Alejandro navigates a jungle river on his way home. Upon reaching Bogotá, he attends a birthday party. He pauses before a mirror, finally finding peace.

Director's note

"Invisible" offers the opportunity to explore a complex narrative that moves between different dimensions of time and space, including the past, present, and possible futures, as well as the world of spirits. This intertwining presents situations that clash across these dimensions, requiring a risk-taking approach in terms of cinematic form and narrative.

The film explores masculinity and its new masculinities, allowing us to recognize male fragility and the desire to overthrow old structures. If we're discussing breaking down structures, the artistic idea focuses on the art and creation of spaces. Initially, Alejandro's apartment seems like a lonely man's home. Yet, as the story pro-

gresses, it becomes clear that it mirrors his father's residence in a time loop. This revelation pushes him towards a possible point of no return, trapped in a repetitive life without emotional ties.

Alejandro desires to escape this cycle rooted in that space. As he understands the pattern, the apartment is revealed as a mere theatrical set.

The film will visually depict the spaces of memory as artificial constructs in which Alejandro's life is enacted. The artificiality of these constructs will be highlighted. Structures, LED screens, and rear projections are used to highlight the illusory nature of it all.

The sound will have many layers because it will be a function of the protagonist's sensoriality and perception. I'm not looking for realism or naturalness but rather the rarification of the environment, which breaks when the protagonist returns to his "real" life.

The music's pattern is crucial to the consciousness-altering experience. The indigenous Cofán music guides the rhythm of Invisible. The rhythm allows me to time the shots, the actors, the movement, the body, and the emotional development. There are various layers of reality and treatments. There is also a path that leads to death and then being reborn. The sound will be what allows us to have this experience.

Company profile

Marginal Cine was founded in 2021 by Colombian filmmaker Jorge Forero, who previously co-founded Colombia's leading film company, Burning Blue, with which he produced about ten films.

Marginal Cine is focused on the creation of daring audiovisual works experimenting with new narratives, forms, or themes. To that end, it has the backing and collaboration of artists, filmmakers, animators, and visual artists who share resonant audiovisual approaches.

Since 2021, the company has produced:

- Inside (2021), a short film of collective creation made by Diego Lerman, Alexandra Lartishev, Gustavo Vinagre, Gabriela Calvache, and Jorge Forero.

- Diòba by Adriana Rojas. Her first feature film premiered at the Ann Arbor Film Festival in 2023.

- Matryoshka, the second feature film directed by Jorge Forero. The film will be released in 2024.

- Dreams travel with the wind. A feature documentary film directed by Inti Jacanamijoy. Selected at the Rough Cut Lab at Visions du Réel 2023. To be released in 2024.

Marginal Cine is developing visual artist Juanita Onzaga's feature debut "The Landscapes That You Seek"; Jorge Navas' third feature film "At the End of the Night," who previously made Blood and Rain (Venice 2009) and We Are The Heat (Warsaw - 2018); the feature documentary film "Barranca" by Colombian artist Isabella Londoño; and "Invisible," Jorge Forero's next film.



Director | Producer

Jorge Forero

Contact details

jorge@marginal.com.co

Producer's profile

Jorge Forero is a Colombian film director, producer, and programmer who studied in Colombia, Cuba, and Brazil.

In 2021, he founded Marginal Cine to create risky-taking audiovisual projects exploring the richness of audiovisual language while encouraging multidisciplinary participation in collective creation processes. "Inside", a collaborative short film made with six of the most outstanding Latin American filmmakers, was the first project. "Diòba" by Adriana Rojas (Ann Arbor 2023) is the first feature film produced by Marginal Cine. Forero directed and produced his second feature film, "Matryoshka", which will be released in 2024.

In 2010, he founded Burning Blue, a production company with which he produced "Land and Shade" by César Acevedo (Camera d'Or, Cannes 2015) and "The Sacrifice" by Jaime Osorio Márquez (Warsaw 2017).

He is also an executive producer on Pavan Moondi's "Sundowners" and Associate Producer on Oscar Ruiz Navia's "The Fungi" (Locarno 2014). He co-produced the feature films "Buy Me a Gun" (Cannes 2018) by Julio Hernández Cordón, "Jesus" (San Sebastián 2016) by Fernando Guzzoni, "Refugee" (Cannes 2014) by Diego Lerman, and "Climas" (Cannes 2014) by Enrica Pérez (Warsaw 2014).

In 2015, he made his directorial debut with "Violence", which premiered at the Berlinale - Forum and was awarded Best Film at the Huelva Film Festival in the Rábida section, among other recognitions.

Director's profile

Jorge Forero is a Colombian director, producer, and founder of Marginal Cine and Burning Blue. Forero is a Berlinale Talent 2023. His feature film "Violencia" premiered at the 2015 Berlinale Forum and won Best Film at the Huelva Festival.

Forero directed a segment of the collective short film "Inside," created by six Latin American directors during the pandemic.

He also helmed the short films "One of those days" and "Never even," along with the documentary "In the bottom of the well."

Additionally, he has produced or co-produced a dozen feature films, including "Land and Shade" (Camera d'Or - Cannes 2015) and "The Sacrifice" (Sitges - 2018).

"Matryoshka" marks his second directorial feature and will be released in 2024.

Jorge is on the board of the Colombian Film Academy and a master's degree professor at the Universidad Javeriana.

Joy

by Agata Wieczrorek
France





Director | Writer

Agata Wieczrorek

Producer

Aymeric Isnard

Budget

€ 350.000 (€ 50.000 in place)

Companies

Futur antérieur production

Looking for

Co-producers, Financing, Festivals

Project Status

Financing stage

Short animation

1st feature

Logline

Little Sarah observes how Joy grows in Mother's belly. But when the baby is born, Sarah realizes it didn't bring the expected happiness.

Synopsis

5 year-old Sarah observes her Mother's body changing upon giving birth to baby Joy. Fascination with woman's body brings Sarah to unsettling observation: the arrival of the baby does not bring the expected happiness. Sarah's quest to regain Mother's joy confronts the girl with women's untold experiences.

Director's note

As director, my interest in subjects around human gestation and the body grows from my artistic, as well as personal experiences. As a Polish citizen witnessing the reproductive control policies happening in Poland in the last three years, I witnessed a growing sense of insecurity amongst women who became pregnant and needed an abortion. I witnessed the revival of pro-life policies and saw a healthcare system which shifted from a safe space to a political tool and space of oppression. Emigrating to France allowed me to observe how drastically different the healthcare, sexual education, the political and socio-cultural approaches to reproductive issues can be in two European countries.

My debut short film "Growing" was an aftermath of these experiences. The film involved medical birthing mannikins into live-action and critically approached the limitation of reproductive rights

for women through rhetoric of a genre film. I witnessed the vivid response to the film in various countries where it was presented - depending on the local national reproductive rights policies, healthcare, obstetric care and related experiences of the audiences. The reception of Growing showed me how stirring the subjects of pregnancy and childbirth are amongst the audiences, and in the socio-political contexts.

Joy bridges the means of expression I am fascinated by, with subjects urging discussion today. The project proposes approaching these topics with curiosity and empathy, while not seeking to avoid showing the porous, physical, unsettling, or even tabooed, sides of early motherhood.

Joy, where dialogues are absent, replaces language with gaze: in the film, the body is not talked about, it is seen. I chose animation as a way of making "Joy" because of the strong visual effect it provides: animating the life-size silicone realist human replicas brings the image closer to the body, making it almost palpable on screen. It also keeps the audiences in a recurring uncertainty.

Company profile

Futur Antérieur production is an independent audiovisual production company based in Bordeaux and Paris which focuses on the executive production of fiction and animation short films, experimental documentaries as well as performing arts.

We support directors and artists with a strong point of view and universe aiming at disturbing our audience and creating new perspectives.



Producer

Aymeric Isnard



Director

Agata Wiczorek

Contact details

aisnard@futuraanteriorprod.com

We also produce video installations (Palais de Tokyo, Taipei biennale, Domaine de Chamarande, Dakar biennale).

Track Record:

- Clément Cogitore : L'intervalle de Resonance
- Evangelia Kranioti : The rite of Spring
- Fabianny Deschamps & Agata Wiczorek : Partum

Producer's profile

Aymeric Isnard founded Futur Anterieur production in 2016. He worked for over 7 years for production companies as production assistant at Aurora Films (Charlotte Vincent) or Sofica Backup Media and later as head of business affairs (Camera lucida production). Before joining production companies, he worked in law firms dedicated to cinema (111 avocats and FTPA). He graduated with a master's degree in Intellectual Property law from King's College London.

Director's profile

(b. 1992, Poland)

Agata Wiczorek is a Polish-origin artist currently living and working between Ireland and France.

Her practice evolves between film and photography while moving between constructed documentary and documented fiction.

She graduated from the Film School in Lodz and from Le Fresnoy – Studio national.

She is awardee of the IRC - Government of Ireland Award (2023).

She now works on her films as a PhD candidate at Dublin City University, where she leads a research on women's reproductive rights. Her artistic and filmic work has been showcased and awarded internationally (Selection at Festival New Horizons IFF (PL) 2022 - Gérardmer IFF (FR) 2022 - among others), and awarded (Grand Prix: Court Métrange IFF 2022 (FR) - Grand Prix: WENCHIFF 2023 (IND) - Le Prix Analix Forever 2021 (CHE).

La Mancha

by **Lindsey Cordero, Armando Croda**
France | Mexico





Directors | Writers

Lindsey Cordero, Armando Croda

Producers

Clémentine Mourão-Ferreira, Gabriel Nuncio

Budget

€ 1.712.832 (€ 1.032.832 in place)

Companies

so-cle, Bengala

Looking for

Co-producers, Financing,
Sales Agents

Project Status

Financing stage

Live-action feature

2nd feature

Logline

After a divorce, Ivana and her son journey to a rural community in Veracruz's misty mountains. Buying land for a macadamia farm, Ivana discovers Max's illegal land scheme. Rising tensions divide the community, and Ivana must gather courage to protect her land.

Synopsis

After a recent divorce, Ivana and her son embrace rural life in the misty mountains of Veracruz, in Mexico. Ivana seeks to buy land for a macadamia nut farm, empowering local farmers. She enlists Mari, a young woman from the village, who's father Max, a reformed alcoholic, is burdened by debt to the local mobster, Ruiz.

Ruiz threatens Gadriel, Max's father, to give him land over his son's debt. Gadriel sells the land to Ivana to safeguard their heritage, but unknowingly, Max had already sold it illegally and without his consent. In a village celebration, Max discovers the land legally belongs to Ivana. Pressured, Max relapses into alcoholism and accepts Ruiz's proposal—investing the remaining funds in a timber trafficking operation exploiting the community.

As tension peaks, Ivana faces escalating hostility—her truck tires are punctured, her water pump and her dog disappear. Protecting her macadamia trees, she restricts access to her land, straining relations with the villagers. Coerced by Ruiz, Mari takes daring steps to help her father. Denied financial aid by Ivana, she steals the land documents. Confronting Ruiz, she bravely threatens to report the trafficking her father was led into to the Sheriff.

The community, dissatisfied with Ivana, demands the return of the

land. Facing alienation, Ivana's ex-partner seeks safety for their son, who chooses to go with his father. Alone one night, Ivana fires a gun for self-protection. In the aftermath, a second shot rings out. Mari witnesses Ruiz's truck disappearing into the night before discovering Max's lifeless body in his taxi.

Mari, fearing retaliation, relocates to the city. Ivana leaves her macadamia farm behind and journeys to the coastal village of La Mancha to reunite with her son.

Director's note

Set in a stunning cloud forest within a secluded town surrounded by coffee plantations, climbing ferns, and orchids, La Mancha's story resonates deeply with us. Living in these rural communities for over fifteen years, we've witnessed the encroachment of urbanization, disrupting a century-old communal land system and shaping a new rural landscape.

La Mancha is a dramatic thriller that explores the friendship, resilience, and challenges faced by two women amidst forced displacement and the villagers' resistance to protect their resources and territories.

The visuals immerse the viewer in the characters' world. With open shots and meticulous compositions reminiscent of Bilge Ceylan's work, the film establishes the community's geography and collective activities. The camera, occasionally oppressive, intensifies feelings of frustration or joy, offering contemplative moments. The narrative, akin to Weerasethakul's style, is naturalistic and poetic, framed by American nights and dream-like natural light filtered

through fog and practical lights.

Seasons symbolize emotional growth. The rain season mirrors Ivana's hopes. In the dry season, characters navigate challenges. Sound design intensifies emotions with rain, dogs barking, and motorcycles. Farmers defy norms with techno, and Ivana's punk rock music symbolizes her bravery and resistance.

La Mancha's narrative builds tension highlighting the complexities of human relationships. It emphasizes that there are no simple distinctions between good and bad people, everyone grapples with vulnerability, inequality, and economic contradictions. La Mancha invites viewers to contemplate the convergence of tradition and modernity in a breathtaking yet changing landscape.

Company profile

The Bordeaux-based production company so-cle was founded in 2020 by Clémentine Mourão-Ferreira, who has worked in the film industry in Paris, Lisbon, and Mexico. It aims to produce feature films by both first-time and experienced directors from Europe and Latin America – filmmakers who capture authentic worlds where poetry, imagination, and nature prevail.

Currently in post-production: THE FLAME OF A CANDLE, 3rd fiction by Portuguese filmmaker André Gil Mata, and two documentary features shot in Mexico and in India.

Based in Mexico, Bengala is focused on promoting, creating and producing auteur series and films for large audiences.

EL NORTE SOBRE EL VACIO by Alejandra Márquez Abella (Prime Video)

Panorama/Berlinale 2022 ; Nominated to Ariel Awards 2023; Morelia IFF 2022

RUIDO by Natalia Beristáin (Netflix)

San Sebastian IFF 2022, Chicago IFF 2022; Morelia IFF 2022; Nominated to Ariel Awards 2023

EL COMEDIANTE by Rodrigo Guardiola et Gabriel Nuncio

Mezcal award for best movie and best photography at Guadalajara IFF 2021

TERRITORIO by Andrés Clariond

FICUNAM IFF 2020, Slamdance IFF 2020

YA NO ESTOY AQUI by Fernando Frías

Ariel awards for best movie, best director and best screenplay 2020; Best movie award at Cairo IFF 2019; Best movie award and audience award at Morelia IFF 2019; nominated to the Goya 2021

MUERTE AL VERANO by Sebastián Padilla (Prime Video)

Nominated to Ariel Awards 2022; Morelia IFF 2019

MAÑANA PSICOTROPICA, by Alejandro Aldrete

Monterrey IFF 2



Producer

Clémentine Mourão-Ferreira



Director

Lindsey Cordero



Director

Armando Croda

Contact details

clementinemf@yahoo.fr

nuncio@agenciabengala.com

Producer’s profile

CLÉMENTINE MOURÃO-FERREIRA, co-founder & producer, so-cle, France.

Born and raised in Paris, she has worked in film in Paris, Lisbon, Berlin and Mexico. She served as development executive and finance manager for 40+ films, including features by Manoel de Oliveira, Aida Begic and André Téchiné. A former programmer at IndieLisboa FF, she has worked as a script analyst for funding agencies in France, Mexico, Bolivia and Portugal. In 2015, she was appointed Head of Film Department at the French Embassy in Mexico for 4 years. In 2020 she founded Bordeaux based so-cle. She holds two master’s degrees in literature and film studies.

GABRIEL NUNCIO, co-founder & producer, Bengala, Mexico.

Director, producer, screenwriter and recurring actor, he directed CUMBRES (SXSW IFF, USA, 2014). He wrote LOS HEREDEROS by Jorge Hernández whose script was chosen by the Atelier de Cannes and won the national screenwriting competition organized by SOGEM. From 2017 to 2019, he was part of the writing team of the series LA CASA DE LAS FLORES (on Netflix). He is a screenwriter, co-creator, and showrunner of the series SIERRA MADRE, set to premiere in October 2023 under the HBO Original label. In 2020 he co-founded with Diego Enrique Osorno the documentary production company Detective. El COMEDIANTE, a feature film he stars in and co-directs with Rodrigo Guardiola, received the Mezcal Award for best film at the Guadalajara IFF and was premiered on Netflix in January 2022.

Director’s profile

Lindsey Cordero is a Mexican filmmaker. She is the producer of the Netflix TV documentary I am Vanessa Guillen and the feature film STRAIGHTEN UP AND FLY RIGHT (2021). She is director and producer of the documentary I’M LEAVING NOW (2018). She won the Independent Spirit John Cassavetes Award for her work as producer in Jim McKay’s acclaimed EN EL SÉPTIMO DÍA (2018). She is editor of the short documentary THE FACILITY (2021). She produced the award-winning short narrative CHURROS directed by Bruce Smolanoff & Emilie McDonald (2019). She is co-director of the television documentary FIRMES, MEXICANS IN THE BRONX (2013). She holds a B.A. in Anthropology and an MFA from the Integrated Media Arts program at Hunter College of The City University of New York.

Armando Croda is a Mexican filmmaker who works as a director, editor, and cinematographer. He is known for his acclaimed documentary I’M LEAVING NOW. Additionally, Armando Croda served as producer of the Netflix TV documentary I AM VANESSA GUILLEN (2022). He is producer, cinematographer and editor for STRAIGHTEN UP AND FLY RIGHT by Kristen Abate and Steven Tanenbaum (2022). As an editor, he has worked on various films, including LOUDMOUTH directed by Josh Alexander (2022), THE INFILTRATORS by Alex Rivera and Cristina Ibarra (2019), JAY MYSELF by Stephen Wilkes (2018), OUT OF MANY, ONE by John Hoffman and Nanfu Wang (2018), and HAVANA MOTOR CLUB by Bent-Jorgen Perlmutter (2015).

Lenin's Pawn

by **Dragos Turea**
Moldova | Romania





Director | Writer

Dragos Turea

Producer

Dragos Turea, Nicoleta Cocota

Budget

€ 380.000 (€ 160.000 in place)

Companies

Parmis Film, Project UM

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

In production

Documentary

Logline

When the Moldovan film industry has nothing left to offer, the talented actor Voloc stumbles upon an unexpected destiny, transforming into the hero of real life.

Synopsis

Voloc a gifted Moldovan actor, is forced to take monotonous jobs due to a lack of film offers. His life changes when Petru Costin, a famed art collector, hires him to attract 500 visitors weekly to his gallery full of communist symbols. Voloc soon realizes the challenge is impossible because Moldova itself resembles a living communist museum. Determined to confront the nation's ambivalence, torn between its historical past and its European aspirations, Voloc embarks on a daring mission to dismantle Lenin's monuments.

Director's note

"Lenin's Pawn" is an observational documentary that blends elements of comedy and drama. The documentary captures the internal struggle of the famous Moldovan actor Sergiu Voloc, who, in order to survive is forced to accept the use of his image for various promotions, from pies to sewerage systems, roller blinds, and other local products.

The film explores the constant dilemma of the Moldovan actor, caught between the desire to have a prosperous acting career and the necessity to dedicate himself to other activities to make a living. The narrative begins with Sergiu Voloc's effort to attract 500 visitors per week to the museum-gallery in Ialoveni, Republic of Moldova.

This attempt launches him on a surprising journey that will change his destiny. Through Voloc's story, the documentary reflects contemporary Moldovan society, which, although yearning for a European future, still cannot detach itself from its Soviet past.

To build a complex dramatic arc, I will focus on the difficulties, pressures, and internal pains encountered by Voloc, the tense relationship with his family, especially with his mother, who considers him mentally unstable and insists that he be admitted to a psychiatric hospital, because Sergiu wants to dismantle the monuments of Lenin on the territory of Moldova and deposit them to the museum. The film will investigate the psychological dimension of the character, alternating between his internal reality and the external reality of Moldovan society.

Company profile

The Soviet Garden- 2019

Warboy- 2023

Ultimate Weapon- to be released in 2023

Lenin's Pawn - to be released in 2025.

Producer's profile

Dragoş Turea, director, screenwriter, and producer. In 2019, he released "The Soviet Garden" documentary at Sarajevo IFF. Garnering critical acclaim and winning Best Film, Best Screenplay, and a Special Mention for Original Music at the 2020 "Filmmakers' Gala. Since then, he has continued to dazzle audiences at renowned film festivals such as Astra Film Festival, Istanbul Film



Producer

Nicoleta Cocota



Director | Producer

Dragos Turea

Contact details

dturea@gmail.com

Festival, Transilvania International Film Festival, Fribourg Film Festival and many others. In 2022, Dragoș Turea was awarded the “Emil Loteanu” prize in recognition of his outstanding contributions to cinematography. Member Union of Cinematographers since 2020.

Director’s profile

Dragoș Turea, director, screenwriter, and producer. In 2019, he released “The Soviet Garden” documentary at Sarajevo IFF. Garnering critical acclaim and winning Best Film, Best Screenplay, and a Special Mention for Original Music at the 2020 “Filmmakers’ Gala. Since then, he has continued to dazzle audiences at renowned film festivals such as Astra Film Festival, Istanbul Film Festival, Transilvania International Film Festival, Fribourg Film Festival and many others. In 2022, Dragoș Turea was awarded the “Emil Loteanu” prize in recognition of his outstanding contributions to cinematography. Member Union of Cinematographers since 2020.

Let It Roll

by Caru Alves de Souza
Brazil



LET IT ROLL



Director

Caru Alves de Souza

Writer

Josefina Trotta

Producer

Rafaella Costa

Budget

€ 1.300.000 (€ 65.000 in place)

Company

Manjeriçao Filmes

Looking for

Co-producers, Financing, Sales Agents

Project Status

Early development

Live-action feature

Logline

An unemployed single mom, a precariously employed lesbian and a Korean immigrant participate in a Bocce tournament in Italy in order to raise money and escape their personal dramas.

Synopsis

Áurea (45), Yun (21) and Bruna (32) try to survive the largest unemployment crisis in Brazil. Áurea suffers repeated rejections as a job candidate because of her age, Bruna loses her room in a friend's flat and has nowhere else to go, Yun considers moving back to Korea with her boyfriend where they can share an apartment and have a better life. For them, playing Bocce becomes the perfect pastime in order to get around life's problems. They don't care that Bocce is considered an old-fashioned game or a rehabilitation exercise for arthrosis. For them, Bocce is all that's left.

However, the distraction gains more serious proportions when they find out that the club has enrolled them in a competition that will take them to Italy. This is not because they are good athletes but because the new regulations require that at least one of the teams in the competition is all-female. The tournament is the perfect excuse to leave their troubles behind. But, if they want to cash the prize, they will need help. They contact Valéria, an Italian ex-champion known as the "Messi of Bocce" that agrees to train them and split the prize. They embark to Italy unprepared for an A-class tournament but excited with the challenge.

During the matches that take place in distant towns and villages in Calabria, they start to understand their unique abilities as players.

When they arrive at the final, they understand their goal is not to win but to beat their insecurities and stay together.

Director's note

Rafaella Costa is the producer of this project and all my features, while Josefina Trotta is a great partner and also co-writer of my latest film, MY NAME IS BAGHDAD, which won the award for Best Film in Generation 14plus at 2020 Berlin, in addition co-author of another script we are writing together, LONELY HEARTS. In other words, we have a lot of affinity. That's why, when Josefina invited me to read LET IT ROLL, I accepted without blinking. After reading it, I thought it would be a pleasure to direct a story, which provides a humorous social portrait of characters little - or badly - portrayed by world cinematography. Furthermore, it presents the universe of Bocce, a sport that is also little known, but equally fascinating.

LET IT ROLL brings a universe that I really enjoy working with: women who do not fit into the standards imposed by society and who still find ways to experience affection, and strengthen themselves through these bonds, overcoming their difficulties together. When I read the first treatment of LET IT ROLL, a film that I love came to mind: THE FULL MONTY, also a film about characters who don't have much to lose, but remain united in unusual situations and that's what gives them hope.

What also motivated me to accept the invitation was the opportunity to direct a comedy, with the challenge of being able to bring the comedy genre closer to auteur cinema, bringing a more disruptive language to the genre, while also maintaining a feminist perspective.



Producer
Rafaella Costa

Company profile

Manjeriçao Filmes is an independent production company dedicated to the creation and development of projects for cinema and television. Created by Rafaella Costa, it works annually with a select number of projects, focused on artistic quality, international vocation and commercial potential.

The production company works executively and creatively with partner directors in successful co-productions, such as the feature film LEVANTE (POWER ALLEY), directed by Lillah Halla, a Brazil, France and Uruguay co-production that had its world premiere at the 62nd Critics' Week at the Cannes Festival in 2023 and was the big winner of the Fipresci Prize. After its premiere, the film has already won more than 20 awards around the world.

MY NAME IS BAGHDAD (2020), by Caru Alves de Souza, which had its world premiere at the Generation 14plus at the 70th Berlin Festival and won the Crystal Bear for Best Film from the International Jury. The film was screened at over 80 festivals and received 15 additional awards;

UNDERAGE (2014), Caru Alves de Souza's first feature film, which had its world premiere at the 61st IFF in San Sebastián and was awarded Best Film at the 15th IFF Rio. BRING IT INSIDE (2016) and EXPRESSKIDNAPPING (2018), both directed by Tata Amaral; and THE SILENT PARTY (2019), directed by Diego Fried and Federico Finkielstain, a co-production with Argentina that had its world premiere at the 34th Mar del Plata IFF.

Producer's profile

Partner at Manjeriçao Filmes, Rafaella Costa worked in partnership with Grupo Globo, Disney, HBO, FOX, Netflix, among others. She produced independent productions that were awarded at the festivals like Cannes, such as Levante (Power Alley), by Lillah Halla - Fipresci award at the 62nd Critics' Week in 2023; the film has won more than 20 awards at festivals such as Biarritz, BFI, Havana IFF, Rio IFF, Mix Brasil, among others;

In Berlin, My Name is Baghdad premiered at the 70th Berlinale in 2020, where it was the big winner of the Crystal Bear for Best Film by the International Jury of the Generation 14 Plus Exhibition.

In addition to his productions, Underage, by Caru Alves de Souza; Winner of the 2013 Rio IFF; Express Kidnapping (2018) and Bring it Inside (2016), both directed by Tata Amaral.

Costa also serves as executive producer on productions such as All The Same... or Not – Season 1 and 2 (2022-2023) for Disney+; The Forgotten Valley(2022) by Fábio Mendonça and Daniel Lieff for HBO Max; Todxs Nós (2020) by Vera Egypt and Daniel Ribeiro for HBO; Juacas – Season 2 (2019) by Juliana Vonlanten for Disney Channel, which was nominated for an Emmy in 2020; and The Wise Ones – Season 2 (2018), by Fernando Meirelles.



Director

Caru Alves de Souza

Director's profile

Caru Alves de Souza is a director, screenwriter and producer from São Paulo, Brazil, and has been working in the film industry since 2006. She was a member of Coletivo Vermelha, a group of women professionals in the audiovisual industry in São Paulo that formulated actions that drew attention to the representation of women in cinema and of casadalapa, formed by artists from different backgrounds who created actions in the public space of São Paulo, uniting art and activism.

Her latest feature project, LONELY HEARTS (under development), produced by Rafaella Costa, was selected for the Pop Up Film Residency, in Vilnius, Lithuania in 2022 and for the Co-Production Market at the Berlin Film Festival in 2023. Her most recent fiction feature, MY NAME IS BAGHDAD, won the Crystal Bear for Best Feature Film at the Generation 14 plus at the 70th Berlin International Film Festival and won more than 15 international awards. The film had been awarded in 2017 with the TFI Latin America Fund for projects in an advanced stage of development, by the Tribeca Film Institute and also with the award script development team for the Ibermedia Program, in 2015.

With her production company, Tangerina Entretenimento, she has directed and scripted her first feature UNDERAGE, that was released in San Sebastian IFF in 2013 and FAMILY AFFAIR, distributed in the United Kingdom, Portugal and Brazil. She was one of the directors of Disney+ production by Juliana Vonlanten, All the same... or Not.

Contact details

contato@manjericaofilmes.com.br

Made in Mud

by Anna Llargués

Spain





Director | Writer

Anna Llargués

Producers

Natàlia Ejarque Caldés,
Sergio Grobas

Budget

€ 1.860.000 (€ 75.000 in place)

Company

Mayo Films

Looking for

Co-producers, Financing, Sales Agents,
Festivals

Project Status

Early development

Live-action feature

1st feature

Logline

Èlia left their village at age of 8. At 13, she decides to return to spend the summer with her friend Juna. Seeking the idyllic haven she recalls, she will discover an abandoned space in nature that has succumbed to tourism.

Synopsis

Èlia and Juna have been friends since childhood. They grew up in a small village where they spent long and lonely summers dressing up, inventing characters and filming movies with a family handycam. Over the last summers, the abandonment of the village in nature has turned it into a tourist attraction, which jeopardises the preservation of some of the natural settings and transforms the older homes. Therefore, Èlia had to move to the city with her family at the age of 8. Confident that their separation would be temporary and in a matter of years they would be able to acquire the property, the friends recorded the inside of the house, imagining how they would renew it, and hid the VHS films between some tiles.

Four years later, for her thirtieth birthday, Juna invites her best friend to spend the summer in the village. Both friends will go back to a period of development where they will discover themselves in different situations to those they were used to.

The village will welcome summer visitors, among whom will be Èlia's old house owners: a French family. The girls will hide their relationship with the house and set themselves the goal of recovering their recordings. This will lead to the coexistence of the innocent friendship between young people and the inevitable feeling of invasion.

Meanwhile, a hotel construction will be announced and will mean the disappearance of the renowned firefly forest.

While Èlia tries to reconcile with the memory of what used to be her home, the girls will strive to regain confidence and the camera will be part of their daily lives again. Èlia's perspective of Juna in the recordings will gradually reveal feelings of which she was unaware, and will confront her with her conception of love.

They will become aware of the passing of time, the changes in their bodies, the transformation of the space where they grew up and the affection they feel for each other.

Director's note

My great-great-grandparents built a country house. Five years ago, some workmen found a bottle between the walls: my grandfather left a message inside explaining that he had hidden a treasure somewhere under the house. We got together with the family and dug where the coordinates indicated. We found nothing. However, we returned home and we had grown up.

When I was a child, I spent many hours at my grandparents' country house. It was a green, spacious place with a garden that seemed infinite to me at the time. Summers were long, hot and boring to me. I spent my days making up stories, and my best friend didn't mind pretending to believe them.

When I turned 10, what I considered a garden began to be built and the house to be empty. When I realised what was happening, I started to observe every nook. Somehow, I was striving to create memories consciously, just in case it was my last chance to be



Producer
Sergio Grobas

there. However, I also sensed the emotional charge that the space carried and the need for my family to move out.

As a teenager, I started using a handycam. Over time, I realized that what I recorded was what I was feeling. The camera exposed where I was looking and it revealed even to myself what I was paying attention to.

A few years ago, we went back to the house and I felt it was smaller. We dug for my grandfather's treasure without success. I recorded that moment, and when I stored it with the family videos, I found some Super-8 tapes with movies that my grandparents made. The blurred images evoke a confused memory that shows the house and the village; it gave me back the possibility of seeing it green, spacious and infinite again.

I want to explore the transition point that takes place in pre-adolescence, when feelings are set against each other for the first time and layers are generated to access them. The time when it is necessary to balance between what we learn, what we see and what we feel. Where our identity is born.

The film starts from the moment we are aware of the closing of a stage. To be faithful to the closest reality I know, I have decided to be based on memories, concrete situations that built my fears and desires.

In a realistic tone, surrounded by an atmosphere that envelops because of the oneiric spaces where we have memories, the story is built through the transformation of the love of two girls as they grow up.

Company profile

Mayo Films has a vocation to produce projects, getting involved from the conception of the idea to its exhibition. With a clear

intention to work in Europe (both in national and international co-production). In 2017 we released "The Girl from the song", Ibai Abad's debut film, on Netflix, in co-production with ESCAC Films. Moreover, the short films "Tahiti" and "La otra vida" by Ibai Abad, were premiered at the Sitges Festival and gave way to "Sol creciente", by Guillem Manzanares, a candidate for the Gaudí Awards; "De Raíz", by Carles Pons, and "Harta", a short by Júlia de Paz. Harta is on distribution by Marvin&Wayne and premiered internationally at the Clermont-Ferrand Festival. The short was also selected in the official section of the 25th Malaga Festival, where it won the Silver Biznaga for best actress (Anna Caponneto) and Silver Biznaga for best actor (Julián Villagrán); it also won the Feroz award for best short film of 2022 in CINE-MAJOVE festival, and the awards for best actress and best actor in the Ibero-American Contest of Spanish Version'-SGAE. Lastly, it won the Gaudí Award for best short film in 2023. In the year coming, this 2024, we will premiere "Gold Lust" the last feature film by Ibai Abad, developing "Made in mud", Anna Llargués' first feature film and we'll be shooting "HARTA" by Júlia de Paz, a feature film adaptation of her homonymous short. It is an international co-production with Avalon and Krater Films (BELGIUM) with Beta Cinema on world sales.

Producer's profile

Sergio Grobas has been working in film for more than 10 years. He worked as a Head of production for many companies la Boomerang (Mediawan group), Bambú (Studio Canal group) and the big commercial agency McCann. After these years, He decided to



Director

Anna Llargués

Contact details

natalia@mayofilms.com

sergio@mayofilms.com

nnallm99@gmail.com

join Mayo films, motivated to promote new talents and build long-term relationships with the authors.

He is the producer of all Mayo Films projects.

In 2022, he was selected to participate in two laboratories: in ECAM's "La Incubadora" program, (with the debut film "Festina Lente" by Carlos Villafaina nominated for the Goya and Gaudí for a best short film for "Silencio, por favor") and EAVE Producers Workshop 2022.

He also was invited by the Clermont-Ferrand Festival 2022 and the ICAA (Spanish film institute) to participate as a "producer in focus" in the industry section "EuroConnection" of the same festival, as one of the producers to be taken into account in the coming years.

Director's profile

Anna Llargués, (1999, Barcelona), is a graduate of ESCAC, specializing in directing and completing a postgraduate program in editing at BSM-UPF. She began her career as a director at the age of 22 with "Trenc d'Alba," a fiction short film created as her final degree project, which premiered internationally at Cannes as part of the La Cinef section and nationally at Seminci, where it received a Special Mention in the "Espiga Verde" Award.

Currently, she is working on the script and pre-production of "De Fang," her first feature film, and also on "Àvia Peix," a short film of a personal nature. Meanwhile, she holds a position as a professor at ESCAC and lead cinematography workshops in high schools. Moreover, she actively collaborates in various capacities within the direction department and serves as an acting coach for different Catalan productions, particularly focusing on inexperienced child actors.

Marathon

by Peter Kerekes
Slovakia





37

MAGNA

U.S. Steel Košice

Director | Writer

Peter Kerekes

Producers

Peter Kerekes, Tereza Tokárová,

Co-producers

Filip Remunda, Vít Klusák, Julianna Ugrin

Budget

€ 515.892 (€ 393.388 in place)

Companies

Kerekesfilm, Hypermarket film, Eclipse Film

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

In production

Documentary

Logline

The mental map of our film is bound with one hundred years of the Kosice marathon. Following the runners who ran for a victory and the citizens who had to run to survive the 20th century.

Synopsis

Through the history of the Košice Marathon, held for a hundred years in Košice, a small city in the heart of Europe, we learn stories woven across the world. Stories of people running for freedom, running to be ahead of their time, running to run.

In the documentary film Marathon, the history of the town and the history of the marathon are blurring into one. To capture how the century sprinted across town. From the first marathon, Košice was part of four different governments. The states were created and dissolved, but the marathon stayed.

Following the footsteps of time through tales of the marathon runners. The marathon track, blue lines on the road marking the way to the past. Behind the bend in a road is the present which disappears in the fog of autumn morning in the memory of the runners. Marathon was always in October.

Director's note

Three government officials for sport from Czechoslovakia visited the Paris Olympics in 1924, where they saw the marathon, alongside the other things. We don't know why it was this discipline that tugged at their heart strings, but after their return home, they enthusiastically reported to their colleagues. In fact, they were so en-

amoured with the discipline, that they decided to organise their very own marathon. Seventeen runners started their run on the cold morning on the 28th of October 1924 /the day of my grandma's birthday/. Almost 100 years later 2 168 contestants ran through the finish line. The Košice Peace Marathon, the oldest marathon in Europe, will celebrate 100 years in 2024. During the marathon's existence, the city was under the governance of four different states. The regimes changed, but the marathon stayed.

Marathon will frame the history of Košice and the history of Central Eastern Europe. I want to follow the battle of runners with time, not only during the marathon run, but with time in general.

All of our protagonists are captured and interviewed while running. The rhythm of the film is based on the rhythm of their run and breath. Everyone runs at their own speed, has their own motivation, and runs towards their own goals. We discovered the unique stories during our research. We found people who ran more than the distance to the moon, people who could never run or even the first winner of the women's category. The mosaic of the stories of marathon runners and spectators. Running for fun, running to save their lives, running into the oasis, running to run.

Ancient Greeks did not run for the glory, nor for the affection of their gods, when they founded the athletic discipline. The first marathon was to honor their dead. Overcoming the distance, the race against time, connecting the past and the present. The winner remains nameless, the deceased in whose memory he ran was celebrated. Similarly, I want to celebrate the runners of the past.



Producer

Tereza Tokarova



Director

Peter Kerekes

Contact details

kerekesfilm@gmail.com

tereza.tokarova@gmail.com

Company profile

Production company called kerekesfilm was established in 2021 and is a direct continuation of the successful work of company Peter Kerekes Ltd., which was established in 1998 by Peter Kerekes, who works as a producer, director and a consultant.

The main focus is to create creative documentaries which are internationally funded and produced.

kerekesfilm Ltd. regularly cooperates with the Radio and Television Slovakia (RTVS; formerly Slovak Television) and Czech Television (ČT).

The company is co-producing films with producers from the UK, Austria, Italy, Czech Republic, Croatia, Poland, Hungary, Bulgaria.

trackrecord:

STEPNE

FRAGILE MEMORY

107 MOTHERS

CAUGHT IN THE NET

THE WIND. DOCUMENTARY THRILLER

BATASTORIES

THE WHITE WORLD ACCORDING TO DALIBOREK

VELVET TERORISTS

Producer's profile

Peter Kerekes is a director and producer. He is known for documentaries such as 66 SEASONS (2003), COOKING HISTORY (2009) and VELVET TERRORISTS (2013 co-directed by Pavol Pekarčík

and Ivan Ostrochovský), which became a festival hits and won several awards. His first fiction feature 107 MOTHERS(2021) premiered at the Venice IFF, where it won the Best Screenplay award in the Orizzonti section. He was the producer behind the film Occupation 1968 (2018), and co-produced titles by renowned documentary directors with his production company kerekesfilm.

Tereza Tokárová is a Slovak producer. Since 2019, she has been working at the production company kerekesfilm, where she collaborates on documentary series, films and international co-productions. She is a part of the Emerging Producers program and in 2021 she founded the production company cinepunkt, which focuses on young voices in documentary film.

Director's profile

Peter Kerekes is a director and producer. He is known for documentaries such as 66 SEASONS (2003), COOKING HISTORY (2009) and VELVET TERRORISTS (2013 co-directed by Pavol Pekarčík and Ivan Ostrochovský), which became a festival hits and won several awards. His first fiction feature 107 MOTHERS(2021) premiered at the Venice IFF, where it won the Best Screenplay award in the Orizzonti section. He was the producer behind the film Occupation 1968 (2018), and co-produced titles by renowned documentary directors with his production company kerekesfilm.

Rebelión de la Memoria

by Joël Jent

Switzerland | Peru | France

CO-PRO
FORUM



Director

Joël Jent

Writer

Joël Jent, Ortega Romina

Producers

Sophia Rubischung,
Claudia Chavez Levano, Charlotte Uzu

Budget

€ 998.000 (€ 179.097 in place)

Companies

Aaron Film, Amazona Producciones,
Les Films d'Ici

Looking for

Co-producers, Financing, Festivals

Project Status

Financing stage

Documentary

1st feature

Logline

Between 1980 and 2001, Peru's Andean highlands were caught in the crossfire between the guerrilla and the state forces. Three people from different sides of the conflict seek their way out of a dark past.

Synopsis

Former child soldier Carlitos seeks to unite his wartime parents. But Tania and Shogún are no regular mother and father. Carlitos chose them as his parents although they were enemies in the Peruvian civil war. Maybe they still are.

Carlitos joined the Guerilla «Sendero Luminoso» at the age of 12. Among the fighters, he met Tania. She saved lives and one day became his mother. Amid a bloody war, she taught him how to survive. How to love life. Their paths diverged as they were sent to separate locations. Everyday Carlitos' group of fighters was hunted by soldiers of the Peruvian army. One day, the soldiers ambushed the group and killed everyone except Carlitos. A young lieutenant named Shogún decided to spare his life and took him to the barracks. There, Shogún became his father. He first sent him to school and then made him a soldier. Carlitos had to fight again, but this time against the guerillas. Also against his mother.

Nearly 40 years later, Tania and Shogún grapple with the memories of their haunting pasts. Both yearn to forget yet are compelled to remember. Full of doubts if his they will agree to meet, the prodigal son returns to his wartime parents. For their first union, Carlitos chooses a former battleground in the Andes, where they once

fought. In a small hut they will cook, eat and sleep together in the same room. Maybe they will find the words to talk. Maybe they will discover understanding for each other...

Director's note

Up until today the conflict is not fully resolved in Peru. Last year, intense protests led to the loss of 60 lives. I want to create awareness for the urgent need of reconciliation. In Peru, but also elsewhere. How can light be shed on a dark past when memories are suppressed? How do you deal with guilt when you have participated in atrocities? With this film I want to create a dialogue as a sign of hope. Our exploration of reconciliation centers on the three protagonists and their presents, pasts and perspectives for a future. We include their self-captured cellphone footage and Tik Tok videos, reflecting their own observations and views. As there is little archive footage available, we create images that refer to the protagonists' past together with them: Through memory work and recreating key moments in the protagonists' lives, we approach their conflicted past. How did the Peruvian revolution, aimed at freeing the peasants, degenerate into the bloodbath of a civil war? Every human being has both lovely sides and abysses. Where does humanity get lost in between? Looking for answers is seldomly a conclusive process, but it is vital for preventing a recurrence of violence through understanding of what has happened. The search for a common future raises questions about Peruvian identity and the division of its society. How can the rift that runs through the country be overcome?

**Producer**

Sophia Rubischung

**Director**

Joël Jent

Contact details

sophia.rubischung@aaronfilm.ch
cchavez.levano@gmail.com

Company profile

Aaron Film produces audiovisual projects regarding contemporary and past issues of social and political life with a main interest in social interaction. We pursue the aim of creating valuable authorial films. Our last productions include EATING THE SILENCE (2021, short fiction by Joël Jent and Ali Al-Fatlawi, winner of, among others, the Jury Award - Golden Beggar Film Festival, Best Short Film Award - Common Good Film Festival, Best Int. Film Award Balneario Camboriú Int. Film Festival), WINDOWLESS (2019, short by Samuel Flückiger, winner of Best Fiction Award - Jozi Film Festival, Best Editing Award - Macau Int. Short Film Festival, VIVRE LE PIANO (2009, mid-length documentary by Joël Jent, premiere at FipaDoc 2009).

Producer's profile

Sophia Rubischung is a Swiss-Austrian citizen, born and raised in Zurich. She holds a Master of Arts in History and English Literature from the University of Zurich. She worked as production manager and junior producer for Dschoint Ventschr Filmproduktion (2016-2023) and is now working for Aaron Film and Filmgerberei as producer. She participated in TFL Extended Series, Doha Film Institute Producer's Lab and Racconti Script Lab of IDM South Tyrol and was part of the New Producers Room at the Cannes Short Film Corner in 2023. She is a member of Swiss Fiction Movement and a freelance lecturer at SAE Institute Zurich. Her films include FUTURA! (2022), a documentary series by various directors, EATING THE SILENCE (2021), a short film by Joël Jent and Ali Al-Fatlawi and THE SAINT OF THE IMPOSSIBLE (2020), a feature film by Marc Wilkins.

Director's profile

Born in 1983, grew up in Toggenburg (Switzerland). From 2004 to 2010 Joël Jent pursued a program of study in film, political science, philosophy and social/economic history at University of Zurich, which he completed in 2010 with a Master of Arts degree. Since 2003, Joël Jent has written (THE BLIND FERRYMAN, EATING THE SILENCE, WINDOWLESS) and produced several short and feature films (THE SAINT OF THE IMPOSSIBLE, BAGHDAD IN MY SHADOW, FACING MECCA, BON VOYAGE, IRAQI ODYSSEY). He directs documentary and fiction (EATING THE SILENCE, VIVRE LE PIANO, DÉSAMOUR) and is a winner of the SSA grant (Société Suisse des Auteurs). Joël Jent lectures at Zurich University and is a member of the European and the Swiss Film Academy. He works as an independent filmmaker and screenwriter.

Sonia

by Péter Akar, Rita Balogh
Hungary





Directors | Writers

Péter Akar, Rita Balogh

Producers

Sára László, Marcell Gerő

Budget

€ 526.104 (€ 45.198 in place)

Company

Campfilm

Looking for

Co-producers, Financing, Sales Agents

Project Status

Early development

Logline

When the war in Ukraine started in February 2022, leaving her family behind, Sonia, a 12-year-old circus artist was set on a journey through Europe. Her aura and talent make her stand out from even this extraordinary crowd.

Synopsis

When in 2022 February, the war breaks out between Russia and Ukraine, 11-year-old circus artist Sonia's life as she knew it is gone. As the superpowers of the world lock horns right next to her town Kharkiv, she needs to leave her home and her father behind. Instead of fleeing to France with her younger brother - where her mother moved to live with a man she had met on the internet when Sonia was 6 - , she goes to Hungary with her trainer Svitlana, to pursue her career as a contortionist.

She finds herself in a world unknown to her: she doesn't know the city, the language, she hardly knows her roommates at the dorm. The only thing she knows is the circus, and her act. This harsh world now means safety for her. As she trains harder and harder, her unique talent gets recognized – she is invited to perform at the biggest circus event in the world, the Monte-Carlo Circus Festival. Although she is not ready for this step, the organizers want to show sympathy to Ukraine: as a victim of war, Sonia gets a unique opportunity. This also provokes the jealous eyes and bullying of her teammates.

Adding to her anxiety, her mother Natasha, - who she has not seen in six months - goes to Monte-Carlo along with Sonia's brother, and

her boyfriend, Jim. She wins a special prize, and as a consequence, she has to perform twice a day for 10 days, which causes her pain in the upcoming weeks. Natasha decides to take Sonia out of Svitlana's group, and enroll her in a new school, in Italy.

She now needs to find her place in this new world, new country, new school. While striving to prove her worthiness by becoming a great contortionist, she has to learn to be in charge of her own life. Her aim is to be invited to Monte-Carlo again, but this time not as the Ukrainian girl, but for her own merits, as Sonia.

Our documentary will follow Sonia's life in these new circumstances in the next 4-5 years.

Director's note

When we first met Sonia – as a member of a Ukrainian circus group that fled to Budapest from the war - we were both struck by her aura. It was fascinating to see how a tiny 12-year-old could have such an immense inner strength, yet it seemed like she was on her own in the world. Although they were there in a group, they all seemed lonely, isolated, and dislocated. The cruelty of the war was tangible. We felt an urge to talk about this, share our emotions and show her story to a wider audience.

We have the chance to accompany Sonia starting with adolescence and to see and witness real change in her life. Sonia's life is so strongly defined by her circumstances, the decisions that change the course of her life are made by many people, that when the time will come, that she can make decisions for herself, it will be truly cathartic.

An important stylistic reference for us is the documentary Over the

Documentary

1st feature



Producer
Sára László

Limit in terms of observational storytelling. In *Sonia* the camera is an empathic observer, that doesn't interfere in the events. The strong contrast of highly designed world of the circus stages and the grim, dust-covered reality of the backstage is something elementary in our vision for the project.

We believe documenting this personal journey will also capture a moment in time when significant changes happen in the world. Her story enables us to talk about the big issues by showing individual struggles - something we are always looking for as documentary filmmakers.

Company profile

Campfilm is a Budapest based production company founded in 2007. The films produced by Campfilm – both documentary and fiction - are author-driven films, mostly dealing with social issues. The focus is always on very personal, human stories. We often work with first time filmmakers and usually accompany them on their following films.

Campfilm's credits include *Soft Rain* by Dénes Nagy (45th Directors' Fortnight in Cannes), *Another Hungary* by Dénes Nagy (43rd IFF Rotterdam), *Cain's Children* by Marcell Gerő (62nd San Sebastian IFF), *The Euphoria of Being* by Réka Szabó (Grand Prix of the 30th Semaine de la Critique of the Locarno International Film Festival, European Film Awards Documentary Selection 2020), *Return to Epipo* by Judit Oláh (CPH:DOX 2020), *Her Mothers* by Asia Dér and Sári Haragonics (Hot Docs IDFF 2020) or *Natural Light*, the first feature directed by Dénes Nagy that premiered at the 72nd Berlinale Competition and received the Silver Bear Award for Best Direc-

tor. The film was shortlisted for the European Film Award's Feature Film Selection 2021 and Márton Ágh received the EFA Best Production Designer Award.

Producer's profile

Sára LÁSZLÓ co-founded Campfilm in 2007 and worked as a producer or occasionally as a co-author in all of Campfilm's completed films.

Sara is a Eurodoc, Nipkow Programme, EAVE, DokIncubator, Producers on the Move, ACE Producers alumni and a 2019 Sundance Institute Documentary Film Program Grantee. She teaches film production studies at the Budapest Metropolitan University as well as the Eötvös Lóránd University and she was one of the mentors of the European Women's Audiovisual Network's (EWA) Mentoring Programme.

Marcell GERŐ co-founded Campfilm in 2007 and is delegate producer in almost all completed projects of the company's catalogue. The films he produced had a successful international career (e.g. *Natural Light*: Berlinale, Silver Bear Award for Best Director 2021, EFA Award for Visual Design, 2021; *The Euphoria of Being*: Locarno Semaine de la Critique Grand Prix 2019, EFA Documentary Selection 2019). His feature-length documentary *Cain's Children* premiered at the 62nd San Sebastian Film Festival's New Directors Competition. With his projects he directed or produced, he participated in several workshops such as Torino Feature Lab, EP2C Workshop or Nipkow Programm.



Director
Péter Akar



Director
Rita Balogh

Contact details

sara@campfilm.eu
marcell@campfilm.eu

Director's profile

Rita BALOGH has a deep passion for documentaries. In 2014, she co-founded the Budapest International Documentary Festival. In addition she has recently established an experimental cultural open-air cinema in rural Hungary. In 2016, Rita set up her own production company to produce and promote truly international films. Her first feature, *Whose Dog Am I* premiered in Warsaw in 2022. Apart from producing Rita is a filmmaker herself, making documentaries with a focus on building bridges within societies. She is one of Ji.hlava's Emerging Producers of 2024.

Peter AKAR graduated from the University of Theater and Film (SZFE) as a screenplay writer and went on to study documentary directing at National Film and Television School in the UK. He has worked on several documentaries for British TV channels (Channel 4, STV, etc). His film *Sing Your Heart Out* has won the Grierson Award and the Royal Television Society's Award. Apart from documentaries he has worked on critically acclaimed fiction-TV series in Hungary both as a writer and a director. He teaches writing and filmmaking at ELTE University, Budapest.

Strange Sea

by Lala Aliyeva
Azerbaijan





Director | Writer

Lala Aliyeva

Producer

Aysel Akhundova

Budget

€ 274.000 (€ 5.000 in place)

Company

Yaman Film

Looking for

Co-producers, Financing

Project Status

Development

Documentary

1st feature

Logline

On the Caspian Sea shore, people live between fear and hope, dreams and their absence, while the director explores her fear of the Sea. Will she find the roots of her fears or understand how the Sea shapes this geography and the fortunes of people?

Synopsis

I remember being terrified of going into the Caspian as a kid. I recall my dad, carrying me into its depths and throwing me in. Submerged and panicked, I am under water. This is the root of Strange Sea, a place where it has taken its start.

On the beach, a young girl Adela is playing and growing up. She fantasizes about the blue sea and wonders what is hidden under it. A horseman Ilham devotes his life to his horses. On the beach, he struggles to find a place for his animals.

The noise of the past is coming from the tunnel on the “Island of Hell”, a Stalin-era execution place. The island is empty and abandoned. Only the bones of repressed victims are scattered around. The glass skyscrapers across the sea dominate the shoreline, offering the shiny image of prosperity as a result of oil extraction.

Amidst pipes of pink, yellow, and blue, 2000 men toil, forming a surreal landscape in the oil city, a construction built inside the sea and the income source for some and a utopian vision for others.

In the next scene oilmen and their families gather to honor the memories of the oilmen of Pirallahi island, who died during the fire at the oil platform. The sea has turned itself black.

Every time I try to dive in, the sea throws at me fragmented memo-

ries: the stories of ordinary lives in the oil industry and flashbacks of the dark past.

Adela is older now and Ilham dreams of moving to Canada. I am under water.

Will I find what I seek underneath the surface of the water?

Director's note

It all began with fear. A fear of entering the Caspian Sea. I come back to dive, to face this fear and understand what it conceals.

In STRANGE SEA, we are submerged beneath the waves, caught in a tale that feels more like a fantasy or a horror. But there are moments when we must navigate the unknowns on our own.

Non-chronologically, the film goes from one cameo story to another, with flashbacks, buried dreams, and expectations of the sea. The stories are fragmented, as the memory itself. And all the characters exist in their paradises, that have turned a hell to them.

Unlike other seas, the Caspian Sea is not as vast, which can make you feel confined. I always think it influences the collective mood of the societies around the shores, casting a shadow of melancholy over the region.

Within a century, Azerbaijan, a post-soviet country, has seen many changes, empires, wars, and the shadow of oppression, creating the feeling of fear and turbulence.

My previous short film “They Whisper but Sometimes Scream” tells the stories of women and the lake in a village in Azerbaijan. This connection of people, their memories, and dreams with the water space has haunted me since then.

**Producer**

Aysel Akhundova

**Director**

Lala Aliyeva

Contact details

aysel.ak@proton.me

Driven by space and sound, STRANGE SEA is the impressionistic portrait of the sea and its society and an opportunity to connect with the past to understand why we are so restricted in freedom and get the opposite of what we would expect from the sea.

Company profile

YAMAN Film is a newly established film company by the creative duo Lala Aliyeva and Aysel Akhundova. The team of YAMAN Film has participated in the CHANGE co-production development project and pitched at CPH:DOX with the film Strange Sea. The name of the company means simultaneously bad and good in translation. YAMAN film aims to help directors tell compelling creative stories and produce personal documentary films using unconventional themes and experimental tools.

Producer's profile

Aysel Akhundova is an emerging producer and a director from Baku, Azerbaijan. Strange Sea is the first feature film she produces. She has been the co-organizer of the DokuBaku documentary festival in her hometown. Aysel studied film at FAMU and Goldsmiths University. Aysel aims to produce young and daring voices from the post-Soviet region that reflect issues of gender equality and decolonial thinking. Aysel is a member of DAE. Together with Lala Aliyeva she co-founded the Yaman Film production company and has been part of the EAVE Change program.

Director's profile

Lala Aliyeva is a documentary filmmaker from Azerbaijan. Her short film They Whisper but Sometimes Scream (2019) premiered at Vision du Reel 2020. She is a graduate of MA in Visual Anthropology from Goldsmiths University. She has been the co-founder and commissioning editor of the Chaikhana Multimedia Platform. Currently, she is developing her debut feature, Strange Sea. She has co-founded Yaman Film. Lala Aliyeva also teaches documentary filmmaking. She has won the main prize of the DokuBaku festival with her film Jahan's Universe. With the film STRANGE SEA she has participated in different international labs, including East-West Lab, B2B, and EAVA Change.

The Amateur Photographer's Family Portrait

by Nurlan Hasanli
Georgia | Azerbaijan





Director | Writer

Nurlan Hasanli

Producers

Irina Gelshvili, Emil Najafov

Budget

€ 170.000 (€ 5.000 in place)

Companies

Radium Films, Ultra Production

Looking for

Co-producers, Financing

Project Status

Early development

Documentary

1st feature**Logline**

While a filmmaker, whose script was shot without notice and ruined by the Ministry of Culture in Azerbaijan, seeks creative revenge by uniting his family to make the film.

Synopsis

Azerbaijani filmmaker Nurlan (32) sets out to bring his script, shot without notice and ruined by the Ministry of Culture, to life with his family as an act of creative revenge. As the family members become aware of his situation, they eagerly join the project.

Unexpectedly touched by this support, Nurlan realizes that making this short film would be more enjoyable due to the family members' quirks and dreams: The grandfather cares for his Alzheimer-stricken wife, and his mission is to buy a place for a family grave to accommodate the entire family. The mother insists on Nurlan having a 'proper' life – a home, children, and a regular job, not as a director. The younger brother, employed in the still unsafe region of Nagorno Karabakh, is the family's main concern as he constructs safe roads there, anticipating the next war. The cousin from Gen Z, itching to emigrate from the homeland.

Nurlan rediscovers his family and, through them, offers a humorous portrait of his country's realities.

Director's note

Work pressures and career ambitions often overshadow family values in today's world. Work pressures and career ambitions can draw us away from our roots. A career setback brought me back

to my family, seeking redress against the government. Grateful for my government, this journey has led me to rediscover the profound importance of being part of a loving family. Their support, love, and belief in me made me stronger.

The driving force behind this project was the desire to take revenge on those who had stolen, taken, and ruined my script, and as I delved into this project, the unconditional love and unwavering support of my family pushed me in an unexpected direction. The project was enhanced by understanding the unique dreams and quirks of each family member, as well as their concerns for me - why they wished to have a "decent" job.

The short-length fiction revenge evolved into a feature-length documentary. It created its structure. The film carries a darkly humorous tone.

I am still angry. I have to prove myself as a director. I want to get revenge. And my family is supporting me on my way. On the contrary, I want to observe my family members, and find out, and understand what their needs and hopes are. I need to learn how important it is for the whole family to be together. Or maybe it's my journey. I have to discover what my real needs and hopes are. Maybe they're right, and I need to switch from director to bank teller. But I know I'm too talented to count someone's money.

Company profile

Radium Films is the new Georgian production company based in Tbilisi that has brought together a collective of fresh, new Georgian talents. And they're mostly female artists/storytellers. Founded in late



Producer

Irina Gelshvili



Director

Nurlan Hasanli

2022, Radium Films stands as a testament to the dynamic prowess of the women at its helm. Rooted in the rich heritage of Georgia, the name “Radium” pays homage to the historic significance of the first movie theater built in the country back in 1911. The company already has projects on its record actively competing in the global market. With a resolute commitment to shedding light on the most pressing issues that shape our daily lives, Radium Films champions the power of narrative to provoke thought, ignite change, and challenge norms. While currently focusing on groundbreaking creative documentaries, the company’s ambitions extend to encompass fiction and animation projects in the pipeline. Collaboration knows no boundaries, as Radium Films forges connections with international partners who share in the pursuit of impactful storytelling. “Radium,” derived from the Latin word meaning “ray,” embodies the company’s purpose – to illuminate the shadows, to cast light upon the unspoken, and to amplify voices that demand to be heard. Radium Films is not just a production company; it’s a beacon of creativity, equality, and progress, as it ushers in a new era of cinematic expression in Georgia and beyond. We are shedding light on the shadows!

Producer’s profile

Irina Gelashvili is the producer and founder of Radium Films, a production company that unites a collective of fresh and talented Caucasian individuals. Her journey as a producer began just two years ago, and in this relatively short time, she has become highly active in the industry.

She started her career by producing documentaries, and her projects quickly gained recognition in the international market. She is pursuing a Ph.D. with her research focusing on the director’s role in creating instructive content for kids and teenagers. In 2022, Irina took a significant step by founding her production company, “Radium Films.” This endeavor has enabled her to lead a wide range of projects, solidifying her reputation as an active producer in Georgia. Her remarkable journey has taken her to renowned markets and festivals like IDFA, CPH: DOX, Doc Lisboa, BelDocs, AJB, and more, where she pitched her projects and showcased her talents. Irina’s dedication to professional growth and development is evident through her active participation in programs like the B2B Doc program, the Cinedoc mentorship program, the Eave Change program in 2023, and her status as an alumna of EuroDoc 2023. Her quest for knowledge also led her to a CEE Animation workshop in Trieste in 2023. With her extensive experience and unwavering commitment to the industry, Irina aspires to make a significant impact in the world of filmmaking.

Director’s profile

Nurlan Hasanli is a screenwriter and director based in Baku, Azerbaijan. Sarajevo Talents 2022 alumnus whose main focus is comedy, black comedy and absurd genres. He became interested in cinema while studying politics in Baku, worked in a hotel while learning cinema in Istanbul, and when he had unrequited love in Budapest,

he decided to become a writer. After returning to his home country, he initially wrote TV series for some time but eventually decided to quit his job to focus solely on writing movies. However, he found himself compelled to write in different fields and became a hack writer. He has penned numerous screenplays, some of which have been turned into films, while others remain unfinished or in development. Despite the challenges, Hasanli fell in love with his work and realized that he had the skills to excel in it. He began making his own films. Additionally, he founded a humorous magazine and, not to be overlooked, co-founded a YouTube channel where he presents programs covering a wide range of art-related topics.

Contact details

irina@radiumfilms.net
emilnajafli@gmail.com

The Blue Sweater With a Yellow Hole

by Tetiana Khodakivska
Ukraine





THE BLUE SWEATER

A MIXED-MEDIA ANIMATED DOCUMENTARY

by Tetiana Khodakivska
ART DIRECTOR AlevTina Kakhidze

WITH A YELLOW
HOTTER

Director | Writer

Tetiana Khodakivska

Producer

Elena Saulich

Executive producers

Maxim Asadchiy, Darya Bassel,
Oleksandra Kravchenko, Vika Khomenko

Budget

€ 992.722 (€ 119.760 in place)

Companies

Pronto Film in association with Moon Man and
Babylon'13

Looking for

Co-producers, Financing, Sales Agents

Project Status

Development

Documentary

2nd feature

Logline

This mixed-media documentary follows the Ukrainian children Kira, Taisa, and Artem as they paint their memories of Russian “summer camps”. The animated scenes immerse into shifting identity experiences contouring the propaganda in the modern world.

Synopsis

Kira (10), Taisa (14), and Artem (15) with the assistance of Ukrainian contemporary artists, paint memory maps about the time they spent in the Russian “re-education camps” and “correcting schools.” What seems at first like cheerful summer activities shift to evoking memories of propaganda events, mental torment, punishments, isolation, stays in psychiatric clinics, and military training. The live-action footage and revealed memories, portrayed through hand-drawn animations follow protagonists stories, as they occur. Childrens’ homes are occupied and “Russia is Here Forever” billboards appear on their streets.

The Russian military visited Taisa’s grandma and threatened her with guns to convince her to send Taisa to a Russian camp.

While Artem’s father spends 30 days in captivity, Artem is kidnapped by Russian soldiers while retreating.

Kira, Taisa, and other 200 children arrive at the summer camp, where, among fun activities, they also have to repeatedly sing the Russian Anthem.

Kira and her friend Nikita are put in a mental hospital for not obeying. The children begin to believe in misinformation and the rightfulness of the “new order”.

Artem has to choose between military training in a Russian military uniform and sitting in the basement.

A group of children decides to escape.

After 6 months of deportation Artem, Taisa, and Kira are finally home with their parents, but their stories aren’t over. The children continue trying to refind safe spaces where they can be themselves.

Director’s note

The animated documentary THE BLUE SWEATER WITH A YELLOW HOLE follows our research about Ukrainian children sent or deported to Russian-controlled territories. During the last two expeditions to the Kharkiv and Kherson regions, I met and documented conversations with 50 children (5-17 years old) who managed to return from Russian “summer camps”. As you can imagine, a lot of fun things can happen when you are staying with other children far away from your parents: fun, love, fights, cigarettes, friendship... What is difficult to grasp is how reality shifts when it happens on a territory, controlled by a country that started a war back home. How do songs, phrasing Russia, “Stupid Ukrainians”, “Russians, saving the world”, and “You should be thankful for the shelter and food” become a new normal?

Inviting children to be part of the process, we followed the conversation with Art sessions. The children painted their memories with the help of renowned Ukrainian contemporary artists, discussing the details of the events through colours, forms and mind maps. It was a magic experience for all of us to see how memories



Producer

Elena Saulich

were opening up in a natural manner. Well, I forgot to mention that “magic” was accompanied by explosions not far from our basements and hotels.

During these expeditions, we would hear and see a lot. Kherson and Kharkiv regions are so close to the front line that there is no way to predict artillery shellings and hide or describe that in 2000 characters. We have sounds of explosions literally in each recording.

After those research expeditions, the protagonists of the film became clear, we created concept art for animation, and the story emerged. However, the questions that led me to this project are still with me “How easily I can be manipulated into believing in lies? Is it possible to notice propaganda from inside?” I didn’t find the answers but probably together we’ll be less scared to look into it.

Company profiles

PRONTO FILM, founded in 2004 in Ukraine, is a member of the European Producers Club and a partner with Canal+, Netflix, and HBO Europe. Among its films are DOVBUSH by Oles Sanin (the highest-grossing film of 2023); documentaries BREAKING POINT: THE WAR FOR DEMOCRACY IN UKRAINE by Mark Harris & Oles Sanin (long-list for the Oscar 2016); THE LEADING ROLE by Serhiy Bukovski (Grand Prix at DOK Leipzig nomination and Ukrainian Film Academy award 2017); Tetiana Khodakivska’s ENTICING, SUGARY, BOUNDLESS OR SONGS AND DANCES ABOUT DEATH (Ji.hlava IDFF 2017); DAD SNEAKERS by Olha Zhurba (Best Short at the Locarno Film Festival 2021); OLGA by Elie Grappe (Locarno’s The Films After Tomorrow 2021); UGLY by

Juri Rechinski (Rotterdam IFF 2017).

MOON MAN was founded in 2019 by multidisciplinary professionals experienced in film production, cultural management and festival distribution. The company focuses on creative documentary and fiction films with a strong author’s approach. In 2022 Moon Man premiered the documentary feature OUTSIDE by Olha Zhurba in the main competition of CPH:DOX. Moon Man was a co-producer on award-winning, Oscar nominated documentary A HOUSE MADE OF SPLINTERS by Simon Lereng Wilmont.

BABYLON’13 an independent filmmaker collective, created more than 400 shorts and 10 feature documentaries over the last 8 years: IRON BUTTERFLIES by Roman Liubiyi (Sundance 2023); OUR ROBO FAMILY by Anastasia Tykha (Hot Docs 2023); ONE DAY IN UKRAINE by Volodymyr Tykhyy (Sheffield 2022).

Producer’s profile

Elena Saulich is a Ukrainian producer and member of Babylon’13 with over 14 years of experience in production. Among Elena’s films are:

PETROL STATION, by Yuliia Hontaruk - fiction drama based on real events (development), supported by the Goteborg Film Fund, and the Ukrainian Culture Fund; A POEM FOR LITTLE PEOPLE, by Ivan Sautkin - feature documentary (premiered at Molodist IFF 2023), Ukraine, Lithuania, UK, 2023. Supported by: The European Solidarity Fund For Ukrainian Films, Lithuanian Film Centre, Prime



Director

Tetiana Khodakivska

Contact details

saulich@gmail.com

Choice Award at EBS Commissioning Pitch, CinéDOC-Tbilisi Film Support Award; DEFIANT, by Karim Amer - feature documentary (premiered at Toronto IFF 2023), UK, USA, Ukraine, 2023; THE BO-BOT, by Maxym Ksjonda - feature sci-fi for children, Ukraine, 2018, supported by the Ukrainian State Film Agency.

Director's profile

Tetiana Khodakivska is an award-winning Ukrainian filmmaker, who strives to explore pressing social issues and combine meaningful themes with exciting storytelling. Her projects include a cinema vérité documentary about mortality ENTICING, SUGARY, BOUNDLESS OR SONG AND DANCES ABOUT LIFE that was nominated as best documentary at the Ukrainian Film Academy Awards.

Particularly, Tetiana is interested in examining society from children's perspective. Her most recent documentary STORIES FROM THE CELLAR shows the war in Ukraine with children's eyes [currently in the final stage of post production] Her body of work also includes the mini-series ANGELS OF WAR, which follows the stories of siblings during the Second World War. The film received the Gold Plaque at the Chicago International Film Festival. Tetiana also received the Ukrainian Academy Award for editing the children's film FOXTER AND MAX.

Tetiana Khodakivska is a member of the European Film Academy, Ukrainian Film Academy, the Ukrainian Directors Guild and Babylon'13. Among her teaching experience are lectures in the Harriman Institute of Columbia University and Ukrainian Cinema Institutes;

and master classes for the Directors Guild of Ukraine.

SELECTED PERSONAL AWARDS

- Chicago International Film Festival, Gold Plaque
- US International Film and Video Festival, Silver Screen
- WorldFestHouston, Special Jury Award
- World Media Festival in Hamburg, Globe Gold
- Docudays UA, Two Special Mentions

The Broken R

by **Ricardo Ruales**

Ecuador | Italy





Director | Writer

Ricardo Ruales

Producers

Soledad Santelices, Matteo Pecorara

Budget

€ 430.000 (€ 298.000 in place)

Companies

Incubadora, Small Boss

Looking for

Financing, Sales Agents, Festivals

Project Status

In production

Documentary

1st feature**Logline**

This is an essay about the voice, and this is the voice of this essay.

Synopsis

I am Ricardo Ruales, I was born with Treacher Collins syndrome and developed an inability to correctly pronounce the letter R. This caused a deep feeling of uncertainty to find my voice that lasted for years, this feeling of invisibility was produced not only by my disability but also by a non-heteronormative sexual orientation in an oppressive environment and a conservative society

Years later, after undergoing language therapy and correcting the error in the pronunciation of the R, I feel a strong craving to document this process. I decided to make this film and little by little to determine what it means for me to find my own voice, all through the cinematographic device.

In this way The Broken R is presented as a documentary essay where gradually the concept of voice is intertwined with the concept of identity. This film also tries to answer questions about the complexity of the construction of the self, marked by disability and a dissenting sexuality.

Director's note

A person's voice can reveal his worldview. It can reflect the way he conceives the world and its forms, its sounds, its smells. His politics or his religion. What defines him, shapes him, structures him? What motivates him to seek what he seeks? What does that voice sound like? I have often wondered how those around me heard my voice,

if they understood me at all or not. My own voice limited me to expressing what I wanted to say, words rushing at each other.

“This is an essay about the voice, and this is the voice of this essay” The denial of my disability caused by the Syndrome and a search for my gender that does not match the cis-heteronormative have made me sentenced myself to a diffuse and anesthetized identity, limited also by my own voice. For me, the pronunciation of the R was impossible, until I worked on it in speech therapy. I have the need to face this project as a kind of language therapy articulated to the idea of exposing myself as a research subject. I also have the hypothesis that the voice represents identity and is a reflection of our existence, the statement of our worldview, but also a refraction of the conception we have about ourselves.

Company profiles

Incubadora is a production company focused on the development of artistic creation projects, founded in 2018 by a group of nine partners involved in different artistic activities. Despite the young age, the company has the support of producer Soledad Santelices, who has more than 10 years of work in the film industry.

Small Boss, is a boutique production company specialized in documentaries and animation. It has already created and produced documentaries selected and awarded from several international festivals and broadcast by RAI, SVT, Al Jazeera, GloboTv, HRT, 2M, France Télévision, RTBF, BBC, RTVE, AL Arabiya.



Producer

Matteo Pecorara



Director

Ricardo Ruales

Contact details

solesantelices@gmail.com

smallbossproduction@gmail.com

in development - ZERO-EMISSION GUY, how to avoid the end of the world - Documentary Series

in development - ROTACISMO - Documentary Feature

in development - THE TREASURE OF THE WYRM - Animation Feature

in development - AI FLORES DO VERDE PINO - Fiction feature

In post-production - IL COMLOTTO DI TIRANA - Documentary feature

2023 - SPRING IN MARIUPOL - directed by Matteo Ferrarini

2023 - THE LAND YOU BELONG - directed by Elena Rebeca Carini - Documentary feature

2023 - WHERE THE WATER DRIPS - directed by Stefano Cattini

2021 - ETHBET! - directed by Matteo Ferrarini - Documentary feature

Producer's profile

Matteo Pecorara founded Small Boss in 2014 and is one of the Jihlava Emerging Producers 2024. In 2021 he won the Best Producer award at When East Meets West, pitching the documentary The land you belong, an Italian-Romanian co-production which has been premiered at the Krakow Film Festival on May 2023.

The projects he has produced have received support from the MIC, the MEDIA program, the Eurimages Fund as well as the Emilia-Romagna and the Ibermedia Fund.

Soledad Santelices has produced the feature films SOY MUCHO MEJOR QUE VOS, EL FACILITADOR and VENTANA. As head of the L90 Cine Digital project, she has provided executive production

consulting services for more than 20 feature films. Creator of the LADAE Film Experimentation Laboratory. In 2012 she produced the International Film Festival La Orquídea Cuenca. He is currently producing the fiction feature CUENTEROS and THE BROKEN R.

Director's profile

Film degree in UDLA. Director of The Silence of Time, short documentary which was selected in several international film festivals. Ricardo Ruales worked at EDOC, FICQ, and is an ex-alumno of IDFA Academy and Documentary Campus. Founder member of INCUBADORA screenwriter of the feature films Cuentero and El Rito. The Broken R is his first documentary feature.

The Man Who Plays the Saxophone While Sleeping

by Aram Shahbazyan
Armenia

CO-PRO
FORUM



Director

Aram Shahbazyan

Writer

Gnel Nalbandyan

Producers

Susanna Khachatryan, Anna Sargsyan

Budget

€ 67.000 (€ 35.000 in place)

Companies

OnOff Studio, Silhouette Studio

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Pre-production, Financing stage

Short animation

Logline

Inside every person, there is a hidden melody that the world can hear if it opens its eyes.

Synopsis

In a small town, a happy family—Mother, Father, and their young daughter—enjoy evenings with their elderly neighbors. A peculiar issue arises when Father's sleep turns into saxophone sounds, causing anxiety for Mother but delight for their daughter. The elderly couple discovers Father's remarkable talent and arranges a night solo performance. The audience, including influential townsfolk, awaits Father's sleep on a stage bed, but the pressure prevents it. A humiliating failure unfolds as the audience dozes off before Father can perform. The scandal forces the family to flee the town. On a train, a touring music band offers a glimmer of hope. The daughter seizes the chance to let Father's sleep serenade the audience, and the story takes an unexpected turn.

Director's note

As the night descends, the enchanting strains of a saxophone spill forth from a solitary, warmly lit window. In slumber, most people miss the subtle beauty concealed in their midst. Only a select few possess the ability to unveil the hidden treasures within others, and their attempts to share this discovery often result in comical, awkward moments. Not everyone is equipped to recognize or appreciate these remarkable qualities.

The story is brought to life through 2D visuals, painting the town's

charming cobblestone streets, vibrant low-rise buildings, and illuminated street lamps with vibrant hues. Through these visual elements, the characters are depicted in vivid detail, capturing their distinct personalities, gestures, and facial expressions, with no need for spoken words. The town, with its picturesque streets, represents our everyday world, where many are blind to the hidden enchantments around them.

The narrative unfolds in three distinct rhythms. Some scenes are fast-paced and energetic, such as the one with the elderly couple at the train station. Others adopt a moderate, steady tempo, while certain moments adopt a slow, languid pace. Each scene aligns with specific saxophone melodies, and those without this musical accompaniment will feature background sounds like rhythmic drum beats. These auditory cues will occasionally incorporate natural sounds, adding depth to the story.

This animated tale, rich in both internal and external dynamics, carries a message for its audience: a reminder to seek the enchanting wonders hidden in the world that surrounds them.

Company profile

OnOff Animation Studio was founded in 2018 with a mission to produce captivating and innovative animation that would stand out in the global market. We envisioned building strong partnerships with international animation companies to enhance our creative capabilities. Our goal was to co-produce animated films in collaboration with international partners, promoting creative exchange, improving work quality, and expanding the reach of Armenian animation



Producer

Susanna Khachatryan



Director

Aram Shahbazyan

Contact details

susanna.khachatryan@onoff.am
sargsyanann@gmail.com

products worldwide.

In our pursuit of innovation, we aimed to pioneer groundbreaking artistic endeavors. Over the years, we've devoted significant resources to our studio, catapulting the Armenian animation industry onto the global stage.

Our exploration of VR technologies has been fruitful, with these technologies now integral to our animation endeavors. We've achieved a significant milestone in bringing creativity and innovation to the Armenian animation industry, positioning it competitively in the international market.

Producer's profile

Susanna Khachatryan earned her Ph.D. in economics from Yerevan State University in 2010. Her journey into the world of design and animation began shortly thereafter.

In 2018, she co-founded OnOff Studio, marking the beginning of her role as an executive producer. Over the past three years, Susanna has rapidly evolved into a seasoned producer, actively engaging in various conferences, forums, and festivals. Her dedication has also led to the establishment of a robust network among European professionals and a prominent position in the local animation industry. Susanna Khachatryan boasts a portfolio of four completed short films and a noteworthy stint as an animation producer for "Aurora's Sunrise." Currently, she is overseeing the development of two exciting TV show projects.

Since 2020, Susanna has been at the helm of producing the feature-length animated film "ZAKO."

Director's profile

ARAM SHAHBAZYAN was born in 1971. Graduated Yerevan state Institute of Theater and Cinema in 1994, department of Directors. In 1996-1998 studied in "la Femis" National Cinematography School of France, which graduated as a Film Director. He worked as a director for various private TV companies, was chief director of "AR" private TV Company, was chief director of "MIR" Interstate TV Company, director at Armenian National TV, "Shoghakat" TV, "Shant" TV, director assistant at "Hayfilm" studio, director of various documentary and short films.

He worked for Shoghakat TV, where directed documentary series "A corner of the Planet" and "Village sketches". His short film AKNER was selected by XXVII Moscow international Film Festival 2005, for section PERSPECTIVES. He got twice the "Best Director" award at the "YES EM" International Film Festival of Young Filmmakers in Yerevan, Armenia in 2004 and 2005. Recent work is five series feature film for the National TV H1, which was broadcast in May 2007.

"Moskvitch, my love" is his first feature film; It is a co-production between Armenia, France and Russia. The film has been elected by the Fonds Sud of the French National Cinema Center (CNC). The film participated in the international film festivals and has won several awards.

The feature film "Chnchik" got Hubert Ball Fund script development and production funding, World Cinema Fund production funding, AVANTI Swiss SDC grant and National Cinema Center of Armenia Film production funding.

Turquoise Mountain

by **Barbora Chalupová**
Czech Republic





Director

Barbora Chalupová

Writers

Adéla Kabelková, Marek Chalupa

Producer

Julie Marková Žáčková

Budget

€ 1.836.000 (€ 45.000 in place)

Company

Nochi Film

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Development, early financing

Live-action feature

1st feature

Logline

In a world of barriers and her own guarded heart, Dina sets out to conquer an eight-thousander, defying expectations in communist Czechoslovakia. But the treacherous journey reveals much more than just challenges of family, work and her own nature.

Synopsis

In 1984, Czechoslovak mountaineer Dina Štěrbová embarks on an unprecedented expedition to Mount Cho Oyu, the Himalayas' Turquoise Mountain, aiming to be the first woman to conquer its towering slopes. Accompanied by Czech emigrant Věra Komárková and two Sherpas, theirs is the smallest expedition in history. Facing daunting challenges, Dina's mind drifts back to Czechoslovakia due to the lack of oxygen.

At home, she grapples with family responsibilities, juggling roles as a wife and mother. The local mountaineering community's skepticism adds to her struggles, frowning upon the audacity of their all-female ascent. In the socialist regime's restrictive conditions, Dina meticulously prepares for the journey, battling not only the mountain but societal expectations.

During the ascent, Dina and Věra's conflicting worldviews heighten tension. The summit of Cho Oyu becomes a paradoxical moment of triumph and unexpected emptiness, as they reach it shrouded in dense fog.

The story concludes in Kathmandu, where Dina and Věra face a final disappointment. Inviting Czech male mountaineers to celebrate, they wait in vain, underlining the isolation of their achievement.

This intimate portrait of Dina's journey transcends a historical narrative; it's a timeless exploration of personal triumphs over obstacles. Viewers are invited to learn from the universal resilience of two pioneering women who conquered not only the mountain but also their inner struggles.

Director's note

In 1984, Dina Štěrbová and Věra Komárková became the first women to conquer an eight-thousander peak, Mount Cho Oyu. Dina, a dedicated math professor and mother, fought against societal expectations to pursue her dream of mountaineering. The film explores themes of female emancipation, societal constraints, and the pursuit of transcendence. The focus is on Dina's internal journey, captured through intimate camerawork and internal monologues. The visual concept is poetic, with a Terrence Malick-inspired approach. For the filming itself, we would like to combine real mountain locations for the Himalayan scenery (filmed in Europe, and partially with a splinter crew in Nepal) and studio sets for the summit scenes.

Dina's character and the film's theme resonate with me on a personal level. I easily connect with a woman whose dreams defy societal norms, who constantly feels the need to explain and defend her actions. Her pursuit of freedom and transcendental experiences, despite external judgment, mirrors my own aspirations. She strives for the seemingly unattainable, even though she's uncomfortable explaining her choices.

My love for adrenaline sports offers a parallel to this transformation

**Producer**

Julie Marková Žáčková

**Director**

Barbora Chalupová

Contact details

julie@nochinochinochi.com

of consciousness, which will help me in directing actors. Yet, our film isn't exclusive to extreme sports enthusiasts. Our heroes are not portrayed as professional athletes but as dreamers, and that's something most moviegoers can relate to.

Company profile

NOCHI FILM concentrates on debuting and marginalised voices in cinema. The company was established by producer Julie Marková Žáčková with the aim to tell innovative stories, support the new generation of filmmakers and help create a safer and more inclusive film industry. The company is newly established in March 2023 but already has a number of projects in various stages of development/production:

postproduction> UTEKAC / PROMISE, I'LL BE FINE (director and scriptwriter Katarina Gramatova, 1st film)

financing> ZVIRE / ANIMAL (director and scriptwriter Milada Tesitelova, 1st film)

development> SUBSTANCE (director Barbora Chalupova, 2nd film)

development> SIDE BY SIDE (director Kilian Vratnik, 1st film)

Producer's profile

Julie Marková Žáčková is a graduate of FAMU producing department and English and American Studies at Charles University. Her graduate FAMU film Pravomil (dir. Pavel Nosek) was awarded Best Student Film award at Czech national film awards in 2014. For ten years between 2012 and 2022, Julie was employed at Unit and

Sofa service production company where in 2019, she co-established their film branch and produced her first feature film Occupation (premiered at Tallinn Black Nights, won Best Film at Czech film critics awards, was nominated for Czech Lions in 13 categories and was sold to HBO in 13 territories). She is a graduate of EAVE, Midpoint and Maia and a member of European Film Academy. Since 2019, she runs a talent agency NOCHI representing cinematographers and photographers. She also co-founded the Girls in Film Prague platform that supports emerging female, trans* and non-binary filmmakers. In 2023, she founded her own production company NOCHI FILM.

Director's profile

Barbora Chalupova is a screenwriter and director of the emerging film generation, who is not afraid to experiment in her films. Her most successful film is her feature debut Caught in the Net (co-directed by Vit Klusak, 2020) about child abuse on the internet, for which she received the Czech Lion for Best Documentary, and it became the most attended documentary film in cinemas in Czech history. Her next feature film THE LAW OF LOVE (2021) dealt with the legalisation of marriage for same-sex couples. Her student films TRANSITION (2014), ARMS READY (2016), ON THE EDGE (2018) have been screened at many Czech and international festivals. In 2022, she premiered her short fiction film CON SPIRO. She is a long time collaborator of Czech Television where she premiered her documentary TV series UNDER A DISTRANT ORDER: HOW DEBTS ARE CREATED, which was nominated for PRIX EUROPE 2023.

Vittoria

by **Alessandro Cassigoli, Casey Kauffman**
Italy





Directors | Writers

Alessandro Cassigoli, Casey Kauffman

Producers

Lorenzo Cioffi, Nanni Moretti, Giorgio Giampà

Budget

€ 650.000 (€ 350.000 in place)

Companies

Zoe Films, Sacher Film, Ladoc

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

In pre-production

Live-action feature

Logline

Mesmerized by a recurring dream of her deceased father, a 40-year-old woman from Naples decides to adopt a little girl despite the fierce opposition of her husband, three sons, and the gatekeepers of the system.

Synopsis

Jasmine has three sons who adore her, a kind husband, and a job she loves in the sunny town where she grew up near Naples. But shortly after the death of her father, a recurring dream about her dad and a little girl throws her into a crisis, and she decides she cannot be happy without a daughter. Propelled by this deep, almost irrational desire, she dives into the complex world of international adoption. She battles the bureaucracy, is forced to break the rules, and risks financial ruin. She also risks her marriage and her relationship with her eldest son along the way. Everyone thinks she's crazy - but she remains determined... until the moment she meets her daughter in a frigid, Soviet-built orphanage in Moldova, 3000 km away.

Director's note

We thought it would be a quick trip, but seven years later, we're still here. Torre Annunziata is a gritty port town tucked in between Mount Vesuvius, Pompei, and the Gulf of Naples. We went there initially to make a short doc, but we ended up making our first feature for cinema.

During the filming of CALIFORNIE, we worked with a 40-year-old woman named Jasmine. On screen, she portrayed the employer

of our protagonist. It was a complex part. She was both mentor and manipulator, who gave our protagonist a sense of belonging at her hair salon, while also taking advantage of her. Like most people we work with, Jasmine is not a professional actress, but she grasped this ambiguity perfectly and reacted well to our prompts. One day, Jasmine shared a bit of her own story, eventually inspiring our third film in Torre Annunziata, a place we now consider a second home. During a lunch break on set, Jasmine said that despite a happy marriage, three loving sons, and a successful business, her life was turned upside down because of a recurring dream. Her deceased father appeared to her, while holding the hand of a small blond girl. She became convinced that she must have a daughter, so she eventually adopted a little girl from Ukraine. We were full of questions. The whole thing seemed bizarre, and courageous. What was really behind this dream? Why was it so important to have a girl when you already have three sons? And why adoption? As Jasmine's eyes welled up and her face muscles twitched with emotion, we could already visualize the scenes, feel the atmospheres, and even hear the conflict in the dialogues. What fascinated us about Jasmine's story was the process - from the initial decision, to the encounter with the child. We saw a road full of obstacles, tensions, personal transformations, and complex questions about motives and the purpose of having children. This road is the heart of our film.



Producer

Lorenzo Cioffi



Producer

Giorgio Giampà

Contact details

lorenzo@ladoc.it

sacherfilm@sacherfilm.eu

giorgio.giampa@me.com

Company profile

- Ladoc focuses on creative documentary as well as arts and culture, society and history documentaries.
- Zoe Films is a newly founded company focused on “art house” feature film

Producer’s profile

Lorenzo Cioffi, 10 years as a producer in the documentary field. Over the years, he has produced with Rai Cinema, Sky Documentaries, Al Jazeera, France Télévision and carried out and completed co-productions with France, Germany, Cyprus and Portugal. He is currently developing the second fiction feature Cassigoli and Kauffman, strongly anchored in what is called the practice of ‘cinema of the real’, and the documentary Liberation Diaries for ZDF-Arte.

Director’s profile

Alessandro Cassigoli and Casey Kauffman have directed three feature-length films together. CALIFORNIE (Ang Film/Rai Cinema, Italy 2021) is their first fiction. It premiered at the Venice Film Festival’s “Giornate degli autori” where it won the Europa Cinemas Label and the BNL Award for Best Screenplay. It was distributed theatrically by Fandango in April 2022, nominated for Italy’s “Globo d’oro” for Best Debut Film, and awarded Best Film at “Bimbi belli,” Nanni Moretti’s competition for emerging directors.

BUTTERFLY (Indyca/Rai Cinema, Italy 2018 -) is a documentary made for cinema that was distributed across Italy by Luce Cinecittà after its premiere at Rome’s Festa del Cinema/Alice nella città.

International and North American premieres followed at IDFA and Hot Docs, and it won Italy’s “Globo d’oro” for Best Documentary Film. THE THINGS WE KEEP (Yuzu/Arte/Al Jazeera, France 2017) won the Audience Award at Italy’s Biografilm documentary festival, and is distributed by Passion River Films.

Prior to their collaboration, Alessandro was based in Berlin and directed 6 primetime documentaries for Arte, while Casey was based in the Middle East for 9 years working as a field journalist for Al Jazeera English.

Womaniser

by Mina Mileva, Vesela Kazakova
Bulgaria





WOMANISER

Directors | Writers | Producers

Mina Mileva, Vesela Kazakova

Budget

€ 1.137.710 (€ 181.000 in place)

Company

Activist38

Looking for

Co-producers, Financing, Sales Agents, Festivals

Project Status

Financing stage

Live-action feature

Logline

A 17-year-old provocateur challenges stereotypes and political correctness in his new English school.

Synopsis

A comedy/drama about political tendencies among the very young in modern British society.

Jerome 17, arrives in his new London school ready to start life afresh after a troublesome stay in a Russian Embassy school in Bulgaria.

He needs to understand many new concepts and terms like “trigger warning”, “cultural appropriation”, “simping”, “fat shaming” and “environmental veganism”. All the while he has to come to terms with the fact that the school is funded by a Russian oligarch.

His new friends religiously comply with a set of rules and regulations under the influence of cancel culture and social media.

Jerome’s pranking style and physicality help him win many friends but eventually he’s “cancelled” for being a “Simp” (a Womaniser) and for not rigidly following the regulations. But he’ll undergo a transition and manage to bounce back as a hero.

Director’s note

We’re known for semi documentary approach and “sardonic satire and Loachian social realism”. This is achieved by a complex process of rehearsals, talks, re-writes and the flexibility to change, upgrade, refine and create a reality close to life.

“Womaniser” observes young adults and teens entering adulthood today in this very complex political and social situation for every-

body. The educational system and its experts are up against the wall unsure of which course exactly to take.

It is a film about relationships on the cusp of adulthood when teenagers try to look and act like adults but always get it slightly wrong. Their youthful charm, obliviousness and the sincerity with which they’re trying to change the world is set to conquer viewers’ hearts. The film will be bold, subversive, intercultural and entertaining.

Company profile

The Bulgarian company Activist 38 is ever more visible internationally. It featured on Screen International’s showcase Euro 75 (made for Cannes 75th anniversary) dedicated to Europe’s lead independent producers. It is known for subversive and scandalous documentaries that gave Mileva and Kazakova the nickname “Demonic Duo”. The early years were hard but created a name for Activist 38 as extremely agile, adaptable, a survivor.

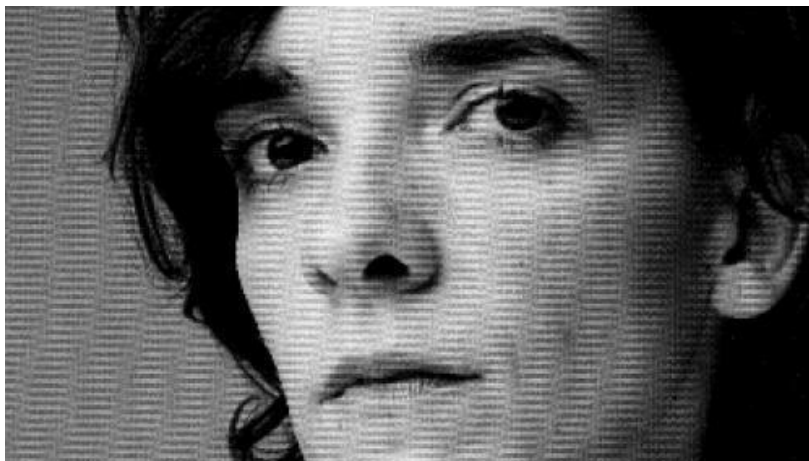
The films have important selections at Cannes, Locarno, AFI, IDFA, Goteborg, SXSW, Sarajevo and other big festivals and strong critical acclaim. Their latest fiction films CAT IN THE WALL (2019) and WOMEN DO CRY (2021) were in the EFA feature film selection.

The company has a wide range of coproductions which received regular European support of Creative Europe Media, Eurimages, Arte, Ile de France. It is a proud member of EAVE and other peer networks.



Director | Producer

Vesela Kazakova



Director | Producer

Mina Mileva

Contact details

office@activist38.com

Directors and Producers profile

Mina Mileva graduated in animation film directing at “LA CAMBRE” Brussels and Sofia’s Film Academy. Later on, she worked at the British animation industry for more than a decade.

Vesela Kazakova graduated both acting and producing in Sofia. Her main roles in cinema are iconic and she’s very popular and loved in Bulgaria.

Mileva&Kazakova have spent a few activist years in their documentary period. Their films provoked huge debates and brought audiences to the screenings. They took part in political programmes and pushed for lustration for former Communist secret Service agents in Bulgaria.

This heavy documentary experience left a mark on their fiction filmmaking, which is soaked with authenticity and working for a cause, also visually striking.

“Women do Cry” (recipient of WEMW 2020 BEST PROJECT AWARD) was described as a feminist rallying cry and a powerful indictment of the patriarchy. It premiered at Cannes’ official selection in 2021. “Cat in the wall” offering an unnerving window into Brexit Britain premiered at Locarno film festival in 2019. Both films were a part of SXSW Global section and the European Films Academy selection.

**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 Aleksandra Božović (Film Centre of Montenegro), Aleksandra Derewienko (CAT & Docs), Hanka Kastelikova (HBO Max) and film producer Tereza Simikova will be called upon to decide the winner of the **Film Centre of Montenegro Award**, a cash prize of 2.000 EUR, and the **HBO EUROPE Award**, a cash prize of the value of 1.000 EUR.

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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Abandoned

by Vytautas Puidokas

Lithuania | France





Director | Writer

Vytautas Puidokas

Producers

Ruta Jekentaite, Estelle Robin You

Companies

Uku Films, Grande course films

Looking for

Gap financing, Festival release, Sales agent

Territories available

Worldwide

2nd feature**Logline**

In the peaceful setting of a rehab farm, troubled men strive for redemption through prayers, animal care, and cheese production. When a 14-year-old boy named Matas, bearing his own trauma, disrupts their routine, the tranquil haven begins to unravel into a complex tapestry of dysfunction, intertwining the struggle for recovery with the ghosts of addiction and fractured pasts.

Synopsis

In a desolate farm on the snowy countryside, a group of troubled men, including recovering addicts and former prisoners, find their last chance at redemption. Led by Žanas, a former addict who turned his life around through nature and Catholicism, the men struggle to overcome their pasts and avoid relapse. Unexpectedly, a 14-year-old boy named Matas joins the farm, seeking solace from his own childhood trauma. As the community bonds over their shared struggles, they discover the power of love and support in healing their wounds.

Director's note

Growing up near Skiručiai village, where a men's rehab is located, my family experienced the pervasive issue of heavy drinking and family strife, a pattern passed through generations, particularly during Soviet times. With Lithuania's independence came a focus on mental health, marked by NGOs, religious groups, and governmental initiatives. Today, mental health festivals, helplines, and around 30 sober communities, like Skiručiai, reflect progress.

Government policies attempt to curb alcohol-related issues, yet challenges persist.

NGOs and official rehabs primarily target urban areas; government measures often restrict without educating. Recovery rates in religious communities, like Žanas', remain low. Societal perspectives often stigmatize addicts as 'losers' or 'outcasts,' neglecting the complex emotional, psychological, and spiritual facets of addiction. Personal experiences echo this difficulty, as it took years to gather the courage to visit Žanas' community, despite familial struggles.

I propose a film as a potent medium to illuminate addiction's multifaceted nature. By depicting Žanas' community, we can explore its lifecycle, impact on relationships, intergenerational transmission, and recovery processes. The film can stimulate societal discourse, offering a nuanced perspective on this sensitive subject. Its potential universality extends beyond regional or generational boundaries; with one in five Europeans reporting heavy drinking weekly (World Health Organization), the film's relevance spans cultures, making it a vital and timely project.

Company profile

Ūkų studija, also known as Ūku films, is an arthouse independent film production house based in Lithuania. Since its establishment in 2010, the company has been dedicated to producing high-quality documentaries that explore various aspects of life and culture in Lithuania and beyond. The founder of UKU Films, Audrius Stonys, is a renowned Lithuanian filmmaker and a member of the prestigious European Film Academy. Stonys has received numerous awards



Producer

Ruta Jekentaite



Director

Vytautas Puidokas

Contact details

ruta@balticproductions.lt

throughout his career, including the European Film Award, and is considered one of the leading documentary authors in Europe. With its commitment to artistic excellence and social relevance, UKU Films is a vital and innovative force in the world of independent cinema.

Producer’s profile

Rūta is a film producer from Lithuania with over a decade of experience in the industry, based in Vilnius, where she specializes in producing art- house films by local and foreign directors, with a focus on creative documentaries and co- production projects. Rūta’s latest film premiered at Hot Docs Festival. In addition to her work as a film producer, Rūta has initiated several projects to promote film education and Lithuania as a filming destination, including the Film Dialogue project for schools and the online tool Film in Lithuania.

Director’s profile

EDUCATION

2008 – 2011 BA in Media Studies - University of Surrey, United Kingdom

WORKSHOPS

2014 Co-producing Documentaries in Europe V, Piešťany, Slovakia

2014 – 2015 Archidoc, La Fémis workshop

2015 Baltic Sea Forum, Riga, Latvia

2016 A Sunday in the Country, European Film Academy, Rügen, Germany

2017 National Film & Television School selection workshop, United

Kingdom

2021 IDFAcademy - Amsterdam, Netherlands

2021 ESoDoc - European Social Documentary training

WORK EXPERIENCE

2011 – 2012 In-house director in TV production company TV PLAY.

2012 – 2013 Producer’s assistant in TV production company VRS

WPI VILNIUS

2013 – 2014 Directing educational films in a production company

MOKOMIEJI FILMAI

2014 – 2015 Director and editor of TV advertisements in an award winning production

house PVZ LT

2015 – 2021 Freelance film director

Blueberry Dreams

by **Elene Mikaberidze**

Georgia | France | Belgium





Director | Writer

Elene Mikaberidze

Producers

Elene Margvelashvili

Companies

Parachute Films, Wide Studios,
Iota Production

Looking for

Gap financing, Festival release, Sales agent

Territories available

Worldwide

Logline

In the midst of political and military tensions on the border to the disputed Abkhazian state, a Georgian family is staking its future on cultivating blueberry fields. Their two young sons, Giorgi (13) and Lazare (10) are enrolled in the plan – but their dreams are not confined to the uncertain reality of the land.

Synopsis

In Samegrelo, a Georgian region near the Russian-supported de facto state of Abkhazia, a family of four struggles amidst the lingering tensions from the 1992 conflict. Soso, a retired engineer, his wife Nino, and their sons Giorgi and Lazare reside in Zugdidi, a town close to the disputed administrative boundary line. Despite limited opportunities, they sustain themselves through their family guesthouse, crops, and livestock. In a bid to secure their future, they mortgage their house to participate in the 'Plant the Future' program, aiming to cultivate a blueberry field despite ongoing provocations. Nino dreams of her children exploring the world, haunted by memories of war, while Soso wishes to preserve their connection to the land. However, Giorgi and Lazare yearn for different futures, immersing themselves in anime and dreams of visiting Japan. Amidst their daily lives, the family navigates hardship, joy, and contemplation about the future. The director, with personal experience of war and displacement, weaves together a narrative that explores the complexities of history, the delicate present, and the potential for reimagining the future, reflecting the interplay of a bitter past and hopeful possibilities.

Director's note

Born in Tbilisi to a Georgian dad and an Abkhazian mom, my life's tied to the Georgian-Abkhazian conflict. War pushed me to Belgium at age five, growing up affected by its aftermath. Returning to Georgia took 22 years, but as a Georgian citizen, I couldn't enter Abkhazia. Still, family ties allowed three visits, shaping my film. Decades after the war, Abkhazia shows scars, influenced by Russian propaganda with an uncertain future. Borders divide communities, causing identity issues without recognized passports. Rediscovering my Abkhazian roots, I watched my cousins grow up, grappling with identity. This inspired me to explore how conflict affects Georgian kids. Unable to cross into Abkhazia due to Covid-19, I met a family near the administrative border. Documenting their lives, Father Soso, mother Nino and the brothers Giorgi and Lazare face daily challenges in a nation stuck in conflicts. Through this family's journey of cultivating a blueberry field in this uncertain land, I found answers to my questions. Their story reflects the impact of war and the hope needed for a better future.

Company profile

Parachute Films, an independent film production company based in Tbilisi, Georgia since 2014, is dedicated to cultivating emerging talent and creating captivating films with contemporary themes for global audiences. With a focus on both author-driven and character-driven narratives, Parachute Films has embarked on a remarkable journey, currently producing four feature fiction films, two feature documentaries, and one short fiction film. Embracing

1st feature



Producer

Elene Margvelashvili



Director

Elene Mikaberidze

Contact details

parashutki@gmail.com

elena.mikaberidze@gmail.com

daring storytelling and nurturing new voices, the company has firmly established its position in the local and international film industry. Their films have garnered immense appreciation and impact, resonating with audiences worldwide.

Producer’s profile

Elene Margvelashvili is a Georgian film producer and recent graduate of Goldsmiths, University of London, holding an MA in Creative and Cultural Entrepreneurship as a Chevening scholar. In 2014, she established Parachute Films, an independent production company in Tbilisi specializing in author-driven fiction and documentary films targeting international audiences. Through national support, Parachute Films has showcased the diversity and excellence of new Georgian cinema with their current portfolio of six feature films. Elene has participated in esteemed programs such as Maia Workshops, Midpoint Feature Launch, Rotterdam Lab, EAVE Change, and BDC Discoveries, further enriching her expertise in the field.

- 2022 The Drummer (Directed by Kote Kalandadze) - 85’ Fiction
- 2020 Dead Souls’ Vacation (Directed by Keko Chelidze) - 67’ Documentary (Hot Docs IFF)
- 2016 Better Than Dog (Directed by Kote Kalandadze) - 26’ Documentary

Director’s profile

Born in Georgia in 1988, Elene Mikaberidze has led a life divided between Georgia and Brussels, Belgium. With a deep-rooted passion for filmmaking, she pursued an MA degree in Eastern Europe & Caucasus Studies, focusing on “The Representation of War and the Narratives of Identity in Modern Georgian Cinema.” Elene expanded her expertise through film critic courses and diverse work in cinematography. In 2016, Elene returned to Georgia, embarking on a directorial journey. She continued to work for the Tbilisi International Film Festival as a programmer. Elene is an esteemed alumnus of Filmmakers for Peace at goEAST IFF, From Script 2 Film, EurasiaDOC, Talent Nest at Vilnius Meeting Point, GAIFF Pro, EAVE Change and BDC Discoveries.

- 2021 Pure Breed - 13’ Documentary
- 2018 A Bitter Lesson - 6’ Documentary
- 2017 Bags and Borders - 12’ Documentary

Dad's Lullaby

by Lesia Diak

Ukraine | Romania | Croatia





Director | Writer

Lesia Diak

Producers

Lesia Diak, Monica Lazurean Gorgan,
Elena Martin

Co-Producers

Hrvoje Osvadić

Companies

DramaFree, Filmways, Petnaesta umjetnost
(15th Art Production)

Looking for

Gap financing, Festival release, Sales agent

Territories available

Worldwide

Logline

Serhiy fought for his country in the Russian-Ukrainian war, but now he needs to fight for his family. A film about the aftermath of war.

Synopsis

Serhiy returns home after serving as commander for 3 years in the war between Ukraine and Russia. He carried the weight and responsibility of other people's lives. Now he finds himself torn between two battles – one to cope with his past, another to bond with his wife Nadiia and their three sons. The veteran is trying to cherish happy moments with his family. In late evenings he is opening up to the filmmaker about war. Reality starts to crumble when the couple start expecting a baby daughter as the war trauma, overwhelming, forces Serhiy to realize he can't handle a family life anymore. As a large-scale Russian invasion breaks out, Serhiy is compelled to defend Ukraine on the frontline.

Director's note

My urgent need to find out how the war affects human relationships started a long time ago when I entered a relationship with a soldier. For two years, I have observed what was happening to my partner who served in the war. His post-war mental condition deeply affected me. I started experiencing anxiety and PTSD symptoms myself. I decided to search for a family expecting their beloved one from war. I found Serhiy's family through a Ukrainian NGO, and it took me three years to film his story. I chose him as a character as he was the most broken one, and I could deeply understand him.

Now I am living in exile in Portugal. But I know that as a Ukrainian, I need to help my nation to rebuild its strength. No one can be completely prepared to face the post-war trauma of a loved one, but there should be a support system for the veterans and their family members. It is not yet established on the official level of the state in Ukraine, and I believe the film can give the viewers the tools for coping. The goal of my film is to have the viewer sympathise with each character and forgive. I follow Serhiy's news on the front line. His struggles fuel my desire to make his story known and heard.

Companies profiles

DramaFree, a film production company dedicated to creating author-driven films and empowering the visual artists to tell the stories they believe in. DramaFree operates in Ukraine and Portugal.

FilmWays is a production and distribution company based in Bucharest, founded by two producers: Monica Lăzurean-Gorgan and Elena Martin. Company's mission is to promote and support young talent, to produce fiction, documentary films, and projects that balance a particular and strong artistic vision and make them accessible to a broad and diverse audience.

Petnaesta umjetnost (15th Art Productions) is a Croatian production company established in 2007 by director Goran Dević and producer Hrvoje Osvadić. The company initially focused on producing documentaries with a strong social message and has now expanded its portfolio to include fiction films.

1st feature



Director
Lesia Diak

Contact details

lesyadyak@gmail.com
monica.manifestfilm@gmail.com
elena24martin@gmail.com
hrvoje.osvadic@15art.hr

Producer's profile

MONICA LĂZUREAN-GORGAN is an experienced producer and a member of the AMPAS/Oscar. Monica is the producer of the film BETWEEN REVOLUTIONS (2023) by Vlad Petri, winner of the FIPRESCI award in Berlinale 2023, documentary ACASA, MY HOME (2020) by Radu Ciorniciuc, winner of the Sundance Cinematography Award and other 40 international awards, delegate producer for TOUCH ME NOT (2018) by Adina Pintilie and co-producer for CHUCK NORRIS VS COMMUNISM (2015) by Ilinca Calugareanu. Monica is the director of feature-length documentaries such as A MERE BREATH (2016), winner of Best Doc in Sarajevo IFF, Best Doc in CEE Vienna IFF and co-director of WOOD, which premiered in HotDocs and CPH:Dox 2020.

Director's profile

Lesia Diak is a Ukrainian film director and producer. She graduated from the Serhiy Bukovsky Film Program and DocNomads, an international documentary film directing Master's program. She is an author of short documentaries selected for several international film festivals such as HotDocs, Tirana international film festival, CineDocTbilisi, Odessa international film festival, Docudays, Rome international documentary film festival, FipaDoc International documentary film festival, Lviv international film festival Wiz-Art. She founded DramaFree production company.

December

by **Grzegorz Paprzycki**

Poland | Lithuania





Director | Writer

Grzegorz Paprzycki

Producers

Maciej Kubicki, Piotr Śmiechowski

Company

Telemark

Looking for

Gap financing, Festival release, Sales agent

Territories available

All the territories available besides Poland and Lithuania

Logline

The arrival of December destroys the current order. Along with snow and frost, it brings to Europe travellers, who are offered no gifts or welcome, and causes a battle between empathy and indifference.

Synopsis

December brings exceptional spells of cold and snowfall to Europe. The existing order is destroyed not only by the harsh weather, but also by “strangers” who want to get into the territory of the European Union. Some people try to live as if nothing has changed and get ready for the approaching Christmas. Others join the battle and, depending on their views, they either fight with the ‘strangers’ or try to save their lives. This is “December”, a documentary manifesto made up of a number of mini stories set somewhere between empathy and indifference. Thirty-one autonomous chapters, varying in form and content, create a mosaic that is a mirror image of ourselves. “December” is a creative documentary, which focuses on the contemporary perception of migrants from the Middle East and Africa. People’s indifference is juxtaposed with hostility and empathy, creating a tapestry of modern European society. The month of December is a harbinger of winter, not only in literal terms. Might be also associated with tragedies related to the migrant crisis as well as the ‘coldness’ symbolizing the lack of sympathy towards refugees. Significantly, December is the month of Christian holidays celebrating the birth of Jesus, the period during which it is advised to help people in need. That’s why we planned to use December, along with its unique narrative arc, to build the structure of

the film by means of thirty-one scenes along with the key and characteristic days of that month.

Director’s note

The making of “December” is important not only from an artistic point of view. This project is a way to draw attention and raise awareness about what is happening on the border of Poland with Belarus. Most of the media has its eyes on the border with Ukraine and overlooks the fact that on the first mentioned border refugees are dying and are denied humanitarian aid. According to international law, the receiving country is obliged to help, to consider the asylum request and cannot force people into a pushback system which places them in a trap between the two borders, often resulting in death.

Our documentary tries to be one of the many voices attempting to explain to all societies the heart-breaking reality of thousands of refugees from the Middle East and Africa on the Eastern border of the European Union.

As a director, I follow goals and dreams connected with my work. Above all, I would like to talk about topics that are important to me, evoke emotions and the need to express myself. I strive to make socially valuable films that I hope could reach at least some viewers and make them think about the world we live in. I also aim to approach the filmmaking process individually and tell about even well-known things in a formally different way, trying to develop my own style in the process.

As for today, December is the project of my life. First, it is my feature film debut that could possibly influence my career. Second, I touch upon a subject important not only to me but, I hope, to our

1st feature



Producer
Maciej Kubicki



Director
Grzegorz Paprzycki

Contact details

paprzycki.film@gmail.com
maciej.kubicki@telemark.com.pl

contemporary world too. Third, I treat this project as a challenge both in terms of the idea and the form.

Producer's profile

A film and TV producer and writer. An alumni of Wajda School, EAVE Producers Workshop, Torino-Film Lab, MIDPOINT, Ex Oriente and DOK Incubator. Maciej runs a Warsaw-based boutique production company TELEMARK, where he produces creative docs, premium TV drama and indie features.

An International Emmy winner for Kubrick by Kubrick (2020). Awarded as MDAG Best Producer for creative doc Pianoforte (2023), an Emerging Producer of 2017 at Jihlava Film Festival, the KIPA Award for a Best Producer of Documentary Films at Krakow Film Festival 2018 and the Best Producers Feature Debut for creative doc Over the Limit, nominated twice to the Polish Film Award Eagle for Over the Limit and The Wind. A Documentary Thriller.

A long term collaborator with international streaming platforms: producer of Pact (2 seasons), In Treatment (3 seasons) and #BringBackAlice for HBO Europe/Max; producer of Glitter and The Night in the Kindergarten for Netflix, producer and main writer of Illegals for Canal+; producer of The Stroke. A Dramey for Viaplay (before premiere);

Maciej also works as a storyliner and manages writers' rooms for premium TV drama projects. For the last ten years, he's been running a workshop on writing TV series at the Łódź Film School.

Maciej is an Emmy Television Academy, European Film Academy and Polish Film Academy member.

Company profile

TELEMARK is a Warsaw boutique company focused on premium TV drama, art-house features and creative documentaries. Telemark, managed by Maciej Kubicki and Anna Kępińska, seeks to develop and produce projects in cooperation with filmmakers who create a distinctive cinematic language. The company's record includes feature-length creative documentaries: "Over the Limit" by Marta Prus (2017, premiered in the Main Competition at IDFA, with awards on the festival circuit abroad), "The Wind. A Documentary Thriller" by Michał Bielawski (2019, premiered in the Visions du Reel main competition, with awards at DOK Leipzig, Jihlava, Trento and others). In January 2023, our film "Pianoforte" by Jakub Piątek premiered at the Sundance Film Festival (World Cinema Documentary Competition). We are in the middle of producing two other creative docs with premieres scheduled for 2024.

Director's profile

GRZEGORZ PAPRZYCKI - Director
Director, screenwriter, DoP, a graduate Krzysztof Kieślowski Film School in Katowice (2019) and the Adam Mickiewicz University in Poznań (2007), he has won more than thirty awards/honorary mentions at Polish and foreign film festivals, including the award for Best Short Documentary in the International Competition at the International Documentary Film Festival 'It's All True' in São Paulo (2020), the Golden Hobby-Horse for Best Polish Film at the Krakow Film Festival (2019), His film My Country, So Beautiful was long-listed for the American Academy Awards.

Forbidden

by Anelise Salan

Romania





Director | Writer

Anelise Salan

Producers

Anelise Salan, Simona Patrascu

Companies

The L Studio, Labyrinth Films

Looking for

Gap financing, Festival release, Sales agent

Territories available

Worldwide

Logline

A story about what is the personal price you have to pay when you are fighting against the state for human rights and film it.

Synopsis

Anelise is a 43 year old gay woman living in Romania. When her girlfriend gives her a ring, she is confronted with the limitation of her rights for the first time. To hope she will some day be able to have a legally recognized and protected family, she decides to sue Romania at the European Court of Human Rights. 20 other same-sex couples join, with the support of Accept NGO in Romania.

To open the case, she needs official written refusals. So she has to register a request for same-sex marriage with the local authorities, knowing that it is forbidden in Romania. The experiences at the marital status are humiliating for most of the couples, announcing an ugly fight.

The case is interconnected with the couple life of Anelise and her girlfriend. Their domestic life is shown through the camera lens of her girlfriend, who is the DOP of the film. The shots are intimate and warm.

The trial and the documentary put more pressure on the couple than they expected. Maintaining a love life while fighting a ruthless system proves a difficult mission. The pressure is too much and they break up. Anelise is going through a severe anxiety crisis having problem eating and sleeping. She realizes she cannot give up and she tries to put herself together and continue fighting and documenting her life. The verdict comes: the case is won and Romania

will soon have to adopt a legislation to protect same sex families. For Anelise is too late.

Director's note

I never imagined myself in any kind of battle related to my sexual orientation. It was never an issue for me, people never treated me differently or badly for who I was. I never considered myself an activist, although I did take positions whenever I saw injustice around me. But when my girlfriend gave me a ring, I was confronted for the first time with our lack of legal protection.

In the same year, the parliament held a Referendum against same-sex families. Although it failed, the aggressive campaign made me feel threatened for the first time. That's how the trial and the film started.

When I filmed the first couples in the Marital Status offices of Bucharest, I understood that it would be an ugly fight. The negative reactions of the state employees made me reconsider how to make this film. I realized that only a personal story can attempt to bring empathy to gay life due to rights limitation. They gave us war, we gave them a love story.

The film is an intimate portrait of a loving couple that gradually became a couple in crisis. The legal action and our fight for social progress by giving same-sex couples the right to marry has slowly broken our peace and balance.

By showing the impact that these types of laws have on the freedom and happiness of minorities, the film allows us to question the current Romanian society. An intolerant and discriminatory society

1st feature

**Director**

Anelise Salan

Contact details

simona-patrascu@live.com

essilena@gmail.com

in which the evolution of minority rights is slow or non-existent. The harsh reality of this fight affects the private life and the film shows the difficulty to fight for social progress and to keep a love life when public and private are mixed.

This will be the first feature gay documentary made in Romania.

Company profile

Labyrinth Films is a production house based in Romania. It was settled in 2014 and participated in a production management in more than 10 films such as Bucharest Non Stop, The Campaign, Rucker. The most recent one - Mammalia had the premiere at the Berlinale this year.

Producer's profile

Simona Patrascu worked as a production manager for a numerous fiction films in Romania for over 15 years.

Director's profile

Anelise Salan is a filmmaker from Bucharest and currently a PhD Student in Journalism at the University of Bucharest. After working for 12 years in the biggest TV station in Romania, she became a freelancer and studied photography at The Art School of Bucharest. She attended several international film workshops: Zagreb-DOX, Balkan Documentary Center, Thessaloniki Pitching Forum, FIFDH, Go East or MakeDox.

Pavilion 6

by Goran Dević
Croatia





Director | Writer

Goran Dević

Producer

Hrvoje Osvadić

Company

15th Art Production in association with BBC

Looking for

Festival release, Sales agent

Territories available

All the territories available besides the United Kingdom and Northern Ireland

Logline

Intimate conversations in the vaccination line.

Synopsis

As the long-awaited COVID-19 vaccine brings a glimmer of hope, through candid conversations with people waiting in line for vaccination, this globally relatable film reveals the disorientation and skepticism that permeate our collective experience. Serving as collective therapy for the post-COVID era, this humorous and humane snapshot of a unique moment in time uncovers the threads of resilience and connection that bind us, reminding us of our common humanity in the face of unprecedented challenges.

Director's note

In the first days after the COVID-19 vaccine arrived, I was accompanying an older relative who was afraid of vaccination to get a first dose of coronavirus vaccine. My support was deemed unnecessary since from the very first moment my relative got friendly with the people who were waiting in the same line with us. It took only few minutes for people standing in line to start talking like a long-time friends and family members on a holiday gathering. This was my primary inspiration for starting to film this movie. The collective psychosis caused by the pandemic seems to me an ideal background for a subtle study of a society that has been facing various crises for some time and unfortunately is slowly falling apart in all seams. I was following strangers who were becoming an instant friends, fighting their fears by seeking solace in conversation.

Company profile

15th Art Productions (Petnaesta umjetnost) was founded in 2007 by director Goran Dević and producer Hrvoje Osvadić. Initially, the company was mainly dedicated to the production of documentaries with strong social themes, but recently expanded into fiction films as well. Their portfolio includes over 25 documentaries and short films, as well as a 12-part documentary TV series for Croatian national television. Credits include Goran Dević's feature documentaries THE BUILDING (Best Film, Best Director and Best Editor at Liburnia in 2022) and ON THE WATER (Special Mention at DOK Leipzig, Best Director and Best Sound Design at Liburnia in 2019) as well as his short SUNDAY (Thessaloniki 2015). SEVENTH HEAVEN 2023 by director Jasna Nanut is the company's first feature film.

Producer's profile

In 2000, Hrvoje started working in the film industry. In 2007, he became co-owner and director of 15th Art Production (Petnaesta umjetnost), a company specializing in film and TV production in Zagreb, Croatia. He is the President of the Croatian Producer Association HRUP and is also an EAVE (European Audiovisual Entrepreneurs) producer. He is also experienced in the production of international co-productions. He has produced over twenty films, including: 'Seventh Heaven' – feature (2023) (also co-writer), 'Baby Tooth' – short (2017), 'Sunday' – short (2016), and documentary films: 'What's to be Done?' - feature documentary (2023) by Goran Dević, 'The Building' - feature documentary (2022) by Goran Dević, 'On the Water' - feature documentary (2018) by Goran Dević, 'Steel Mill Café' - feature documentary (2017) by Goran Dević.



Director

Goran Dević



Producer

Hrvoje Osvadić

Contact details

hrvoje.osvadic@15art.hr

goran.devic@15art.hr

Director's profile

Goran Dević studied law, archaeology and film art at Academy of Dramatic Art, University of Zagreb, Croatia currently teaches at the Documentary Film graduate studies there. His documentaries and fiction films have won awards in Pula, Cottbus, Prizren, Prague, Sarajevo, Oberhausen, Leipzig, Motovun, and Zagreb. His feature film debut, "The Blacks," co-directed and co-written with Zvonimir Jurčić, was critically acclaimed. Retrospectives of his documentaries were featured at Arsenal Berlin, MAXXI Roma, Crossing Europe Filmfestival Linz, Beldocs, and Zagreb. He co-founded the production company Petnaesta umjetnost.

**THIS
IS IT**

This is IT is a works in progress section exclusively dedicated to feature films with strong visual and artistic approach produced/co-produced by Italian producers or coming from the WEMW 2024 spotlight territories.

An international jury composed by Zsuzsi Bankuti (Locarno Film Festival), Hugo Rosak (Karlovy Vary IFF), and Susana Santos Rodrigues (International Film Festival Rotterdam) will assign the **Arte Video Award**, a cash prize of 5.000 EUR.

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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100 Litres of Gold

by Teemu Nikki

Finland | Italy | Denmark





Director | Writer

Teemu Nikki

Producer

Jani Pösö, Giulia Moretti

Company

It's Alive Films

Current post-production phase

Rough Cut

Estimated delivery date

June 2024

Looking for

Festival release, Sales agent

Territories available

World, except Finland, Italy and Denmark

Logline

Taina and Pirkko promise to make 100 litres of sahti (home brewed beer) for their sister's wedding. Unfortunately, it turns out to be too good not to drink it. They have only 24 hours to find 100 liters or they will lose all the respect.

Synopsis

Sysmä a municipality of some three thousand residents in Southern Finland. At a ranch live two middle-aged sisters, Taina and Pirkko. They are famous sahti-makers and have pride in their work. Sahti is a strong beer made today the same way as 500 years ago. Only their father, Veikko is known to be a better in the art of sahti-making. Taina and Pirkko have a third sister, Päivi. Päivi is getting married, and she asks her sisters if they could make 100 litres of sahti for the wedding. Pirkko and Taina promise to make the best sahti ever. Unfortunately, it's too good, not to drink it. The sisters wake up in a horrible hangover the day before the wedding and realize they have drunk all 100 liters. They have only 24 hours to find 100 litres of good sahti. From here starts a comical but life-flavored journey from one disaster to another in the summer in Sysmä. They both need to face the fact that they might like a bit too much of their own product, and it's not the only thing they need to face.

Director's note

100 Litres of Gold is a tribute to small towns and home-brewed beer. It is a hilarious comedy with a big heart about the pride and love of a traditional drink.

I am from Sysmä, it's a small village in the middle of Finland. In my family, we have always made homemade beer called Sahti, and it has always been part of every celebration. It is drunk at Midsummer, weddings, funerals, or just for fun. I want to show our home-brewed beer as an essential part of the community and the protagonists' identity. They relate to it as Italians relate to wine or the French to champagne.

The main characters, Pirkko and Taina, wish to do the right thing, but they are unable or unwilling to see their actual situation or their alcoholism. There is warmth and caring between them. But they are also bad company to each other.

Amongst all the hilarity, the viewer is left to reflect on their laughter. Drinking booze is fun until it's not fun at all.

The story and the village's landscape are reminiscent of a Western, and we will emphasize the distance and remoteness of things in the landscape. We combine this with handheld cinematography, which lives and breathes with the actors. We want to avoid the traditional Finnish comedy narrative and seek more natural and touching tones in the filming.

I also see international potential in the film. The world is full of small towns whose inhabitants are proud of the product of their village and the mythology associated with it.

Company profile

It's Alive Films is a Helsinki-based production company founded by filmmakers Teemu Nikki (director-writer) and Jani Pösö (producer-writer).



Producer

Jani Pösö



Producer

Giulia Moretti



Director

Teemu Nikki

Contact details

jani@itsalive.fi

All of It's Alive's productions are entertaining takes of deadly serious subjects. The company's best-known feature films are Death is a Problem for the Living, The Blind Man Who Did Not Want To See Titanic (Orrizoni Extra Audience Award winner 2021 in Venice Film Festival), and Euthanizer (Finland's official Oscar candidate 2018) and best known tv-series are Mental (Sekasin), a multi-remade pitch-black comedy about mental problems among young people, and an award-winning TV /web / feature format called Lovemilla - a huge blockbuster with over 14 million views only from Finland.

So far It's Alive has produced 18 short films, 7 feature films and 3 TV-series. More about at www.itsalive.fi

Producer's profile

Jani Pösö, the CEO of It's Alive Films, is a producer and screenwriter. He has produced 7 feature films and 3 TV-series, all of them internationally acclaimed. Pösö 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 prolific self-educated, award winning filmmaker from Sysmä, Finland. His latest critically acclaimed feature film Death is a Problem for the Living was premiered at September 2023. Nikki's earlier success film The Blind Man Who Did Not Want

to See Titanic won the Audience Award at the 78th Venice Film Festival. Nikki has so far directed 7 feature films, several TV series and in addition 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 satire of humanity.

Before Memory

by Joaquín González Vaillant

Uruguay





Director | Writer

Joaquín González Vaillant

Producer

Agustina Chiarino

Companies

Bocacha Films, Jabalina Films

Current post-production phase

Rough Cut

Estimated delivery date

July 2024

Looking for

Gap financing, Festival release, Sales agent

Territories available

All

2nd feature

Logline

Joaquín obsessively films his daughter Galia from pregnancy, aiming to preserve her memories. Over time, blurred lines between reality and memory frustrate the family. Joaquín insists while he asks himself the meaning of fatherhood.

Synopsis

Joaquín and Carla have been a couple for some time and become pregnant. He is going to study in Barcelona, and they decide to go together and try to “be a family.” He records messages for their future daughter, creating a window into the intimate universe of her parents from the times before her birth. Galia is born, and the compulsion to document everything intensifies. He becomes a father obsessed with preserving the “memories” of his daughter before she develops the biological capacity to store them herself. The memories he tries to preserve are affected by the act of recording them. The boundary between the real, the imaginary, and the constructed begins to blur increasingly. Everyone is more irritable, the couple starts to fracture, Galia begins to react, and he devises sophisticated mechanisms to film without being seen.

The pandemic hits, and they separate. Amid the separation, they learn that another child is on the way. They decide to have the child. They attempt to live together while being separated, but it doesn't work. Joaquin records messages to future Galia, telling her how he feels, navigating that emotional carousel – an act of sincerity. Guilt consumes him because family life seems unfulfilling. He experiences flashes of clarity and moments of bewilderment and confusion.

Carla and Joaquin undergo online couples therapy, trying to heal their relationship. Tadeo is born. Galia takes the camera and starts asking the questions.

Director's note

This is a very difficult film for me to make. It's an extremely intimate project intertwined with my own life. It's a film that navigates and is built in the blurry waters of memory, presenting like a window to the intimate universe of a family in transitional and complex times. The film has been shot over the past 7 years, so it brings about intense dilemmas and moral debates related to exposure, how it could affect my professional life and relationships, and how it could impact the lives of those I care about the most. Gradually, I plucked up courage, and here I am. This film I want to make has to do with memory and memories, yes; it has to do with the upheaval that life brought with the arrival of my daughter Galia, yes; but it also has to do with everything that went wrong. It's somehow a film about failures; the failure of the originally intended film, the failure of a family project, the failure of a relationship, the failure of dreams shattering into pieces. But it's authentic. I am nobody special or exceptional. I don't believe that my experience is more or less noteworthy than anyone else's. Yet, I also believe that every story can be exceptional, that every life is potentially fascinating and worthy of analysis. That every family is an incredible universe. I simply had the perseverance to document it all, to let myself be dragged into the depths of myself, and to be willing to show it.



Producer

Agustina Chiarino

Contact details

aguchia@yahoo.com

Company profile

Bocacha Films is the company of film producer Agustina Chiarino. A production house with instinct and curiosity as driving forces and a selection of projects focused on auteur cinema. With an inclination towards international co-production, we take care of the processes -human, technical and artistic- because the screen moves and reflects what we are.

With more than 20 multi-award-winning films that premiered at the most prestigious festivals, Chiarino produced the features Giant, 3, So Much Water, El 5, The Waves, Madness On Air, Alelí, Bosco, Alter, To Say Goodbye and Don't You Let Me Go and co-produced The Heiresses, My Friend From The Park, History of Fear, Loveling, Monos I Woke Up With a Dream, Shipwrecks, The Last and Our Part of the World.

Producer's profile

Agustina Chiarino is a renowned Uruguayan producer with more than 20 multi award-winning films that premiered at the most prestigious festivals. She was a partner in CONTROL Z FILMS, co-founded MUTANTE CINE and in 2022 launched her new company BOCACHA FILMS. She produced: Miguel Calderon's The Disciple of Speed, Adrián Biniez's Gigante, El 5 and The Waves, Pablo Stoll's Hiroshima and 3, Ana Guevara and Leticia Jorge's So Much Water, Leticia Jorge's Aleli, Pablo Solarz's I Woke Up With a Dream and the documentaries Madness On Air by Alicia Cano y Leticia Cuba, Alicia Cano's Bosco and Joaquín González Vaillant's Alter. She co-produced Benjamín Nahistat's History Of Fear, Ana

Katz's My Friend from the Park, Gustavo Pizzi's Benzinho, Marcelo Martinessi's The Heiresses, Alejandro Landes Monos and Sebastián Peña Escobar's The Last.

She chaired channel 10's Production Department's committee for receiving and developing new projects for 8 years. She has tutored at EICTV Cuba, Biennale College, BrLab, Biobio Lab and PUENTES -of which she is a co-organizer alongside EAVE -, and has been evaluator at the Torino Script lab, INCAA's Incubator, Doha Film Institute, Sundance, Locarno's Open Doors and Ventana Sur. She is part of the pre-selection committee at San Sebastian's Festival Co-production Forum. She has been a jury member at different project development and finalization competitions and film festivals such as San Sebastián, BAFICI, Miami, Locarno, Cartagena and Guadalajara.

Director's profile

Joaquín González Vaillant (Montevideo, 1987). Polifacetic filmmaker and musician, with a master's degree in Creative Documentary Filmmaking from Pompeu Fabra (Barcelona). His debut feature film Alter (2022) premiered worldwide at the Malaga Film Festival. Among various personal projects, he was one of the collaborators on the documentary film A 60km/h (screened at IDFA in 2014 and in theaters nationwide), for which he also composed the soundtrack. He directed, produced, and filmed 9 documentary spots for the project "Rostros de la Educación Uruguaya," sponsored by the OEI. He wrote and directed the medium-length film Últimas Palabras (2021), which won several awards, including Tokyo.

Caravan

by Zuzana Kirchnerová

Czech Republic | Slovakia | Italy





Director

Zuzana Kirchnerová

Writers

Zuzana Kirchnerová, Tomáš Bojar

Producer

Dagmar Sedláčková

Company

MasterFilm

Current post-production phase

Selected Scenes

Estimated delivery date

April 2024

Looking for

Festival release, Sales agent

Territories available

All countries except the Czech Republic, Slovakia, and Italy.

Logline

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

Synopsis

Ester (45) is a single-mother who has just one small dream: to spend a two-week vacation with old-time friends in Italy without her mentally disabled son David (14). Things take a different turn. She has no other option than to take her son with her. Ester's Italian friends are trying their best, but it's tough for them to deal with David's unpredictable behaviour. They decide it would be better if Ester and her son spend the rest of their vacation in a caravan parked in the garden. For Ester, this is the final straw. The last thing she wanted was to spend her once in a lifetime holiday feeling like a pain in the neck to her friends. When nighttime comes, she starts the caravan and takes off. She does not know where they are going or how long they will stay there. On their transformative journey across Italy, Ester realizes she can be more than just the mother of a son with disabilities and that they can both live differently.

Director's note

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

Company profile

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



**Producer**

Dagmar Sedláčková

**Director**

Zuzana Kirchnerová

Contact details

dagmar@masterfilm.cz

Producer's profile

Dagmar Sedláčková graduated from the Department of Film Studies at Charles University in Prague and from the Department of Production at FAMU. In 2014, she joined the independent production company MasterFilm as a producer and partner.

She works mainly with young talents; her goal is to foster a conducive environment, allowing projects to be brought to the fruition with the minimum of creative compromise. Films she produced or co-produced competed in Cannes (Un Certain Regards, Cinéfondation), Locarno (Pardo di Domani) or Annecy (Shorts film in Competition) or were nominated for EFA awards. She is a co-founder of the Girls in Film platform in Prague, which represents, champions and connects the new generation of female-identified creatives in the film industry. She is an alumnus of Maia, Eurodoc and IDFA Academy.

Director's profile

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

Man of the House

by **Andamion Murataj**

Albania | Italy | Austria | Croatia | Kosovo | North Macedonia | Greece





Director | Writer

Andamion Murataj

Producers

Andamion Murataj, Nicola Serra, Elly Senger-Weiss, Bojan Kanjera, Ismet Sijarina, Sasho Pavlovski, Romanna Lobach

Companies

Lissus Media, Palomar, Eilly Films, Pelagnje Snova Thumbs Up, Manufaktura Production, Akran

Current post-production phase

Rough Cut

Estimated delivery date

April 2023

Looking for

Gap financing, Festival release, Sales agent

Territories available

All

1st feature

Logline

In order to become a mother to the young and motherless niece, Fran, who although born a woman, lives the celibate life of a man, has to make the choice of either continuing to maintain the status of a man or giving it all up and reconnect with the feminine maternal feelings that she has suppressed for so long..

Synopsis

FRAN (48), born a female, has lead the life of a man, earning respect of the community as a man among men, according to the tradition of Sworn Virgins. On daily basis, Fran works as a bus driver and struggles to provide for her ailing father, ANTON (85), and her niece ZANA (11), that she is raising, ever since Zana's father (and Fran's brother) abandoned her, when he left for Italy after Zana's mother died.

Defying Frans orders, Zana plays with her friends on the bridge over the town's river. Panicked from Fran's sudden arrival, Zana slips on the bridge. It is Fran, who takes Zana to the emergency room almost lifeless. Although doctors have no hope, Fran doesn't give up over Zana's, until she comes back to life.

In the following days, while Zana's father, Adrian, send presents from Italy, Fran is the one who strugglis to keep up with Zana's needs, on top of her daily efforts to hold onto the hard-to-maintain bus route, and care for her ailing father at home. Now on, they spend more time together than ever before and gradually develop a close and special bond.

Vulnerable and about to enter puberty, Zana sees Fran not only as her savior but as her role model. And on the other side she opens

the window to the feminine world, forcing Fran to explore feelings that have been suppressed for so long. Through this newfound closeness, Fran rediscovers her own lost femininity and gradually softens up. Soon, Fran is not just Zana's caretaker, but fills the place of the mother that the young girl longs for.

The death of Anton, brings back Zana's father Adrian. After the funeral, Adrian wants to take Zana with him to Italy, But, it's who Zana refuses her father's request, and chooses to stay with Fran. Fran is happy, but deep within, Fran senses that Zana has grown up and that it is best for young girl to move on with her life. Zana made her choice. Now, is upon Fran to choose between the need to keep the child close, or give the young girl wings.

Director's note

Over the past few years, while developing the feature film "Man of the House," I've had the privilege of collaborating with numerous individuals, both locals and professionals from Albania, Italy, Austria, and beyond.

At the heart of the film is a woman in turmoil, a sworn virgin, whose inner awakening clashes with the core values of the patriarchal society that has allowed her to thrive for so long. Beyond unveiling the rich character development of such a unique individual, my aim is to capture the emotional journey of this remarkable personage through a minimalist plot. I hope to efficiently convey a compelling story filled with tension, with the ambition of emotionally bringing to life the gripping story of a character like Fran.

It is a story of twenty-first-century gender redefinition and a



Producer

Elly Senger-Weiss

self-sacrificing tale where the modern world clashes with tradition. The last image of Fran boxed in, alone in the cabin of the minibus, staring at Zana arriving on the other side of the bridge, has haunted me for a while. Life from now on may not be easier for Fran and Zana, but it's certainly time for these two women to move forward in their lives, bearing in the wisdom and fulfillment they didn't have before, which will enable both of them to face life with greater strength.

The project was initially presented at WEMW in Trieste, Italy, where it found its Italian partner, Palomar. Later on, 'Man of the House' was presented at the Boat Meeting in Kyiv, where it won the award for the best pitch. Following this achievement, the project received support from multiple countries and Eurimages, enabling me to shoot the film in Albania in the spring and edit it in Italy during the fall. At this point, we have a rough cut, and we are still working toward the final editing. Although we've put in a lot of effort, I believe we can further enhance the final cut to facilitate cross-cultural communication without compromising the way I want to tell this story.

Company profile

LISSUS MEDIA is an Albanian production company established in 2009. Since its inception, the company has been dedicated to presenting unvoiced but socially relevant stories from the fringes of Balkan society to a global audience. The company is open to partnerships with authors and organizations that share its core values, with a focus on supporting impactful stories and fostering collaborative efforts to realize its unique vision through dedicated filmmakers. LISSUS MEDIA is known for co-producing the fea-

ture film "The Forgiveness of Blood," directed by Joshua Marston and co-written by Joshua Marston and Andamion Murataj. The company independently released the film theatrically in Albania, achieving a record in admissions. The film was subsequently released in the U.S. by Sundance Selects, and the DVD was released by Criterion Collection.

Elly Films is an independent motion picture production and distribution company, based in Vienna. Elly Films is developing and producing independent productions, employer branding spots, corporate image films, and facilitating movie workshops. They work in German, English, French, Italian and Spanish.

Palomar is one of the longest-running Italian film and television production companies. Palomar, which has been a partner of the international Mediawan group since 2019, has over time established important collaborations with the best Italian and international talents, presenting itself as a privileged interlocutor in the field of European co-productions.

Producer's profile

Andamion Murataj funded LISSUS MEDIA as an Albanian production company dedicated to presenting to the global audiences, socially relevant stories from the margins of Balkan society. The company is open to partnerships with authors and companies that share its core values, with a focus on supporting impactful stories and fostering collaborative efforts to realize its unique vision through dedicated filmmakers. LISSUS MEDIA

**Director**

Andamion Murataj

is known for co-producing the feature film “The Forgiveness of Blood,” directed by Joshua Marston and co-written by Joshua Marston and Andamion Murataj. The company independently released the film theatrically in Albania, achieving a record in admissions. The film was subsequently released in the U.S. by Sundance Selects, and the DVD was released by Criterion Collection.

Director’s profile

Andamion Murataj is a writer and director working between the United States and Albania, Andamion received the Silver Bear for Best Screenplay at the Berlin International Film Festival for the screenplay of the feature film “The Forgiveness of Blood”.

Andamion has shot several shorts while developing his feature film screenplays.

He is a founder and director of Balkan Film Market and Albascript Workshops. He has been a member of the international jury in many festivals across Europe. Andamion holds an MFA in Film and Electronic Media from American University in Washington DC

Contact details

lissusmedia@gmail.com

elly@elly-films.com

antonio.badalamenti@palomaronline.com

andamion@gmail.com

Still Here

by **Suranga D. Katugampala**

Italy | Sri Lanka | France





Director

Suranga Katugampala

Writers

Suranga Katugampala, Simona Cella

Producers

Graziano Chiscuzzu, Tania Gualeni

Company

5e6

Current post-production phase

Rough Cut

Estimated delivery date

2024

Looking for

Gap financing, Festival release, Sales agent

Territories available

Worldwide

2nd feature

Logline

Le Nouveau Port is the last bar in a neighborhood that will soon be demolished to make way for an expanding city. While Nico, a former soft porn actress, continues to elude creditors, her children await her at Le Nouveau Port, experiencing the final days of the neighborhood.

Synopsis

Tuarith, the last working-class neighborhood near a rapidly expanding city. One night, after years of absence, Nico, a former soft porn actress, arrives here dragging along her two children, Irene and Iman, and seeks refuge with Sunil, the children's father. Despite being unsettled by the woman's return, Sunil welcomes them into the small apartment he shares with some compatriots. Nico is pursued by mysterious creditors, so she leaves the children with Sunil and hides in the heart of the burgeoning city. Irene and Iman await their mother's return, spending their time exploring the neighborhood, which will soon be demolished to make way for the city's expansion. One place remains, Le Nouveau Port, a timeless bar where Sunil and his friends gather in nostalgia for times past. Nico wanders the streets of the developing city. Shadows move around her. In a construction worker's cinema, she stumbles upon a film in which she acted some time ago. Perhaps chased by creditors, perhaps haunted by her ghosts, the woman must confront a whirlwind where her lies blend with tragic truth. The city advances, and as the children realize the neighborhood will soon be engulfed, they decide to follow their mother's footsteps.

Director's note

My first film, 'For a Son,' was born out of an urgency: to bring forth new and diverse narratives in Italy on the theme of immigration. Also, with "Still Here" I started by investigating the life of a woman who leaves, flees, breaks the rules, and self-destructs. This exploration opened up to the torn fabric of a corrupted country, Sri Lanka, and the failure of Europe as the land of realization. "Still Here" is a dark fable that moves on the border between noir and documentary. The documentary aspect is strengthened by the participation of non-professional actors who poured their lives into my story. "Still Here" is a film that does not want to indulge in a linear narrative but aims to create temporal and spatial short circuits.

Against the backdrop of this film, the significant housing problem resulting from massive construction projects, gentrification, and real estate speculation that increasingly affect the outskirts of major cities worldwide is strongly present. I then decided to mix the spaces. I wanted to bring them together (Corvetto and Sri Lanka) to create an imaginary space, a third space.

"Still Here" is a film about exile but without defining roots. Everyone is very distant from something very intimate. What does it mean to inhabit a universe in becoming and intertwining that has no objective or final purpose, a universe where everything manifests itself partially, and where there are no simple descriptions or unchanging identities? I am interested in what is incomplete, partial, processual, incalculable, consumable, pronunciation errors, what is discarded, aborted, hybrid, the still-to-come, the minor gesture,



Producer

Graziano Chiscuzzu



Producer

Tania Gualeni

Contact details

graziano.chiscuzzu@5e6.it

tania.gualeni@5e6.it

what is tortuous, nauseating, offensive, indigestible, inappropriate, and indescribable.

Company profile

5e6 is an award-winning film production company based in the north of Italy. Founded in 2011, the company has created an international network through their work experiences, and have maintained close contact with professionals both in film making and fine arts. 5e6 produces documentary, feature films and artistic projects with a particular interest in international co-production. 5e6 is an independent and lean production company capable of accompanying, right from the development, young authors interested in exploring the perpetual changes of society; in the intersection between reality and the storytelling of the real 5e6 finds its interest.

Producer's profile

Graziano Chiscuzzu lives and works in Italy. He's the founder and CEO of the Italian independent film production company 5e6. He has produced *Talien* (2017), *Kufid* (2020), *Une jeunesse italienne* (2022), and *Maka* (2023). He is also program coordinator for the "Cinema and multimedia" department at Libera Accademia di Belle Arti LABA.

Director's profile

Suranga is an Italo/Sri Lankan filmmaker who explores hybrid visual languages between fiction and documentary. After numerous short films, in 2017, he developed his first feature film, "For a

Son" which received awards at various international film festivals. Alongside fellow adventurers, Suranga co-founded the collective/production house, Kaiya Collective, in Sri Lanka, with the ambition of exploring cinematic practices that consistently question the contemporary sense of image and sound. He has also worked on several video installation projects, such as 'A City Born from the Indian Ocean' and 'The Season of Grand Hunts.' Currently, he is preparing his new film, scheduled to be baptized in 2024.

Still Life With Ghosts

by Enrique Buleo

Spain | France | Serbia





Director | Writer

Enrique Buleo

Producers

Alejandra Mora, Alicia Yubero

Companies

Quatre Films Audiovisuales, Cuidado con el perro

Current post-production phase

First Assembly

Estimated delivery date

May 2024

Looking for

Festival release, Sales agent

Territories available

Worldwide

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

STILL LIFE WITH GHOSTS tells the stories of ghosts and humans from a small town in La Mancha who, anguished by the troubles and difficulties of life and death, do everything possible to put an end to their problems and do not hesitate to go to extremes and desperate plans to achieve it.

Eduardo returns to Earth seeking help to complete the transformation he has desired for decades. Paqui tries to prevent her hostile and dying husband's plans from taking effect. Emilia and Carlota turn to the local priest to try to reclaim what, until then, had been their home. Flor tries to end her tormented loneliness by following the guidelines dictated by a program of paranormal content. Fausti and Sebastian hope to put an end to their dire economy by drawing on ghostly folklore.

Director's note

I am from a small town in La Mancha, the land of Almodóvar and Don Quixote, where the belief in ghosts is deeply bonded to our culture. La Mancha has a particular idiosyncrasy that forged my personality, endowed me with a sense of humour somewhere between the absurd and the macabre. Its harsh climate and few opportunities

have caused large exoduses and its inhabitants have been forced to fantasize and develop their imagination to survive.

STILL LIFE WITH GHOSTS is an absurd comedy with elements of magical realism made of five stories, unified by the afterlife, the place where they occur, the scathing tone and the rural atmosphere. The film is a half comic, half macabre portrait of some of the most primal and universal fears and

desires. It covers themes such as the search for identity, the fight against loneliness or the fear of meaninglessness in life.

It contains autobiographical elements, inspired by the surrounding reality and my inevitable encounters with other humans. Typical elements of the Spanish idiosyncrasy are

cited, such as the grotesque, the picaresque or the macabre humour that represent La Manchuela, an area of La Mancha that has never been portrayed and that has great cultural, anthropological and landscape value.

Company profile

Created as a production service company and advertising agency, Quatre Films started developing film projects in 2016. It is positioned as one of the best emerging production companies in Valencia, with acclaimed works supported by a number of subsidies, TV and platforms.

That allows us to seek synergies and networking with other Spanish regions. At the same time, we are also well positioned in Spain after our nomination for the Goya Awards among other merits. Our projects have had the support of the Valencian Regional subsidy

1st feature



Producer

Alejandra Mora

and the National subsidy from the Spanish Ministry of Culture. We also have the support of Regional TVs such as A Punt Media (Valencia) and Castilla La Mancha Media. On the other hand, the private platform Movistar+ has supported our previous works (Hell and Such, Women Visiting a City, Case File 3/94...).

Founded by Juan Cavestany, Alicia Yubero & Álvaro Fernández Armero in 2019. Cavestany is a highly personal creator well known as a playwright, screenwriter, and film director. Showrunner & director of the TV series for Movistar+ Vergüenza & Sentimos las molestias, with Alicia Yubero and Álvaro F. Armero.

Cavestany has written the scripts for Guerreros by Daniel Calparsoro and Los lobos de Washington by Mariano Barroso, among others. He also has directed and produced Gente en sitios (2013), with eighty actors, tops the critics' lists, selected at the San Sebastian and Toronto. In 2015 he produced and co-directed Esa sensación, premiered in Rotterdam, In 2020 he premiered Un efecto óptico at San Sebastian.

Alicia Yubero works as a production manager and executive producer at Cuidado con el perro. She has worked in production companies such as Apache Films, Atípica Films or Zebra producciones. She has also been the line producer producer of tv series such as Vergüenza & El Ministerio del tiempo. and the feature films La gran familia española, Diecisiete & Primos by Daniel Sánchez Arévalo and Cachorro by Miguel Albaladejo.

Producer's profile

Alejandra Mora is a producer focused on emerging and up-and-coming talent with original and personal outlooks. She has worked in Europe, Middle East, Latin America and Africa. Between her filmography stands out Tehran blues (2020) by Javier Tolentino, premiered at Moscow Film Festival and San Sebastian FF and nominated for the Goya Awards the shorts by Enrique Buleo, Hell and such (2019) ARTE Award and the Jury's Special Mention in Clermont Ferrand, Women visiting a city (2022) EFA Candidate, Best European Short and Best Comedy in Clermont Ferrand, among others.

In 2021 She was part of ECAM's Incubator Lab, The Screen. In 2022 she also was selected for the EWA Mentoring Program for emerging producers and for the Producers under the spotlight in Cannes in 2022, Visitor program at the EFM in 2023 and part of MidPoint Drama Series Inspirational Lab at WEMW. Currently She is developing the TV Series I love Spain by Begoña and different feature films.

Alicia Yubero from Cuidado con el perro, who joins the project as producer, executive producer, and line producer, has more than 30 years' experience in the industry, from head of production of short films (such as Luna, by Alejandro Amenábar), line production and executive production.

Her most outstanding projects in recent years are the TV series for Movistar +: Out of Tone (2020-2022) and Spanish Shame (2016-2019). The Ministry of Time (2015) for TVE and the feature Seventeen (2018) by Daniel Sánchez Arévalo.



Director

Enrique Buleo

Contact details

amora@quatrefilms.com

alicia@cuidadoconelperrotv.com

produccionalexiaguillot@gmail.com

Director's profile

Enrique Buleo is born in 1979 in Villanueva de la Jara, a small town in Spain. Here he spends his childhood and adolescence trying to become an athlete and a techno lover until he comes of age.

In 2001 he graduates in Fine Arts and in 2004 he begins working as a teacher of Arts and Crafts in highschools, a job that he combines with the production of silkscreen printings, his first audiovisual pieces and musical creation. He is part of various music bands such as Turbio and Totem! to end up creating solo music under the pseudonym Terrikola. After several musical demos and several solo exhibitions of graphic work with zero impact, he decides to dedicate himself entirely to film creation. Between 2012 and 2014 he studies a master's degree in film script at the University of La Laguna (Canary Islands) and in 2016 he makes Decorosa, a project with which he is selected in more than 60 international festivals. In 2018 he makes El Infierno y tal (Hell and such, produced by Sandra Mora of Quatre Films), a short film that is selected at festivals such as FICX, Palm Springs, Slamdance, Clermont-Ferrand or Guanajuato and in which he deals with some of his favorite topics: the hostility inherent in the human being, the unfounded hope or the unintentional comedy. With El Infierno y tal he wins a Special Mention at Clermont-Ferrand, the ARTE TV award at the Dresden festival and Third Prize in the Spanish Version / SGAE short film contest, among other awards.

In 2021 he makes Las Visitantes (Women Visiting a City), selected by the Torino Short Film Market and is a guest at the Short Film Corner in Cannes. To date, Las Visitantes has been selected at festivals such as FICX, Curtas Vila do Conde, Guanajuato, Dokufest or

Clermont-Ferrand, where it wins the Best Comedy Award, and the Best European Film Award, award that shortlists it directly for the European Film Awards.

Since 2020 he has been working on his first feature film, Bodegón con fantasmas (Still Life With Ghosts), selected at La Incubadora (ECAM), in the Filmmaker Lab of TIFF, Focus Copro in Cannes and which has won the first prize at Abycine Lanza 2021 and the Film Center Serbia Development Award at When East Meets West 2023. Still Life With Ghosts will be produced by Quatre Films, Cuidado con el perro and Ikki Films.

The Last Summer

by João Nuno Pinto

Portugal | Italy | Argentina





Director

João Nuno Pinto

Writer

Fernanda Polacow

Producer

Andreia Nunes

Company

Wonder Maria Filmes

Current post-production phase

Selected Scenes

Estimated delivery date

June 2024

Looking for

Festival release, Sales agent

Territories available

All world except Portugal, Italy and Argentina

Logline

A family organizes a summer gathering before selling their old farm. A fire engulfs the region and, under suffocating circumstances, the two sisters, Francisca and Catarina, and the daughter of the old maid, Susana, will have to face their differences.

Synopsis

THE LAST SUMMER takes place during a week of torrid heat at an old farm in an area affected by drought and real estate speculation. The family is about to send these lands and its beautiful and imposing central house, solidification of times of abundance that only belong to the past.

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 three siblings, she lives on the farm and is preparing to receive the family who will arrive to spend a few days of summer vacation. Francisca does not want to sell. She welcomes the siblings for what she calls the family's "last summer" at the place where they all spent their childhood. Catarina is the youngest sister and the second point of view in the story. She is an 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. Susana is the third point of view. She is the daughter of the old maid Alma, and she's back to the farm to reclaim what she believes is her family's rights with the potential selling.

At a certain point, a fire engulfs the region, and the family is stuck

at the farm. With the intensity of the smoke, hallucinations happen and there is a thin line between what is real and what is not. The atmosphere becomes ever too crazy, the sky constantly orange, the lack of oxygen and the fear escalates to a suffocating situation. At the end, the three stories meet. They all get face to face when the situation is unbearable and they reunite in the colonial room of the big house, the coolest and safest place where they wait for a miracle.

Director's note

In 2020, me and my family moved to the countryside, in the South of Portugal, where we lived until recently. During those times we've experienced the impact of climate change in first hand, witnessing dry winters, and the anxiety of the impending summers. Despite the lack of water, business has usual: hotels were full, new golf courses were projected and the landscape transformed with vast intensive cultivation of olive and almond trees. I realised the film would address the burning of a predatory mindset leading us towards a planetary abyss. THE LAST SUMMER is a film about the end of things. A multi-protagonist character driven story, each with its narrative arc and conclusion, each one entangled in their own fantasies, closed on their own problems, in a world lacking solidarity among them. The landscape is viewed has a physical reflection of each characters' emotional state. Francisca the idyllic, nostalgically romanticised landscape, Catarina with the dry and threatening nature, and Susana viewing the landscape symbiotically, in constant movement, life and death as part of the same cycle. The film has a



Producer

Andreia Nunes

suffocating atmosphere. The heat is unbearable, water stops flowing from taps, the air becomes unbreathable. At a certain point, the sky turns orange and fire becomes a terrible and constant threat. This apocalyptic vision of the end of that place and, perhaps, of its people and all of us, exposes another unavoidable perspective of our story: the decay of the ruling classes and the exposure of social inequality. In the first two thirds of the story, the main role is given to the heirs, the property owners. The maids and their families are nothing more than invisible people, who move around with the sole function of serving. In the third part, the protagonism is reversed, the invisibles become main, and we realize that not only do these people have a say in everything, but they also have a privileged place in the story outcome.

Company profile

WONDER MARIA FILMES is a new production company based in Lisbon, Portugal. Founded by four longtime friends: writer and director Fernanda Polacow, director João Nuno Pinto and producers Andreia Nunes and Bruno Cabral. All their background and recognized careers are in this new company full of strength to build new projects. We aim to create and produce social and politically relevant projects for a world desperately needing for change. Our last project is “Big Bang Henda” doc. 22min, directed by Fernanda Polacow (world premiered in DocLisboa 2023). We are finishing “The Last Summer” a feature directed by João Nuno Pinto, written by Fernanda Polacow; co-produced with Abolina Film (IT) and Aurora Cine (AR). “Sun in Saturn” is in development phase, and it will be the first feature film directed by Ary Zara, that won the CNC Pitch award at Torino Film Lab 2023.

Producer’s profile

Andreia Nunes is a film producer and educator. Holding a degree in Cinema and Media Art from Universidade Lusófona, she honed her expertise through courses like Film Financing in an Entrepreneurial Age with Paul Miller, Film Producing and Financing with Gareth Wiley, and Sustainable Management of Audiovisual Production with Dörte Schneider.

Starting her career at Filmes Fundo in 2007, Andreia worked in projects such as “How to Draw a Perfect Circle” (2009) by Marco Martins and “América” (2010) by João Nuno Pinto. As the head of the fiction department at Take it Easy Filmes for over a decade, Andreia oversaw projects like “Odisseia” (2013) by Tiago Guedes and the internationally acclaimed short film “An Avocado Pit” (2022), directed by Ary Zara, which is shortlisted for the Oscars in 2024.

In 2020, Andreia co-founded Wonder Maria Filmes and their debut feature “The Last Summer,” directed by João Nuno Pinto, garnered recognition at Racconti #11 Script Lab, Berlinale’s Script Station, WEMW’s co-production market, and Sofia Meetings, winning the Best Pitching award. Co-produced with Abolina Film (IT) and Aurora Cine (AR), it is in post-production. In development is “Sun in Saturn,” the first feature film directed by Ary Zara, winner of the CNC Pitch award at Torino Film Lab 2023.

Andreia is a production professor at Universidade Lusófona and a member of FilmEU - European Alliance of Universities. She is one of the selected for the EAVE Producers Workshop 2024.

**Director**

João Nuno Pinto

**Writer**

Fernanda Polacow

Contact details

andreia@wondermaria.com

fepolacow@gmail.com

Director's profile

João Nuno Pinto is a Portuguese film director born in Mozambique, that lived in Portugal and Brazil, before establishing himself in Lisbon. Graduated in Graphic Arts, he started his career in design and art direction before crossing the Atlantic and study Cinema at the New York Film Academy and Directing Actors at the Judith Weston's Studio in Los Angeles. Pinto's filmmaking process has been recognized by his character-driven narratives, crafted with a keen cinematic sensibility. His latest feature film MOSQUITO, a First World War drama based in his grand-father story, set in Mozambique, and produced by Paulo Branco, was the opening film of the International Film festival Rotterdam 2020 and won the Critics Award for Best International Film at the Mostra de São Paulo, in the same year. AMÉRICA, his first feature film, was premiered in 2010 at the Rio Festival, Brazil, and won Best Director at the Sofia Film Festival, among other awards. He recently made his television debut with the crime series NATURAL LAW for the Portuguese national television, RTP1, where he led the audience ratings for fiction programs on the channel and won the Sophia Award for Best National Series. THE LAST SUMMER is his third feature film. It is produced by Wonder Maria Filmes, a production company of which he is a founding partner.

The Remnants of You

by Gala Gracia

Spain | Italy | Portugal





Director | Writer

Gala Gracia

Producers

Carlo D'Ursi, Pilar Saavedra Perrotta

Companies

Potenza Producciones (Spain),
Bastian Films (Spain), Sajama Films (Italy),
Garbo Produzioni (Italy), Fado Filmes
(Portugal)

Current post-production phase

Final Cut

Estimated delivery date

February 2024

Looking for

Festival release, Sales agent

Territories available

All, except Spain, Italy and Portugal

Logline

Upon learning of the sudden death of her father, Sara renounces her bright future as a prominent jazz pianist and returns to Spain to rediscover her family's bucolic identity.

Synopsis

Sara (25) is on the brink of debuting with her first jazz concert in New York, when she suddenly has to return to her hometown in the Pyrenees of Huesca, Spain: her father Julio has passed away in a car accident. All that remains is a farm and a flock of sheep, which she inherits together with her sister, Elena (27), who has stayed behind in their rural hometown and is also a livestock farmer. Back home, Sara tries to prepare for her upcoming concerto, but the remnants of Julio linger on throughout his farm, belongings and flock. Alongside grief, Sara harbors guilt for not being there in his final years. To ease the pain, she visits her disabled grandfather in the nursing home, contemplating the right moment to break the tragic news about his late son. Through the lies she creates to justify Julio's absence, Sara constructs a parallel reality in which her father is alive. When Elena decides to sell the flock to fund a new project, Sara strongly opposes. Plunging into memories and bereavement, she takes on her father's legacy, managing the farm on her own. She seeks refuge in Tina (46), her father's girlfriend and a veterinarian. Tina introduces her to sustainable farming, and Sara implements her father's principles. She sacrifices her future as a pianist for livestock farming to compensate for the guilt she feels. Yet, she experiences the emptiness of a life she never wanted in the first place. To

resume her path, Sara must forgive herself and accept life without her father.

Director's note

At twenty-four, I rushed home on my sister's call about our dying father. His passing left us a vast estate with an empty house and an ecological sheep flock. Taking care of the farm once united our family, but now affected my relationship with my sister, as it required so much work and removed me from the path I had set out for myself in a foreign country.

Despite keeping the flock, this experience fueled my imaginative journey, leading to Sara's story in "The Remnants of You."

The narrative centers on Sara, mourning her absent father and grappling with guilt, worsened by her sister's resentment for her earlier departure. Sara navigates the contrast between her urban life in New York and the rural origins she returns to, a life she once had but escaped from.

Sara is reluctant to let go of her family's farm, holding on to each of her father's possessions, failing to realize that Elena needs to shed the memories hindering her desired life. The story delves into their strained relationship, exacerbated by Elena's need for healing and resentment towards Sara. Elena struggles with her father's revolutionary ideals, feeling the weight of responsibility after his death.

The film explores mutual understanding as the key to bridging the gap between the sisters and mourning their father together. Sara, however, must first learn to forgive herself.





Producer

Pilar Saavedra Perrotta

The Remnants of You provides a platform to discuss environmentalism and sustainable livestock farming, inspired by the father of both the protagonists as well as my own. It sheds light on women in rural environments, often overshadowed by men but integral to agricultural work. The experience of making The Remnants of You has reshaped my life in many aspects and highlighted the value of having a home and the set of principles I inherited from my father..

Company profile

Sajama Films is a film production company founded by Pilar Saavedra Perrotta in 2022, based in Rome, Italy. Sajama Films aims to create stories that push the viewer experience, producing new emerging talents and promoting the language of contemporary Italian auteur cinema by developing original storytelling with a strong filmic identity.

Recent works include “Io e il secco” by Gianluca Santoni, which was awarded at Alice Nella Città, independent section of the Rome Film Festival 2023. A Nightswim production in association with Sajama Films; “Lo Que Queda De Ti”, an international co-production by emerging director Gala Gracia, currently in post-production; “Lo Scambio”, second feature of Gianclaudio Cappai, and “Il Primo Figlio”, by debutant director Mara Fondacaro, both in production. In development at the moment are “Ethnikos Ellinorossion” by Yorgos Teltzidis, “Gli Ospiti” by Italian auteur Alessio Cremonini, based on the true story of Italian diplomats during Pinochet’s 1973 coup d’état in Chile, and “L’imperatrice”, documentary feature about the illustrious artist Niki de Saint Phalle and her monumental work, The Tarot Garden, to be directed by Isabel Achaval and Chiara Bondi.

Potenza Producciones is an audiovisual and film production company created by Carlo D’Ursi in 2004. Its focus being on international coproduction, Potenza is committed to opening new paths in the Spanish, European and Iberoamerican film industry through the search and support of new talents and creative ways to produce and distribute.

The company produces fiction, documental and experimental feature films and short films.

Its filmography includes 19 qualified titles. These productions made it possible to compete and assist at film festivals like Cannes, Venice, Pusan, Montreal, Málaga and more. Its latest film “Boss” (2018), first feature of Sergio Barrejón, was nominated at the Goya Awards 2019 for Best Adapted Script and is now part of Netflix’s catalogue all around the world.

Potenza Producciones’ productions have accumulated more than 400 awards and have been acquired by ARTE, NETFLIX, SUNDANCE ch, MOVISTAR+, TVE, RTP, VIACOM NETWORKS. Furthermore, Latido Films, Global Screen and Warner, amongst others, have distributed them.

The company is still rooting for new talents and contents. “Tabib” is one of its lasts short films with more than 50 awards both nationally and internationally like the Speciale en Nastri d’Argento Award, UNICEF Award in ZINEBI and the nomination for Best Short Film in José Maria Forqué Awards.

Producer’s profile

Pilar was born in Rome in 1975. After a degree in Political Science and the subsequent Master in Entertainment Management at

Bocconi University in Milan, she began her professional journey working for the renowned Italian movie production houses Filmauro and Wildside. In 2012 she decides to start her own company: Moliwood Films - subsequently known as Palosanto Films. After ten years, 2022 marks the birth of her new production start-up, Sajama Films, of which she is sole partner and CEO.

In her career she produced and co-produced many movies such as *The Story of my Wife* by Ildikó Enyedi, which was selected for the main competition at the 74th Festival de Cannes, *LUKA* by Jessica Woodworth, which premiered at the International Film Festival Rotterdam 2023 and is based on the distinguished novel "The Tartar Steppe" by Italian writer Dino Buzzati, and *Io e il secco* by Gianluca Santoni, awarded at Alice nella città 2023. Next releases in 2024 will be *Lo que queda de ti* by Gala Gracia and *Il primo figlio* by Mara Fondacaro.

As of 2022, Pilar is a lecturer in Management of the Cinematic Industries at LUM University in Bari and in 2023 she became a member on the executive board of AGICI. She is also member of the Franco Solinas Prize Jury and the European Film Academy.

Director's profile

Gala Gracia graduated in Audiovisual Communication from the Complutense University of Madrid and studied a postgraduate degree in film direction and scriptwriting at Kingston University in London.

Her short film "The color of thirst" received a total of twenty-three national and international awards, including the Grand Prix at the

38th edition of the Festival du Film Court de Villeurbanne (Lyon, France) in 2018.

Her short film "The wall" premiered nationally at the Huesca International Film Festival and was selected at numerous festivals including Medina del Campo and Zaragoza Film Festival in 2021.

"The remnants of you" is her debut feature film and was filmed and post-produced during 2023. The script was previously selected in the 17th edition of the Ibero-American Film Project Development Course of the Ibermedia Program in 2019. It's a co-production between Spain (Potenza Producciones and Bastian Films), Italy (Sajama Films and Garbo Produzioni) and Portugal (Fado Filmes).

At the same time, Gala has co-written and co-directed the short film "Evanescente", together with Guillermo Garavito Amado, which had the support of the Community of Madrid and has just finished the post-production phase.

Gala has directed other non-fiction audiovisual formats and combines the development of her new projects with work at the casting department, having worked as a casting assistant for Mireia Juárez (Alcarràs) and Eva Leira and Yolanda Serrano (Money Heist).

Contact details

info@sajamafilms.it

cdursi@potenzaproducciones.com

pilar@sajamafilms.it

Weightless

by Sara Fgaier
Italy





Director

Sara Fgaier

WritersSara Fgaier, Sabrina Cusano,
Maurizio Buquicchio**Producers**

Serena Alfieri, Sara Fgaier, Marco Alessi

CompaniesLimen, Avventurosa, Dugon films with
Rai cinema**Current post-production phase**

First Assembly

Estimated delivery date

May 2024

Looking for

Gap financing, Festival release, Sales agent

Territories available

Entire world except Italy

Logline

The deceptions of memory push a sixty-year-old man to a fierce inner battle with himself.

Synopsis

GIAN, a 65-years-old ethnomusicology professor, fights the darkness caused by a sudden amnesia. Flashes of the past, with hazy archive footage, haunt his mind like a phantasmagoria of images.

Despairing, Gian tries to end his life, but he fails.

In the aftermath, MIRIAM (30), the daughter

he does not recognize, moves in his apartment with her son ELYAS (5). She helps him find a diary written in his twenties that revolves around LEILA, a girl with whom he discovers love in the space of one night. This emotion exacerbates Gian's pain but invites him to recover his memory. Who is this woman who was that important in his past life? What happened to her? How is it possible that he forgot such intense and intimate moments shared with her?

Gian's unmoored present-day life is gradually replaced by the vivid images of that past. He will be able to find himself again and to experience a revelation...

What is the mechanism that moves our memories? What happens if we forget the love of our life?

And, conversely: what if they forget us?

Director's note

Through the search for his memories, Gian tackles a universal question: do we really exist without love? Love as the ultimate mirror of

one's existence: the single tool for understanding who we really are and give meaning to our lives.

Taking the topos of amnesia as a starting point, the film investigates the relationship between memory and love and between who we are and who we once were.

It is by losing himself that Gian is able to find a path to self-knowledge, to experience a revelation: forgetting was the only way to avoid what had always been in front of his eyes and that only now he became brave enough to see and comprehend.

Struggling to remember the face and then the story of Leila, he discovers his hidden desires and emotions. Gian wants to uncover his past life and, in this sense, his struggle becomes something we all experience: the identity battle in our memory to save who we are and who we have been from oblivion.

Like a modern Orpheus, Gian wants to stop turning back and, somehow, to get hold of the memory of his beloved, measuring up to the most difficult task: losing someone and learning to find them again.

Companies profiles

The independent production company Limen was founded in 2023 by Sara Fgaier.

Frontier, threshold, home, border, extreme limit, beginning, completion: this is the meaning in Latin of Limen, that we like to tie to the films we develop and produce.

Sara Fgaier produced Pietro Marcello's film "The mouth of the wolf" in 2009, founding with the director the cultural association Avventurosa. The film won the Torino film festival, the Caligari and Teddy



Awards at the Berlinale, Silver Ribbon and David di Donatello for Best documentary. Her previous credits as a producer also include her EFA-winning short film “The Years” in 2018 and Pietro Marcello’s feature film “Lost and beautiful” premiered in Competition at Locarno film festival.

Founded in 2013, Avventurosa initially produced or co-produced all of Pietro Marcello’s films before gradually opening up to collaboration with other directors. Among Avventurosa’s first productions were the documentaries “The mouth of the wolf” and “The silence of Pelesjan” which won Pietro Marcello several national and international awards. In 2015 “Lost and beautiful” was presented at the Locarno Film Festival and it also won the Silver Ribbon for best documentary film. In 2019 “Martin Eden”, Pietro Marcello’s first narrative film, was presented at the Venice Film Festival, where its star Luca Marinelli won the Coppa Volpi, it won the Platform Prize Award at the Toronto International Film Festival and received eleven nominations for the David of Donatello, winning the prize for best non-original screenplay. “Martin Eden” also received four nominations for the European Film Awards, including Best Film and Best Director. In 2021 the collective film “Futura”, co-directed by Francesco Munzi, Pietro Marcello and Alice Rohrwacher, made its debut in the Directors’ Fortnight at the Cannes Film Festival and was nominated for both the David of Donatello and the Silver Ribbons as best documentary. The same year Avventurosa also produced the documentary “Suole di vento”, a portrait of movie critic Goffredo Fofi directed by Felice Pesoli. In 2022 “Scarlet”, Pietro Marcello’s second narrative film, was presented at the Quinzaine in Cannes.

Dugong Films is a Rome based film production company focused on exploring the blurred line between fiction, documentary and art, developing projects in an international framework.

The company draws its name by the “dugong”, a large marine mammal, who unexpectedly inspired ancient alluring sea-faring tales of mermaids.

Dugong productions have been shown in the most important international festivals.

“Disco boy” by Giacomo Abbruzzese, premiered at 73° Berlinale Film Festival and winner of the Silver Bear for Outstanding artistic contribution, “Samouni Road” by Stefano Savona, premiered at 2018 Director’s Fortnight in Cannes and winner of the prestigious Golden Eye Award as Best Documentary and David di Donatello nominated, “Atlantide” by Yuri Ancarani, selected in competition at Venice Film Festival - Orizzonti and David di Donatello nominated, “Tony Driver” by Ascanio Pettrini, presented in Venice Critic’s Week Competition 2020.

Among the shorts produced by Dugong: “Waiting for the rise” by Lavorato & D’Agostino, winner of the Orizzonti Competition in Venice 2011, “Mon amour mon ami” by Adriano Valerio, selected in competition in Venice Film Festival 2017 and in Toronto, winner in Palmspring IFF, “That which is to come is just a promise” by Flatform, selected in Cannes Director’s Fortnight 2018 and winner of the Go Short Competition in Nijmegen, “The years” by Sara Fgaier, selected in Orizzonti Venice Competition 2018 and winner of the European Film Award.



Producer

Serena Alfieri



Director

Sara Fgaier

Contact details

info@avventurosa.net

info@dugong.it

limenfilm@gmail.com

Producer's profile

Serena Alfieri graduated in Cinema Studies in Rome. She's been executive producer for "So far so good" by Roan Johnson, winner of the Audience Award at Rome Film Festival in 2014 and development consultant for "Short Skin" by Duccio Chiarini (Biennale Film College, 2014) and "Sole" by Carlo Sironi (EFA Discovery Prize, 2020). Since 2013 she's been delegate producer for Vivo film: her credits include "Sworn Virgin" by Laura Bispuri, in Competition at the Berlinale in 2015; "Nico, 1988" by Susanna Nicchiarelli, Best Film of Orizzonti at the 2017 Venice Film Festival and winner of 4 David di Donatello; "Dafne" by Federico Bondi, winner of the FIPRESCI award and premiered at Berlinale Panorama in 2019; "Siberia" by Abel Ferrara, starring Willem Dafoe, in Competition at Berlinale in 2020; Susanna Nicchiarelli's "Miss Marx" at Venice Film Festival - Competition, Silver Ribbon as film of the Year 2021, awarded with 3 David di Donatello Award; "El Suplente" by Diego Lerman at the 47th Toronto International Film Festival.

Director's profile

Sara Fgaier is an Italian-Tunisian filmmaker, born in La Spezia in 1982. She graduated in Film History And Criticism from the University of Bologna. Sara then continued her film training in Marco Bellocchio's directing school for a year (2005-2006). She received the Rolex Arts Prize for Film in 2012, thanks to it she worked under the mentorship of Walter Murch in New York for one year.

Since 2013, she directed several short films. In 2014, she made the short film "Humble Italy" (2014, Venice Days) codirected with Pietro Marcello. The film was selected as a Special Event at Venice Days.

In 2018, she made ten short films for "History of a friendship", the adaptation of Elena Ferrante's My brilliant friend, staged by the theatre company Fanny & Alexander.

Her latest short film "The years" (2018, Horizons, Venice Film Festival) is loosely based on Annie Ernaux's novel of the same name. The Horizons jury chose it as a candidate for the European Film Awards and the European Film Academy decided to award it with the 2018 Best European Short Film Award. The film also won the Silver Ribbon for Best Documentary Short Film. In 2020, she won the Underground Spirit Award at the Palić European Film Festival "for her outstanding work in the field of independent film, as well as for a unique approach to film language and authentic authorial poetics built outside the mainstream industry".

She co-founded Avventurosa, an independent production company, together with Pietro Marcello.

**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.

Participating projects benefit from lectures and individual mentoring consultations on promotion, marketing, PR & press, festivals, and sales strategy from various film industry consultants. This is followed by a works-in-progress organised under the 'First Cut+' label, open to selected decision makers (sales agents & distributors, festivals' programmers, etc).

At the 2024 winter session, an international jury composed by Esra Demirkiran (TRT), Paolo Bertolin (Venice International Film Festival), Clément Chautant (Indie Sales) 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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Celebration

by Bruno Anković

Croatia | Qatar

FIRST
CUT+



Director

Bruno Anković

Writer

Jelena Paljan

Producers

Rea Rajčić, Tina Tišljar

Budget

€ 680.000 (€ 680.000 in place)

Companies

Eclectica, Pakt Media

Looking for

Sales Agents, Festivals

Project Status

Late post-production

Fiction

1st feature

Logline

We find Mijo hiding in the woods as a soldier at the end of the second World War, and through his life, we explore the circumstances that lead to the expansion of extremism, both in the past and today.

Synopsis

Mijo lives with his family in a poor village in the rural part of Croatia. By witnessing a cruel act by his father driven by the unbearable poverty and after carrying out the municipal authorities' undue order to get rid of the family dog, Mijo becomes easy prey for extreme ideology which offers him false hope for a better life and a false culprit for all the horrible things he has suffered.

Through this intimate story of Mijo's life, sketched in four episodes which take place during different periods of his life between 1926 and 1945, a clear image of the history shines through; the constant turmoil of war, poverty, and even a promised utopia, a desperate hope for a better life.

Director's note

Even though the story follows a boy, and later a young man, who becomes an Ustaša (Nazi) soldier, the film is not about politics, and only very indirectly touches upon that topic. The film is about the way politics and ideology shape our private lives and influence our intimate decisions, and about how it is impossible to avoid this. The reason Mijo joins the Ustaša regime may be the trauma left behind when the previous regime ordered him to kill his own dog. It may be the desire for new boots, or the desire to impress Drenka's

family. Or, most likely, it is all of these reasons. Mijo rushes to the celebration organized for the founding of the new (Nazi) state like he is charging toward the promise of a better life.

Today we are witnessing the far and extreme right getting stronger (as it always does in moments of class turmoil) and the public space once again being radicalized. This is happening across Europe and the world, often and easily relying on the rhetoric of a system for which we believed was long gone as we are testifying to the vicious cycle of history repeating itself. All this is a looming threat that - much like Mijo, we will once again end up in a slurry pit, or rather, like his Grandfather, in a dark, black pit. For us, this film represents a full-blooded international ode to humanity, a love story for humankind, a history manual, and a warning message, telling us of the evil that is growing louder and louder once again - howling from a distance.

Company profile

Eclectica is a film & TV production and post-production company from Zagreb, Croatia. Eclectica produces film, television and commercial projects. The first feature film produced by Eclectica in co-production with Sense Production (Serbia), "The Uncle" by Andrija Mardešić and David Kapac, had its world premiere in the Proxima competition at Karlovy Vary International Film Festival in July 2022 and was awarded with a special mention. A six-part documentary series "The Age of Untruth" ("Kolaži o laži") had its premiere in the summer of 2021. The series has been written and directed by Nebojša Slijepcević and Judita Gamulin and produced for the Croatian national television – HRT.



Producer
Rea Rajčić

Eclectica focuses on documentary and fiction films working mostly with debut directors. “Celebration”, a debut by Bruno Anković is in postproduction, while “Honey Bunny” by Igor Jelinović is entering preproduction. The company is developing several feature films and documentaries, including Judita Gamulin’s debut film “Leave the Door Open” (Eurimages Development Award at Cinemart, Cinefondation Residence) and “Pogana”, the second feature written by Andrija Mardešić and directed by David Kapac.

Producer’s profile

Rea Rajčić got her master’s degree in film production at the Academy of Dramatic Arts in Zagreb. She worked as marketing manager for the 2i Film distribution company and as the head of the Cinema Exhibition Department project of Croatian Audiovisual Centre . She is currently working on new multimedia, film and TV projects at her production company Eclectica and as a professor at the Production department at the Academy of Dramatic Arts in Zagreb. She is the winner of the Young Producer award at Sofia International Film Festival 2016, and awarded for best pitching at European Short Pitch 2018, Connecting Cottbus 2020 and CineMart IFFR 2022. In 2020 she participated in the Emerging Producers program and Rotterdam Lab, in Producer’s room of Cannes SFC 2022 and Berlinale Talents 2024.

Tina Tiljar got her masters degree in film production at the Academy of Dramatic Arts in Zagreb. Her experience goes from working at film festivals to the work in the promotion department of the Croatian audiovisual centre representing Croatian films on the

international market. In 2018 she joined Eclectica where she is focused on developing and producing documentary and fiction films.

Director’s profile

Bruno Anković (Split, 1976) graduated film and TV editing at the Academy of Dramatic Arts in Zagreb. He has directed short fiction and documentary films and TV formats. Since 1999 he has been working as a director of a great number of high-profile commercials winning awards and recognition. “Celebration” is his debut feature.

Contact details

info@eclectica.com
tina@ecelctica.com
www.eclectica.com

Continent

by Davi Pretto

Brasil

FIRST
CUT+



Director

Davi Pretto

Writers

Davi Pretto, Igor Verde, Paola Wink

Producer

Paola Wink

Co-ProducersDublin Films (France), Murillo Cine (Argentina),
Pasto (Argentina)**Budget**

€ 740.000 (€ 740.000 in place)

Company

Vulcana Cinema

Looking forSales Agents, Distributors (except Brazil)
and Festivals**Project Status**

Completed

Fiction

3rd feature**Logline**

In a secluded village of southern Brazil, a young woman returns after years as her father, the village's powerful farm owner, is dying. While she must take over a legacy heavier than it seems, the sole local doctor struggles to protect the inhabitants from a mysterious settlement.

Synopsis

After 15 years of living abroad, Amanda returns home with her French boyfriend Martin. They arrive at her family's large-scale farm, located in a secluded village on the endless plains of southern Brazil. There, Amanda finds her father in a coma and increasing tension among the workers. The sole doctor in the nearby village is Helô, a young woman who resigns herself to caring for the local townspeople. The imminent death of the farm owner will put Amanda, Martin and Helô into the heart of a disturbing settlement between the village and the farm owners.

Director's note

Since the beginning of my career, I have been making films about the different facets of violence and how it makes part of our lives, as a disruptive intruder but also as something naturalized by ourselves. In this new work, I wanted to look at the ancient colonialist structure of domination in Brazil. The film came out from an image that was part of the universe of my previous feature "Rifle": an old monumental colonial house in an endless field and a tiny poor village nearby. The violent ties that connect

those two opposite places nowadays and the different people that live there are the heart of the story of "Contidente". The social-political drama is filled with disturbing horror elements emanated from the reality of the place where it's based. A film about a cursed heritage and the open wounds from our collective colonial past that insists to remain present.

Company profile

Vulcana Cinema is a Brazilian film company founded by Jessica Luz and Paola Wink. Their features include *The Employee And The Employer* by Manuel Nieto (Cannes Directors Fortnight 2021), *Hard Paint* by Marcio Reolon and Filipe Matzembacher (Teddy and CICA Award Berlinale Panorama 2018), *Rifle* (Berlinale Forum 2017) and *Castanha* (Berlinale Forum 2014), both by Davi Pretto. Over the past decade they have been producing films in co-production with Argentina, Uruguay, France and Germany. Focused on auteur-driven films and international co-production, the company produced and released 7 feature films, among them, 4 made in international co-production. Their projects were awarded in important international funds such as Hubert Bals Fund, Vision Sud Est, World Cinema Fund, IDFA Bertha Fund and NRW and participated in laboratories such as EAVE Puentes, Berlinale Talent Project Market, Torino Film Lab and Binger Film Lab. Their current projects include Davi Pretto's *Continent* (in post-production, Brazil, France, Argentina co-production), Caroline Leone's *De Guiné* (Hubert Bals Fund Development 2019), duo Filipe Matzembacher and Marcio Reolon's *The Loneliness of*

**Director**

Paola Wink

Contact details

paolawt@gmail.com

vulcana@vulcanacinema.com

www.vulcanacinema.com/en

Young Actors (in post-production, Berlinale Co-Production Market 2021), Thais Fujinaga's TALENTED (shooting in early 2024), Aurélien Vernhes-Lermusiaux's Culebra Negra (shooting mid 2024, Colombia, Brazil, France co-production).

Producer's profile

Paola Wink graduated in Cinema at PUCRS Brazil, with 15 years of experience in the field. She has produced 15 short films, 2 TV documentary series and 9 feature films.

Among the features, CASTANHA and RIFLE by Davi Pretto, both premiered at the Berlinale Film Festival in 2014 and 2017; THE EMPLOYER AND THE EMPLOYEE by Manuel Nieto Zas, an Uruguay/Argentina/Brazil/France co-production, which premiered at the Cannes Film Festival - Quinzaine des Réalisateurs; SWING AND SWAY by Chica Barbosa and Fernanda Pessoa (Sheffield Doc Fest 2022 Competition); THE ACCIDENT by Bruno Carboni (Tallin Black Nights, 2022).

In 2018, she created together with Jessica Luz, the production company VULCANA CINEMA. Currently, she is involved in the production of the feature films CONTINENTE by Davi Pretto (co-production BR / FR / AR, winner of the World Cinema Fund); THE LONELINESS OF YOUNG ACTORS by Marcio Reolon and Filipe Matzembacher (selected by the Berlinale Co-Production Market 2021); TALENTED by Thais Fujinaga, among others.

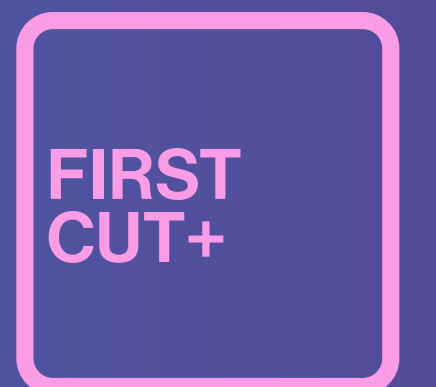
Director's profile

Davi Pretto (Porto Alegre, 1988) is a Brazilian screenwriter and director. He wrote and directed his first feature film CASTANHA

which premiered in 2014 at 64th Berlin Film Festival in Forum section and won the Best Film New Trends award at Rio de Janeiro FF. He returned to the 67th Berlin Film Festival - Forum in 2017 to premiere his second feature RIFLE. The film also won the Grand Prize at Jeonju Film Festival and was screened at FID Marseille. In 2018 he was selected to the DAAD Berlin Artists-in-Residence. CONTINENTE is his third feature film.

Hana

by Ujkan Hysaj
Kosovo





Director

Ujkan Hysaj

Writer

Fadil Hysaj

Producers

Ujkan Hysaj, Kushtrim Koliqi

Budget

€ 540.000 (€ 450.000 in place)

Company

AJO Pictures

Looking for

Co-Producers, Sales Agents, Festivals, Distributors

Project Status

Post-production

Logline

After the Kosovo war, an actress faces her own traumatic history, evolving into an inspiration for 20,000 survivors of sexual violence.

Synopsis

At the Women Rehabilitation Center in Kosovo, two patients willingly share their wartime experiences as part of the Art Therapy program. Actress Sara is actively involved in this endeavor, tasked with translating these narratives into impactful performances aimed at helping women confront the aftermath of war trauma.

As Sara delves deeper into portraying these narratives, unexpected developments lead her to confront her own wartime trauma associated with her father and her other name HANA.

Empowered by the support of sisterhood, Sara not only portrays her own story but also becomes inspiration for self-healing among the 20,000 survivors of sexual violence during the Kosovo war.

Director's note

HANA, as an event, serves as more than a portrayal of the horrors endured by the people of Kosovo. It becomes a testament to their unyielding optimism and boundless energy, aspiring towards a brighter existence. Collaborating with screenwriter Fadil Hysaj, our investigative journey delves deep into the mechanisms underpinning violence against women. In my perspective, the women who have suffered abuse emerge not only as victims of war but also as casualties of a fragile peace.

For years, I was searching the right story for the film "Hana," drawn

to the untold tales of wartime atrocities against women. The silence of survivors and society's reluctance to address these wounds became the focal point of the narrative. The women chose silence, letting their stories fade into oblivion, preserved only through art forms like plays or movie scripts.

Exploring the lives of these women, particularly in Kosovo where many rapes occurred, led me to shape the character of Sara, an actress who abandoned her craft after being a victim.

Presenting Sara's life through the perspective of another character, Hana, provides a necessary emotional distance for us to carefully consider the narrative decisions. The film not only explores Sara's struggles within the confines of the filming location but also delves into the complexities of her life outside, notably in her relationship with her father.

In the absence of courtroom confrontations, the movie becomes a powerful tool to share these stories globally, achieving what the courts in Kosovo couldn't. Our role is to film and disseminate these narratives; the impact lies in the hands of others.

Company profile

AJO Pictures is Founded in 2010 by director and producer Ujkan Hysaj, AJO Pictures, based in Pristina, Kosovo, is dedicated to developing and producing both Kosovan and international art-house films. Specializing in commercials, we have successfully collaborated with various agencies and international productions, offering film and commercial services across diverse fields. Our films have been featured at prestigious global film festivals, such as Tampere,

Fiction

1st feature



Director | Producer

Ujkan Hysaj

Contact details

info@ajopictures.com

ujkanhysaj@gmail.com

Warsaw, and the Cleveland Film Festival. AJO Pictures is fueled by a dynamic team of young and energetic professionals, collectively striving to bring a fresh perspective to the industry.

Director and Producer's profile

Award-winning director and producer, born in 1984 in Kosovo, who first explored the world of art through his passion for cartooning and comic books. With a natural flair for visual storytelling, he quickly transitioned to become a movie editor before eventually rising to prominence as a film director and producer.

His creative works have been showcased at several A Category International Film Festivals, including the Melbourne Film Festival, Cinequest, Warsaw, Tampere, Cleveland, Cine de Huesca, and Abu Dhabi, among others. His most renowned short film, "KOLONA," has achieved remarkable success, having been screened at over 60 International Film Festivals and won 17 awards, including the prestigious Best Live Action Short award at the 37th Cleveland Film Festival in 2013 (an Oscar Qualifier for Nomination). "KOLONA" has even been featured on Asiana Airline planes, captivating over 150,000 passengers with its gripping storyline.

In 2011, he founded AJO PICTURES, a production company specialising in TV advertisements and movie production.

Director's previous work:

"Menuet for Maksut and Fetah" (2003) - Documentary Film

"KAONA" (2004) - Short film (fiction)

"WINDOWS XP" (2005) - Short film (fiction)

"BATHTUB" (2006) - Short film (fiction)

"KOLONA" (2012) - Short film (fiction)

Link: <https://vimeo.com/895155155>

Password: kolona

"The Given Word" (2016) - Short film (fiction)

"Private Collectors" (2019) - Documentary Film

"Mist" (2022) - Documentary Film

"Searching for Burbuqe Rushiti" (2023) - Documentary Film

Website url: <http://www.ajopictures.com/workinprogress.html>

Hunger Strike Breakfast

by Karolis Kaupinis

Lithuania

FIRST
CUT+



LAISVA
TELEVIZIJA -
LAISVA

Director | Writer

Karolis Kaupinis

Producers

Marija Razgutė, Brigita Beniusyte

Budget

€ 1.392.423 (€ 1.392.423 in place)

Company

M-Films

Looking for

Sales Agents, Festivals

Project Status

In post-production

Logline

In the early '90s, Lithuanian TV star Daiva loses her job as the studios are taken over by Russian soldiers. Together with several peers, she announces a hunger strike to reclaim the TV station, but the physical toll of the strike reveals the true needs of the protesters.

Synopsis

In the early '90s, Lithuanian TV star Daiva loses her job as TV studios are taken over by Russian soldiers. Unable to chase the armed men away, Daiva decides to declare a hunger strike in a small trailer facing the occupied TV station. Only a handful of people join, and the soldiers cannot care less. Merely a day into the strike, reclaiming the TV already seems like a lost fight. As hunger grows, the strikers realise what they are truly starving for — confession and human warmth.

Director's note

While working in Lithuanian TV, I got to know about a hunger strike the TV staff declared in 1991. Officially it was against the Soviet occupation – the Soviet army took over the Lithuanian TV in a bloody attempt to suck the whole country back into empire. “What do you actually do in a hunger strike”, I asked most participants. They said they sat and talked. Some for the first time in their lives. Enclosed in a small trailer these people would slowly reveal long-lasting grievances for each other. Hunger strike gave conditions needed for that. The first months of pandemic proved it. So many people around me made life-changing decisions (divorce, marriage, birth) only because for the first time in their lives, enclosed in their rooms and

unable to leave, people would sit idly and open up to whomever was in that room with them. Beginning of the Russian invasion of Ukraine added another meaning to the story. Ukraine was being devastated, the West didn't seem to care enough and we in Lithuania desperately tried to make any meaningful action to change the situation knowing that we are next. Most of those actions seemed helpless but the mere „doing something“ helped to reestablish emotional balance.

That is exactly what I wanted to do in this film. Unable to change big history and big politics, people do something seemingly absurd that nevertheless gives an opportunity to find another human being as a cure for loneliness and desperation in times of very uncertain future.

Company profile

M-FILMS is a Lithuanian film production company established by producer Marija Razgutė in 2008. M-FILMS is one of the most active companies in the country focusing on international co-productions. The award-winning company's editorial line consists of clearly bold, daring stories told by the most talented new generation of filmmakers, such as SLOW (Lithuania/Spain/Sweden 2023, Sundance 2023 Directing Award; Berlinale Co-Production Market 2022) and SUMMER SURVIVORS (TIFF, Tallinn Black Nights 2018) by Marija Kavtaradze, NOVA LITHUANIA (Kalovy Vary 2019, Lithuanian entry for Academy Awards) by Karolis Kaupinis, RUNNER (Lithuania/Czech Republic 2021) and THE SAINT (Lithuania/Poland 2016) by Andrius Blaževičius, MATILDA AND THE

Fiction

2nd feature



Producer

Brigita Beniusyte

Contact details

marija@m-films.lt

SPARE HEAD (Annecy 2020) by Ignas Meilūnas and CHERRIES (Cannes 2022) by Vytautas Katkus. M-FILMS has also received Creative Europe Media Slate funding for 2022-2023.

Producer's profile

Since 2008, film producer Marija Razgutė has led M-Films, emerging as one of the most active production companies in Lithuania, with a focus on international co-productions. Razgutė collaborates with distinguished Lithuanian talents, including Marija Kavtaradze (Slow, Summer Survivors), Karolis Kaupinis (Hunger Strike Breakfast, Nova Lituania), Andrius Blaževičius (Divorce During the War, Runner, The Saint), and Vytautas Katkus (The Visitor, Cherries).

One of her recent releases, Slow, a sophomore feature film by Marija Kavtaradze, a Lithuanian, Swedish, and Spanish co-production, earned the Best Direction award at Sundance Film Festival 2023. Simultaneously, Hunger Strike Breakfast, the second film by Karolis Kaupinis, a Lithuanian, Czech, and Latvian co-production, is in post-production and is scheduled for premiere in 2024.

Since 2011, Marija Razgutė has been an active member of the Independent Producers Association of Lithuania, assuming the role of Board member in 2016. She is a graduate of EAVE Producers Workshop 2016, Producer on the Move 2020, and ACE Producers 2020. A member of the European Film Academy since 2015, she joined the Board in 2024. Additionally, she has been a member of EWA Network since 2018 and has been hosting at Pop Up Film Residency Vilnius since 2020.

Director's profile

Director's previous work: (If you wish to share your director's previous work with all WEMW participants please add here the video link (mandatory to be available via streaming) and if requested include your password in the "description" field)

Lithuanian writer and director, born in Vilnius, 1987, Karolis Kaupinis graduated from Vilnius University with an MA in Comparative Politics. Soon afterwards working as a presenter and editor of a weekly TV programme dedicated to current political affairs at a national broadcaster, Karolis started writing and directing short films. His first short film THE NOISEMAKER was selected to Pardi di domani competition in the Locarno Film Festival and has been screened at more than 50 international film festivals ever since, also winning two Lithuanian Film Awards - Silver Crane for The Best Short Film and The Best Actor in 2015. Kaupinis' second short WATCHKEEPING was selected to more than 20 international film festivals in 2017. Two years later Kaupinis premiered his debut feature film NOVA LITUANIA at Karlovy Vary IFF, the film is still running at the festivals, having 4 international awards for the Best Film and Best Director categories. NOVA LITUANIA was the leading film at Lithuanian Film Awards 2020 receiving 6 main awards. This film was the Lithuanian representative for the Academy Awards 2021 as well as sold to MUBI worldwide. Karolis Kaupinis has been working on his second film HUNGER STRIKE BREAKFAST since 2019. The film is currently in the post-production phase and is about to premiere in 2024.

March to May

by Martin Pavol Repka
Czech Republic

FIRST
CUT+



Director | Writer

Martin Pavol Repka

Producer

Tomáš Pertold

Budget

€ 300.000 (€ 270.000 in place)

Company

Perfilm

Looking for

Sales Agents, Festivals

Project Status

In post-production

Logline

An intimate observation of a regular family, where the parents in their late 40s', with three teenage children, hear the unexpected news of the mother's pregnancy.

Synopsis

Mother Romana (48) and father Paľko (50) are living in an old village house with their three teenage children. The news about the mother's unexpected pregnancy will change completely the long-established ruts of family life. The parents, with reasonable fear but courage, decide to accept the coming of another child even at an advanced age. The thought of a new sibling subtly permeates the everyday life of the family and affects every single member. This happens while the youngest Eliáš (14) is out skateboarding, meeting his first love. The middle one, Alžbeta (16) is having dilemmas on what to do with her first earned money. And while the eldest, Miša (19) is already one foot away from her parents' house. An intimate observation of a functioning family, which proves that more than drama there is life going on.

Director's note

March to May is a deeply personal film for me, inspired by real events that occurred in my family when I was around 15 years old. I was growing up with two older sisters and my parents one day told me that my mom is pregnant and I am going to have another sibling. Despite the worries, I remember that quite quickly all of us started to look forward to another human joining us. While continuing liv-

ing our normal lives, we started to prepare little spaces for this new child in our hearts. All the more difficult for us was a sudden spontaneous miscarriage in the third month of my mother's pregnancy. After that, there weren't any visible changes in our family, but I could feel that our inner world was forever changed. This strange presence of someone who is not physically here, but already is in our minds and hearts led me to the desire to bring it to the film. A film not about the trauma, but about willingness to accept - both the child and its loss.

I am very eager to bring a film that deals with family topics from the opposite end than dysfunctional relationships and conflict analysis. I wanted to focus on how it is possible to live together, rather than how it is not. The courage of my mother, who decided to welcome a child despite the risks associated with her advanced age still inspires me. My goal was to show a quiet but lively episode of one completely ordinary family, and with caution to the smallest details possible, bring an authentic and almost life-like presence of their cohesion.

Company profile

Perfilm is an independent production company based in Prague, Czech Republic, founded in 2018 by producer Tomáš Pertold. Perfilm focuses on films with a strong creative value and international outreach, both fiction and documentary, as well as experimental films.

The company has produced several successful short films such as Eighth Day by Petr Pylypčuk (Festival de Cannes - La Cinef),

Fiction

1st feature



Director

Martin Pavol Repka

Contact details

tomas@perfilm.cz

Paradise on Earth to See by Vojtěch Novotný (Premiers Plans FF, PÖFF Shorts, Trieste FF) or Can You Still Feel The Butterflies? by Radek Brousil (Oberhausen ISFF).

If I Ever Lose My Eyes, a feature experimental documentary by Lea Petříková premiered in 2023 at Ji.hlava IDFF in the Czech Joy competition. Perfilm is developing two fiction feature debuts: God Break Down the Door by Vojtěch Novotný (Midpoint Feature Launch 2023) and In Good Faith by Anna Wowra (Les Arcs Talent Village 2023). Also, a promising feature debut by Martin Pavol Repka March to May (First Cut+) is currently in postproduction.

Producer's profile

Tomáš Pertold recently graduated from FAMU in Prague (production department). He established his own production company Perfilm in 2018 in Prague, Czech Republic and has been continuously working in Perfilm as a producer on feature films and short film projects.

Pertold has produced a number of successful short films such as Eighth Day by Petr Pylypčuk (Festival de Cannes - La Cined), Paradise on Earth to See by Vojtěch Novotný (Premiers Plans FF, PÖFF Shorts, Trieste FF) or Can You Still Feel The Butterflies? by Radek Brousil (Oberhausen ISFF).

If I Ever Lose My Eyes, a feature experimental documentary by Lea Petříková premiered in 2023 at Jihlava IDFF in the Czech Joy competition. Pertold is developing two fiction feature debuts: God Break Down the Door by Vojtěch Novotný (Midpoint Feature Launch 2023) and In Good Faith by Anna Wowra (Les Arcs Talent Village 2023). Also, a promising feature debut by Martin Pavol Rep-

ka March to May (First Cut+) is currently in postproduction. At the 57th Karlovy Vary IFF Pertold won the Rotterdam Lab Award and was selected for the Rotterdam Lab 2024 at IFFR.

Director's profile

Martin Pavol Repka, born in Slovakia in 1995, graduated in 2020 from the Department of Directing at FAMU in Prague. In his student films, he mainly dealt with the theme of family and friendship. His bachelor mid-length film Reaching River Distance (2021) was presented at the ELBE DOCK IFF and nominated for the Czech Directors Association Award. The short film Dad, which he co-directed with the Ukrainian director Myra Klochko, competed at the 43rd Manaki Brothers IFF and was shown at the Ji.hlava IDFF. He presented his debut feature film March to May at the Czech Film Springboard pitching forum and completed the First Cut Lab workshop at the 57th Karlovy Vary IFF.

Director's previous work:

Reaching River Distance (2021, fiction short)

<https://vimeo.com/454102138>

Password: famu-online

Sun Will Not Harm You By Day (2018, documentary short)

<https://www.youtube.com/watch?v=oeCrpVAOQSw>

Tropicana

by Omer Tobi
Israel | Canada

FIRST
CUT+



Director | Writer

Omer Tobi

Producers

Hilla Medalia, Gil Sima, Paul Cadieux

Budget

€ 650.000 (€ 620.000 in place)

Companies

Medalia Productions, Sima Films,
Filmoption International Canada

Looking for

Distributors, Sales Agent, Festivals

Project Status

In post-production

Logline

A lonely middle-aged woman divides time between her monotonous job at the supermarket and taking care of her disabled mother and estranged family members. The mysterious and violent murder of the head cashier at the supermarket, sends her on a journey into the depths of her repressed desire revealing her deep longing for warmth and human connection.

Synopsis

ORLY BALAISH (63) is an invisible woman. She lives a monotonous, working-class life in a remote town in the heart of the Israeli desert. Splitting her time between endless drudgery as a supermarket cashier and unrelenting housework, she's going nowhere fast. Her conservative husband is mostly absent; her adult son is a total burden; she's the sole caretaker of her stubborn, elderly mother who suffers from advanced muscular dystrophy.

When her colleague, SIGAL, is tragically murdered, Orly inherits the deceased's old job as chief cashier along with a cardboard box containing everything she might need to assume her new position. With the unexpected promotion, Orly's life is suddenly anything but humdrum.

One day as Orly is finishing her shift as chief cashier, the cardboard box comes alive with the sound of SIGAL'S RINGING CELL PHONE. Orly's curiosity moves her to answer. But when she is connected to a series of HORNY MEN who are intent on engaging her in sex talk, Orly discovers a side of Sigal she never knew, and so begins the adventure of her life.

Orly decides to assume the identity of her dead best friend and dive into a maelstrom of naughty encounters with nocturnal creatures in far-flung corners. As her life as a wife and mother begins to unravel, she is determined to live fully and even joyously in her body - as long as her body works.

Director's note

Tropicana is a subtle exploration of the human existential condition. The film dives into the experience of alienation and emotional loneliness and searches within it for signs of redemption, for possibilities of closeness and warmth. For the heroine of the film and her environment - an emotional and intimate existence is swallowed up in the hectic day-to-day actions, that erase any personal identity and turn the heroine who performs them into a kind of ghost, to a transparent service provider whose entire existence in the world is the performance of task after task while enjoying a cigarette and means of self-destruction that bring her closer to death.

Tropicana is based on my experiences growing up in a desert suburb. In Tropicana I investigate how the distant peripheral geography affects the shaping of sexual identity, as a generator of emotional oppression through an impossible state, and drains all peripheral identity into the universal human. The film is a meeting between graphic depictions and softness, between delicacy and noise - amidst all these, a woman struggles for her desire to feel and be present. The film is a small and minimalistic journey that describes the unbearable bureaucracy on the way to an emotional and physical encounter, a close encounter with another

Fiction

1st feature



Producer
Gil Sima

human - an encounter of softness that allows one to see the people in it. A meeting that strives to save the existential experience from the abyss of loneliness, even if only for one moment.

Companies profiles

Medalia Productions is a creative production company based in Tel Aviv, dedicated to producing documentaries, features, and television shows with strong storytelling and a cultural, social and political point of view. We are well versed in international co-productions and our projects have gathered critical acclaim, and received four Emmy nominations, a Peabody Award, and countless awards and nominations in major film festivals around the world, among them Sundance, Venice, Cannes and Tribeca and have aired worldwide on networks including HBO, Netflix, Paramount, MTV, BBC, Arte, and many more.

Sima Films is an independent production company founded in 2015 and based in Tel Aviv and currently also in California, specializing in documentary and Narrative films. Sima Films' different films and programs have been screened in major film and TV festivals worldwide, such as Sundance, Locarno, AFI, BFI, and more, and have been broadcasted in various television channels and streaming platforms, including Amazon Prime Video (US), Fandor (US), Yes Docu (IL), Channel 8 (IL), Canal+ (EU), and more. Since 2017, Gil Sima has been holding the position of Executive Director of TLVFest, The Tel-Aviv International LGBTQ Film Festival.

Filmoption International is a premier Canadian distribution powerhouse and a global sales agent, was established four and a half decades ago by the visionary Maryse Rouillard. With a steadfast commitment spanning the Canadian landscape and beyond, we proudly showcase exceptional cinematic endeavours worldwide. We curate a diverse portfolio of feature films and documentaries, masterfully orchestrating their journey to captivate audiences on the grand theatrical canvas across Canada. Our collaborative ethos thrives as we forge meaningful partnerships with esteemed Quebec, Canadian, and international producers, uniting our creative forces to craft and fund compelling films, documentaries, and TV series. Beyond distribution, our engagement extends to production, co-production, and delivering comprehensive production and postproduction services. Our recent projects include THE LONGEST GOODBYE (Sundance 2023) and WHO I AM NOT (SXSW 2023).

Producers profiles

Hilla Medalia is a Peabody Award-winning filmmaker and producer has received four Emmy® nominations. Her projects have garnered critical acclaim and screened internationally in theaters and on television including HBO, MTV, PBS, BBC and ARTE.

Her range of titles include 'Prisoner X' (JFF 2023), 'Mourning in Lod' 2023 (MTV Documentaries, DocAviv) 'Innocence' 2022 (Venice International Film Festival), 'H2: The Occupation Lab' 2022 (DocAviv), 'The Reason Why' 2021 (Jerusalem Film Festival), 'Love & Stuff' 2020 (HotDocs, DOCNYC) 'Transkids' 2019 (a 5 episode series for yesDocu and film), 'Leftover Women' 2019 (Tribeca, ARTE),

'The Oslo Diaries' 2018 (Sundance, HBO, ARTE), 'Muhi' 2017 (IDFA, HotDocs), 'Censored Voices', 2015 (Sundance, Berlinale), 'The Go Go Boys' 2014 (Cannes), 'Web Junkie' 2014 (Sundance, POV, BBC), 'Dancing in Jaffa' 2013 (Tribeca, IFC) and more.

Hilla has been awarded the Paris Human Rights Festival Jury Award, Golden Warsaw Phoenix, as well as the jury award at FIPA and more.

She is a regular lecturer at The NY Film Academy, NYU, EWA (European Women's Audiovisual Network) and the New Fund for Cinema's Women Greenhouse on the subject of production, directing and crowdfunding.

Hilla is a mentor for the NFCT's Business Card Program for Emerging Filmmakers, at Ex Oriente and Dok Incubator. She acts as lecturer and judge at film festivals and forums. Hilla is a member of the Academy of Motion Picture Arts and Sciences, the PGA and she holds an M.A. from Southern Illinois University.

Gil Sima is a film and television producer, entrepreneur and executive in the field of media and culture, with an experience of over a decade. Has a vast leadership experience in Film Festival organization, development, and curation. Sima is the founder of Sima films, an independent production company founded in 2015.

His productions include: TABOO – Amos Guttman, Concerned Citizen, Mini DV, Shalall - a reel war, Sight, Hounds, Set me as a Seal, Girl Talk, More: Israeli consumer culture, Shimon, My father Yaakov Shabtai and many more which were showcased in: Sundance, Berlin international film festival, Locarno, IFFR, AFI, BFI among others. They were broadcasted in various television

platforms including HBO, Amazon Prime Video, Fandor, Yes Docu, Channel 8, Arte, Canal+, Kan 11.

Between 2011 and 2015, Sima worked as an executive producer at Alma films, a leading Israeli production company specializing in foreign co-productions. Between his work's at Alma Films as an executive Producer: Inheritance, A full-length feature film directed by Hiam Abbass (Israel, France) Premiere at the Venice Film Festival, 2012. Israel: A Home Movie and 1973, War Diary A two-part series (Israel France). Produced for ARTE France and Keshet Broadcasting.

Between 2017 and 2019, Sima was the Executive Director at "TLVFest, the Tel-Aviv International LGBTQ Film Festival".

Since 2019 he is an independent Development, production and content consultant for film companies and NGO's such as: IDA (International Documentary Association), Israel film found, OUT-stream Film Fest, New Fund for Cinema and Television (NFCT), CoPro (Israeli Content Marketing Foundation) Mifal HaPais (israel national lottery) Council for the Culture Arts The Yehoshua Rabinovich Foundation for the Arts and many more.

Paul Cadieux is one of Canada's leading and most active film and television producers. Among numerous other awards, he has won a Genie Award for Best Motion Picture for the Oscar-nominated LES TRIPLETTES DE BELLEVILLE. In his more than three decades as a producer, co-producer, executive producer and distributor, Paul often prefers to operate out of the limelight yet has been centrally involved in dozens of major Canadian and international projects. His more recent documentary accomplishments include:

P.S. JERUSALEM (TIFF 2016, Berlin 2017), THE SETTLERS (Sundance 2017), A SISTER'S SONG (DocNYC, IDFA, DocAviv, RIDM), GAZA & ADVOCATE (SUNDANCE 2019).

Director's profile

Writer/Director Omer Tobi was born in 1989 in the southern city of Be'er-Sheva, Israel to parents of Moroccan and Tunisian origin.

His last film, Set me as a seal upon thine heart, held its international premiere at Sundance Film Festival, screened at Locarno Film Festival and participated in more than 40 film festivals around the world.

His previous short film, Hounds, won a number of awards, among them: Best Comedy at Aspen Shorts Fest, Special Jury Mention at the AFI Fest, Best Independent Short at Haifa International Film Festival, and screened at more than 30 film festivals around the world.

In addition to his cinematic film work, Tobi also created a primetime drama series, "Eyes don't Lie (Topaz)", for Keshet Israel in which he is both the screenwriter and director and has developed another TV series for Keshet International, "A Gentle Man", which is an LGBTQ+ themed crime series.

Omer founded a party line called Arisa, which was the first party intended for the LGBTQ+ community that combined Mediterranean and Middle Eastern Arabic style music. Arisa is a platform that discusses the relationship between Mediterranean culture and gender. Through Arisa, Omer created a unique aesthetic and musical language, which incurred millions of views over the internet and wide discussions in academic circles. He is invited to lecture about

his creation all over the world ; a retrospective of the video clips and short films he created for Arisa was presented in film festivals and exhibitions all over the globe. Tobi's work as part of Arisa was lauded by Haaretz newspaper as "one of the most positive and optimistic changes to have occurred in Israeli culture in general".

Director's previous work:

<https://vimeo.com/267103767>
Pass: teamo

<https://vimeo.com/154827654>
Pass: HOUNDS

Contact details

hilla@medaliaproductions.com
boshes87@gmail.com
pcadieux@megafun.ca

White Flash

by **Laura Hermanides**

The Netherlands

FIRST
CUT+



Director

Laura Hermanides

Writers

Laura Hermanides, Roelof Jan Minneboo

Producer

Chris Stenger

Budget

€ 500.000 (€ 500.000 in place)

Company

Family Affair Films

Looking for

Sales agents, Festivals

Project Status

Post production

Fiction

1st feature

Logline

This is the story of Aagje, Toon and their son Rick (42). Rick suffers from psychotic episodes, depression and severe headaches. We follow their journey in the last six weeks leading up to the death of Rick. A journey proving that letting someone so close to us go, is the most extreme expression of love.

Synopsis

Every week, AAGJE and TOON visit their son RICK (42), who lives in a closed psychiatric ward. He suffers from psychotic episodes, depression, severe headaches, leading to unpredictable behavior. When DOCTOR KOCH announces that Rick's request for euthanasia on the grounds of unbearable and incurable psychological suffering, will probably be granted, Aagje feels relieved. For Toon it's a total shock. Rick has six weeks left. Which for himself is too long, but is it enough time for his parents to let go out of love?

Rick bares his soul - the good, but also the dark - to the one closest: his mother Aagje. Whenever in an episode, she gets the full brunt of it. As Rick's euthanasia nears it gets harder and harder for Aagje to deal with this.

Doctor Koch advises Rick to make practical arrangements for his nearing end. Rick tries, but can't bring himself to clean out his apartment. The total chaos Aagje and Toon find at the flat touches Aagje deeply and she starts to doubt: what if Rick's episodes are a cry for love and attention after all?

Although redemption is closer than ever, Rick can't take it anymore. He threatens to jump off a balcony. His parents are informed and

hurry over. Even though they're scared, they ultimately decide to leave while Rick still threatens to jump.

Rick shows remorse for his actions and continues to discuss his funeral wishes with his parents: the exact music that should be played, that everyone needs to dress in white and that they should drive his classic car to the funeral.

The night before his death, the family gathers in the hospice: Rick wants to eat his favorite pastries with them. The next day, Rick says farewell to his family before drinking the potion. He falls asleep and Aagje feels how life peacefully flows out of his body. No more pain, like Rick said.

Director's note

White Flash is the story of Agnes, Jan and their son René. I met Agnes and Jan in 2013. Blown away by their story, I worked on a documentary on people going through something similar. I couldn't find a family as loving as theirs where trauma didn't play a part in the death wish. I returned to Agnes five years ago - Jan passed away in 2015 - asking whether she was open to translate their story into a film. She hesitated, but René had asked her to fight for people like him. Finally she trusted me and we spent months going through all of Jan's and René's writings.

Letting go as the ultimate expression of love is the point where theory and practice meet. In Dutch law euthanasia is allowed as a form of mercy in extreme situations of psychological suffering. The story of loving parents letting go as the utmost sacrifice is an important document to add to the philosophical debate. I support the

theory, but does it survive the complex reality? Are we capable of overcoming our own instincts of wanting to hold on?

During writing I already involved the actors, improvising scenes from the true story. I brought their input, their language, their movements, all back to the script. The actors met people of the real story, and we filmed in the actual house of Agnes, on which she insisted. Euthanasia should be possible in extreme cases of suffering I believe. On the other hand, there is the complexity of letting go as an almost supernatural form of love. In *White Flash* the contradiction in this matter is explored; trying to accept the limits of what we can shape, and to appreciate what we are given as long as it lasts.

My friendship with Agnes reminds me of the necessity of appreciating life while it lasts. A film about her is a film about embracing life despite the extreme, impossible sacrifices it may demand.

Company profile

Family Affair Films is an Amsterdam based production company founded by Floor Onrust, specialized in contemporary fiction and documentaries of high artistic quality with a strong author-driven visions. We develop projects with new talent and we nurture our relationships with established filmmakers.

Steve McQueen's documentary *OCCUPIED CITY* (2023) premiered in the official selection of Cannes and recently screened at Telluride. The Dutch premiere of the film will take place during the 26th edition of IDFA. *THREE MINUTES - A LENGTHENING* (2021) a documentary by Bianca Stigter premiered in Venice in 2021 and was selected for Toronto, Telluride and IDFA and Sundance.

Furthermore, their slate include features such as *SPLENDID ISO-*

LATION (IFFR 2022) by Ursuzla Antoniak, *BLOODY MARIE* (IFFR 2019) by Guido van Driel, *LIGHT AS FEATHERS* (Toronto 2018) by Rosanne Pel and *BEYOND WORDS* by Urszula Antoniak (Toronto & San Sebastian 2017).

Fall 2023, *WHEN WE LOST FROM THE GERMANS*, Guido van Driel's third feature film, and *ZOMERVACHT*, Joren Molter's debut film, premiered in cinemas.

Producer's profile

After graduating from the Netherland Film Academy in 2014 Stenger started working for Family Affair Films, an Amsterdam based production company. During her first years at the company, she worked as production manager and line producer for feature films like *Beyond Words* by Urszula Antoniak and *Bloody Marie* by Guido van Driel & Lennert Hillege.

In 2018 Stenger started to develop and produce her own projects within the company. Since then, she has produced animated short films *See Me* (Annecy 2021), *Human Nature* (Toronto 2019) and *Balcony Cacophony* (Clermont Ferrand 2024) and animated web-series *Hideous Henk* (Annecy 2023). Live action horror *Venus* by Gonzalo Fernandez Carmona will have its world premiere at International Film Festival in Rotterdam this February. *White Flash*, currently in post-production, is Stenger's first feature film. Feature film *Love me, Love me not* by Leila Sahir is currently in Pre-production and feature film *On the edge of the lake* by Hyo Soon Kaag is in finance.



Director

Laura Hermanides

Director's profile

White Flash is Laura Hermanides' debut feature film. Laura has written and directed several internationally acclaimed short films and documentaries including the Teledoc Campus Prove me wrong (Best Film San Francisco Shorts Film Festival; Best Director Rush Doc Film Festival), the short film Nymphet (Sundance Channel Award; Best Actress, Best Director & Best Film Shortcutz Awards) and the short film Amantea (Best Short Talent Award Da Bounce Urban Film Festival; and selected for many international Film festivals like Uppsala, Vienna, Glasgow).

Director's previous work:

Anahit (2022)

(curated by The National Gallery : <https://landmarks.utexas.edu/video-art/laura-hermanides>)

- Nominated Best Experimental Shortcutz 2023
- Cinedans, Eye Filmmuseum
- Cinedans on Tour 2022
- Selected Dutch Shorts, Eye Filmmuseum 2022
- Forum van de Regisseurs Nederlands Film Festival 2022
- LOOP Fair Barcelona, curated by The Curators Room
- Greenwich Village Film Festival New York, Best Director Award, 2022
- Dag van de Korte Film, GoShort, Eye Filmmuseum & Nederlands Film Festival (in 23 filmtheaters verspreid over het land)

Amantea (2019)

- Best Short Talent Award Da Bounce Urban Film Festival
- Cannes Short Film Corner 2019
- Shortcutz Amsterdam 2020
- Elba Film Festival 2020
- San Francisco International Short Film Festival

Nymphet (2016)

- Sundance Channel Award, broadcasted worldwide
- Best Actress, Best Director & Best Film Shortcutz Awards
- Go Short Dutch Competition
- Best Short Film Cordoba Film Festival Colombia
- Special Mention International Short Film Festival Leuven
- Broadcasted by Canvas

Prove me wrong (2014)

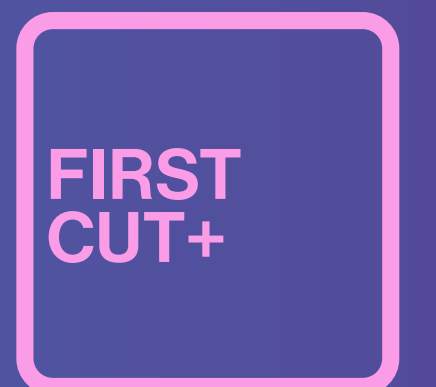
- Best Film San Francisco Shorts Film Festival
- Best Director Rush Doc Film Festival
- Glasgow Short Film Festival
- Top 10 Documentaries Uppsala Film Festival
- Vienna Shorts Festival

Contact details

chris@familyaffairfilms.nl

Wishing on a Star

by Peter Kerekes
Italy





Director

Peter Kerekes

Writers

Erica Barbiani, Peter Kerekes

Producers

Erica Barbiani, Lucia Candelpergher,
Stefano Centini, Vanja Jambrovic,
Peter Kerekes, Vit Schmarc, Ralph Wieser

Budget

€ 805.000 (€ 770.000 in place)

Companies

Videomante, Mischief Films, Kerekes Films,
Artcam Film, Restart

Looking for

Financing for sound-post production,
Festivals

Project Status

In post-production

[Documentary](#)

Logline

Luciana, a Neapolitan astrologer, promises her clients a method to make their wishes come true. All they need to do is take a birthday trip to a certain destination to be reborn under a new sky. Whether it's Taipei, Beirut, or a nearby village, during these birthday journeys, the protagonists discover what they really desire. It's a bittersweet exploration of the struggles we all face in our quest for life change.

Synopsis

In an old castle in the Italian countryside, Luciana, a sixty-years old astrologer, reveals to her clients an easy way to make their wishes come true: all they need to do is to go to a specific place on their birthday. Barbara, a grumpy psychiatric nurse, is sent to Taiwan to release some of the tension built up with her father. Giovanni, a practical funeral agent, has to leave his quiet life in San Daniele del Friuli, known for its delicious prosciutto, to spend his birthday on the beaches of Rio de Janeiro. According to Luciana's calculations, this is the only way for him to ensure a successor for his family business. Inseparable twins Adriana and Giuliana seize the chance to metaphorically cut their umbilical cord with a birthday trip to Beirut, while eighty-year-old Alessandra is sent by the astrologer on a turbulent winter adventure on a Croatian island for finding true love. Whether close or far away, these birthday trips offer unexpected transformations to the characters and help them discover what they really desire. Told with the humorous style of Slovak director Peter Kerekes, "Wishing on a star" is a bittersweet exploration of the struggles we all face in our quest for a better life.

Director's note

My father was a film director, so from the age of twelve, I knew that I wanted to make films. I dreamt of creating an "Italian" film filled with passionate love, strong emotions, humor, and Vespa motorcycles. However, there was a catch. I am not Italian, I don't understand the language, and I have a melancholic Hungarian character combined with an ironic sense of humor.

Despite these challenges, I decided to create a film that emulates the structure of Italian lasagna, with multiple layers of storytelling.

The first layer revolves around Luciana, an astrologist from Naples, who listens to the wishes of her clients. I was fascinated by how open and honest our protagonists were, sharing their deepest thoughts.

The second layer delves into their everyday lives, sometimes in complete contradiction to what they revealed to Luciana.

The third layer is based on the magic situations that occur during a birthday trip.

And finally, the fourth layer, which holds everything together, focuses on Luciana's own struggles, doubts, and desires. Even she has wishes of her own.

My goal was to combine the cinematic feel of a fiction film with the ability to capture real emotions from real people. Additionally, I wanted to emphasize the importance of coincidence, which plays a significant role in this film. Many situations turned out to be pleasant surprises for me.

**Producer**

Erica Barbiani

Contact details

erica@videomante.it

www.videomante.it

Company profile

Videomante, set up in 2004, is a production company focusing on creative documentaries for the international market. Its productions include “Valentino’s Gift” by Pier Paolo Giarolo (2012), “The Special Need”, by Carlo Zoratti, 2013 (premiere at Locarno Film Festival, awarded with the Golden Dove at DOK Leipzig, screened at more than 60 festivals including IDFA, CPH-DOX, Hot Docs Toronto, SXSW (Audience Award)). “The Good Life” by Niccolò Ammaniti (2014), “From Cremona to Cremona”, directed by Maria Averina (2016, co-production with the Bulgarian company Agitprop, “Best documentary award” at the Bulgarian Film Academy Awards), “La Villa” by Claudia Brignone (2019, premiered at Alice nella Città – Rome Film Fest). Beside the documentary “Wishing on a star” by Peter Kerekes, Videomante is producing “Fiume o Morte!” by the Croatian director Igor Bezinovic with the production companies Restart and Nosorogi.

Producer’s profile

Erica Barbiani is a film producer, a writer and a story-editor. She holds a PhD in Sociology of cultural phenomena, focused on the relationship between social sciences, storytelling and film production. In 2004, she was a founding member of Videomante. After Erica’s attendance of Eurodoc in 2010, the company has developed towards the European co-productions market. Since 2016, she has been a member of the pre-selection committee of the ScriptLab program of the Torino Film Lab. Together with producer Nadia Trevisan, she is a mentor for the residential workshop Forward of the

Trentino Film Commission. She is consulting projects for the training initiatives Pop up Film Residency and she is one of the editorial advisors for the First Cut Lab program.

Director’s profile

Born in 1973, Košice, Slovakia, Peter Kerekes has directed many award winning documentaries. Although he initially wanted to direct fiction films, his first documentary about the Slovak poet Erik Groch swayed his interest towards this form of film expression. His latest film, ‘107 Mothers’, premiered at the Venice Film Festival in 2021 where it was awarded the Best Screenplay award. The film was the Oscar candidate for Slovak Republic and was among the finalists in the 2022 European Film Awards “New discoveries” Section. At present, it was selected at sixty international film festivals. Peter Kerekes is teaching at the Academy of Performing Arts in Bratislava and at the DocNomads – joint masters in Budapest, Lisbon and Brussels.

Director’s previous work: 107 Mothers

MIDPOINT SHORTS

A 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.

212 | **Gone**

215 | **Little House**

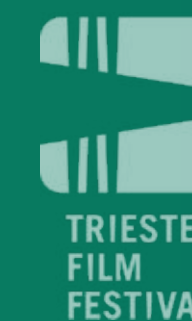
218 | **Second Law of Thermodynamics**

221 | **Tokos**

224 | **Unavailable**

Gone

by Piotr Jasiński
Czech Republic





Drama, comedy of errors

Director

Piotr Jasiński

Writer

Jan Dvořáček

Producer

Ester Valtrová

Budget

€ 30.000

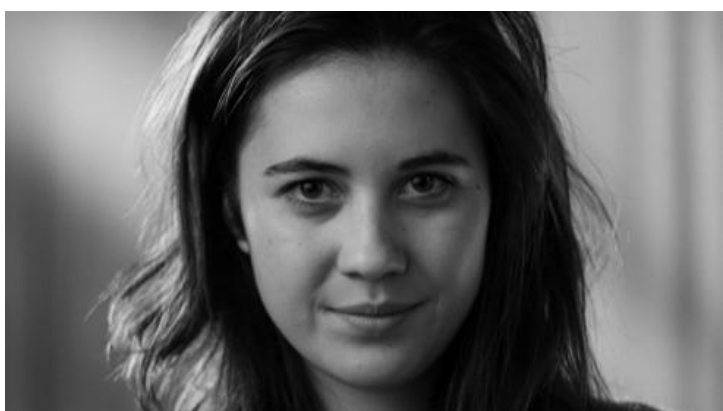
Company

TERAFI



Director

Piotr Jasiński



Producer

Ester Valtrová

Contact details

ester.valtrova@gmail.com

Synopsis

After several months of separation, Jindra (42) and his daughter Bara (15) are finally supposed to spend New Year's Eve together. However, Bara unexpectedly chooses to attend a party with friends. Throughout the evening, Jindra grapples with loneliness, while taking care of her daughter's new dog - Ellie.

At midnight, searching for a brief moment of joy, he goes outside. Colorful fireworks illuminate the sky above the small town. Ellie, startled by the noise, slips through the unlatched gate which Jindra hasn't fixed for years.

With the whole world asleep – woven with threads of recovery, and hopes for yet-to-be-told stories – Jindra and Bara cluelessly traverse the snow-covered countryside. Condemned to each other, after several unsuccessful hours of searching, the daughter and father feel more distant than ever. Exhausted, Jindra doesn't see the sense to continue. Furious Bara has had enough. She calls her mother - Martina (43) - and asks for help. Heart-wrenched Jindra begins a race against time.

No matter how desperately and illogically, Jindra decides to act. In one hour, Bara's mother will arrive. Feeling like he's losing his final chance, Jindra will interrogate drunk teenagers, teach Bara to drive a car, steal her phone, and embark on a frantic pursuit of a dog...unfortunately the wrong one.

All of this to find Ellie, and finally prove to Bara - who blames him for the divorce from her mother – that he can be the father she deserves, that he is not useless.

All of this, to even for a brief moment in his sad existence – feel needed.

Company profile

TERAFI is a production company founded in 2021. Focuses on the development and production of short fiction and documentary films. The head of the company, Ester Valtrová, was the line producer of dozens of student films, in-house line producer in a production company 13ka, and a creative producer of short fiction films. She is honored to work with directors such as Mikoláš Arsenjev, Petr Michal, Ester Kasalová, Piotr Jasiński and more. Currently, she is also developing Jasiński's feature debut.

Little House

by Nika Jurman

Slovenia





Comedy - drama

Director

Nika Jurman

Producer

Katja Lenarčič

Budget

€ 139,000

Company

Vertigo



Director

Nika Jurman



Producer

Katja Lenarčič

Contact details

katja@vertigo.si

Synopsis

Tatjana (40) is a dreamer living in a village house with her parents, who don't perceive her as an adult. Stuck in a daily grind as a manicurist, scrolling Pinterest's cute houses is the closest she gets to having her own place. When she visits her childhood friend Ana (37) in her new house, Tatjana catches a glimpse of independence and freedom of having a place of one's own. Inspired, she decides she needs her own place to live by her rules, or she will obey others for the rest of her life. She buys a tool shed, sets it up in her parents' front yard, and secretly moves there. The little house may pull the electricity from the big one and may not have a bathroom, but it is otherwise perfect! When Tatjana's parents find out it is not just a tool shed but a new home, they deem it a 'disgrace,' and Tatjana has to find another way. This time outside the family yard. She packs her bags... and negotiates a few square meters of land from the neighbor, her father's old enemy. The storm is approaching, but so is the smell of the morning coffee at her own place.

Company profile

Vertigo, based in Ljubljana, Slovenia since 1994, has been a steadfast presence in Slovenia's and international film industry. Known for its dedication to fostering both established and emerging talents, the company has played a pivotal role in bringing local stories to a wider audience. Vertigo's portfolio boasts a diverse range of over 40 feature films, 20 documentaries, 50 short films, and several TV series. Some of the latest titles are 'Pero' by Damjan Kozole (Rotterdam IFF, 2023), 'The Happiest Man in the World' by Teona S. Mitevska (Venice FF, 2022) and 'Small Body' by Laura Samani (Cannes FF in 2021).

Second Law of Thermodynamics

by Jozo Schmuch
Croatia





Relationship drama

Director | Writer

Jozo Schmuch

Producer

Ana Vidović

Budget

€ 85.000

Company

DCE



Director | Writer

Jozo Schmuch



Producer

Ana Vidović

Contact details

ana@dce.hr

Synopsis

Egon (27) is a young, ambitious, and openly gay architect in a secret relationship with his boss—charming and successful but closeted, Marko (45). While their relationship seems perfect in the privacy of their own home, Egon wants to make it public, feeling that it's unnecessary to hide in this day and age. Marko urges him to keep it as it is, saying that there is a big promotion coming up, and it would hurt Egon's chances if people found out about them being a couple. When the promotion goes to someone else, Egon is forced to choose between his pride and his career.

Company profile

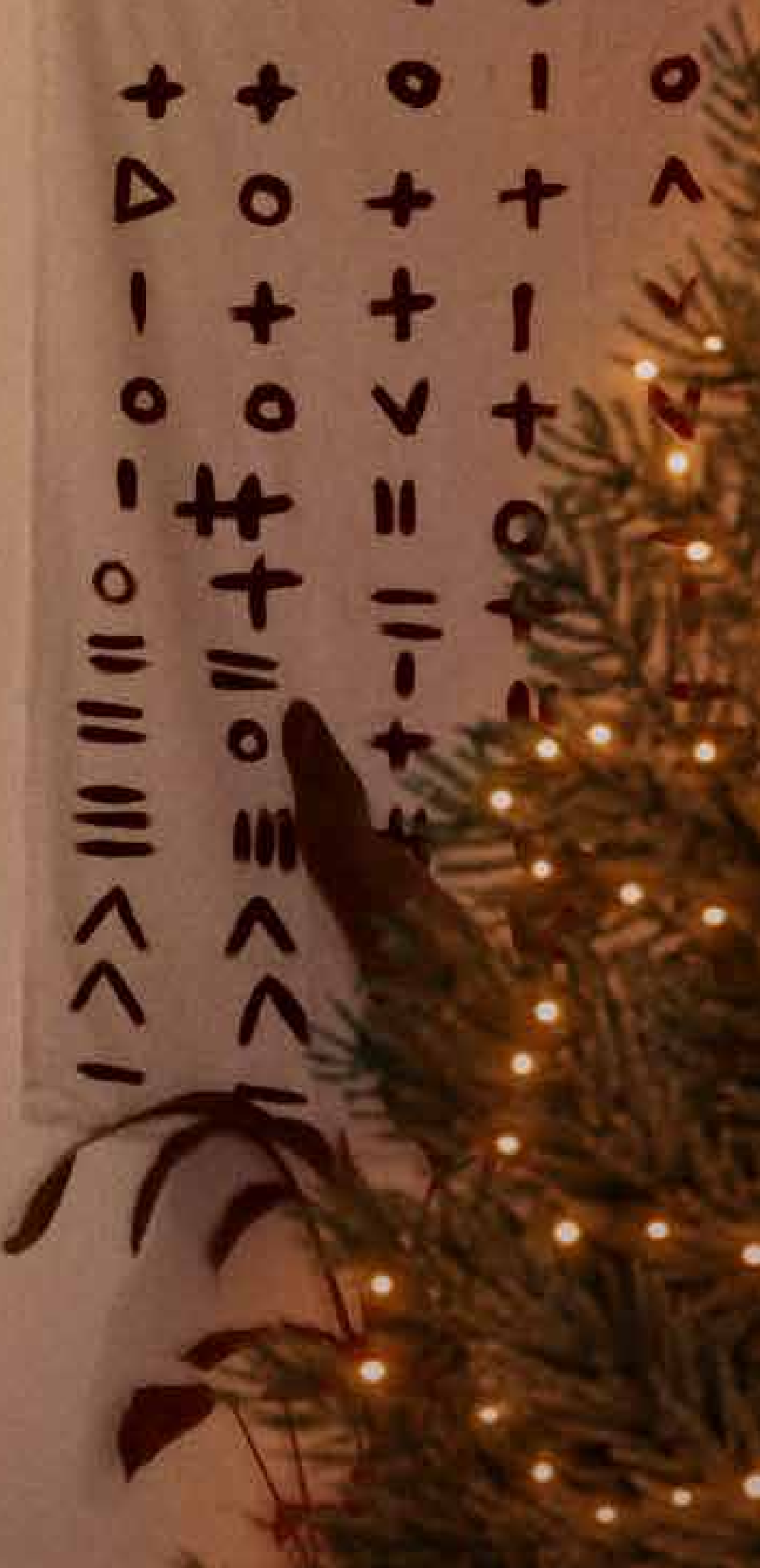
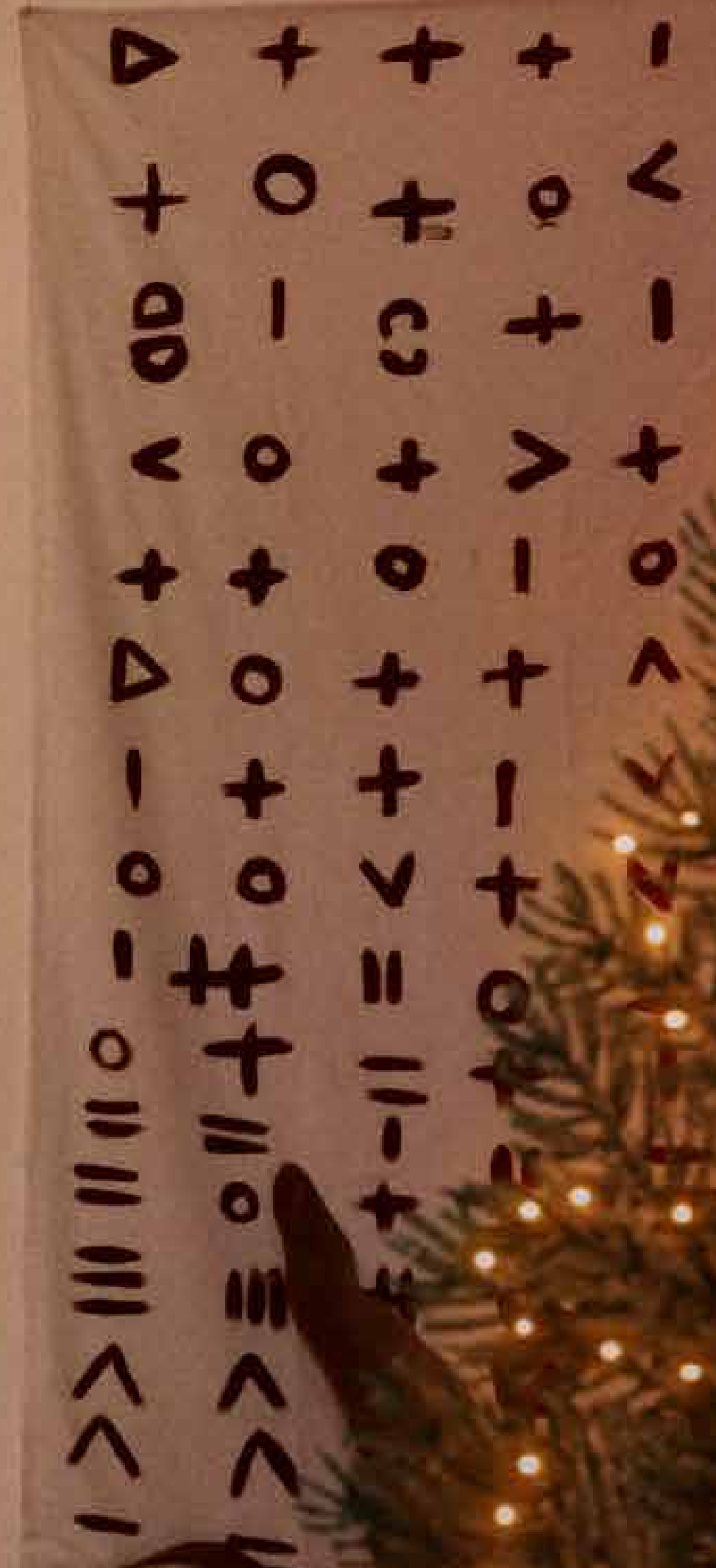
Digital Cinema Environment (DCE) was established in 2013 as a post-production studio, initially specializing in delivering high-quality image post-production services for film and television projects. In 2020, DCE expanded its services into film and video content production. The company's current focus revolves around collaborating with emerging, upcoming filmmakers of the younger generation in order to form a new creative wave in the regional film industry.

The company currently has several projects in various production stages, including "The Second Law of Thermodynamics" by Jozo Schmuch (short fiction), the experimental film "Panic" by Sara Grgurić — winner of the Nest Award at San Sebastian, and "The Grand Finale" by Luka Galešić (short fiction), which has just entered its post-production phase. All of them have received support from the Croatian National Film Centre.

Tokos

by Ary Zara
Portugal





Slice-of-life Family Drama

Director | Writer

Ary Zara

Producer

Andreia Nunes

Budget

€ 75.000

Company

Wonder Maria Filmes



Director | Writer

Ary Zara



Producer

Andreia Nunes

Contact details

andreia@wondermaria.com

Synopsis

On Christmas Eve, Tomi, a trans man and Larissa, a trans woman, prepare dinner to celebrate with Tomi's family.

Excited with the journey of trying to have a baby, they wonder if they should let the family know. This ponderation startles them to share insecurities they still have regarding the pregnancy. Tomi is concerned if Larissa will still desire him with a huge belly, he personally struggles, it's unavoidable that being pregnant is still a very feminine design. Larissa wrestles with doubts about her capacity to love, she feels insecure, thinking she might be just like her father: an absent kind of love.

Amidst the backdrop of wrapped Christmas presents, Tomi and Larissa, dip us in their peaking desire, layering the cream on a desert that melts our hearts. These trans becoming parents, gently touch on doubts and uncertainties that resonate with nearly everyone, yet with a distinctiveness that is entirely their own.

Company profile

WONDER MARIA FILMES is a new production company based in Lisbon, Portugal. Founded by four longtime friends: writer and director Fernanda Polacow, director João Nuno Pinto and producers Andreia Nunes and Bruno Cabral. All their background and recognized careers are in this new company full of strength to build new projects.

We aim to create and produce social and politically relevant projects for a world desperately needing for change. Our last project is "Big Bang Henda" doc. 22min, directed by Fernanda Polacow (world premiered in DocLisboa 2023). We are finishing "The Last Summer" a feature directed by João Nuno Pinto, written by Fernanda Polacow; co-produced with Abolina Film (IT) and Aurora Cine (AR). "Sun in Saturn" is in development phase, and it will be the first feature film directed by Ary Zara, that won the CNC Pitch award at Torino Film Lab 2023.

Unavailable

by **Kyrylo Zemlyanyi**

Ukraine | France





Coming-of-age drama

Director | Writer

Kyrylo Zemlyanyi

Producers

Inna Lastochkina, Nicolaï Iarochenko

Budget

€ 109.500

Companies

Contemporary Ukrainian Cinema,
Les Steppes



Director | Writer

Kyrylo Zemlyanyi



Producer

Inna Lastochkina

Contact details

innalasto4kina@gmail.com
n.iarochenko@les-steppes.com

Synopsis

At the beginning of Russia's full-scale war in Ukraine, Serhii moved to the west of the country in search of safety. This cold city at the very beginning of spring seems completely alien to him. People there don't seem to notice the changes, which is very paradoxical compared to other regions. Serhii works as a volunteer unloading humanitarian aid trucks and tries to earn some money to help his mother. He lives in an ordinary school gym, like many of the newly arrived refugees. His mother stayed in the occupied territory to look after her father, but over time it became more and more dangerous for her to stay there. Serhii constantly tries to persuade mother to move and seems to succeed, but the phone connection between them is lost. The next day, Serhii finds out about the shooting of a civilian convoy that could have included his mum. He tries to find a way to get to the frontline town where she was heading, but it seems impossible, as there are no buses or trains going there. He decides to steal the keys to the warehouse manager's car and go there to find his mother. Serhii drives along the road, among the snowy fields, not knowing what awaits him there. We leave him on his way, a person who tried so hard to appear adult, but is still a kid.

Company profile

Contemporary Ukrainian Cinema was originally co-founded by Valeria Sochyvets in 2015 as a filmmakers' collective and a platform to promote young Ukrainian cinema. To date, CUC has produced 25 short films, two feature documentaries and four fiction features. The company's credits include the feature film LA PALISIADA by Philip Sotnychenko (nominated for Discovery - Prix FIPRESCI at

EFA 2023, FIPRESCI Prize at Rotterdam IFF main competition 2023, Best film at KinoPavasaris Vilnius IFF, Best direction 2023 in Sarajevo IFF, Best film in Torino FF 2023) BLINDFOLD by Taras Dron (Best Film of Competition 1-2 in Warsaw 2020, FIPRESCI Prize at Odesa 2021), the feature documentary PLEASE HOLD THE LINE by Pavel Cuzuioc (IDFA 2020) and the short film TECHNICAL BREAK by Philip Sotnychenko (Best Live Action Film at Tallinn PÖFF Shorts 2017).

Les Steppes is a French audiovisual production company founded in 2018 by Nicolaï Iarochenko and Louis Beaudemont. Les Steppes produces or co-produces fiction and documentary films, both French and foreign, with the only requirement being richness and novelty from the point of view of the authors. Since the creation of our company, we've produced: Mara by Sacha Kulak (61' Doc) France, Georgia - premiered at IFFR 2022; A hawk as big as a horse by Sacha Kulak (74' Doc) France, ARTE, CNC, Sundance Film Institute - expected premier at Camden IFF USA 2023; A Shaman against Putin by Beata Bubenek (76' Doc) France, USA, UK, Czech Republic - expected release early 2024; Before the lights shut down by Wilmarc Val (18' Short) France, Grand Est region television's network, Champagne Taittinger, BNP Image - premiered at Festival Tous Courts (2021) and Tirana IFF (2021). PRAAB by Chrystèle Nicot & Antoine Alesandrini (Interactive short) France, CNC, Pejman Foundation. If it doesn't work today... by Julien Senot & Antoine Perez (19' Short) France, Bretagne Region. Upcoming release on TV5 Monde early 2024.

EAVE Slate

This intense and compact workshop, run in close partnership with EAVE, offers to 12 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 three groups led by Ankica Tilic (Kinorama), Michael Kitzberger (Geyrhalterfilm) and Agustina Chiarino (Bocacha Films).

Maria Eugenia Lombardi, 80 Mundos SRL | Argentina

Sára László, Campfilm | Hungary

Nicolas van Hemelryck, Casatarantula | Colombia

Enid Campos, Chullachaki Cine | Peru

Vlado Bulajić, December | Slovenia

Alessandro Amato, dispàrte s.r.l. | Italy

Leonardo Mecchi, Enquadramento Produções | Brazil

Julia Cöllen, Fünferfilm UG | Germany

Jordančo Petkovski, Gargantua Films | Serbia

Edwin Goldman, Goldman Film | Netherlands

Miljenka Čogelja, PIPSER d.o.o. | Croatia

Ashley Smith, Sisyfos Film Production | Sweden

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

**INSPIRA
TIONAL
LABS**

Anima Spirit

Animation Inspirational Lab in partnership with CEE Animation Workshop.

Anima Spirit is designed as an entrance door for experienced producers and film companies coming from live action or documentary, wanting to **discover the exciting and complex world of animated film production**. The Lab combines group work, individual consultancies, and lectures on financial and creative aspects of animation production. The Lab is hosted by the CEE Animation Workshop team and led by experts Martin Vandas (producer, Czech Republic) and Agne Adomene (creative producer at Art Shot studio, Lithuania).

Have a look at the selected participants **HERE**

Isavella Alopoudi, Neda Film Single Member | Greece

Dana Budisavljevic, Hulahop | Croatia

Maria Carla Del Rio Betancourt, Fasten Films | Spain

Alessia Gasparella, Italy

Milos Ivanovic, Set Sail Films | Serbia

Carolina Pernisa, É Pra Ontem Filmes | Brazil

Giovanna Ribes, Tarannà Films | Spain

Yulia Serdyukova, Yutopia Films | Ukraine

Danae Spathara, Heretic | Greece

Martin Alan Tranquillini, Abisso Studio | Italy

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 programme 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 industry professionals Gabor Krigler (Joyrider, Hungary) and Snezana van Houwelingen (This and That Productions, Serbia).

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

Jivan Avetisyan, Fish Eye Art Foundation | Armenia
Barbora Bereznakova, Znama Firma | Slovakia
Costanza Coldagelli, Matrioska | Italy
Mădălina Grosu, Youth Media Center | Moldova
Marko Jacimovic, Giggling Goat Production | Montenegro
Vicky Miha, Asterisk* | Greece
Alejandra Mora, Quatre Films | Spain
Effie Skrobola, View Master Films | Greece
Magdalena Sztorc, Mozaika Films | Poland

East & West

East & West Co-Production Inspirational Lab in partnership with the WEMW

A complete journey through the main co-production and distribution opportunities offered by Europe and Latin America, with a focus on the most dynamic regional and national funds, but also on the Eurimages, Ibermedia and Creative Europe support schemes. The Co-Production Inspirational Lab is specifically designed for producers that need to acquire the necessary tools to co-produce films and other audio-visual formats in the international marketplace, and will include lectures, exchange sessions with leading industry key players and successful East & West co-production case studies.

The selected producers will be guided through the universe of co-production with the support of experienced tutors such as Agustina Chiarino (Bocacha Films, Uruguay), Jean-laurent Csinidis (Films De Force Majeure, France), Aleksandra Derewienko (Cat&docs, France), Gema Juarez Allen (Gema Films, Argentina), Riina Sildos (Amrion, Estonia), Katarzyna Siniarska (New Europe Film Sales, Poland) and Nadia Trevisan (Nefertiti Film, Italy).

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

Ena Bajraktarević, Petrikor | Serbia
Vlad Bolgarin, VOLT Cinematography | Moldova
David Cej, Staragara | Italy
Beatriz Craveiro, Maria Farinha Films | Brazil
Angelo D'Agostino, Come Alive Film | Austria
Ivan D'Ambrosio, Dinamo Film | Italy
Ioanna Davi, Indigo View Productions | Greece
Viki Réka Kiss, Good Kids | Hungary
Vilen Gharibyan, Armavfilm Production | Armenia
Maja Kecojevic, Parangal Film | Montenegro
Éva Konrád, Umatik Kft. | Hungary
Jakob Krese, Majmun Films | Germany
Ausra Lukosiuniene, Vegele Films | Lithuania
Virginia Martin, Contando Films | Germany
Ana Maria Mayo, Héroe Films | Colombia
Seda Özkaraca, Witchcraft Films | Turkey
Ana Maria Pirvan, Anchor Films | Romania
Bojana Radulovic, Code Blue Production | Montenegro
Martin Rattini, Helios Sustainable Films | Italy
Carolina Salas, Salas Stúdíó Ehf | Iceland
Rafael Rocha De Almeida Sampaio, Klaxon Cultura Audiovisual | Brazil
Sergiu Scobioala, Shepherd Company | Moldova
Ares Shporta, Vera Films | Kosovo
Mirlanda Torres, La Selva Cine | Colombia
Francesca Vargiu, Diero | Italy
Mariana Viñoles, Uruguay
Felipe Yaryura, Mamá Húngara | Argentina
Anna Zakaryan, "picartix" Production Agency | Armenia
Eleonora Zappia, L'Eubage | Italy

Films x Games

Video Games Production Inspirational Lab in partnership with SpielFabrique.

The video game industry is reaching USD 200B and targets everybody on a global basis! The Film x Games Inspiration Lab is offering an expert glimpse of the opportunities through understanding how to position, finance and distribute a game. The Lab is developed with pan European game ecosystem catalyst SpielFabrique with the support from renowned experts. It offers keynotes and personal support to filmmakers wishing to expand to video games.

The Lab is curated by Thierry Baujard (SpielFabrique) and this year's tutors are Odile Limpach (SpielFabrique) and Stefan Michel (Studio Seufz).

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

Stefano Chiavarini, Piroetta | Italy

Pawel Jozwiak-rodan, Unsin Studio | Poland

Andra MacMasters, Studioset | Romania

Maximiliano Monzon, Cosmic Brew Studios | Argentina

Valentina Paggiarin, Hive Division | Italy

Pauliina Piipponen, Making Movies Oy | Finland

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 than ever, producing them may not prove so easy. The genre film industry is highly specialized, with key players, industry events and subgenres of its own, and constantly changing trends. The lab is designed to provide an extensive overview of this sector and will focus in particular on the best strategies to develop your project and 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 Lab is organized in partnership with the Fantastic Film Forum – the industry section of the Trieste Science+Fiction Festival – and led by experts Brendan McCarthy (Fantastic Films, Ireland), Dario Vecchiato (France/Belgium) and Angelica Ramirez (Bankside Films, UK).

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

Fabiana Balsamo, Incipit Film | Italy

Laura Egidos Plaja, Contraria Media | Spain

Claudio Esposito, The Piranesi Experience | Italy

Maya Korn, Mhk Productions | United States

Anna Kasińska, Serce | Poland

Olena Morentsova-shulyk, Life Map Films | Ukraine

Minos Nikolakakis, Asphalt | Greece

Imanol Ortiz López, Orlok Films | Spain

Farhad Pakdel, Mise En Abyrne | Canada

Marko Paljic, Gargantua Films | Serbia

Caterina Pandolfi, Run Film | Italy

Margarita Veberaite, Shakehaus | United Kingdom

Lucas Vossoughi, Tightrope Films | Austria

Impact Zone

Outreach & Impact Inspirational Lab

in partnership with ESoDoc

Impact Zone will focus on **the design of impact campaign strategies**. Amy Shepherd and Ugne Pilkionyte 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.

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.

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

Patricia Barbieri, Prana Filmes | Brazil

Patricia D'intino, Good Kids | Hungary

Laura Dauden Kocourek, Forward Films | Spain

Leonidas Liambeys, Long Run Productions | Greece

Krisztina Meggyes, Little Bus Production | Hungary

Anke Petersen, Jyoti Film | Germany

Kateryna Ptashka, Life Map Films | Ukraine

Angelos Tsaousis, Filmografik | Germany

On Demand Ecosystem

VoD Inspirational Lab curated by **Agustina Lumi**

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, sharing data and know-how on the current VoD market and players, the Lab will help the participants to plan ahead the online distribution strategy and co-financing of their content, answering to the audience demand.

This year's invited experts are Elodie Mellado (Filmin); Miguel Ruz and Jordi Roca Agut (Rock and Ruz Films); and Elena Mozzato (Digital I).

Alexandra Bratyshchenko, Eleron Pictures | Ukraine

Alberto Favruzzo, Abisso Studio | Italy

Tena Gojić, Dinaridi Film | Croatia

Andraž Jerič, Temporama | Slovenia

Kadriann Kibus, Rebel Frame | Estonia

Lina Perez Arenas, Emotion | Colombia

Gelsomina Prossito, Nano Film Production | Italy

Ada Quintana, Soda Films | Peru

Thomas Saglia, Korabi | Italy

Martina Sette, K+ | Italy

Maryna Sofiichuk, La Claqueta | Spain

Elise Tamisier, Septième Lame Films | France

Have a look at the selected participants **HERE**

Virtual Innovation

Virtual Production has undoubtedly been one of the most spoken-about industry innovations of recent years, yet for independent industries, it remains a practice shrouded in mystery. Is it only about hyper-expensive LED screens and blockbuster productions, or will this novel approach also revolutionise independent productions?

VIRTUAL INNOVATION, organised in partnership with European Virtual Production Alliance – an industry network of Europe’s leading virtual production experts and studios, aims at demystifying virtual production once and all for independent industry leaders from financiers decision makers to producers, VFX supervisors, and below the line crew. This Lab will look into different forms of VP, including In-Camera VFX, LED production, previsualization, virtual cameras, and set capturing, as well as into how to assess VP suitability for your production, how to budget and plan the workflow, and how to manage the process from start to finish successfully. The Lab will also present recent case studies from awarded European festival favourites and feature films and TV series to give the participant a 360-degree look into the world of VP. The Lab is led by Sten-Kristian Saluveer (Storytek Innovation & Venture Studio), Christina Caspers-Römer (Trixter) and Maciej Żemojcin (Pixelrace).

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

Mario Adamson, Sisyfos Film Productions | Sweden

Matko Burić, Cinecro | Croatia

Ulf Groote, Multiversum.Studio | Germany

Sebastian Herbst, Arkanum Pictures | Germany

Matthias Keitsch, Albolina Film | Italy

Stefano Sburlati, Motion Pixel | Italy

Claudia Sümeghy, Juno11 Pictures | Hungary

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Leonardo Mecchi	Enquadramento Produções	Brazil
Rafael Sampaio	Klaxon / BrLab	Brazil
Caru Alves De Souza	Manjerição Filmes	Brazil
Rafaella Cavinatti Maia Costa	Manjerição Filmes	Brazil
Beatriz Craveiro	Maria Farinha Films	Brazil
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Josephine Bourgois	Projeto Paradiso	Brazil
Tiê Villares	Volta Films	Brazil
Paola Wink	Vulcana Cinema	Brazil
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Mina Mileva	Activist38	Bulgaria
Neda Milanova	Balkan Documentary Center	Bulgaria
Peter Todorov	Bulgarian National Film Center	Bulgaria
Kamen Balkanski	Creative Europe MEDIA desk and National Film Center	Bulgaria
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Mirlanda Torres	La Selva Cine	Colombia
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Marketa Stinglova	Czech Television	Czech Republic
Andrea Laciaková	DokIncubator	Czech Republic
Lenka Tyrpakova	Finále Plzeň Festival	Czech Republic
Anna Kaslova	Institute of Documentary Film	Czech Republic
Jarmila Outratová	Ji.hlava International Documentary Film Festival	Czech Republic
Vojtěch Kočárník	Karlovy Vary IFF	Czech Republic
Hugo Rosak	Karlovy Vary IFF	Czech Republic
Tereza Bernátková	MasterFilm	Czech Republic
Zuzana Kirchnerova	Masterfilm	Czech Republic
Natalia Pavlove	MasterFilm	Czech Republic
Dagmar Sedláčková	MasterFilm	Czech Republic
Martin Vandas	MAUR film	Czech Republic
Alexandra Gabrižová	MIDPOINT Institute	Czech Republic
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Helena Marková	MIDPOINT Institute	Czech Republic
Sona Morgenthalova	MIDPOINT Institute	Czech Republic
Anita Pócssová	MIDPOINT Institute	Czech Republic
Markéta Špatenková	Midpoint Institute	Czech Republic

Barbora Struss	MIDPOINT Institute	Czech Republic
Bara Chalupova	Nochi Film	Czech Republic
Julie Marková Žáčková	NOCHI FILM	Czech Republic
Tomáš Pertold	Perfilm	Czech Republic
Martin Pavol Repka	Perfilm	Czech Republic
Ester Valtrová	TERAFI	Czech Republic
Hanka Kastelicova	WBD/ HBO Max	Czech Republic
Tereza Simikova	Wingman Media	Czech Republic
Aleš Matějka		Czech Republic
Maria Møller Christoffersen	Frau film / Beofilm	Denmark
Ricardo Ruales Eguiguren	Incubadora	Ecuador
Riina Sildos	Amrion	Estonia
Edith Sepp	Estonian Film Institute	Estonia
Marge Liiske	Industry@Tallinn& Baltic Event	Estonia
Dora Nedeczky	Mindwax	Estonia
Kadriann Kibus	Rebel Frame	Estonia
Tiina Lokk	Tallinn Black Nights Film festival	Estonia
Anna Hints		Estonia
Teemu Nikki	It's Alive Films	Finland
Jani Poso	It's Alive Films	Finland
Pauliina Piipponen	Making Movies Oy	Finland
Erkko Lyytinen	Yle	Finland
Benjamin Mirguet	-	France
Matthieu Taponier	-	France
Jean-Baptiste Bailly-Maitre	alpha violet proudction	France
Aleksandra Derewienko	CAT&Docs	France
Pierre Dallois	Ciclic Centre-Val de Loire	France
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Alex Szalat	Docs up fund	France
Christine Reisen	EURASF	France
Susan Newman Baudais	Eurimages - Council of Europe	France
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Julie Marnay	First Cut Lab	France

Wim Vanacker	First Cut Lab	France
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aymeric isnard	futur anterieur production	France
Sophie Erbs	GAIJIN / CINEMA DEFACTO	France
Clément Chautant	Indie Sales	France
Lamia Chraibi	lamia	France
Sallah-Edine Ben Jamaa	LES FILMS GRAIN DE SABLE	France
Nicolaï Iarochenko	Les Steppes Productions	France
Laura Gragg	LG Consulting	France
Laurent Danielou	LOCO FILMS	France
Solène Colomer	Luxbox	France
Aleksandra Zakharchenko	Marché du Film - Festival de Cannes	France
Sten-Kristian Saluveer	Marche Du Film - Festival de Cannes / European Virtual Production Alliance	France
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Olivier Pelisson	Semaine de la critique	France
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Matthieu Darras	Tatino Films	France
Irène Cadavid	Urban Sales	France
Marco Urizzi	Wide	France
Anna Khazaradze	1991 Productions	Georgia
Konstantine Kalandadze	Parachute Films	Georgia
Elene Margvelashvili	Parachute Films	Georgia
Elene Mikaberidze	Parachute films	Georgia
Irina Gelashvili	Radium Films	Georgia
Sebastian Herbst	arkanum pictures	Germany
Virginia Martin	Contando Films	Germany
Brigid O'Shea	DAE - DOCUMENTARY ASSOCIATION OF EUROPE	Germany
Bernd Buder	FilmFestival Cottbus	Germany
Julia Cöllen	Fünferfilm	Germany
Faezeh Nikoozad	Fünferfilm	Germany
Sylva Häutle	German Films	Germany
Andrea Wink	goEast-Festival / EAST-WEST TALENT LAB	Germany

Luis Singer	Iconoclast Films	Germany
Juliane Schulze	Juliane Schulze Media Consulting	Germany
Anke Petersen	JYOTI Film GmbH	Germany
Jakob Krese	Majmun Films	Germany
Katrin Mersmann	MOIN Film Fund	Germany
Ulf Groote	Multiversum.Studio	Germany
Elina Kewitz	NEW DOCS	Germany
Benjamin CÖlle	Pluto Film Distribution Network GmbH	Germany
Thierry Baujard	Spielfabrique UG	Germany
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Christina Caspers-Römer	TRIXTER	Germany
Sebastian Winkels		Germany
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Minos Nikolakakis	ASPHALT	Greece
Vicky Miha	asterisk*	Greece
Christina Pelekani	ENDORPHIN Agency	Greece
alexandra gaitanaki	FILM OFFICE CENTRAL MACEDONIA	Greece
Angeliki-Lina Mylonaki	Film Office-Central Macedonia (Region of Central Macedonia, Greece)	Greece
Zoe Kandyla	Greek Film Centre	Greece
Athena Kartalou	Greek Film Centre	Greece
Giorgos Karnavas	Heretic	Greece
Danae Spathara	HERETIC	Greece
Ioanna Davi	Indigo View Productions	Greece
Leonidas Liambeys	Long Run Productions	Greece
Mina Dreki	MARNI FILMS	Greece
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Christina Phoebe	Scribble Films	Greece
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Maria Kontogianni	Wild At Heart	Greece
Asimina Proedrou	Wild at Heart	Greece
Angelos Tsaousis	Filmografik Productions	Greece / Germany

Emile Hertling Péronard	Ánorâk Film	Greenland/Denmark
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Sára László	Campfilm	Hungary
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Patricia D'Intino	Good Kids	Hungary
Viki Reka Kiss	Good Kids	Hungary
Gábor Krigler	Joyrider TV	Hungary
Claudia Sümeghy	JUNO11 Pictures	Hungary
Tamás Yvan Topolánszky	JUNO11 Pictures Kft	Hungary
Genovéva Petrovits	Kino Alfa	Hungary
Krisztina Meggyes	Little Bus Production	Hungary
Rita Balogh	N/A	Hungary
Éva Konrád	Umatik Kft.	Hungary
Carolina Salas	SALAS Stúdió ehf	Iceland
Brendan Mccarthy	Fantastic Films	Ireland
Naomi Levari	Black Sheep Film Productions	Israel
Gil Sima	Sima Films	Israel
Davor Marinković	-	Italy
Graziano Chiscuzzu	5e6 S.r.l.	Italy
Tania Gualeni	5e6 Srl	Italy
Debora Desio	A_LAB Srl	Italy
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Antonio Pezzuto	Giornate degli Autori	Italy

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Lucilla Cristaldi	Limen	Italy
Sara Fgaier	Limen s.r.l	Italy
Serena Alfieri	LIMEN SRL	Italy
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Sara Ferrazza	Rai Cinema	Italy
Federico Pedroni	RAI CINEMA	Italy
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matteo oleotto	staragara.it	Italy
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Elena Bertoni	When East Meets West	Italy
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Giorgio Giampà	Zoe Films	Italy
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Caterina Erica Shanta		Italy
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Ujkan Hysaj	AJO Pictures	Kosovo
Ares Shporta	Vera Films	Kosovo

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Dita Rietuma
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Ruta Adele Jekentaite
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Jasmina Karajlovic
Maja Kecojević
Ivan Salatic
Anne Köhncke
Enid Campos LeÓN
Ada Quintana

Centaur Films
National film Centre
Ruslan Perezhilo Music
ART SHOT
Baltic Productions
Lithuanian Film Centre
M-Films
Think-Film Impact Production
Vegele films

EAVE
EAVE
EAVE
Filmfund Luxemburg
So-cle
So-cle
CNC Moldova
PARMIS
Parmis
Shepherd Company
VOLT Cinematography
Youth Media Center
Ardor Films
CODE BLUE PRODUCTION
Cut-Up
Film Centre of Montenegro
Giggling Goat Production
Montenegro Max Film
Parangal Film

Final Cut for Real Norway
Chullachaki Cine
Soda Films S.R.L.

Latvia
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Montenegro
Norway
Peru
Peru

Grzegorz Paprzycki	-	Poland
Agata Wieczorek	Agata Wieczorek	Poland
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Magdalena Sztorc	Mozaika Films Sp. z o.o.	Poland
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Maciej Żemojcin	PixelRace	Poland
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Maciej Kubicki	Telemark	Poland
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Anna Ferens	TVP	Poland
Marta Kamińska	TVP / Heart of Europe International TV Festival & Forum	Poland
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alexander david	Rua Escura	Portugal
ANDRE Gil Mata	Rua Escura Crl	Portugal
Ary Zara	Wonder Maria	Portugal
Andreia Nunes	wonder maria filmes	Portugal
Fernanda Polacow	Wonder Maria Filmes	Portugal
João Nuno Pinto	Wonder Maria Films	Portugal
Patricia Benabe	Rayuela Films	Puerto Rico
Ana Maria Pirvan	Anchor Films	Romania
Cristutiu Catalin	First Cut Lab	Romania
Tudor Giurgiu	Libra Films	Romania
Ada Solomon	microFILM	Romania
Andra MacMasters	STUDIOSET	Romania
Anamaria Antoci	Tangaj Production	Romania
Anda Ionescu	Tangaj Production	Romania
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Gvozden Ilić	Baš čelik	Serbia
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Milos Ivanovic	Set Sail Films	Serbia
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Biljana Tutorov	Wake Up Films	Serbia
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Peter Kerekes	Peter Kerekes ltd	Slovakia
Katarina Krnacova	Silverart	Slovakia
Barbora Berezňáková	Znama Firma	Slovakia
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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
Barbara Zemljič	Filmservis	Slovenia
Leo Černic	Finta	Slovenia
Tina Smrekar	Finta Film	Slovenia
Ira Cecic	freelance	Slovenia
Bojan Labović	MAKUS, Slovenian film festivalll	Slovenia
Petra Seliškar	Petra Pan Film	Slovenia
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Jozko Rutar	SPOK Films	Slovenia
Nina Robnik	Staragara	Slovenia
Andraz Jeric	Temporama	Slovenia
Jerca Jerič	Temporama	Slovenia
Viva Videnovic	URGH!	Slovenia

Nika Jurman	Vertigo	Slovenia
Katja Lenarčič	Vertigo	Slovenia
Zala Opara	Vertigo	Slovenia
Danijel Hocevar	Vertigo Ljubljana	Slovenia
Lun Sevnik	Freelance	Slovenia/Czech
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Eva Kučera Šmon	Remkora	Slovenija
Nika Gričar	Slovenian Film Centre	Slovenija
Miha Černec	STARAGARA	Slovenija
Gunny(Gune) Hyoung	EBS Korea/EIDF	South Korea
Heejung Oh	Seesaw Pictures	South Korea
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Joan Ruiz	Catalan Films	Spain
Lluís Rusalleda Fuentes	Coming Soon Films	Spain
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Yvette De Los Santos	Feelsales	Spain
Elodie Mellado De La Cruz	Filmin	Spain
Laura Dauden Kocourek	Forward Films	Spain
Anna M. Bofarull	KaBoGa	Spain
Amaia Remirez Garcia	Kanaki Films	Spain
Maryna Sofiiichuk	La claqueta PC	Spain
Sergio Grobas	Mayo films	Spain
Anna Llargués	Mayo Films	Spain
Enrique Buleo	No company	Spain
Mary Fernández	Orlok Films	Spain
Imanol Ortiz López	Orlok Films	Spain
Katalina Tobón	Proimágenes Colombia	Spain
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Miguel Ruz	Rock and ruz	Spain
Saioa Riba	San Sebastian Film Festival	Spain
Giovanna Ribes	TARANNÀ FILMS, SL	Spain

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Dark Riviera AB
Sisyfos Film Production
Sisyfos Film Production
Aaron Film
Aaron Film GmbH
FOCAL - MEDICI Film Funding Journey
Kumoshika
Lightdox
Locarno Film Festival
Locarno Film Festival
Locarno Film Festival
ACE Producers
Family Affair Films
Goldman Film
IDFA
Image Acts
Speaking with Impact
-
Sarajevo Film Festival
IFFR
TRT - Turkish Radio and TV Corporation
TURKISH RADIO TELEVISION CORPORATION
Witchcraft Film
Witchcraft Films
Babylon'13
Babylon'13
Contemporary Ukrainian Cinema
Contemporary Ukrainian Cinema
DramaFree

Spain
Spain
Sweden
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Sweden
Switzerland
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The Netherlands
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The Netherlands
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The Netherlands
The Netherlands/Bosnia and Herzegovina
The Netherlands
Turkey
Turkey
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Turkey
Ukraine
Ukraine
Ukraine
Ukraine

Alexandra Bratyshchenko	ELERON PICTURES	Ukraine
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Kateryna Ptashka	Life Map Films	Ukraine
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Mike Smith	River Crossing Productions	United Kingdom
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Amy Shepherd	Think-Film Impact Production	United Kingdom
Bisi Alimi	Vengiance Production	United Kingdom
Maya Korn	MHK Productions	United Kingdom/USA
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Robert Chang	American Documentary POV	Unites States
Sabine Fayoux Cantillo	Chicken & Egg Pictures	Unites States
Natalia Arshavskaya	Current Time TV	Unites States
Louay Khraish	Film Independent	Unites States
Agustina Chiarino	Bocacha Films	Uruguay
Mariana Viñoles	La piscina film / Pájaro Dorado	Uruguay

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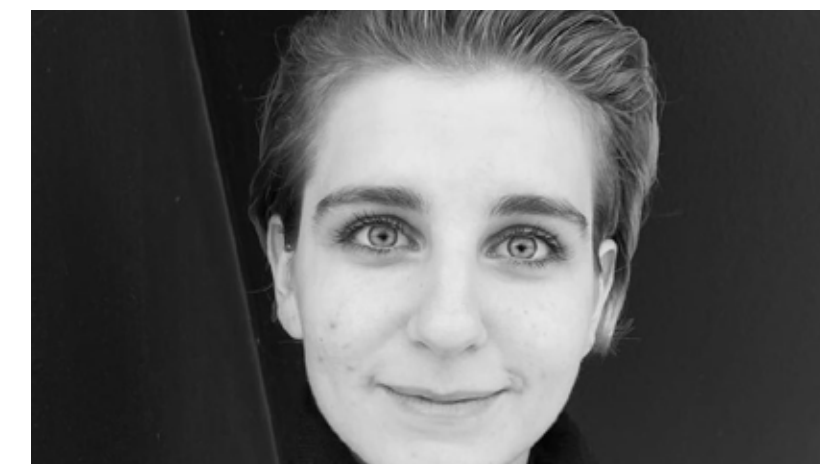
Alessandro Groppero
Head of WEMW



Alessandra Pastore
Market Manager



Elena Bertoni
Co-Production Forum Coordinator



Suomi Sponton
Inspirational Labs & Talks Coordinator



Dumitrita Pacicovsch
Industry Talks & Partner Events
Coordinator



Elisa Bordon
Accreditation Service Coordinator



Giulia Battaglini
Green Policy & Side Events Coordinator



Claudia Bramante
Hospitality Coordinator



Roxana Ivan
Impact & Final Report Coordinator



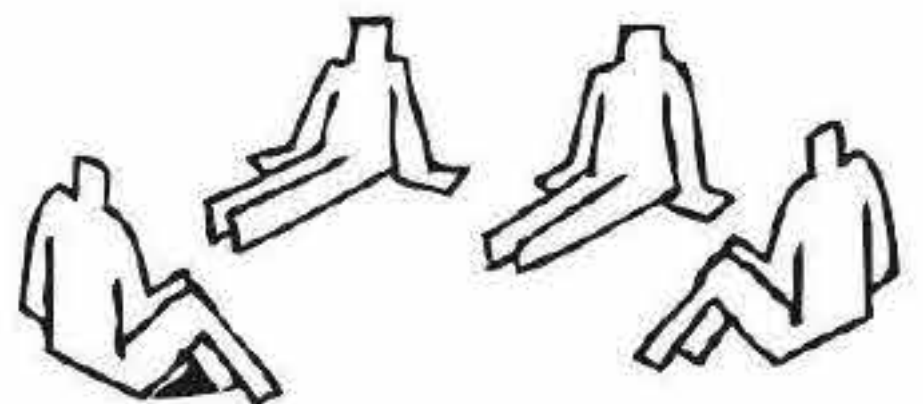
Tanika Sajatovic
Meeting Coordinator



Luka Venturin
Meeting Coordinator



Paolo Vidali
Budget and Financial Manager



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