



MUSEO  
NAZIONALE  
DEL CINEMA  
TORINO

# TORINO FILMLAB CATALOGUE 2023

TFL

TorinoFilmLab





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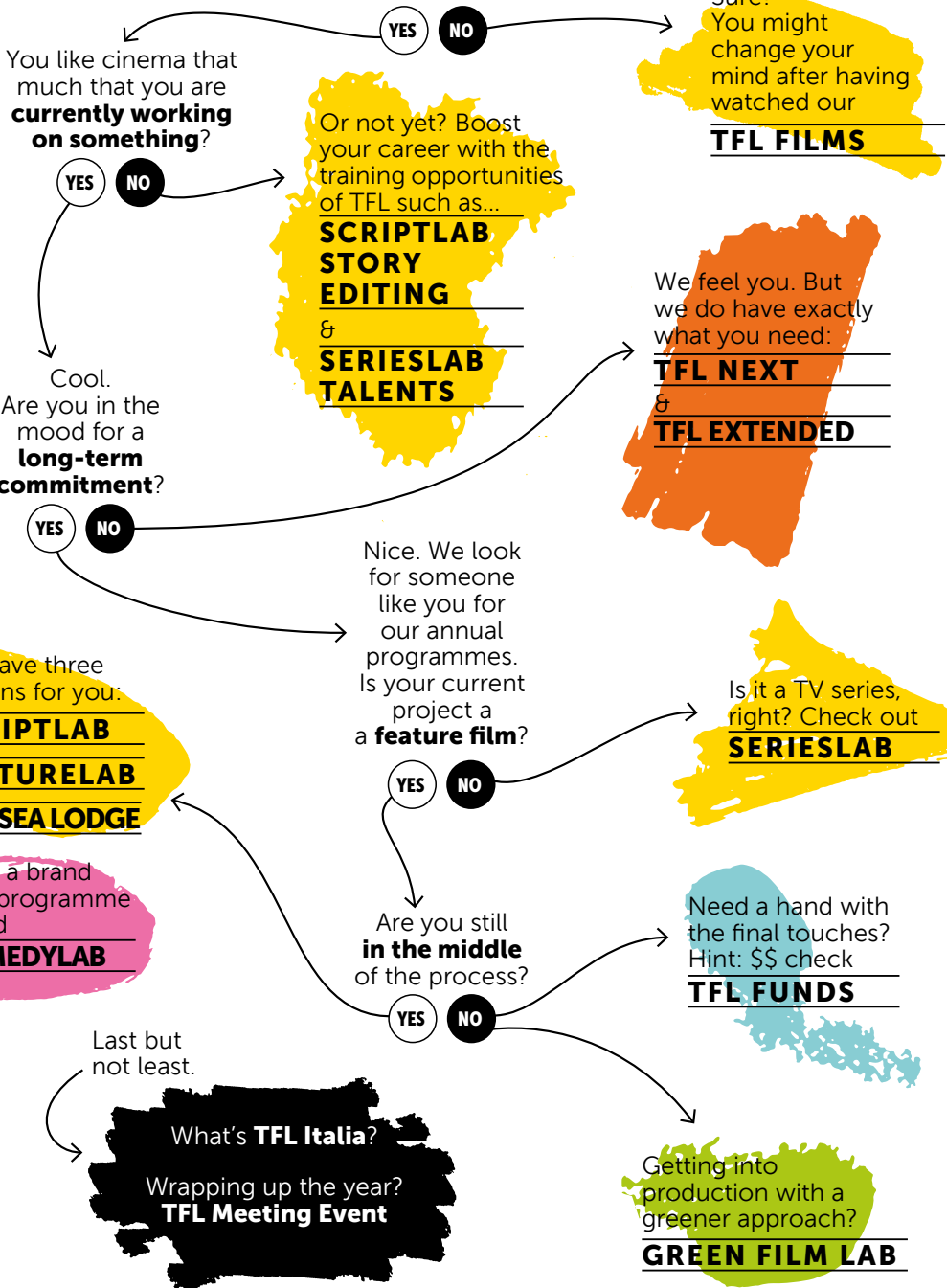


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# DO YOU LIKE CINEMA?





MUSEO  
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TORINO

**TFL**  
TorinoFilmLab

# TORINOFILMLAB

## A NEW WAVE OF INDEPENDENT CINEMA

## TFL TRAINING & DEVELOPMENT PROGRAMMES

**FeatureLab** is the programme for creative teams working on the director's 1<sup>st</sup> or 2<sup>nd</sup> feature film projects, at an advanced development stage. By joining you will have the chance to work with experts from the fields of directing, cinematography, sound, post-production, but also from production, financing, marketing & sales, and audience engagement. A big plus: FeatureLab projects will have the chance to compete for the TFL Production Awards and partners' prizes supporting the production process.

**CALL OPEN UNTIL  
11<sup>TH</sup> DECEMBER 2023**

**ScriptLab**, screenwriting programme open to both emerging and experienced filmmakers with a project. In parallel, **ScriptLab Story Editing** welcomes 5 story editor trainees working on the projects side by side with the tutors.

**THE CALLS FOR APPLICATION  
OPEN IN AUTUMN 2024**

**ComedyLab** is a truly unique lab which brings together talented writers and comedians to explore the comedy potential of amusing feature film projects, working directly on script development. After a two-day preliminary workshop, up to 4 projects with the potential for international success will be selected along with a group of writers and comedians without projects. ComedyLab provides all of them with a tailored approach to script and production development.

**CALL OPEN UNTIL  
20<sup>TH</sup> DECEMBER 2023**

**SeriesLab**, focused on developing fiction TV series projects at an early development stage. In parallel, **SeriesLab Talents** scouts emerging talents in drama writing to gain experience and connections in a professional writers' room.

**BOTH CALLS OPEN FROM 10<sup>TH</sup>  
JANUARY TO 1<sup>ST</sup> MARCH 2024**

## TFL FUNDS

**Audience Design Fund**, distribution grants of € 45,000 each for internationally co-produced feature films, addressed to EU producers and sales agents.

**CALL OPEN UNTIL  
23<sup>RD</sup> JANUARY 2024**

What happens between thinking of a story and making it real?

—  
**TorinoFilmLab**  
is the answer.

**Green Film Lab** is fully focused on achieving environmental sustainability in film production, implementing a green protocol, and getting certification. The workshop is open to film and series industry workers, professionals with a background in sustainability and delegates from funds, film commissions or film institutions in general. It proposes a series of 3-day workshops held in different European cities in collaboration with various film institutions and funds.

**NEW WORKSHOP  
Athens, 5<sup>th</sup>-8<sup>th</sup> March 2024**

**CALL OPEN  
UNTIL TO 9<sup>TH</sup> JANUARY 2024**

**TFL Next & Extended**, multiple workshops & multiple topics, across the year, both online and offline.

**NEW CALLS WILL OPEN  
IN DECEMBER 2023**

**Co-Production Fund**, targeting feature films involving European and non-EU production companies and assigning 2 grants of € 50,000 each.

**CALL OPEN FROM 15<sup>TH</sup>  
JANUARY TO 13<sup>RD</sup> MARCH 2024**

# THE NATIONAL MUSEUM OF CINEMA

The National Museum of Cinema is a wide and internationally renowned institution, carrying a great history behind it. It holds one of the richest collections with over 2,200,000 works preserved and it is housed in the Mole Antonelliana, the symbol of Turin. Despite a significant past, the Museum is also extremely projected towards the future. This attitude is constantly demonstrated by the initiatives organised within the Mole Antonelliana, from masterclasses to increasingly interactive and experiential exhibitions, by the work of conservation and rediscovery of its collections, by the heterogeneous programming of the Cinema Massimo, and also by the attentive gaze that the Torino Film Festival has reserved to first and second films for over 40 years, by the original proposals by the Environmental Film Festival and the Lovers Film Festival.

TorinoFilmLab, born out of the Museum's desire to give a further creative impetus to cinematography, completes the spectrum of activities thanks to a set of training, networking and market initiatives.

In these 16 years the high level of training, the practical and collaborative approach and the authentic international environment that TFL guarantees, but also of concrete support have turned many projects developed by TFL into success and satisfaction.

The path taken so far makes us want to look ahead even more, to think of new ways of making cinema, to create synergies and share what we have learned with the entire cinema system surrounding us, and mostly, it makes us want to thank those who have accompanied us up to here: MiC - Ministero della Cultura, Regione Piemonte, Città di Torino and Creative Europe - MEDIA, and TFL's network of international partners.

## **Enzo Ghigo**

President  
The National Museum of Cinema

## **Domenico De Gaetano**

Director  
The National Museum of Cinema



# TORINOFILMLAB

A very warm welcome to the 16<sup>th</sup> Meeting Event, a milestone in the development of the projects participating in the FeatureLab and ScriptLab programmes, showcased through public pitches. But above all, the gathering in Torino is an important meeting point and a moment of exchange for, with and between authors, creators, and a curated selection of key players from the film industry.

During 3 days, Torino becomes a crossroads where ideas, stories, emotions, and reflections converge, where new collaborations start and the TFL network grows, but also where paths and people whose passion, enthusiasm and know-how come together paving the long way for all the projects to become films and reach the big screen.

We are looking forward to watching these projects premiering soon, following the lucky trend of this year: four titles in Berlin, three in Cannes, three in Locarno and four in Venice. Among them, some important first times: *If Only I Could Hibernate* by Zoljargal Purevdash, the first Mongolian film shown in Cannes' official selection and *Inshallah a Boy* by Amjad Al Rasheed, the first Jordanian film screened at the Croisette.

We take great pride in the enduring trust we've cultivated with directors and producers over time, and the acknowledgment of the potential benefits that this trust can yield, as exemplified by *City of Wind* by Lkhagvadulam Purev-Ochir, which premiered in Venice, and is a concrete result of the entire TFL path: nurtured through ScriptLab and FeatureLab, and received support from the TFL Audience Design Fund.

And looking to the future, we are very excited to explore the potential of comedy with the brand-new programme ComedyLab, that will welcome up to four carefully selected projects next year, with potential for international success and follow them through a tailor-made approach, pairing experienced writers with talented comedians.

We wish you a fruitful and exciting Meeting Event 2023!

**Mercedes Fernández Alonso**  
Managing Director TorinoFilmLab

**Olimpia Pont Cháfer**  
Head of Industry TorinoFilmLab

## TFL AWARDS

### **TFL Production Awards**

Four production grants for a total of € 180,000 will be assigned to FeatureLab projects by the Main Jury. Two of them are allocated to projects involving European and non-European producers, thanks to Creative Europe - MEDIA Programme of the European Union.

### **TFL Co-Production Fund**

Production grant of € 50,000 combined with tailor-made consultancies to bolster the realisation of a feature film project produced by a European company with international partners.

*Thanks to Creative Europe - MEDIA sub-programme.*

### **TFL Audience Design Fund**

Grant of € 45,000 combined with ad hoc consultancies to reach, build and engage audiences through the implementation of innovative actions supporting the moments of sales and distribution.

*Thanks to Creative Europe - MEDIA sub-programme.*

### **TFL assigns special awards to support a more sustainable approach on environmental issues and topics**

#### **Green Filming Awards**

Assigned to up to three projects chosen among the FeatureLab ones, the grant comprises up to a maximum of € 2,000 to cover expenses connected to the implementation of the Green Film rating system and the adoption of sustainability strategies during the film's shooting, in addition to a further monetary contribution of € 2,000 allocated by Trentino Film Commission – Green Film after obtaining the Green Film certification.

#### **TFL White Mirror**

Writing grant of € 3,000 to one ScriptLab project, to support stories that tackle environmental issues, sustainability or any related changes happening in today's world, through a personal and engaging tone – from new consumption habits to different ways of life.

## TFL PARTNERS' AWARDS

### **Eurimages Co-production Development Award**

The Council of Europe's Eurimages Fund has joined forces with TFL to award the Eurimages Co-production Development Award: a cash-prize of € 20,000. This award has been created to promote the Fund's role in encouraging international co-production from the initial stages of a project and it will be attributed to one project, selected among the ScriptLab ones, by a dedicated team of jurors that will consider its artistic quality, its development stage and its prospects of becoming and remaining an international co-production involving at least two member states of Eurimages.

*Thanks to the Council of Europe's Eurimages Fund*

### **CNC Award**

CNC - Centre national du cinéma et de l'image animée awards a grant of € 8,000 for the further development of one of the projects from the TFL ScriptLab programme 2023, supporting the respective writer/director in the work after the participation in TorinoFilmLab. The decision will be taken by an international jury after having listened to the pitches and meeting the projects.

### **ARRI Award**

ARRI, leading designer and manufacturer of camera and lighting systems as well as system solutions for the film, broadcast, and media industries, will offer a grant of € 10,000 to a selected FeatureLab project. This endowment will be provided to support the implementation of a visual concept for the selected project. Following the project pitches and individual meetings, a decision regarding the award will be made by an ARRI representative.

### **ArteKino International Award**

ArteKino provides € 6,000 for a further development of a project coming either from the ScriptLab or FeatureLab programmes.

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### **Sub-ti Access Award**

In order to promote accessible contents of the film for audiences with sensory disabilities, Sub-ti Access Srl. (Turin), will offer to a FeatureLab project subtitles for the deaf and hearing impaired, and audio description for the blind and visually impaired, with audio subtitles, in English or Italian. The SDH file and the audio described soundtrack for DCP will be provided (value up to € 5,000).

### **Sub-ti Award**

The prize, offered by Sub-Ti Ltd. (London), will provide one of the FeatureLab projects with English, Italian or German subtitles. The subtitles will be provided in a format for DCP inclusion (value up to € 2,000).

### **IEFTA**

The International Emerging Film Talent Association (IEFTA) is a Monaco based organisation dedicated to empowering filmmakers from emerging regions across the globe. IEFTA awards € 3,000 cash prize to one ScriptLab or FeatureLab project involving one writer/director from emerging regions. This prize aims at fostering global inclusivity, recognising diverse narratives and encouraging international cooperation.

### **EWA Award**

The EWA Network - supporting female audiovisual professionals through community building and networking opportunities, capacity building programmes and access to the audiovisual industry - will assign a € 1,000 grant and a free membership to join the network to one female writer/director coming from the current edition of ScriptLab.

Given the TFL long-standing partnership between TorinoFilmLab and the Amsterdam-based APostLab, Filmmore and Posta, the Post-Production Award will be assigned for the first time to a former TFL project developed within the previous editions of ScriptLab or FeatureLab and currently at an advanced stage of development or financing, in order to further support the TFL community.

### **Post-Production Award**

The Post-Production Award is offered and assigned by TFL's partners APostLab in collaboration with Filmmore and Posta. This opportunity is specifically dedicated to former ScriptLab and FeatureLab projects currently at an advanced stage of development or financing.

The winning project will receive a grant of € 10,000 in creative image post-production services at Filmmore and € 10,000 in creative services at Posta sound studio, both based in Amsterdam. The producer will also be the recipient of a full scholarship to participate in the annual post-production workshop of APostLab.

Alumni of TFL can apply for the Award during the call for participation, which is published annually in July and August. The winner will be announced during the TFL Award Ceremony in November, in the frame of the TFL Meeting Event.



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## MAIN JURY



### **Olivier Barbier**

He/his/him • Head of acquisitions and development at MK2 Films • France

After obtaining a master's degree from EDHEC Business School, Olivier began working in the film industry at SND. In 2012, he joined Wild Bunch's international sales department for 7 years, working on films such as *Blue Is the Warmest Color*, *I, Daniel Blake*, *Capernaum*, *Shoplifters* among others. He joined mk2 films in 2018 and became Head of Acquisitions and Development in 2020. Since then, he has been involved in international sales and/or co-productions of films such as *Atlantics*, *Portrait of a Lady in Fire*, *The Worst Person in the World*, *Alcarras*, *Los Colonos* and *Anatomy of a Fall*.



### **Purev-Ochir Lkhagvadulam**

She/her/hers • Writer & Director • Mongolia

Lkhagvadulam Purev-Ochir is a Mongolian filmmaker currently based in Portugal. She completed her master's degree in screenwriting from Kino Eyes European Masters programme. Her short films were selected at prestigious festivals such as Venice, Cannes, Toronto, Busan, and Sundance, where *Mountain Cat* won Busan Sonje Award and *Snow in September* won Venice Best Short and TIFF Best Short. She attended TFL ScriptLab and FeatureLab with her feature debut film *City of Wind* (formerly *Ze*). *City of Wind* premiered at Venice Orrizzonti 2023 where it was awarded with Best Lead Actor and continues to travel the world at festivals such as TIFF, Busan, and AFI. *City of Wind* is the Mongolian nominee for the 96<sup>th</sup> Academy Awards. She is currently doing her PhD at Lusofona University in Lisbon.



### **Andrew Mohsen**

He/his/him • Film programmer at El Gouna Film Festival • Egypt

Andrew has been writing reviews and studies starting 2015, before beginning his career in festival programming through Cairo International Film Festival. Since 2016 he has held many positions in different international festivals, including artistic direction of Cairo International Film Festival (2021), artistic direction of Ismailia International Film Festival, delegate for Egypt for Film O'Clock Festival and consultant for Hollywood Arab Film Festival. Besides, he acted as a jury member in many important festivals, including: CPH:DOX and Tangier National Film Festival. He also works as the content strategy manager in Arabia Pictures Entertainment in KSA. Recently, he started focusing on script consulting for short and feature films.



**Mike S. Ryan**

He/his/him •

Producer at Greystack  
Films • USA

Mike S. Ryan is the bold independent producer behind such remarkable and ground-breaking art-house films as Todd Solondz's *Palindromes* and *Life During Wartime*, Bela Tarr's *Turin Horse*, Phil Morrison's *Junebug*, Kelly Reichardt's *Old Joy* and *Meek's Cutoff*, Rick Alverson's *The Comedy* and Jake Mahaffy's *Free in Deed*.

During the pandemic, Greystack released three new films: *The Artist's Wife*, premiered at Hamptons 2019, *Faith*, premiered at Indie Memphis Film Festival in 2019, and *Reunion*, the new film by Jake Mahaffy, released by MPI in 2020. *Stay at Conder Beach*, shot in 35mm, is currently playing in festivals. Mike's most recent films, *The Cry of Grnuaille* by Donal Foreman, won two awards at BAFICI 2022 and is currently in theaters in Ireland. *The Ballad of Susan Cesaire* by Madeleine Hunt-Ehrlich has an expanded cinema gallery exhibit in the Perez Museum in Miami and the feature version has been accepted into the Whitney Biennale for 2024.



**Eva Sangiorgi**

She/her/hers • Artistic  
director at Viennale •  
Italy/Austria

After obtaining a degree in Communication Sciences from the University of Bologna and a master's degree in Art History in Mexico City, Eva Sangiorgi gained extensive experience as a programmer at various Latin American film festivals. She founded FICUNAM, which she directed until 2018, a festival dedicated to auteur cinema and experimental cinema outside of the commercial circuit. She also launched and curated several publications on contemporary cinema for the National Autonomous University of Mexico (UNAM). Eva Sangiorgi served on numerous juries at prestigious international festivals, such as La Semaine de la Critique in Cannes, the Orizzonti jury in Venice, and FID Marseille. In 2018, she was appointed as the artistic director of Viennale, a role she still holds today.

## CNC JURY



**Marta Andreu**  
She/her/hers •  
Producer • Spain

In 2017, I created WALDEN, an international space for documentary creation. I run workshops, seminars and lectures internationally at festivals, labs and universities. Since 2009, I have led the DocMontevideo pitching workshop. I'm a jury member of the World Cinema Fund (Berlinale) and a tutor at Eurodoc, TorinoFilmLab, Visions du Réel and Open Doors. I coordinated the Master in Creative Documentary (UPF, 2000-2016).

I have produced internationally awarded documentary films, such as *La terra habitada* (Visions du Réel, 2009), *Cuchillo de Palo* (Berlinale, 2010), *Salóme* (CPH:DOX 2014), *Oleg and the rare arts* (Rotterdam, 2015) and *Amanecer* (IDFA, 2018).

I have returned to filmmaking with the film performance *Lovesong, a non-existent film in progress*, an exploration of images and solastalgia - distress caused by environmental change in someone's home environment.



**Charlotte Uzu**  
She/her/hers • Producer  
at Les Films d'Ici • France

Charlotte Uzu is a senior producer specialised in the production and international financing of documentary and feature films. Her cinema titles include: *El Velador* (Directors' Fortnight 2011), *New Films New Directors NY 2011*, *The Look*, *Charlotte Rampling* by Angelina Maccarone (Cannes Classic 2011), *Cathedrals of Culture*, 6x26' by Wim Wenders and directed by Michael Glawogger, Michael Madsen, Robert Redford, Margreth Olin, Karim Ainouz and Wim Wenders (Berlinale 2014 opening). *3000 Nights* by Mai Masri (22 international Awards 2016), *Todo lo Demás* by Natalia Almada (Competition Rome, NY Film Festival 2016), *THF* by Karim Ainouz (Panorama Berlinale 2018), *Women of the Venezuelan Chaos* by Margarita Cadenas (2 International Awards, 12 International Festivals), *Bombay Rose* by Gitanjali Rao (Venice Critic's week, TIFF 2019, currently on Netflix), *Nuevo Orden* by Michel Franco (Leone d'Argento Grand Jury Award, Leoncino d'Oro, Venice 2020).



**Rémi Bigot**  
He/his/him • Head of the  
Film Department at  
La Semaine de la Critique •  
France

Rémi Bigot is the Head of the film department for Semaine de la Critique, after being previously in charge of short films. At Semaine, he is also in charge of industry meetings and selection of projects for Next Step, Semaine de la Critique's feature development workshop. Previously, he worked in several festivals and workshops dedicated to emerging talents such as Angers European First Film Festival or Marrakesh IFF' Atlas Workshops.

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## EURIMAGES JURY



### Rodrigo Areias

He/his/him • Producer,  
Writer & Director at Bando  
à Parte • Portugal

Born in Portugal, in 1978. He studied audiovisual at the School of Arts of Porto and later specializing in film at NYU's Tisch School of Arts. He has produced and co-produced films, including for authors such as Edgar Pêra, F.J. Ossang, Lois Patiño and Matias Piñeiro and he was responsible for the cinema production for the Guimarães 2012 - European Capital of Culture. Areias directed feature films like *Thebes* (2007), *Hay Road* (2012), *1960* (2013), *Ornament and Crime* (2015), *Blue Breath* (2018), *Surdine* (2019), *Down By Life* (2020), *The Worst Man in London* (2023) and *The Stone Dreams to Blossom* (2023).



### Noémi Kahn

She/her/hers • Project  
manager for cooperation,  
coproduction and  
francophony at CNC Centre  
National du Cinéma et de  
l'image animée • France

Noémi Kahn has 10 years of experience working in cultural cooperation, mainly in the audiovisual field and in cinema. After a first experience at the arthouse cinema Metropolis in Beirut, Lebanon, she moved to Egypt where she contributed setting up the Cinémathèque arthouse cinema space and coordinated the cultural programme of the French Institute in Cairo. She was the assistant director of the Network of Arab Alternative Screens (NAAS) for 3 years. In 2021, she joined the Centre National du Cinéma et de l'image animée (CNC) as a project manager for cooperation, coproduction and francophony. Noémi Kahn holds a Master's Degree in International Relations from Sciences Po Paris and a 4-year Degree in Arabic from INALCO, Paris.



### Tamara Tatishvili

She/her/hers • Head of  
Hubert Bals Fund at IFFR •  
Netherlands

Tamara brings extensive experience in international funding and promotion strategies and previously served as the Director of the Georgian National Film Center for several years.

Before that, she held the position of Executive Director at the Independent Filmmakers' Association - South Caucasus. Since 2014, Tamara has been based in Brussels, working as an international industry consultant, engaging in various projects related to strategy and industry insights. She also served as a Strategy Manager for the European Women's Audiovisual Network and regularly consulted on various film programmes at Bozar. Since February 2020, Tamara acts as Head of Training for MEDICI – The Film Funding Journey.

She is newly appointed Head of Hubert Bals Fund at the International Film Festival Rotterdam.

eurimages

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CONSEIL DE L'EUROPE

# AIR FOR ART

EURIMAGES  
CO-PRODUCTION  
DEVELOPMENT  
AWARD

TorinoFilmLab 2023



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THE NATIONAL MUSEUM OF CINEMA  
PRESENTS

## Thursday, 23<sup>rd</sup> November

18.00 – 19.30 @ TURIN PALACE - SALA MOLLINO

### SO MUCH FUNDS

*(access by invitation only)*

20.00 @ SNODO / OGR

### OPENING DINNER

## Friday, 24<sup>th</sup> November

9.00 - 12.00 @ UNIONE INDUSTRIALI CONFERENCE CENTRE  
- SALA AGNELLI

9.00 Morning coffee & welcome

### 9.30 PITCHING SESSIONS

**5 FeatureLab Projects** moderated by  
Vincenzo Bugno, TFL curator

**10 ScriptLab Projects** moderated by  
Amra Bakšić Čamo, TFL curator

12.00 - 14.00 @ PALAZZO CERIANA MAYNERI

Lunch break

14.00 - 19.00 @ TURIN PALACE - SALA MOLLINO & MACARIO

### ONE-TO-ONE MEETINGS

## Saturday, 25<sup>th</sup> November

9.00 - 12.00 @ UNIONE INDUSTRIALI CONFERENCE CENTRE  
- SALA AGNELLI

9.00 Morning coffee & welcome

### 9.30 PITCHING SESSIONS

**5 FeatureLab Projects** moderated by  
Vincenzo Bugno, TFL curator

**10 ScriptLab Projects** moderated by Amra  
Bakšić Čamo, TFL curator

12.00 @ PALAZZO CERIANA MAYNERI

Lunch break

14.00 - 18.30 @ TURIN PALACE - SALA MOLLINO & MACARIO

### ONE-TO-ONE MEETINGS

19.30 - 21.00 @ UNIONE INDUSTRIALI CONFERENCE CENTRE  
- SALA AGNELLI

### CLOSING DRINKS followed by AWARDS CEREMONY

22.00 @ LE ROI MUSIC HALL

### CLOSING PARTY hosted by TORINO FILM INDUSTRY

\* Shuttle service to/from Le Roi Music Hall  
will be available from 22.00  
Access by registration only.

# TFL

TorinoFilmLab

# MEETING EVENT

16<sup>TH</sup> EDITION

From 23<sup>rd</sup> to 25<sup>th</sup> November 2023 - Turin, Italy







SCRIPTLAB

# SCRIPTLAB

After the past tumultuous years, ScriptLab is finally back with 3 residential weeks at its core, supplemented throughout the 8 months of this long programme with online work. The aim is to give filmmakers ample time to explore their project in person, to write, to think, to talk, and to rewrite. ScriptLab is also, as of this year, designated as a fully international workshop with filmmakers participating from all over the world, this year from 19 countries. Out of the over 600 applications, we curated a selection of 20 projects and 5 script editor trainees, which are not only geographically and culturally diverse, but also include a wide spectrum of talents and experiences, themes and topics. We are very proud to introduce them to you in the following pages. Each filmmaker came with a feature film project in an early stage of development and they have spent the past year in conversation with each other and their tutors, sharing ideas, questions and fantasies, challenging and supporting each other in developing their stories. To enrich their discussions, inspirational guests have reflected on the use of AI by artists and creatives, discussed the power of inclusion, diversity and equality, workshoped oral storytelling in developing screenplays, talked about how to approach narratives in a time of unprecedented global change and produce films in a sustainable manner, and how to present your project and yourself on the global market. We invite you to immerse yourself in the stories of ScriptLab 2023 and wish their creators and script editors the very best of luck going forward.

**Eva Svenstedt Ward**

Head of Studies

**Amra Bakšić Čamo**

Curator

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WITH THE SUPPORT OF



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IN PARTNERSHIP WITH



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## PEDAGOGICAL TEAM

### HEAD OF STUDIES



**Eva Svenstedt Ward**

Script Consultant •  
Sweden/United  
Kingdom

### CURATOR



**Amra Bakšić Čamo**

Producer • Bosnia and  
Herzegovina

### TUTORS



**Philippe Barrière**

Scriptwriter, Story  
Editor • France



**Séverine Cornamusaz**

Scriptwriter, Film  
Director • Switzerland



**Marietta von Hausswolff von Baumgarten**

Scriptwriter, Script  
Consultant • Sweden



**Aleksandra Świerk**

Scriptwriter, Story  
Editor • Poland



**Gino Ventriglia**

Story Editor • Italy

### PITCHING TRAINERS



**Daan Gielis**

Scriptwriter •  
Netherlands



**Esther van Driesum**

Creative Producer,  
Script Consultant •  
Netherlands





## A Perfect Family



*Théo is six when he leaves Giudecca prison,  
with a world to discover, and a father he doesn't know.*

---

**MAIN PRODUCTION COMPANY**

Films Grand Huit  
St-Pierre-Quiberon – France  
[www.filmsgrandhuit.com](http://www.filmsgrandhuit.com)  
[lionel@filmsgrandhuit.com](mailto:lionel@filmsgrandhuit.com)  
T +33629464531

**MAIN PRODUCER**

Lionel Massol

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,900,000.00

**SEEKING**

International Sales, Distributors,  
Coproducer, Partners



## Adriano Valerio

Writer & Director • he/his/him • Italy

Adriano Valerio teaches Directing at École Louis Lumière, EICAR and Lebanese Academy of Fine Arts. His shorts premiered in Cannes (37°45, Special Mention 2013), Venice Orizzonti and TIFF and won a David di Donatello (37°45, 2014) and a Nastro d'Argento (*Calcutta 8:40AM*, 2023). His first feature film *Banat – The Journey*, premiered at International Critics' Week - Venice (2015) and travelled to more than 70 International Festivals, receiving various awards. His documentary *Casablanca* (2023) premiered at Giornate degli Autori, Venice. He directed two episodes of the TV series *Squadra Criminale*, broadcasted on Arte and Rai.

[adriano\\_valerio@hotmail.com](mailto:adriano_valerio@hotmail.com)



## Aude Py

Scriptwriter • she/her/hers • Switzerland

Aude Py is a Paris based screenwriter. She has worked with directors as different as Bertrand Bonello for *Tirésia* (Official Selection Cannes 2003), Christian Carion for *Merry Christmas* (Official Selection Cannes 2005, represented France at the Oscars 2005), Erick Zonca for *Julia* (Official Selection Berlin 2008), Damien Odoul for *The Fear* (Jean Vigo Prize 2015), Jacob Berger for *A Jew Must Die* (Official selection Locarno 2016; Swiss Film Awards 2017: nominations for best screenplay and best film). Aude is now writing the screenplay of a French-Japanese animated film, based on Amélie Nothomb's book, *The Character of Rain*, directed by Liane-Cho Han.

[audepy22@gmail.com](mailto:audepy22@gmail.com)

### SYNOPSIS

In Italy, in 2011, a new law set the legal limit to six years for a mother to be allowed to keep her child with her in prison. Théo has spent each and every day of his life in seclusion with his mother Léa inside Giudecca prison in Venice. Léa is in jail because an act of eco-activism which she led, cost a man his life. Now Théo is turning six and has to leave the penitentiary. Léa decides to entrust Théo to his father Marco. She blacklisted Marco when he left the eco warriors group before the attack and has since prevented him from seeing their son. Leaving Venice and traveling to Brittany where Marco lives, is a fascinating and frightening journey for Théo. He discovers a world outside the prison, full of charm and cruelty. He faces the harshness of being apart from his mother, with whom he naturally has a very symbiotic relationship, and learns new hard truths about her. Slowly Théo gets to know his father, who has also suffered, and who is sincerely intent on gaining Théo's trust and redeeming himself with Léa. After a month of probation, a judge will make a final decision about legal guardianship. As Marco, Léa and Théo wait for the sentence, Léa is given special permission to leave, and they share an afternoon on a beach. From afar, they look like a perfect family.

### INTENTION

During the time I spent in prison as a volunteer I was acutely aware of the presence of a threshold: a specific place and time where one can perceive a clear transition between outside and inside. I wondered how the existence of this threshold between two such clearly separated dimensions would be perceived by a six-year-old child. More specifically, I wanted to explore the transition from a mother, Théo has spent every day of his life with, to a father he barely knows. *A Perfect Family* is a story about discoveries. Théo's discovery above all, a sensorial and deeply emotional one, through different countries, landscapes, and situations. But also, the discoveries of Léa and Marco, who have the opportunity to reinvent themselves and their roles. They have certainly failed, as a couple, as parents and as activists. They now have a chance at reconciliation and maybe the possibility of being the atypical, yet good, family Théo is asking them to be.



# All the F\*\*king Crows in the World



*Rising to become her town's academic prodigy,  
an 18-year-old finds herself trapped in adult politics  
and unwanted advances.*

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**MAIN PRODUCTION COMPANY**

Ocean Crows Productions. Inc.  
New York – United States  
yitang@nyu.edu  
T +19292568578

**MAIN PRODUCER**

Tang Yi

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,500,000.00

**SEEKING**

Co-production



## Tang Yi

Writer & Director • she/her/hers •  
Hong Kong

Tang Yi was born and raised in Fuzhou, China. She moved to Hong Kong for college to study accounting. During her studies, she discovered her passion for art and initially pursued a career in music. Later, she applied to NYU Tisch with a music video and was awarded a scholarship. In 2021, her second short film, *All the Crows in the World*, won the Short Film Palme d'Or at the Cannes Film Festival. Tang Yi considers herself a cinema nomad, traveling the world to find a home for her stories. She is developing her first feature through Cinefondation Residence in Paris, and the TorinoFilmLab – ScriptLab. Yi's work focuses on telling stories about women, underrepresented groups, and social issues. She captures these themes through a subversive, darkly comedic film lens, which is a signature style of hers.

[yitang@nyu.edu](mailto:yitang@nyu.edu)

### SYNOPSIS

Shengnan is an 18-year-old high school graduate and an only child. The literal translation of her name, Shengnan, is “defeating the boys.”

When Shengnan was 6, her mother was forced into an abortion due to the One Child Policy, who according to a fortune teller was supposed to be a boy. The ghost of this aborted younger brother lingers around Shengnan, motivating her to study hard and to be better than boys. His presence turns Shengnan into a learning machine, believing that she could find happiness by outperforming boys in academics. She puts all her efforts in her studies and suppresses her sexual desire.

After scoring the highest in the college entrance exam, she bested 90,000 students in her province, becoming the talk of the town. Her overwhelming success instantly makes her the most desirable virgin in town. Party after party, Shengnan thinks that she has made it. However, she becomes an objectified symbol of fortune, and everyone wants a part of her. She falls deeper into the rabbit hole of this adult world.

### INTENTION

*All the F\*\*king Crows in the World* illustrates the experience of being a girl, and an only child in China. I'd like to explore a young girl's relationship with her own body under East Asian patriarchy. It's a sex comedy that takes place in a very sexually repressed society.

During my teenage years, I often found myself in uncomfortable situations I shouldn't have been in and experiencing incidents I should never have encountered. Thanks to my naivety, I somehow managed to survive these situations, come out unscathed and become the person I am today. However, now as a woman looking back at those years, the aftermath of that struggle weighs on me. In telling this story, I want to further explore the absurd situations I've encountered as a teenager through the lens of my current perspectives and expand the scope of this linear story so that we see how other characters struggle under such patriarchy. I refuse to be a victim, so this has to be a comedy. And everything is funnier in a wide shot.



## Amari



*A father seeks to reconnect with his activist daughter amid the 90s animal rights movement.*

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**MAIN PRODUCTION COMPANY**

A Private View  
Ghent – Belgium  
[www.aprivateview.be](http://www.aprivateview.be)  
[info@aprivateview.be](mailto:info@aprivateview.be)  
T +32(0)92401000

**MAIN PRODUCERS**

Dries Phlypo,  
Stephen Vandingenen

**CO-PRODUCTION COMPANY**

Viking Film – Netherlands

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,600,000.00

**SEEKING**

Financers, Sales, Distributors,  
Co-producers, Partnerships



## Domien Huyghe

Writer & Director • he/his/him •  
Belgium

Domien Huyghe is a Belgian award-winning film director and screenwriter. His debut feature film *Sea Sparkle (A Private View)* opened Berlinale Generation (2023) and was awarded the Special Mention Best Film of the children's jury. He is currently developing his next feature *Amari* (TorinoFilmLab Extended '22 & TorinoFilmLab ScriptLab '23) and a TV series *Skate or Hate* (TorinoFilmLab SeriesLab '21). Domien is a Midpoint TV Launch alumni and received international recognition for his short film *Maverick* (2017). His work often features themes such as coping with loss and reconnecting with family. He always searches for innovative ways to bring such themes to a large audience.

[domienhuyghe1@gmail.com](mailto:domienhuyghe1@gmail.com)



## Wendy Huyghe

Scriptwriter • she/her/hers •  
Belgium

For 15 years, Wendy Huyghe portrayed people from all over the world for news channels and NGOs. She now uses this experience in her screenplays and novels, placing diverse and layered characters in an inspiring arena. She co-created and co-wrote the critically acclaimed debut feature *Sea Sparkle* by Domien Huyghe that premiered at the Berlinale 2023. She is co-creator of the young adult series *Skate or Hate* (TFL SeriesLab - in development). Wendy is also an awarded young adult novelist.

[huyghewendy@gmail.com](mailto:huyghewendy@gmail.com)

### SYNOPSIS

1989. Mathias, a passionate and fierce union leader, fights for improved working conditions in his job as a truck driver. The loss of his wife left him to raise their 10-year-old daughter, Amber, alone. Amber greatly admires her father, often joining him during strikes, feeling a sense of belonging in this rough and loud world of labour activism. However, when Mathias lies to her about the brutal treatment of animals, her trust and admiration is shattered. She cannot forgive his deceit.

1997. Amber now pities her father, who has transformed into a different man, disillusioned and working at a factory without standing up for his rights. Meanwhile she has become a devoted animal rights activist, getting ever more involved in borderline terrorism acts. Mathias feels the need to reconnect with his daughter before losing her for good. To succeed he must overcome his self-imposed constraints and rediscover his former self.

*Amari* is the story of two vulnerable and lonely people struggling to mend their bond amid the unique historical background of animal rights terrorism in Belgium during the 1990s.

### INTENTION

In our youth, we were outraged by the injustices of the world and thought we could change it. As adults, activism is far from our minds: life with all its worries has gotten in the way. Confronted with the activists of today, we have two options: dismiss them as naive and turn our heads or allow ourselves to be 'activated' again.

We want to explore this ethical dilemma by setting the story in Belgium during the 1990's. Acts of violence and destruction caused animal right's activists to be branded as terrorists. At the center of our story is an intimate tale of a family where a father and daughter are about to lose each other.

We want to maintain an intensely close perspective, so that as an audience, you experience a similar sense of confinement and, like the father and daughter, you only desire to straighten your back and break free.





## Brilliant Melody



*Bogus Choir + Menage à trois + 1000 Chickens + Scary blob +  
Online Funeral = Brilliant Melody*

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**CO-PRODUCTION COMPANIES**

NextLives – Philippines  
Kawan Kawan Media – Indonesia

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,000,000.00

**SEEKING**

Producer, Financing, Distributors,  
Sales



## Carlo Francisco Manatad

Writer & Director • he/his/him • Philippines

Carlo Francisco Manatad is a Filipino film director and editor. He is a graduate of the University of the Philippines Film Institute. His short films have been screened at numerous local and international film festivals including Cannes, Locarno, Toronto, Clermont Ferrand, and Busan. Carlo is one of the most prolific editors in the region today, having collaborated with numerous filmmakers on independent and studio films. He is an alumnus of the Asian Film Academy, Berlinale Talents, Tokyo Talents, and the Locarno Filmmakers Academy. *Whether the Weather Is Fine (Kun Maupay Man It Panahon)* his first feature film, premiered at the Locarno Film Festival 2021.

[carlo.manatad@gmail.com](mailto:carlo.manatad@gmail.com)



## Jérémie Dubois

Scriptwriter • he/his/him • France

Jérémie is a scriptwriter who co-wrote Carlo Francisco Manatad's first feature, and recently worked with Zhang Tao (China, *Dayao Swims Against the Flow*, in postproduction), Akihiro Hata (France/Japan, *Grand Ciel*, shooting late 2023) and Urska Djukic (*Little Trouble Girls*, in postproduction). Jérémie is currently working with Sarah Arnold (*Wild Encounters*, Swiss/Italy) or Yi-Tzu Lan (Taiwan). He also directed a short film that was selected in Clermont-Ferrand in 2022.

[jeremiedubois@gmail.com](mailto:jeremiedubois@gmail.com)

### SYNOPSIS

Juan is a musician, but earns money doing lousy jobs. When he is offered the chance to live in Paris, he's not exactly ecstatic, unlike his parents who see this as a golden opportunity. The deal is simple: he has to take part in a bogus Filipino choir with a dozen young performers to secure a visa and then work for the Frenchman financing the operation named Mark.

After the Paris gig, Juan has a friendly rendezvous with his comrades in misery, Gelo and Ana. Messages from his mother alternate between weirdly affectionate and pressing demands for cash, leaving him utterly perplexed. The trio is subjected to increasingly absurd tasks from Marc, from singing naked at a wild party to serving as living furniture in a museum. The whole thing becomes too much for Ana, who hatches an escape plan that results in a possible lethal accident.

Juan suspects that Mark is involved, and Gelo's vanishing only fuels his paranoia and causes him to hallucinate. A big blob starts to haunt him, as images of him being transported back to Ana or his homeland with bloodied chickens shake his core. On the brink of a breakdown, Juan devises a drastic plan: fake his own death. He watches his own funeral unfold online. When their words turn out to be generic and distant, Juan decides to reinvent himself once and for all.

### INTENTION

I am part of the Filipino diaspora. Living abroad, I've often pondered why people like me choose to leave our homeland and stay away. I've felt a sense of unease and disconnection, even among fellow Filipinos here. As time passed, I began to yearn for home, suspecting that many others, especially undocumented migrants, might share this feeling of nostalgia and uncertainty. One day, I had a transformative experience in an Asian restaurant, which made me realise that I can both long for home and find happiness where I am. *Brilliant Melody* delves into the complex motivations behind the characters' decisions, exploring themes like alienation, identity, and the unique factors that shape their choices. The film also examines the racial and class divisions in this unfamiliar place, highlighting the contrast between absence and presence, fiction and reality. My project emphasizes how decisions, once made, can't be easily reversed. *Brilliant Melody* celebrates the desire to bring together people from diverse backgrounds under a shared ideal, and challenges the divisions that society often imposes.



## Counting Cards with My Father



*A misfit teen looks for their poker-playing father with hopes of escaping residential care.*

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**MAIN PRODUCTION COMPANY**

Screen Australia  
Sydney – Australia

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 3,000,000.00

**SEEKING**

Producer, Co-producer, Sales,  
Market feedback



## Lydia Rui

Writer & Director • she/her/hers/  
they/them/their • Australia

Lydia Rui is a Chinese Australian writer and director based in the UK. She/they grew up between mainland China, Hong Kong, Australia, and Singapore, before graduating with a BFA in Film & TV from NYU Tisch School of the Arts after stymied pursuits in nature documentary, primatology, and the humanities. At the age of 23, they travelled through North America and Europe as the videographer for Beyoncé's Mrs. Carter World Tour. In 2020, they won the Flickerfest International Short Film Festival's Rebel8 Emerging Female Filmmaker Award and have been Australian Directors' Guild Award nominated twice. They are a recent MA of Directing Fiction graduate from the National Film & Television School, UK, with support from Screen Australia Enterprise and the Ian Potter Cultural Trust Fund. Their short films have screened at festivals such as Tribeca Film Festival, Melbourne International Film Festival, Rhode Island International Film Festival, HollyShorts Film Festival, L'Etrange Festival, and been Vimeo Staff Picked. They have recently been profiled as one of five ESEA filmmakers to watch in the UK. They are currently developing their debut, *Counting Cards With My Father* at the 2023 TorinoFilmLab, the TIFF Filmmaker Lab, and the Zurich Film Festival Academy. They are also in development with Pulse Films for their psychological horror feature, *The Island* (working title).

[lydiaruihuang@gmail.com](mailto:lydiaruihuang@gmail.com)

### SYNOPSIS

Australia, 2007. Introverted tomboy Lisa Wu (15, she/they) has just moved into residential care aka "resi" — a home for those who are no longer fit for foster care. There, they meet Morgan (21, she/they), a nightclub hostess and aspiring DJ. Morgan attempts to befriend Lisa, but Lisa has a higher purpose: to find their estranged father Sammy (59, he/him). For the past year, Lisa has been honing their poker skills and stalking Sammy's online poker profile, where they can see his casino visits and his winnings. They approach him after his winning streak at the Crown, but Sammy rejects their offer to connect as soon as he realises who they are. Dejected, Lisa allows Morgan to transform Lisa into a femme and soon gets a job as a shot girl at Morgan's nightclub. To celebrate, Lisa gets a dragon tattoo and posts their feminized photo on Facebook. As Lisa begins to develop independence, Sammy arrives on their doorstep in a cowboy hat. Morgan smells heartbreak, but Lisa falls further in love with the idea of having a dad — the promise of becoming a real family seems close, especially when it seems like they might have a shot at winning the upcoming poker tournament by working as a team. Ultimately, however, Lisa must learn that winning comes down to knowing when to walk away.

### INTENTION

*Counting Cards with My Father* is a coming-of-age film inspired by my time living between foster care, friend's homes, and a guardian home where I had a roommate five years my senior who brought me into the shady working world of nightlife. It combines this experience with my search for my biological father, who leaves an online presence in his poker profile of when and where he last played. In Australia, you "lose money faster than anywhere else in the world" — and the hardest hit in the gambling epidemic are Chinese Australians. The film is a way to shine a light on this, but also to explore with empathy the father I haven't seen since I was eight years old, whilst also representing the underrepresented residential care system (from its young residents to its overstretched workers). Visually I'm inspired by the work of Greg Girard and will use contrasts of colour to juxtapose environments in Lisa's world. The film will be subjective and nostalgic, gritty, and saturated, raw yet romantic, with music as a way to access the interiority of characters who rarely mean what they say.



## Detour



*A politician needs to bring his mother on the campaign trail.  
Her Alzheimer's makes it a bumpy ride.*

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**MAIN PRODUCTION COMPANY**

Aurum Film  
Warsaw – Poland  
[www.aurumfilm.pl](http://www.aurumfilm.pl)  
[dziedzic@aurumfilm.pl](mailto:dziedzic@aurumfilm.pl)  
T +48605164104

**MAIN PRODUCER**

Agnieszka Dziedzic

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,600,000.00

**SEEKING**

Co-producers, Financing partners





## Jakub Piątek

Writer & Director • he/his/him • Poland

A graduate of Lodz Film School, his directorial short debut, *Mother* (2009), produced by Wajda Studio, was featured at over 50 international film festivals receiving several awards. His feature debut, *Prime Time* (2021) premiered at Sundance (available on Netflix worldwide), followed by the most recent premiere at Sundance 2023 of the documentary *Pianoforte*, soon to be shown in cinemas in the US, Europe and Japan. Jakub Piątek has been teaching fiction directing at Lodz Film School since 2021 and is currently working on a fiction series for Netflix, with shooting scheduled to start in late 2023.

[subiektyw@gmail.com](mailto:subiektyw@gmail.com)



## Marta Bacewicz

Scriptwriter • she/her/hers • Poland

Scriptwriter, playwright and former journalist. A graduate of the Script Atelier and the Script programme at the Andrzej Wajda Master School of Film Directing in Warsaw. She has written television series for Discovery and Crime+Investigation Polsat. Co-author of *Tippling Point* (2017) by Łukasz Bluszcz awarded at Docs Against Gravity. She has worked on international co-productions such as *The Innocent* (2016) by Anne Fontaine, *All These Sleepless Nights* (2016) by Michał Marczak awarded at Sundance FF, *The Prince and the Dybbuk* (2017) by Elwira Niewiera & Piotr Rosołowski awarded at Venice FF. Currently developing a medical period TV series.

[marta.bacewicz@gmail.com](mailto:marta.bacewicz@gmail.com)

### SYNOPSIS

Tobiasz (39) faces a turning point in his political career. He travels across the country in a campaign bus to talk about his ambitions for a wonderful and prosperous Poland. Unexpectedly, his mother Hanna (66) turns up at an election rally. She wants to reforge their bond, broken many years ago. In response, Tobiasz puts her on the first train home. Hanna doesn't take no for an answer. She returns, wanting to campaign by his side and fight his political opponents. Her actions lead to riots and Tobiasz becomes a national meme. Hanna admits she suffers from Alzheimer's. She wants to spend the little time she has left with him, while she still remembers she has a son. Uncharacteristically, Tobiasz puts his flagging career on hold to embark on a journey with Hanna. The awkward distance between them turns into a bizarre closeness. Tobiasz finds solace in his mother's increasingly preposterous reality. Eventually, in a moment of lucidity, Hanna realises that Tobiasz is using her to regain voter support. She leaves him and moves into a nursing home. On election day, Tobiasz fulfills his mother's deep desire and takes Hanna out for Christmas dinner with her family. It is a beautiful day in May and their relatives are hired extras. Reality blends with fiction.

### INTENTION

It all started innocently: my mother was invited to an event at a hotel. With suspenseful music in the background, the master of ceremony announced that she had won the lottery. Her name popped up on a large screen. She delivered a thank you speech. Her prizes were two mattresses, a food processor, pillows for healing and relaxation, and discount vouchers to be used in hotels all over Poland. The considerate man showed her where to put her signature and helped her load everything into the car. A few days later, it turned out that she had signed a loan for a couple of thousand euros and the hotel chain did not exist. I'm almost sure the audience consisted of extras hired for the show. Soon afterwards, my mother was diagnosed with early Alzheimer's. We want *Detour* to be a dark comedy, which will tell the story of two people who create their own world, suspended between political fiction and the weirdness of the disease, and eventually find a true emotion they have lacked for years.





## Eliza



*A darkly comic-drama about a boy who discovers his beloved mother is on the wrong side of history.*

---

**MAIN PRODUCTION COMPANY**

Hinterland Pictures Ltd  
London – United Kingdom  
sabina@hinterlandpictures.co.uk  
T +447872021932

**MAIN PRODUCER**

Sabina Smitham

**CO-PRODUCTION COMPANY**

Film4 – United Kingdom

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,500,000.00

**SEEKING**

Co-production partners,  
Production finance



## Alexandra Brodski

Writer & Director • she/her/hers •  
Germany

Alexandra is a writer-director based in London. She trained at the National Film and Television School and her shorts have won awards at many international film festivals. In 2018 Alex was selected as one of 8 directors for the Les Arcs Talent Village where she received mentorship from Thomas Vinterberg. Alex' Film4-funded short *Joy* premiered at the BFI London Film Festival in 2021 and went on to screen at Cl ermont-Ferrand, Encounters and P OFF, collecting several awards including the First Prize at Rhode Island IFF in 2022. In 2021/22 Alex directed the final 4 episodes of the 8-part drama *Somewhere Boy* for Channel 4. The show was nominated for 4 BAFTAs in 2023, including Best Drama. *Somewhere Boy* also won the Audience Award at Series Mania 2022. Currently, Alex is in post-production of 2 episodes of *Jilly Cooper's Rivals* for Disney+, starring David Tennant, Danny Dyer and Aidan Turner. Alex is also in development of her debut feature *Kisa* with producer Sabina Smitham and Film4.

[alexandrabrodski@gmail.com](mailto:alexandrabrodski@gmail.com)

### SYNOPSIS

*Eliza* is a contemporary darkly comic drama exploring the nature of everyday evil through the relationship between Eliza (40) and her son Benny (15). The story takes place in an imagined nation ruled by a fascist regime. There is a constant threat of war, propaganda-fuelled media, and a popular belief that 'sticking out' the hardships of today will lead to a brighter tomorrow - along with universal nostalgia for the fashion and music of the 1980s. Despite the hardships, Eliza is warm, caring, and loved by her colleagues at the local police station. She prides herself on being 'good' and is devoted to her thoughtful - if troubled - son, Benny, who at 15 still wets the bed. Her deepest hope is that he will become a 'decent' man. So, when she finds out that he has beaten up a classmate, her world begins to crumble. Has she raised a monster? It is only after this event that we see Benny's perspective - drastically different from his mother's. Benny begins to ask questions; not only interrogating the rules of the world he lives in, but also the true nature of his beloved mother. When a misfit construction worker from Benny's after-school job is brutalised by the police, he begins to wonder whether his mother was present and what influence she may have had.

### INTENTION

How does a 'normal' person become complicit in evil? How should we judge them? What if it's someone you love? *Eliza* is inspired by the current situation in Russia where families are falling apart over different attitudes towards the crimes Russia is committing in Ukraine and among their own population. This situation is personal to me, as I have family in both Russia and Ukraine. *Eliza* follows 15-year-old Benny who idealises his mother until he learns that she is not who he thought she was. Mirroring his experience, I want to take the audience on a journey where they deeply care and root for Eliza until they learn that Eliza is going too far in servicing the regime's edicts. The moment where we watch Eliza make a horrible moral choice during a police interrogation should be heart-breaking for the audience. In an important way, they have become complicit in it. I want *Eliza* to be a gripping and entertaining ride, showing the full spectrum of life, from beauty, humour and absurdity all the way to darkness and horror.



## Happy Days



*Ignoring burnout, Anne lovingly babysits her grandkids while driving herself to extremes to please.*

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**MAIN PRODUCTION COMPANY**

Keplerfilm  
Amsterdam – Netherlands  
[www.keplerfilm.com](http://www.keplerfilm.com)  
[derkjan@keplerfilm.com](mailto:derkjan@keplerfilm.com)  
T +310207370608

**MAIN PRODUCER**

Derk-Jan Warrink

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,500,000.00

**SEEKING**

Co-producers, Sales,  
Festival representatives



## Floor van der Meulen

Writer & Director • she/her/hers •  
Netherlands

Floor van der Meulen, born in 1989, is a Dutch filmmaker with a deep interest in exploring 'la condition humaine' through a cinematic language. She studied audiovisual design at the R'dam Art Academy and SVA in New York. Her film *9 days - from my window in Aleppo* (2015) won Best Short Film at BFI FF and Best European Short Film at European Film Awards. After more than 85 festival selections, it gained widespread acclaim. *The Last Male on Earth* (2019) marked her documentary feature debut, premiering at CPH:DOX. Her feature debut, *Pink Moon* (2022), developed within the Berlinale Script Station, had its world premiere at Tribeca and received a Special Jury Mention.

[fvdmeulen@me.com](mailto:fvdmeulen@me.com)



## Bastiaan Kroeger

Scriptwriter • he/his/him •  
Netherlands

Bastiaan Kroeger, born in 1978, is a psychologist turned scriptwriter. His first film, *C'est Déjà L'été* (2010), premiered at IFFR's Tiger Competition and received a Special Jury Mention. He contributed to acclaimed series like *Penzoa*, *Godforsaken* and *Icarus*. His short film, *Nothing to Declare* (2018), represented the Netherlands at the Oscars. His second feature *Pink Moon* (2022), developed in Berlinale Script Station and funded with Eurimages, had its world premiere at Tribeca, where it received a Special Jury Mention. Bastiaan crafts compelling characters with a realistic and profound psychology, delivering urgent and impactful stories.

[bastiaan kroeger@gmail.com](mailto:bastiaan kroeger@gmail.com)

### SYNOPSIS

Anne (68) goes to extraordinary lengths to assist others, a trait her children exploit by entrusting her with their kids several days a week. Anne relishes her pivotal role in the lives of her children and grandchildren, seamlessly assuming an indispensable position, even in the lives of new acquaintances. Among them is Weronika, a Polish woman struggling with her past, and single mom of Roza. Anne takes them in, causing tension with her own children, while neglecting all the unmistakable signs her body gives her that the demands are too much to handle. Her heart races out of control at times, and as stress, turmoil, and guilt mount, Roza mysteriously vanishes due to Anne's well-intentioned actions. When a panic attack strikes Anne while driving, she's involved in a near-fatal car accident with her grandchildren in the backseat. Anne conceals these incidents and soldiers on, evolving into more of a danger to her surroundings than a source of help. Burned-out, grandkids running amok amidst a sea of chaos, all Anne can do is crawl across the floor to reach a pack of cigarettes. Eventually forced by her own children to relax at a resort, Anne isn't even capable of swatting away the mosquito that's draining the life out of her. Will she ever be able to see herself for who she really is?

### INTENTION

Recently, I received a heated call from a friend whose mother didn't want to commit to babysitting. She was enjoying her well-earned freedom as a retiree. In the Netherlands, as in many parts of Europe, grandparents have become highly essential to childcare. At the same time, many elderly – mainly grandmothers – are seeking help for burnout symptoms like high blood pressure and heart arrhythmias. We all seem caught in a trend of perfectionism in all areas of life: career, children, love, social life, etc. Grandparents hide their struggles not to burden their kids, who in turn overlook their parents' exhaustion. The film delves into Anne's absurd tragedy where subtle comments, looks and unspoken expectations lead to a suffocating vacuum in which Anne exhausts herself, to the point of physical collapse. I aim for an observational film, in an almost thriller-like style, that uses a hint of surrealism to emphasise the gap between what we show others and one's self-image. *Happy Days* is a cinematic tribute to our mothers, women like Anne, who form their identity around supporting others.



## Harvest



*Opium dulls pain. On this trip harvesting white poppies,  
Alma will not be able to escape her own.*

---

**MAIN PRODUCTION COMPANY**

Allegra Films SL  
Barcelona – Spain  
[www.allegrafilms.com](http://www.allegrafilms.com)  
[hola@allegrafilms.com](mailto:hola@allegrafilms.com) /  
[mayca@allegrafilms.com](mailto:mayca@allegrafilms.com)  
T +34931474710

**MAIN PRODUCER**

Mayca Sanz

**STATUS**

In development

**DIRECTING STATUS**

3<sup>rd</sup> feature onward

**TOTAL PROJECTED BUDGET**

€ 1,846,000.00

**SEEKING**

Financing, Co-production, Sales,  
Distribution





## Laura Herrero Garvin

Writer & Director • she/her/hers • Spain

For the past 12 years, Laura (1985) has worked as a documentary director and DOP in Mexico and Spain. Her work includes the critically acclaimed film *La Mami*, NYTimes Critics Picks on its release in the USA, the film *The Swirl (El Remolino)* and the short film *Shout at me! (¿Me Vas a Gritar?)*. These films have been screened at many festivals such as Locarno, IDFA, San Sebastián, MoMA, SXSW or Clermont-Ferrand. They've also won awards at Malaga, Morelia, FICUNAM and DocumentaMadrid. For TV, Laura has been filmmaker and scriptwriter on *The Pope Answers* for Disney+ and is the lead filmmaker on the Spanish prime-time TV docuseries *Lo de Évole*. *Harvest* is her first fiction feature film.

[lauraherrerogarvin@gmail.com](mailto:lauraherrerogarvin@gmail.com)



## Jorge Gil Munarriz

Scriptwriter • he/his/him • Spain

Jorge (1981) has been writing for TV and cinema since 2004. First, he wrote for several TV shows in Basque public TV and taught writing in San Sebastian, his hometown, for many years. Then he joined the Moriarti production company and participated as script assistant in features as *Loreak* (2014), *Handia* (2017) and *La Trinchera Infinita* (2019) all of them premiered at the San Sebastian Film Festival. His screenplay *Las Buenas Compañías* premiered at Málaga Film Festival and was released in Spanish cinemas in May 2023. Now he is living in Madrid and recently wrote the TV series *Yo, adicto* for Disney+ that will be released next year.

[jorge.gil.munarriz@gmail.com](mailto:jorge.gil.munarriz@gmail.com)

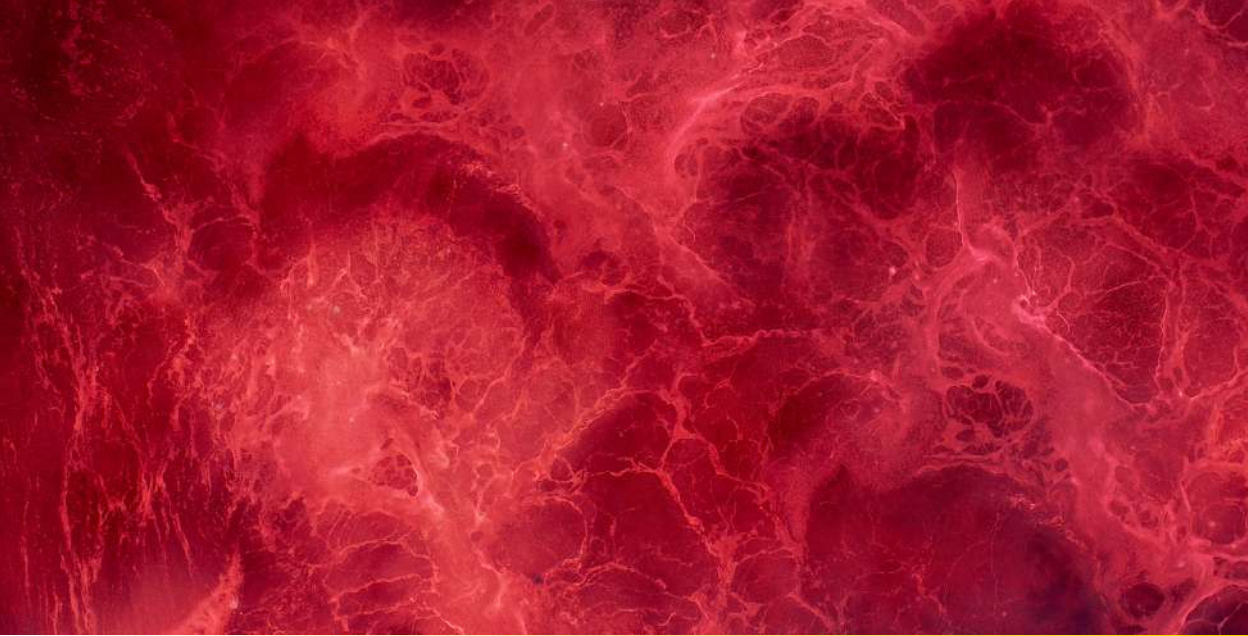
### SYNOPSIS

The fields of Toledo, Spain, are covered with white poppies every spring, a flower which attracts pickers from all over the world for the harvest. Alma (23) and Joan (32) travel there in their caravan to clandestinely collect the flower and extract its precious juice, opium. This is the first time Alma has come to the poppy fields. A few months ago, her mother died and when she met Joan, she found in him a way to escape her pain. Now everything revolves around Joan and the new and exciting nomadic way of life she is discovering with him. But it all starts to go wrong. Joan gets into serious trouble: the police catch him sneaking into a private opium plantation. If Alma wants to get him out of prison, she will have to raise a substantial amount of money. Trying to run away from her inner wound, she will desperately build bonds with different people she meets around the fields. In that environment of drug trafficking, which she does not know, those encounters will make her realise she needs to stop running away and overcome her fear of being alone.

### INTENTION

Toledo is my hometown, but I have been living away from there for more than 20 years. I feel that perhaps I have more in common with the poppy nomads than with my own family. I come back temporarily, only to soon wander again aimlessly. I, like them, struggled to feel liberated and so made choices. In which of these lifestyles, the nomadic or the stationary, is it possible to feel more free? How much is at stake in each of them? The pickers come in search of wild opium, but there are also plantations of white poppies for pharmaceutical use. Today, Spain is the world's largest producer of pharmaceutical opium and third largest consumer of Fentanyl, the opiate that is causing devastation in the United States. Opium, humanity's first medicine and the cause of major addiction problems globally, exposes a human need to escape pain, of somehow going numb. Alma's journey is also an escape from pain, an instinctive act of survival to her loneliness. Her journey is the central axis of this film. The camera will never leave her, creating a subjective experience in its most heightened form.





# Hot Blood



*Are you willing to pour out your blood  
to make your dreams come true?*

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**ORIGINAL TITLE**

*Sangue Quente*

**MAIN PRODUCTION COMPANY**

MyMama Entertainment  
São Paulo, Rio de Janeiro – Brazil  
[www.mymama.com.br](http://www.mymama.com.br)  
[conteudo@mymama.com.br](mailto:conteudo@mymama.com.br)  
T +5511975567923

**MAIN PRODUCER**

Mayra Faour Auad

**STATUS**

In development

**DIRECTING STATUS**

3<sup>rd</sup> feature onward

**TOTAL PROJECTED BUDGET**

€ 1,200,000.00

**SEEKING**

Co-production, Financing



## Anita Rocha da Silveira

Writer & Director • she/her/hers •  
Brazil

Anita Rocha da Silveira was born in Rio de Janeiro, Brazil. She wrote, directed and edited three short-films: *The Noon Vampire* (2008), *Handball* (2010, FIPRESCI Award at the International Short Film Festival Oberhausen), and *The Living Dead* (2012, Cannes Directors' Fortnight selection).

Her first feature *Kill Me Please* (2015) was screened at the Orizzonti section at Venice Film Festival, New Directors/New Films, SXSW, IndieLisboa, Filmfest München, Gotebörg Film Festival, Cali Film Festival (Best Film), Rio Film Festival (Best Direction and Best Actress), among others.

Her sophomore feature *Medusa* (2021) premiered at Cannes Directors' Fortnight. It went on to participate in festivals such as TIFF, Sitges Film Festival (Best Direction - New Vision Section), Tromsø International Film Festival (Best Film), IndieLisboa (Special Jury Award), Rio Film Festival (Best Film, Best Direction and Best Supporting Actress), Palm Springs International Film Festival (Honor Mention), Raindance Film Festival (Best International Film), Viennale, Jeonju International Film Festival and IFFR.

In 2023, Anita was invited to become a member of the Academy of Motion Picture Arts and Sciences.

[anitadasilveira@gmail.com](mailto:anitadasilveira@gmail.com)

### SYNOPSIS

Ana is a scriptwriter who has been trying to get a development deal for her own series. She finally gets a chance when her head is mysteriously hit by a falling object just in front of the headquarters of Phoenix, a global streaming company. In the midst of blood and pain, she signs the contract.

Years later, she is a successful showrunner heading for the Tropical Creative Market, set on an island paradise off the coast of Brazil. There, she meets Tainá, a scriptwriter who year after year tries to sell a project of her own, and Silvia, a beautiful young woman full of hope.

In the days to follow, the euphoric mood will be replaced by conflicting feelings and tensions will escalate. The island becomes a shifting and unreliable space - haunted by spiders, vampires, and dreams - and the lives of these 3 characters will drastically change. Tainá will fail to set up fruitful meetings and gradually gets consumed by anxiety. Silvia, however, turns into the center of attention. She flirts with Christian, the charming CEO of Phoenix, but makes the mistake of falling in love with him, signs a contract without reading it, and becomes easy prey. Meanwhile, Ana is pressured to make radical changes to her project - and she will have to commit murder to avoid being fired from her own show.

### INTENTION

An abusive contract that I signed under pressure - and bitterly regretted later - was the starting point for *Hot Blood*, a tragicomedy with supernatural and musical elements.

In an unregulated industry where authors have to give up the totality of the rights to their ideas, I have witnessed friends fired from their own shows, others with their scripts forever on hold by third parties, and many exhausted and barely sleeping in order to pay the bills. To the uncertainties of our industry, we can add the legal precariousness of Latin America, the banalisation of the screenwriting profession, streaming companies allied with tech to produce "content and catalogue" over films and series, and the global uberization of services.

Each of the characters I have written carries a side of me and will sing their sorrows and joys in an alternate and bizarre universe. Above all, *Hot Blood* is about dreams, about people who are passionate for writing for the screen, and a tribute to our most precious belonging - our ideas.



# In the Shadow of the Horns



*In a Serbian village, a black-metal band's music mirrors the communities' dark secrets.*

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**ORIGINAL TITLE**

*U senci Rogova*

**MAIN PRODUCTION COMPANY**

Non-Aligned Films  
Belgrade – Serbia  
[www.nonalignedfilms.com](http://www.nonalignedfilms.com)  
[info@nonalignedfilms.com](mailto:info@nonalignedfilms.com)  
T +381646497735

**MAIN PRODUCER**

Dragana Jovović

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,400,000.00

**SEEKING**

Broadcasters, World Sales



## Ognjen Glavonić

Writer & Director • he/his/him •  
Serbia

Ognjen Glavonić is a filmmaker from Pančevo, Serbia. His films were shown at festivals in Cannes, Berlin, Toronto, Rotterdam and numerous others, winning several awards. Glavonić is also the director and co-founder of Pančevo Film Festival.

[ognjenglavonic@gmail.com](mailto:ognjenglavonic@gmail.com)

### SYNOPSIS

In a Serbian village, Vuk (18), a metalhead, and Igor (18), his best friend, lead a black metal band with Manijak (21) as their drummer. The Village Fair marks the end of their summer. Vuk spots mysterious new neighbor Mitar (70) amidst the festivities. Bullies led by Petric (27) targets them, and Vuk's crew decides, for the first time, to fight back. Vuk's crush on Kristina (17) remains unspoken.

In autumn, Vuk's romantic plans falter. The band plans their debut album, but Manijak's strange behavior ends in his suicide. Igor changes during Manijak's funeral, leading to a rift between Vuk and Igor. Bokšan (50), a local policeman, urges them to stop attracting attention to the village with their actions and behaviour.

Winter blankets everything in snow. Vuk wants to continue the band, but Igor wavers. In Pančevo, they decide to honour Manijak by recording songs. Djurica (44), a local drunk with a cattle breeder, goes missing. Igor looks for Djurica but finds no trace.

In spring, a fight with Petric's gang empowers Vuk and Igor, but Igor gets beaten by the police. Igor sabotages the band, leading to a revelation about his secret commercial music venture. Vuk tries to finish the album alone. Mitar's arrest coincides with Djurica's discovery.

### INTENTION

When I was in high school, I was most interested in music and my black metal band. Constant prejudices against both the image and the sound we nurtured only intensified our desire for rebellion, and perhaps we intuitively enjoyed it all. All of this strengthened the bonds that connected my small circle of friends.

However, the coincidence of several events occurring in a short period of time disrupted everything. The band - disbanded. We grew apart and our attitudes about music were no longer the only thing that was enough to keep us together. As we grew up, our worldviews changed.

I wish to capture on screen that forgotten desire to express emotions and attitudes through noise and anger, emotions that are born and extinguished with great speed and intensity. I also aim to stage the helpless witnessing of the twilight of that childish infatuation and innocence, of the end of all those dreams and bonds, of roads forking off, and the facing of the 'real world'.



## Mar de Leva



*After a child disappears at sea, Elena will have to confront her biggest fear: becoming a mother.*

---

**MAIN PRODUCTION COMPANY**

Evidencia Films  
Bogotá – Colombia  
[www.evidenciafilms.com](http://www.evidenciafilms.com)  
[franco@evidenciafilms.com](mailto:franco@evidenciafilms.com)  
T +573132687890

**MAIN PRODUCER**

Franco Lolli

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,100,000.00

**SEEKING**

€ 950,000.00



## Mariana Saffon

Writer & Director • she/her/hers •  
Colombia

Mariana Saffon is a Colombian writer and director based between Mexico City and Bogotá. She has directed short films and commercials in Colombia, Morocco, Mexico and the US. She went through her undergraduate studies in Bogotá and then completed her MFA in Film Directing and Screenwriting at Columbia University in New York City in 2019 where she was the recipient of the Milos Forman Directing Fellowship and the Adrienne Shelly Award for Best Female Director. Her latest short film *Between You and Milagros (Entre tú y Milagros)*, won the Orizzonti award for Best Short Film at the 77<sup>th</sup> Venice International Film Festival in 2020, the Best Short Film Award at the Hamptons Film Festival and the DGA Jury Award for Best Latino Director for the East Coast. The short film garnered more than 80 selections around the world, won 17 awards and is now featured in The New Yorker Magazine Screening Room and in Criterion Channel. She is currently writing her first feature, *Mar de Leva*, which she plans to shoot soon in Colombia.

[marianasaffon@gmail.com](mailto:marianasaffon@gmail.com)

### SYNOPSIS

Elena travels to Capurganá, a remote beach in Colombia, to sell her late father's beach house in order to settle the debts he left behind. She travels with Oli, a man she's now having an affair with for the past two years and who is now in the midst of leaving his wife and kids. That weekend, Elena has an encounter with a 3-year-old boy and becomes inadvertently entangled in the boy's disappearance, as he seems to have drowned in the sea. The child's mother insists on sharing the responsibility with Elena who was with him for part of the afternoon.

Haunted by this event, filled with guilt, Elena must return to Bogotá, where we discover she has been harbouring the secret of being pregnant. Unable to confront this situation she juggles between her job, the sale and packing of her childhood home (which strains her intricate relationship with her mother), and the challenges of building a new life with Oli amid the ongoing custody battle for his children. Elena's guilt intensifies her existing doubts about her capability to be a mother, leading her into a downward spiral that will question her relationships, her past and her own nature. It's only when she discovers what happened to the boy that she is able to see her own mother under a new light and motherhood with compassion.

### INTENTION

After my father passed, I found some videos of my childhood: birthdays, baths, costume parties. As I scrolled between them, I started seeing (mostly hearing) what really happened between my parents, what my mother was going through while becoming a mother. I realised I had never thought about her as a woman, but only as my mother, who I expected to be an entity full of attributes and love, who I judged over the years every time she fell out of that description. I never thought that this history would be so important to me until I confronted the decision of becoming a mother myself and saw how my staggering doubt of seeing myself as one was intrinsically connected to those years.

*Mar de Leva* is ignited with a tragedy, an accident, maybe a mistake of a mother that is responsible for the death of her child. But the film will not stay merely in the investigation of what happened to the boy, it will be a film that explores the complexities of what it means to be a mother; a psychological, emotional journey of a woman about to become a mother despite her own fears. This film is about motherhood, but it won't romanticise it, but instead, show it in its most human state: its imperfection.





## Marriage by Abduction



*Luisa and Fred's decision to marry becomes a bitter test for their seemingly equal relationship.*

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**MAIN PRODUCTION COMPANY**

NiKo Film  
Berlin – Germany  
[www.nikofilm.de](http://www.nikofilm.de)  
[n.gerhards@nikofilm.de](mailto:n.gerhards@nikofilm.de)  
T +493027582836

**MAIN PRODUCERS**

Nicole Gerhards  
Sarah Valerie Radu (junior producer)

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,900,000.00

**SEEKING**

Co-producers, Sales, Distributors,  
TV Broadcasters, Festivals



## Sophia Mocerrea

Writer & Director • she/her/hers •  
Germany & Argentina

Sophia Mocerrea grew up between Germany and Argentina. Dealing with her two nationalities and by that two identities in her works she questions and deconstructs the structures in which young people are socialised within and between cultures. Her award-winning short film *Matadoras* was screened at numerous festivals, such as Uppsala and Vienna Shorts, and was shortlisted at Cannes Critics' Week. Her graduation film *El Secuestro de la Novia (The Kidnapping of the Bride, 30 min.)*, won the Best International Short Film Award at the 2023 Sundance Film Festival, and received an honourable mention at the 73<sup>rd</sup> Berlinale, and screened at the New Directors/New Films Festival. She is currently developing her first feature film *Marriage by Abduction*, which won the Les Arcs Talent Village Award and was invited to the Toronto Film Festival.

[mocerrea.sophia@gmail.com](mailto:mocerrea.sophia@gmail.com)

### SYNOPSIS

Luisa is from Buenos Aires and Fred from rural Germany. In their small flat in Berlin they have created their own universe and invented a third language in which they understand each other silently across language barriers. Bureaucratic immigration constraints and Luisa's deepening insecurity, moves Fred to propose. The pragmatic decision to marry comes at a price. The expectations on their relationship changes as they are increasingly confronted with social norms. The never wanted Argentinean white wedding dress is placed in Luisa's car like a coffin. In the German countryside, Luisa and Fred are accommodated in the vacant house of his grandparents. In the supposed retreat, visions of the future are projected, which Luisa fends off and Fred begins to fantasize.

Luisa sees their original plans for the future shift. Cultural differences become contentious as both families lovingly interfere in the wedding planning. Luisa and Fred navigate a labyrinth of languages and misunderstandings. At their wedding, they no longer know what they want or where they belong. In the maelstrom of the night, Luisa loses her sovereignty and her connection with Fred. The German tradition of bride theft turns their relationship upside down. In the dawn lies the hope of a confrontation with their roles.

### INTENTION

My parents' German-Argentinian wedding, in which a traditional "kidnapping of the bride" took place, serves as inspiration for this story. How would someone in their mid-30s behave and feel in such a situation today? Can such a tradition exist despite supposed enlightenment and emancipation? I discovered that the custom of abducting the bride is still widely, and unquestioningly, practiced as a playful part of many German weddings. In *Marriage by Abduction*, I explore the concept of traditional marriage and relationship models and critically examine those, through two groups of people from different cultural backgrounds. Luisa and Fred are mainly getting married for the legal papers, but their new status as future husband and wife, changes their dynamic. With a mix of absurd drama and dark comedy I want to illuminate how deep old structures ultimately run, how quickly one finds oneself back on well-worn paths, meant to be left behind long ago. Their wedding, which begins as an emancipation from traditional structures, turns out to be proof of how difficult it is to create new ones.



## San Genesis



*A Filipino-American woman moves to a rural town in the Philippines, uncovering supernatural horrors.*

---

**PRODUCTION COMPANY**

Kapitol Films  
Manila – Philippines  
[www.kapitolfilms.com](http://www.kapitolfilms.com)  
[pepe@kapitolfilms.com](mailto:pepe@kapitolfilms.com)  
T +639989975717

**MAIN PRODUCER**

Jose Lorenzo Diokno

**STATUS**

In development

**DIRECTING STATUS**

3<sup>rd</sup> feature onward



## Jose Lorenzo Diokno

Writer & Director • he/his/him •  
Philippines

Jose Lorenzo “Pepe” Diokno began his career at a young age. At 21, while studying film at the University of the Philippines, he received a \$10,000 grant to produce his debut feature, *Clash*. The film was selected at the 2009 Venice FF Horizons, and won the Lion of the Future Award and Horizons Prize. Diokno’s second film, the family drama *Above the Clouds*, received a CNC grant, and premiered at the Tokyo FF. His third film, the experimental mockumentary *Brotherhood* (2014), premiered Out of Competition at the Karlovy Vary FF. Diokno is currently in post-production on his fourth film, the historical drama *Gomburza*, marking his return to filmmaking after eight years. Outside of film, Diokno works in advertising. Under Manila-based production company UxS, he has collaborated with clients such as P&G, Unilever, Nestlé, and Jollibee on branded content that has received international awards and achieved viral success. Over the last six years, he has worked for the liberal opposition, doing communications and grassroots campaigning. This experience has influenced the scripts that he is currently developing.

**pepe@pepediokno.com**

### SYNOPSIS

Set against the backdrop of the Martial Law dictatorship in the 1970s, Filipino-American Cecilia relocates to the Philippines with her partner Sancho, heir to a powerful political dynasty. In Sancho’s idyllic hometown of San Genesio, Cecilia is seduced by a life of privilege and captivated by the town’s peculiar customs and supernatural folklore. But her world unravels when she stumbles upon the dark secrets of Sancho’s family. A grotesque and mysterious illness strikes Cecilia. As she loses control of her body and her mind, Cecilia must escape to survive. But there’s no one she can turn to in San Genesio.

### INTENTION

Belief in the supernatural is deeply rooted in Filipino culture and persists until today. I grew up hearing of monsters called “aswang”, and stories of deadly curses called “barang”. Once, I had a conversation with a person who believed that his family, a prominent political family, was cursed. This inspired me to write a film about the intersection of temporal power and supernatural power. Inasmuch as we have monsters in our folklore, we also have monsters in our midst. Our country was ruled by a bloody dictatorship for 30 years, and while democracy has been restored, power is still held by a few political clans, and corruption and human rights abuses are still rampant. This is an allegory for a society that loves and embraces its monsters. But I don’t think that this is specific to Filipinos, as we live in a world ruled by monsters. This is why I would like to make this film, my first predominantly in English, for a global audience, and using the horror genre.



# Sun in Saturn



*A journey of holding space for pain, being the best mum,  
the bravest son, and the fiercest grandpa.*

---

**ORIGINAL TITLE**

*Sol em Saturno*

**MAIN PRODUCER**

Andreia Nunes

**DIRECTING STATUS**

1<sup>st</sup> feature film

**MAIN PRODUCTION COMPANY**

Wonder Maria Filmes  
Lisbon – Portugal  
www.wondermaria.com  
mail@wondermaria.com /  
andreia@wondermaria.com  
T +351912132627

**STATUS**

In development

**TOTAL PROJECTED BUDGET**

€ 1,098,000.00

**SEEKING**

Financing, Co-producer, Sales



## Ary Zara

Writer & Director • he/his/him • Portugal

Ary Zara is a transgender artist and activist, excelling in the roles of writer, director, and performer. He studied Cinema at Lusófona University in Lisbon, and his academic musical short won several awards. Thanks to a FCT scholarship, Ary continued to develop his skills in Writing for Narrative Production at the University of Texas in Austin and in 2014, sold his first script for a feature film to Ukbar.

His venture as a director begins with the short film *An Avocado Pit* starring Ivo Canelas (cis actor) and Gaya de Medeiros (trans actress) produced by Take it Easy. The film garnered numerous awards at esteemed festivals as Clermont-Ferrand, Indie Lisboa, AFI FEST, Brest European SFF, Regard, Kashish, Festival Internacional de Cine en Guadalajara and Outfest.

Ary's work has been recognised by the Portuguese Film Academy with the nomination of *An Avocado Pit* for best short film at the prestigious Sophia 2023 awards. Ary was also invited as a Jury member for the International short films section at Indie Lisboa 2023.

Currently, Ary is engaged in developing his feature film at TFL, while simultaneously developing his second short film at Midpoint Institute, to be produced in 2024 by Wonder Maria Filmes.

Ary is driven to create narratives that reflect new possibilities for LGBTQI+ people, using storytelling as a tool for social intervention, infused with a heartfelt approach that shines a spotlight on authentic experiences of trans individuals.

Ary strives to inspire a more inclusive society, leaving an indelible mark on both the art world and the hearts of those who experience his work.

[aryzaraleao@gmail.com](mailto:aryzaraleao@gmail.com)

### SYNOPSIS

Sol, a trans man, returns to his hometown in the North of Portugal with his fiancée, Sara, to visit his mother Helena and join the village's annual festival.

Helena, fresh from a meeting for parents with trans children, exudes confidence, assured that she's got everything in hand. She will relish time with Sol and ask his help for her father. Adriano, a 94-year-old sweetheart, who is not as independent as he was, but far from feeling that he should be trapped at Helena's house, which stifles his freedom.

Despite being aware that Sara no longer desires him, since he started hormone therapy, Sol aims to marry her. He fears confessing an infidelity to her before marriage. Pushed to the edge of not being seen, Sol confesses. Sara flees, keeping her own infidelity a secret.

Adriano, leaves the village unannounced and secretly goes to his birthplace to fix the town clock, hoping time won't halt for him.

To find him, Sol and Helena take a short road trip, mother and son driving into their relationship. Helena is still grieving the daughter she once had, and Sol yearns for her to accept him as a man.

Set amidst the backdrop of an annual festival where religion and tradition intertwine, Sol and Helena must navigate their identities and embrace change, knowing that something will be left behind.

### INTENTION

As a transgender writer and director, I take upon myself the responsibility to create with affection, sharing narratives that offer new possibilities for our existence, not just mere survival. In my art, I strive to portray trans characters authentically as fully fleshed-out human beings, using transness as a layer instead of a core.

*Sun in Saturn* is a character-driven film that delves into the exploration of not only gender identity but also intergenerational concepts of time, tradition, sexuality, love, and the complexities of mourning. Set in a picturesque village in the north of Portugal, surrounded by lush green landscapes and nestled near water, the film captures the essence of a small and cozy place stuck in time.

Saturn highlights and pushes what needs to change, while fear compels our characters to remain the same. The body trembles trying to morph into its authentic self, the time for change has arrived.

I believe this film can be an important tool to dismantle myths and clichés about gender and transness, but also thinking identity as particles that change for all people.





# The Fugue

*In a night of memories and revelations a couple wrestles with the loss of their son and relationship.*

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**MAIN PRODUCTION COMPANY**

SHONI Productions  
London – United Kingdom  
dh@shoniproductions.com  
T +447889749578

**MAIN PRODUCER**

Dana Høegh

**STATUS**

In development

**DIRECTING STATUS**

3<sup>rd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 2,300,000.00

**SEEKING**

Financing, Distributors



## Ruthy Pribar

Writer & Director • she/her/hers •  
Israel

An honorary graduate of The Sam Spiegel Film School in 2012, Ruthy has garnered international recognition for her short films *Last Calls* and *The Caregiver*, both screened and awarded at renowned film festivals. Her work explores complex human emotions and interactions, delving into themes of family, identity, and personal growth. Her debut feature film, *Asia*, premiered at Tribeca 2020 and garnered critical acclaim, earning multiple awards, including the Nora Ephron prize. The film went on to win nine Israeli Academy Awards and represented the country at the Oscars. Ruthy's second feature film, *What is to Come*, is currently in pre-production. *The Fugue* will be Ruthy's third feature film.

[rpribar@yahoo.com](mailto:rpribar@yahoo.com)

### SYNOPSIS

A year after the loss of their 11-year-old son, Johannes, due to a TikTok challenge gone wrong, Elizabeth and Zachariah, grappling with the aftermath of their painful separation, reunite for one poignant night. Their evening unfolds in the house where they once lived as a family, the very place where their son's life came to a tragic end.

What starts as an awkward reunion between past lovers evolves into an exploration of their relationship, diving into the complexities of their parenting and the depths of their shared grief, ultimately unraveling the reasons behind their separation.

Guilt-ridden by her maternal choices and haunted by regret, Elizabeth feels the need to make amends for her perceived failures. She pushes Zachariah away, unable to forgive him or herself, while he immerses himself in work and denial.

The reappearance of a stray dog, previously dismissed by Elizabeth despite her son's objection, takes on a new significance as she clings to it as a form of redemption.

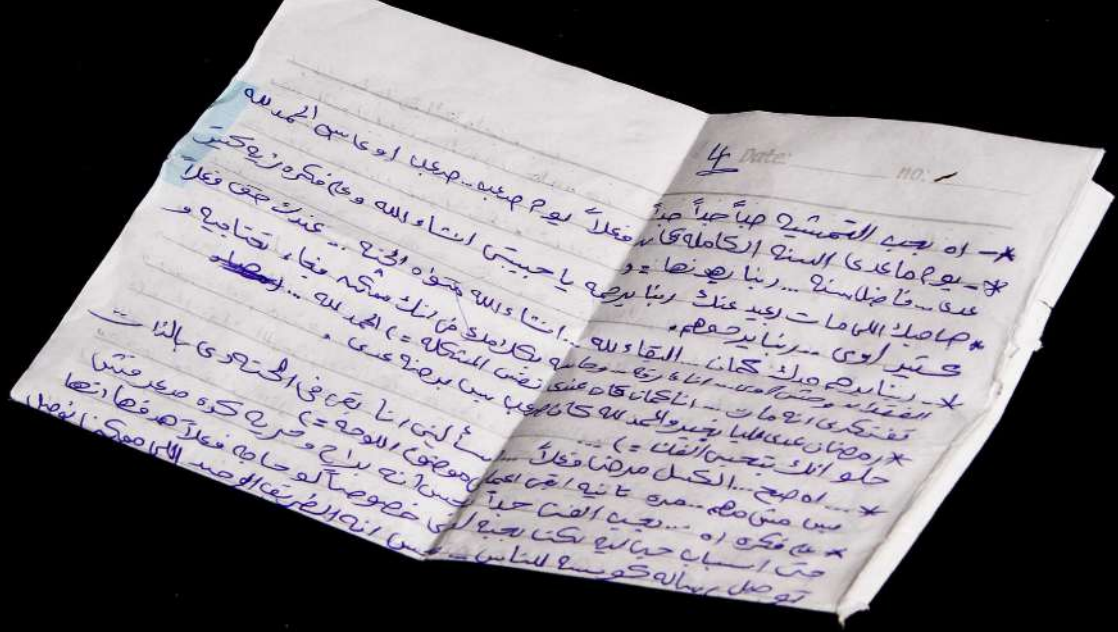
Throughout the course of their night together, Elizabeth and Zachariah experience a profound reconnection. For the first time, they truly see one another, finding solace and comfort in their shared presence and offering a rare chance for reconciliation.

### INTENTION

A few years ago, a white dove stepped onto my balcony and would not leave. It sat there, in the corner, grunting. I had the strongest feeling it was my sister that had passed away 10 years before. It defied logic, yet the tangible presence of loved ones, alive or departed, challenged my convictions.

Upon reading *Flukt* by Carl Frode Tiller, I was captivated by how Elizabeth and Zachariah's roles resonated with my own personal experience of grief. Elizabeth longs to reunite with her son, consumed by guilt not only over his death, but also over the kind of mother she had been and the mistakes she cannot rectify. Zachariah refrains from delving too deeply into his grief over his son's death, avoiding feelings of guilt. Johannes' TikTok video haunts him and Zachariah would rather delete it than acknowledge its implications.

*The Fugue* fluidly goes back and forth through time as grief does. The present mixes seamlessly with the past in a stream of consciousness. The presence of Johannes stands between the couple, until they learn to embrace him and the memories they possess.



## The Missing Planet



An astronomer's family investigates her disappearance, while a sleeping sickness spreads in Egypt.

### MAIN PRODUCTION COMPANIES

Die Gesellschaft DGS  
Cologne – Germany  
www.die-gesellschaft.de  
m.henrichs@die-gesellschaft.de  
T +4922125960621

Figleaf Studios  
Alexandria – Egypt  
mark@figleafstudios.com  
T +201221172554

### MAIN PRODUCERS

Mark Lotfy  
Michael Henrichs

### STATUS

In development

### DIRECTING STATUS

2<sup>nd</sup> feature film

### TOTAL PROJECTED BUDGET

€ 650,000.00

### SEEKING

Co-producers, Broadcasters,  
Sales, Distribution



## Marouan Omara

Writer & Director • he/his/him •  
Egypt

Marouan Omara is a filmmaker from Egypt. His films wander around the unmarked territory between fiction and documentary, using cinema and its tools as a genuine mode of research. His films work as a dreamlike notion of the surroundings and closeness to the everyday experiences of his society. He believes that collaboration in making films and sharing authorship are necessary tools for contemporary cinema. His last feature-length film, *Dreamaway* was shortlisted for the Oscar nomination - Egyptian national selection and got selected as the best Egyptian film of the year 2019 by the Egyptian Critics Association.

**marouanomara@hotmail.com**



## Tom Rosenberg

Writer & Director • he/his/him • USA

Tom Rosenberg is a US filmmaker based in Berlin. His films portray characters struggling symbolise traumatic experiences, and often experiment with the boundaries between documentary and fiction. He has an eclectic industry background that includes archival research for ESPN's *30-for-30* series, shooting for American true crime TV, teaching experimental film, documentary producing, and, briefly, working as a licensed private investigator.

**rosenberg.thomas@gmail.com**

### SYNOPSIS

In the near future, a sleeping sickness spreads across the Arab world. The streets of major cities fill with sleeping people who won't wake up. A powerful tech company, NILE, develops a treatment.

One morning, Ahmed (38), an Egyptian voice-actor, find that his wife Nour (34) didn't come home. When he learns she left him to start a new family, he does everything he can to prevent their daughter Leil (7) from finding out. But then Ahmed suddenly develops the sleeping sickness.

Drifting in and out of sleep, his dreams feel more like memories – memories belonging to Nour's research assistant and sister. He sees Nour wasn't having an affair. NILE kidnapped her after she made a startling astronomical discovery. But when Ahmed wakes up, he finds no evidence of what happened.

Leil goes missing, and Ahmed must stay awake to find her. He sees fragments of his daughter's memory of witnessing her mother's kidnapping and running away with proof of NILE's crime.

When Ahmed finds Leil, he can't distinguish dreams and reality. He must choose between finding Nour and getting the treatment that will stop him from falling asleep forever. Faced with forgetting what really happened to his wife, he looks for a way to leave something of the truth for his daughter.

### INTENTION

An astronomer goes missing and the lives of the people closest to her are shattered.

Intersecting stories of her assistant, her sister and her seven-year-old daughter converge in the story of her husband Ahmed, as he searches for his wife, somewhere between reality and dreams.

Drawing on interviews with those who have faced a traumatic loss, we portray our characters' relationships and emotional lives with a documentary naturalism. Genre elements from sci-fi and film noir convey the alienation, paranoia, and confusion our characters face.

The waking world is one of corruption and lies. A powerful corporation uses technology to reach into our characters' lives, bringing deceit and betrayal into their most intimate relationships.

Dreams are the only place our characters can share their most painful memories with one another. But the truth Ahmed finds there is one of bottomless grief and inescapable guilt.

The boundary between these worlds breaks down, dramatically and visually, as Ahmed is driven to the edge of madness, trying to unravel a mystery that cannot be solved.



# The Shade of Your Shadow



*Unable to face her son's act of sexual abuse,  
Catherine strengthens her odd relationship with him.*

---

**ORIGINAL TITLE**

*L'ombre de ton ombre*

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,500,000.00

**SEEKING**

Producer, Co-producer





## Ely Chevillot

Writer & Producer • they/them/their  
• Belgium

Ely Chevillot was born in 1988. They first learned mathematics for 3 years at Université Libre de Bruxelles, and then decided that filmmaking would be their actual career. They got a master degree at Institut des Arts de Diffusion, a film school based in Louvain-la-Neuve, near Brussels. Their graduation short film *The Elusive* was selected in many festivals and became multiple award winners. Ely released their first produced short film *All Smothered* in June 2020. Besides their own projects, Ely Chevillot works as a screenwriter. The projects they write on are from a wide range, from short films to feature films, including TV series and even radio podcasts.

Ely Chevillot also coaches kids and teenagers. First, they explored scientific projects with them, based on their first studies; now they also give them creative workshops around films, editing or writing. *The Shade of your Shadow* is Ely Chevillot's first feature film. It is inspired from the characters and context of their graduation film *The Elusive*.

[ely.chevillot@gmail.com](mailto:ely.chevillot@gmail.com)

### SYNOPSIS

Catherine, 43, is unusually close with her son Clément, 12. Not only do they share the same passion for classical music and the cello, but Clément is also his mother's confidant, listening to her dissatisfaction with other relationships. Being with Clément is the only time Catherine feels that everything is fine and sweet. One day at the swimming pool, Catherine sees a girl push him away, and thinks her son is being bullied again.

Panicked by this event and Clément's silence about it, she watches him more closely to see what's going on.

Clément's school accuses him of sexual assault. Catherine needs to confront the boy. When she finally does, she realises she is jeopardising the closeness of their relationship. She cannot bear this and backs down, convincing herself that the accusations against Clément are fake. External accusations are levelled at Clément and Catherine feels the need to withdraw the boy from all his activities. Oddly, she finds that this ultimately pleases her, as mother and son now spend more time together. But Catherine's inability to establish healthy boundaries within their relationship makes the situation more and more ambiguous for Clément.

### INTENTION

*The Shade of Your Shadow* addresses the issue of incestuousness, an excessive and improper intimacy within a relationship, which can be just as destructive as incest itself. In the film I take Catherine's point of view, to draw a portrait of a character with a very singular psychology. Faced with her son's actions, which remind her of her own past, Catherine gradually immerses herself in denial, finally kidnapping her son to avoid confronting an escalating situation. The film explores the need and desire not to see, pushed to the extreme. By providing contextual elements of Catherine's family, I also want to communicate a sense of the power of the trans-generational aspects at work in the characters. To best portray the feeling of denial, my directorial ambition is to completely inhabit Catherine's point of view, with long follow-ups, slow motion, and impressionist touches, stylistically close to Gus Van Sant's *Paranoid Park*.





## Watch it Burn



*After a house fire, a newly-divorced single mother is accused of abandoning a stranger who dies.*

---

**MAIN PRODUCTION COMPANY**

KawanKawan Media  
Jakarta – Indonesia  
yuliaevina@gmail.com  
T +6281282275648

**MAIN PRODUCER**

Yulia Evina Bhara

**STATUS**

In development

**DIRECTING STATUS**

2<sup>nd</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,400,000.00

**SEEKING**

Co-producer, Film fund,  
Distributor, Sales



## Makbul Mubarak

Writer & Director • he/his/him •  
Indonesia

Makbul Mubarak is an Indonesian filmmaker based in Jakarta. He graduated from the film department of Korea National University of Arts. He directed several short films before embarking on his first feature film, *Autobiography*, produced by Jakarta-based company KawanKawan Media in co-production with France, Singapore, Poland, Germany, the Philippines and Qatar. *Autobiography* premiered in Venice Orizzonti 2022 where it received the FIPRESCI Prize. Since then, *Autobiography* has travelled to numerous festivals such as Toronto, BFI London, Marrakech, New Directors/New Films, Busan, Karlovy Vary, etc and received 19 awards worldwide, including awards for best film at festivals such as Tokyo FILMeX, Adelaide FF, Singapore FF and others, well as a prize for best first feature film at Stockholm Film Festival 2022. He is currently developing his second feature *Watch it Burn*, at TFL ScriptLab and presented at Busan FF's Asian Project Market 2023.

[mubarak.makbul@gmail.com](mailto:mubarak.makbul@gmail.com)

### SYNOPSIS

Alma (35) is recently divorced from Rafa, her ex-husband who cheated on her. Healing from a painful betrayal, Alma is increasingly anxious. One day when Alma drives her son home from school, a stranger stops her car, asking her to help bring a man to hospital. Suspicious, Alma denies the request and drives away.

Days later, Alma is summoned by the police. Due to her negligence and refusal to help, the man died. Alma is required by Paulina (the dead man's daughter) to pay blood money. Alma refuses, but Rafa secretly pays her debt. When Alma finds out, she looks for Paulina to ask for the truth. The situation escalates as the two women are very suspicious of each other.

When someone sets fire to her house, Alma is sure that Paulina is behind it and reports her to the police. When the actual reason for the fire is discovered, Alma's world turns upside down. Once a victim, now a perpetrator. Confession is not an option. She doesn't want Rafa to see her life crumble after divorcing him. Alma explores the haunting lengths to which humans can go to prove that they are right. Alma decides that possibly the only way to prove herself right, is by proving everybody else wrong.

### INTENTION

*Watch it Burn* is inspired by a specific event in my family back in 1999, when one night, my family turned down a stranger who came to ask for help. In the following weeks and months, all my family members kept discussing the incident, looking for the best reason proving that turning the stranger down was the right decision. Everybody just wanted to be right, and I found this deeply disturbing.

*Watch it Burn* is a morality thriller about how far humans can go to prove that they are right, how terrifying it is for us to admit that we are wrong, and the tragic consequences of such an obsessive quest. My exploration is haunted by the question: is the truth a final place of arrival, or is it nothing more than a means to prove ourselves, right? Which one is more important? The truth or feeling righteous? And to whose benefit?



## Who is Afraid of God



*Two teens go viral on YouTube after one of them wakes up with stigmata at a party and is declared a saint.*

---

**ORIGINAL TITLE**

*Wer hat Angst vor Gott*

**MAIN PRODUCTION COMPANY**

FreibeuterFilm  
Vienna – Austria  
[www.freibeuterfilm.at](http://www.freibeuterfilm.at)  
[welcome@freibeuterfilm.at](mailto:welcome@freibeuterfilm.at)  
T +43720346510

**MAIN PRODUCER**

Klara Pollak

**CO-PRODUCTION COMPANY**

Nikofilm – Germany

**STATUS**

In development

**DIRECTING STATUS**

1<sup>st</sup> feature film

**TOTAL PROJECTED BUDGET**

€ 1,900,000.00

**SEEKING**

Sales, Distribution,  
Co-production partners



## Rosa Friedrich

Writer & Director • she/her/hers • Germany

Born in East-Berlin, Rosa Friedrich studied directing at the Film Academy Vienna with Michael Haneke and Jessica Hausner, focusing on a playful approach to film language and filmmaking. Her graduation film *Potted Palm Trees* was selected for Karlovy Vary Film Festival and Festival du Nouveau Cinema Montreal. She was nominated for First Steps 2020 and was part of Berlinale Talents 2021. Before dedicating herself entirely to film she studied philosophy, psychology and film studies and lead various dance and theater groups.

[rosa\\_rapsodie@yahoo.de](mailto:rosa_rapsodie@yahoo.de)



## Joshua Jádi

Scriptwriter • he/his/him • Germany

Joshua Jádi is a German-Hungarian writer and director with a background in psychology and psychoanalysis. He studies at the Filmakademie Wien in the directing class of Jessica Hausner and writing class of Götz Spielmann. He was part of the Sarajevo Talents and the Locarno Academy Summer School and is Vice Programme Director at Film Festival Cottbus. Joshua also served alongside Katriel Schory, Lorna Tee, Katarina Radivojevic and M.J. McMahon on the jury of the European Film Festival Palić.

[jadi@posteo.de](mailto:jadi@posteo.de)

### SYNOPSIS

Isolated from the modern world, Maria, a teenager, lives with her demented grandparents. One day, she accidentally crashes the 18<sup>th</sup> birthday party of rich kid Bella. Maria gets blind drunk and wakes up in Bella's garden with mysterious wounds on her hands. While Maria remembers nothing, Bella, sensing an opportunity to revive her failing YouTube channel, posts a video claiming Maria's wounds are divine stigmata. Soon Bella's followers are on fire for Maria, the "chosen one". A dubious friendship between the two unequal girls intensifies at dizzying speed. Maria tries to navigate her own way between successful online healings, holy merchandising, and funny Insta-Stories – but neither believes in God, nor in herself. When Maria understands that she is being exploited by Bella, Maria is overcome by a mystical vision that ultimately leads her to faith. She starts her own channel, "healing" followers 24/7, without sleeping, eating, or drinking. Her mania culminates in sacrifice: a jump from the roof that lands her in a mental hospital. Meanwhile, guilt-ridden Bella fights back for Maria, who is the only true friend she ever had in her fake online world. A final challenge between them – which may involve a miracle – will ultimately decide whether there is hope for real connection.

### INTENTION

What is authenticity in a time where reality is more fragile than ever? Why are we focused on posting on social media before even really experiencing our lived reality? We want to make a teen movie, one we would have wished to see, set in the middle of a dazzling teen universe, but with profound themes, our own humour through a unique visual style. Bella and Maria live in fake worlds. Bella in a digital realm of pretend and Maria in a stagnant family fairy tale. As their story unfolds, they become increasingly trapped in their lies and learn that only truth endures. But what is true in a world where everything is created to appear real? As the lines between real and virtual blur, our protagonists grapple with the nature of faith. Because even though practicing religion seems to be going out of fashion, human desire to connect with something greater than ourselves is evident, especially among the young. Ultimately, our film underscores a message: it is important to maintain a genuine connection to oneself despite the simple illusions of the digital age.





# SCRIPTLAB. STORY EDITING



**Marco Compiani**  
Script reader • he/his/him •  
Italy

Marco Compiani graduated in Cinema, Theatre and Multimedia Production at the University of Pisa. Since 2016, he serves as a script reader and contributor to the development and distribution department at Vivo Film, an award-winning independent production company based in Rome, where he had the opportunity to work on films by Abel Ferrara, Miguel Gomes, Susanna Nicchiarelli, Laura Bispuri, and more. Over the past ten years, Marco has also been actively involved in organising cineforums in arthouse cinemas, which serve as platforms to connect directors, writers, and actors with selected audiences. He also coordinates masterclasses in the form of talks and cultural events across Italy. Marco doubles as a film critic and has reported on international film festivals in both web and print format.

**marcompiani@gmail.com**

#### PERSONAL PRESENTATION

At Vivo Film, I am a script reader in the development team. In the past few years, I've had the privilege to collaborate with several Italian and international filmmakers, finding great satisfaction in the creative synergy born from these partnerships. Collaborating closely with authors enables me to immerse myself in their narratives and creative worlds, to help them realise their creative vision. As a result, my current goal is to sharpen my abilities as a story editor and to establish connections with emerging talent in the industry. Participating in TorinoFilmLab is an excellent opportunity to acquire new skills and expand my knowledge of international development landscape.



**Sihle Hlophe**  
Filmmaker & Story development consultant  
• she/her/hers • South Africa

Sihle Hlophe is a multi-award-winning South African filmmaker and story development consultant. Her work has been recognised with numerous accolades including three South African Film & TV Awards for Best Documentary and Best Achievement in Directing and two Africa Movie Academy Award nominations. She's the Executive Producer of Passion Seed Communications, a film-driven social enterprise. Sihle is currently directing two music-based feature-length documentaries. Past documentaries include *Medupi & The Rose Of Marapong* (15 min), *Lobola, A Bride's True Price?* (96 min), *Lindela Under Lockdown* (8 min) and *Celebrating Herstory Through Song* (12 min). She's also directed two feature-length TV films for Showmax, a 13-part mockumentary series for SABC 1 and two narrative short films that have been screened at over 50 international film festivals. Sihle is a Story Development Consultant who works with writers on both fiction and non-fiction projects. She has also worked as a Lecturer at AFDA and the University of Johannesburg.

**sihlehlophe@passionseedcommunications.co.za**

#### PERSONAL PRESENTATION

The TFL ScriptLab has equipped me with the tools I need to help storytellers to bring their ideas to life. Interacting with fellow trainees, mentors, and storytellers from different cultural backgrounds has broadened my perspective on storytelling and expanded my professional network. The intensive workshops have refined my script editing skills. I look forward to working with emerging and established filmmakers in Africa and other parts of the world. Filming in different countries has taught me the importance of cultural sensitivity and the beauty of exploring universal themes through a unique lens and this is my greatest strength as a story development consultant.





### **Fernanda Polacow**

Scriptwriter, Director & Script consultant • she/her/hers • Brazil

Fernanda is a scriptwriter, director and script consultant, living between Brazil and Portugal. Her last film, *Big Bang Henda*, a hybrid short, is premiering at DocLisboa International FF (2023). Her first feature as a writer, *Mosquito*, was the opening film at the Rotterdam FF (2020) and won the Critics Prize at the São Paulo International FF (2020) and toured dozens of festivals. Her second feature, *The Last Summer*, is currently in production after being selected for the Script Station at Berlinale 2023 and RACCONTI. She develops, writes, and directs for TV, streaming and cinema, and her works have received awards and nominations at the Brazilian Cinema Academy, New York TV&Film Festival, Hollywood Woman's FF, among others. As a script consultant she has worked for Cabiria Festival, Projeto Paradiso, PLOT, Pitch Me! with Netflix and as a mentor of IndieLab, the IndieLisboa FF's project development workshop. She is a co-founder of MUTIM, a Women in Film association in Portugal.

**fepolacow@gmail.com**

#### **PERSONAL PRESENTATION**

TFL ScriptLab has allowed me to broaden my understanding of how to approach a story. I have been part of the comedy focused group and it has been an immense source of learning and joy. I particularly liked the dark comedies and satires since my work as a script consultant has previously focused on drama and hybrid narratives. Besides being a screenwriter, I work as a script consultant for writers, producers, and festivals. I am focused on Brazil and Portugal but would love to take my work to other parts of the world. I am very interested in the craft of screenwriting for a greener world, approaching scripts with ecological values in mind.



### **Vanya Rainova**

Producer • she/her/hers • Bulgaria

Vanya Rainova is a writer and producer, supporting emerging talent and established filmmakers in the development, production, and distribution of their author-driven films. She has written and/or produced several award-winning shorts and documentaries, which competed in Locarno IFF, Rotterdam IFF, Clermont-Ferrand ISFF, HotDocs, Vision du Reel and many others. Bringing that experience into feature-length fiction, she produced Andrey Paounov's debut feature *January*, which was developed at TorinoFilmLab 2016, and premiered at Tallinn Black Nights IFF 2021. Yana Titova's second feature, *Dyad* just opened at Warsaw IFF, followed by Tallinn Black Nights IFF 2023. Vanya holds an MFA in creative writing from The University of San Francisco. She is a graduate of Eurodoc (2015), EAVE (2016), MIDPOINT Feature Launch (2019) and Biennale College Cinema (2021). In 2023 she was selected by the European Film Promotion for the Producers on the Move programme at Cannes IFF.

**vanya.portokal@gmail.com**

#### **PERSONAL PRESENTATION**

As a producer I have collaborated closely with writers-directors to help ensure that their distinct voices and aesthetic visions come to life on screen. In doing so, I discovered that the work of nurturing a possibly vague but authentic authorial urge into a script is a source of joy and confidence. My desire to shift the balance of my professional life by opening more space for such work led me to apply to be a story editing trainee. Working with Philippe Barriere developed my ability to suspend taste and judgment in favour of fully grasping the author's intention and to devise individual approaches to working within that intention to arrive at a script that accomplishes its own ambition.



## **Daniel Soltysinski**

Script consultant, Writer • he/his/him •  
Poland

Daniel graduated from Lodz Film School with a degree in acting but swiftly transitioned into writing and story editing. He has since made significant contributions as a stage writer, with 9 of his plays premiering in notable Polish theaters, such as the National Sary Theater in Krakow. His festival accomplishments include the Grand Prix at the International Divine Comedy Theater Festival in 2017, as well as 2 awards at the Polish Screenwriters' Festival Script Fiesta in 2023. Beyond his personal creations, Daniel has played a pivotal role in the development of TV series and film concepts, serving as a consultant for 2 production houses: Pigeon Pictures and Laniakea. Currently, he is both a screenwriting instructor at Lodz Film School and a PhD candidate. His first feature, *The Sparring* (directed by Piotr Dylewski and produced by Rozbrat Films), is currently in development.

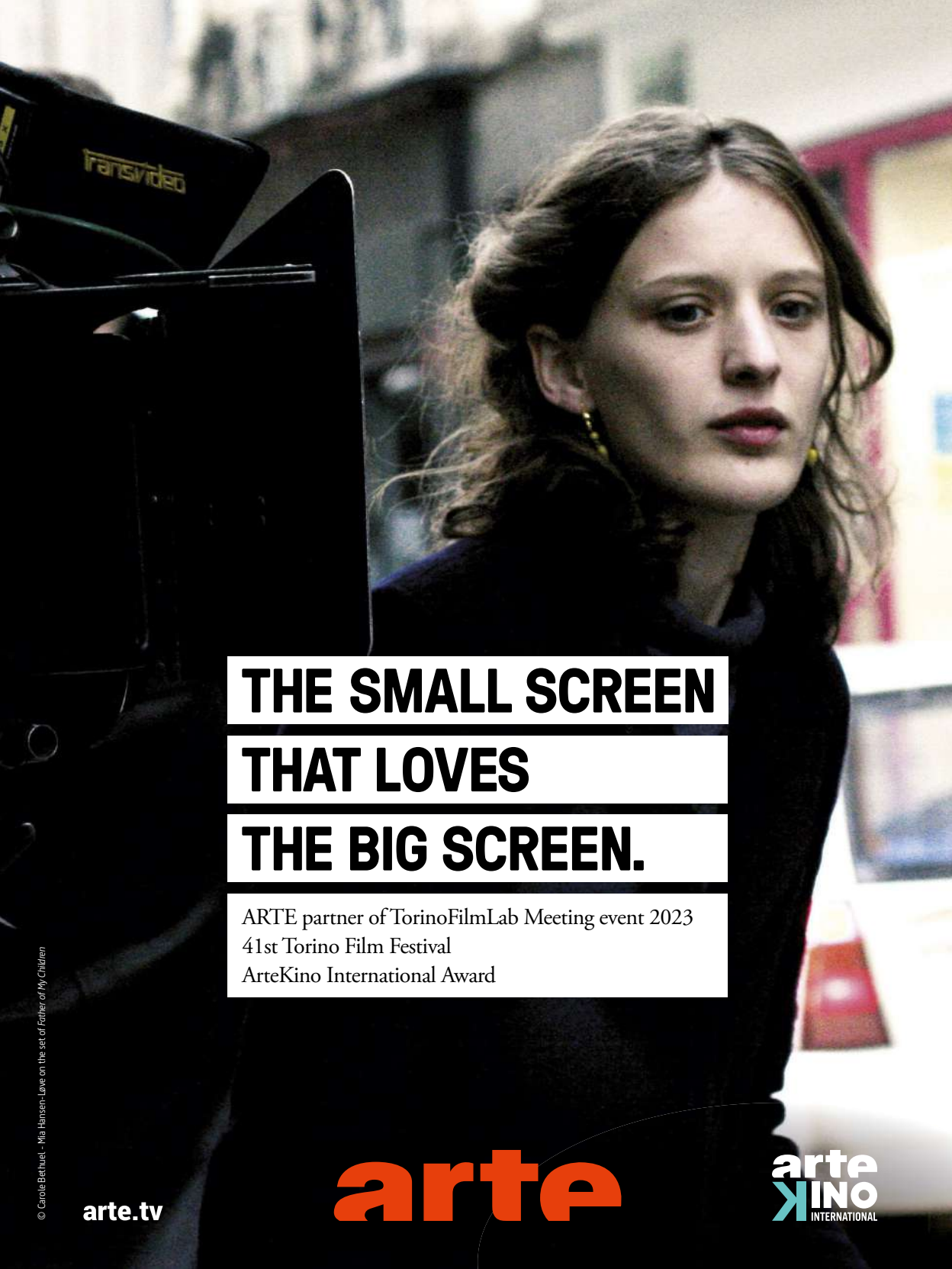
**[d.soltysinski@gmail.com](mailto:d.soltysinski@gmail.com)**

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### **PERSONAL PRESENTATION**

In the theater, every misstep in writing is immediately reflected on stage. It's an unforgiving but invaluable masterclass in storytelling. I've witnessed firsthand what grips an audience, what moves them, and what needs to be left behind. With my theater background, I know that collaboration is vital. I excel at tapping into the core of what a writer aims to convey, ensuring their vision isn't just realised, but enhanced.

At TFL, my journey into the depths of story editing has equipped me with crucial tools and insights. My aim? To guide writers in distilling the essence of their narratives, ensuring they not only tell their story but unveil its most compelling and authentic version.



**THE SMALL SCREEN  
THAT LOVES  
THE BIG SCREEN.**

ARTE partner of TorinoFilmLab Meeting event 2023  
41st Torino Film Festival  
ArteKino International Award

© Carole Behuel - Mia Hansen-Løve on the set of Father of My Children

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INTERNATIONAL





# FEATURELAB

# FEATURELAB

Introducing FeatureLab is not easy at all. Why? Introducing the essential identity of an initiative or institution often means using superlatives, redundant or rhetorical words. A sort of self-adulation. We believe in authenticity, directness, and professionalism with a strong human touch. FeatureLab means hard work. And strong emotions.

We are aware that for the directors and producers involved, working on a film does not represent only an amazing artistic, cultural, and structural journey: considering that we are dealing with 1<sup>st</sup> and 2<sup>nd</sup> features, it often means facing a crucial challenge. No matter if you feel totally at ease as a filmmaker or if you have any doubts about your future and your movie, working on this project becomes an essential step of your existence.

FeatureLab is about accompanying the filmmakers along this path, dealing with doubts, fears, and solutions, and trying our best to optimise the creative substance and potential of the project. And it's about building a supportive community.

This is why FeatureLab selection and projects need the precious support of the whole team, of our tutors: we are so impressed by their knowledge, passion, and unpretentiousness. FeatureLab trainers deal with script development, editing, visual identity, pitch, audience strategies, and more: they are the mirrors of your project. We believe in this empathic process, and we are delighted to have the opportunity of making it possible and feeling part of this community.

We wish all participants, directors, and producers the best for the intensive days of the final event in Torino. Moreover, we cannot wait to watch your films in the near future.

## **Violeta Bava**

Head of Studies

## **Vincenzo Bugno**

Curator

WITH THE SUPPORT OF



IN PARTNERSHIP WITH



## PEDAGOGICAL TEAM

### HEAD OF STUDIES



**Violeta Bava**  
Producer, Film Festival  
Representative •  
Argentina

### CURATOR



**Vincenzo Bugno**  
Film Fund and Festival  
Representative • Italy/  
Germany

### TRAINERS



**Marta Andreu**  
Producer • Spain



**Jorge Jácome**  
Film Director, Editor •  
Portugal



**Leandro Pugliese**  
VFX supervisor •  
Argentina



**Laura Citarella**  
Film Director •  
Argentina



**Chiara Laudani**  
Scriptwriter,  
Story Editor • Italy



**Răzvan Rădulescu**  
Scriptwriter,  
Film Director •  
Romania



**Michelangelo  
Frammartino**  
Scriptwriter,  
Film Director • Italy



**Miguel Machalski**  
Story Editor •  
Argentina



**Clara Miranda  
Scherffig**  
Press • Germany/Italy



**Isabelle Glachant**  
Producer • France



**Vasco Pimentel**  
Sound Designer •  
Portugal



**Zsofia Szemeredy**  
Sustainability  
Consultant,  
Development  
Executive • Hungary



**Gabor Greiner**  
Sales • Hungary



**Rui Poças**  
Director of  
Photography •  
Portugal



**Julia Tordai**  
Sustainability  
Consultant • Hungary

### PITCHING TRAINER



**Stefano Tealdi**  
Producer • Italy





# A White House

## La casa bianca



*A woman hosts an important Camorra boss, their encounter will radically change her life.*

### SYNOPSIS

Early '90s, hinterland of Naples.

Felicetta feels marginalized by the wealthy side of her family and the social context in which she lives. One day a Camorra boss in hiding, Salvatore, asks her for shelter. After some hesitation she feels forced to accept. The man immediately contributes to increase the clientele of her small dairy shop and to her redemption. He does not appear to be as bad as the reputation that precedes him. He proves to be attentive and caring toward her. Their meetings, at first sporadic, become more and more frequent. Until Salvatore disappears unexpectedly, destroying the illusion of an impossible relationship. He will return, but something has changed. He is suspicious and paranoid. Their meetings now take place in a bunker that Salvatore has built under the house. Felicetta will have to come to terms with the echo of a strong feeling and the limitations of an oppressive relation that he wants to impose on her.

### DIRECTING STATUS

1<sup>st</sup> feature film

### CO-WRITER

Armando Iovino, Mara Fondacaro

### MAIN PRODUCTION COMPANY

Amarena Film  
Naples – Italy  
[www.amarenafilm.it](http://www.amarenafilm.it)  
[raffaella@amarenafilm.it](mailto:raffaella@amarenafilm.it)  
T +393289250301

### MAIN PRODUCER

Raffaella Pontarelli

### CO-PRODUCTION COMPANY

Bacalupo Films – France

### TOTAL PRODUCTION BUDGET

€ 1,264,000.00

### SECURED BUDGET

€ 80,000.00

### SEEKING

Funds, Broadcasters, Distributors, Festival representatives



## Francesco Romano

Writer & Director • he/his/him • Italy

Francesco Romano was born in the province of Naples. In 2017 he directed the documentary *Sub Tuum Praesidium*, selected at Festival dei Popoli. In 2018 he joined the CSC directing course in Rome. In 2020 his short film *Tropicana* won the Best Director Award at Alice Nella Città. His latest work *Ambasciatori*, was nominated for Best Short Film at the David di Donatello 2023 and selected at several international festivals such as the Festival du Court M trage De Clermont-Ferrand 2022 and Telluride Film Festival 2022.

[romanofrancesco971@gmail.com](mailto:romanofrancesco971@gmail.com)



## Raffaella Pontarelli

Producer • she/her/hers • Italy

Raffaella Pontarelli has an MA in Languages. In 2012 she joined Raindance Film Festival, covering different roles such as Senior Programmer and VOD Acquisition. Back in Italy she completed the Film Distribution Finance, Marketing & Sales course organized by ANICA. She joined Coccinelle Film Sales as international Acquisition & Sales. In 2020 she founded the production and world sales company Amarena film.

[raffaella@amarenafilm.it](mailto:raffaella@amarenafilm.it)

### INTENTION

I was born and raised in the Neapolitan hinterland. I have known several people who, in an indirect way, have lived alongside organized crime. I feel a deep hatred for them - they have ruined my territory in the code of silence - yet I grew up playing with their children.

Camorra is disgusting - this is established - but I want to show the reasons of those who have approached it without trivialising choices or uttering simplistic judgments.

Felicetta feels marginalised by the context in which she lives and finds a chance for redemption after her encounter with the boss. Her story intersects with evil and somehow feeds on it. She is fascinated by power but also by those who, unlike everyone else, seem to truly understand her.

In this narrative the megalomania that often accompanies stories about the Camorra is set aside. I wish the viewer to ponder this question - perhaps even one that remains unresolved in me: who is Felicetta, a woman seeking redemption or an accomplice?

### BUDGET, DISTRIBUTION AND SALES NOTE

The project is inspired by real events and, although deeply rooted in a specific South Italian environment on the outskirts of Naples, we believe it has a strong international appeal. The strength of its characters living in a patriarchal world and the universal emotions they convey - loneliness, ambition, and social redemption - offer significant potential to capture the attention of an international audience.

This also applies to the portrayal of organised crime from a different perspective than what we are accustomed to, which we trust could be a vital element in promoting the film internationally. Adding to this is the female perspective: the protagonist is not a criminal at all but an ordinary person forced to navigate the rules imposed by her social background. We are aiming for an A festival premiere, which will be a pivotal event, especially for engaging our audience and the interest of distributors. It will enhance the film's presence in other festivals and international markets. The project has received development and pre-production funding from the Film Commission Regione Campania (FCRC) and the Italy/France Co-development fund from MIC/CNC.



# Lionel



*A road movie about a father and a son  
who decide to embark on a long journey of acceptance.*

## SYNOPSIS

Summer begins in the south of Spain, and Lionel receives some news that interrupts his calm and warm vacations: when he turns 26, he will lose the orphan's pension he has been living on since his mother died.

At the same time, his father, absent for years and with whom he has a peculiar relationship, reappears with a sudden travel proposal: to go by car to the north of France to celebrate his sister's birthday. Once there, the three of them drive together to the Côte d'Azur, where their father was born, and attend a tribute to their deceased uncle.

Lionel, as a way to escape from his loneliness and uncertain future, decides to join his father on this journey. Embarked on a road odyssey, problems between Lionel and his father soon arise. The reckless attitude of his father pushes Lionel's emotions to the limit, to the point of thinking of giving up.

In the company of his sister, Lionel discovers that his father longs for the same thing he does: to be together and overcome his grief.

## DIRECTING STATUS

1<sup>st</sup> feature film

## CO-WRITER

Raúl Liarte

## MAIN PRODUCTION COMPANY

Blur  
Madrid – Spain  
[www.blurfilms.tv](http://www.blurfilms.tv)  
[ana.valls@blurfilms.tv](mailto:ana.valls@blurfilms.tv)  
T +34913562685

## MAIN PRODUCER

Ana Valls

## CO-PRODUCTION COMPANIES

Icónica – Spain  
La Termita – Spain  
Promenades Films – France

## TOTAL PRODUCTION BUDGET

€ 1,690,340.00

## SECURED BUDGET

€ 812,166.20

## SEEKING

Sales agents, Distribution, Financing,  
Pre-sales



## Carlos Saiz

Writer & Director • he/his/him • Spain

Carlos Saiz (Spain, 1991) began experimenting with audiovisual language at the age of 15 through family trips and short films with friends. He studied a Master of Film at EFTI, where he refines his style towards naturalism and the portrayal of emotions, always blurring the line between reality and fiction. His short films have been selected at numerous festivals, like his latest work *Muerte Murciélago*, also shortlisted for the 37<sup>th</sup> Goya Awards, or *The Bonfire* which has gone through festivals such as SSIFF, Clermont-Ferrand and Molodist Kyiv.

[saizspincarlos@gmail.com](mailto:saizspincarlos@gmail.com)



## Ana Valls

Producer • she/her/hers • Spain

Ana Valls (Spain, 1992) is a producer at Blur. After several years working as an auditor at PwC, she studied a master's degree in Film and TV Production. Since then, she has been involved in the production of *The Bad Family* selected at Seville Festival, IFFR and BAFICI, as well as in the short films *None of That* (2023) and *Ne Me Quitte Pas*. She is currently developing the features *Lionel*, *Click* and *While We Could*, and the shorts *You Were Paris* and *Anosmatic Love*.

[ana.valls@blurfilms.tv](mailto:ana.valls@blurfilms.tv)

### INTENTION

I have always felt the need to tell stories that place complex, but at the same time pressing issues of our time at their center.

Throughout my life I have witnessed the influence of restrictive stereotypes of an archaic masculinity that have created in me and in my generation strong emotional barriers. Men are always keeping a pulse on the expectation of feeling strong, invulnerable and at times emotionally impenetrable.

The conflict between the old masculinity and a new way of 'being a man' is an issue that occupies many of my conversations that suggest precepts and proposals so that we men can be men in a different and healthier way.

After decades of female struggle, it is now up to us to take charge. To break the gender stereotype imposed by institutions, the media and, above all, by our earliest reference point, the family.

With this film I want to approach with less fear of all those pains and truths that hide the silences of a new masculinity.

### BUDGET, DISTRIBUTION AND SALES NOTE

*Lionel* is Carlos Saiz's first feature film. The project has participated in Atlántida Film Fest, Lau Haizetara and Ventana CineMad, where received Best Project Award. It is a natural coproduction with France since most of the film takes places there. Currently at the stage of financing, the project has already secured Spanish regional and national funds and confirmation for Spanish and French television channels is expected by the end of November 2023. We intend to complete financing at the beginning of 2024 through our French coproducer and shoot during the summer. *Lionel* will be a film with a strong festival perspective, so we aim to work with an international sales agent for a top-tier festival premiere followed by a global film festival circuit.



The World of Film Festivals 2023 - Bucharest Edition

# Milk Teeth

## Dinți de Lapte



*When her sister disappears,  
Maria (8) must use her imagination to confront a threatening world.*

### SYNOPSIS

As the last person to see her sister before she disappears, Maria (8) finds herself trapped in a world of deceit. Consumed by the loss, she takes it upon herself to find out what really happened, navigating through a universe of muted confusion, in the twilight of the Communist era. As Maria starts feeling that she is getting closer to uncovering the truth, a strange world opens up, threatening to take control of her. The only way to fight against it is to rely on her friends and imagination.

### DIRECTING STATUS

2<sup>nd</sup> feature film

### MAIN PRODUCTION COMPANY

deFilm  
Bucharest – Romania  
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[radu@defilm.ro](mailto:radu@defilm.ro) / [ioana@defilm.ro](mailto:ioana@defilm.ro)  
T +40740226054

### MAIN PRODUCER

Radu Stancu

### CO-PRODUCTION COMPANIES

Remora Films – France  
StudioBauhaus – Greece  
Background Films – Czech Republic  
Screening Emotions – Bulgaria

### TOTAL PRODUCTION BUDGET

€ 2,126,000.00

### SECURED BUDGET

€ 800,000.00

### SEEKING

World sales, Distributors, Co-producers





## Mihai Mincan

Writer & Director • he/his/him • Romania

Mihai Mincan, a graduate of the University of Philosophy in Bucharest, started his career as a journalist, working for some of Romania's biggest newspapers and magazines. Inspired by real events around him, but by building up personal angles and perspectives, he wrote, directed or co-directed several shorts, animations and TV documentaries, which premiered at festivals across Europe and Romania. *To the North*, his debut feature, premiered at Venice IFF, Orizzonti Competition, in 2022.

[mmincan@gmail.com](mailto:mmincan@gmail.com)



## Radu Stancu

Producer • he/his/him • Romania

Radu Stancu, Romanian producer, owner of independent production company deFilm, is alumni of EAVE Workshops and a participant of ACE 2023, with studies in production, editing and sound design. Focusing on innovation, varied stylistics, and originality, he attracted partnerships from Europe, Asia, and Latin America. In 2022, his latest projects have won significant recognition: *Alis* by Clare Weiskopf and Nicolas van Hemelryck won the Crystal Bear & Teddy Award at the Berlinale, and *To the North* by Mihai Mincan world premiered at Venice IFF, in Orizzonti Competition.

[radu@defilm.ro](mailto:radu@defilm.ro)

### INTENTION

One lesson we get from psychoanalysis is that trauma is never real. Whenever something, an event, becomes too traumatic, for us to continue living with it, we have to fictionalise it. Give it a narrative, make it possible to be described. And since we're dealing with pure images, sometimes impossible to even transfer to words, isn't cinema the most appropriate medium to describe trauma? *Milk Teeth's* main character is Maria, a young girl whose life is deeply affected by a traumatic event: the disappearance of her sister. As Maria begins searching for answers, she must find her way through the darkness that seems to devour the entire world: power cuts, voices coming out of nowhere and, most of all, nightmares. This is not a police procedural film, the story of an investigation. This is a story about the emotional aftermath of a tragedy, as seen through the eyes of a child. A film about the moment when logic turns into dream, opening the borders to a new and frightening world.

### BUDGET, DISTRIBUTION AND SALES NOTE

*Milk Teeth* is Mihai's second feature, a coming-of-age mystery drama with fantasy elements. Building upon the successful collaboration we developed during Mihai's debut film, *To the North* (2022), we are thrilled to reunite with co-producers from France, Greece, the Czech Republic, and Bulgaria. With the creative input and talent that each producer contributes, we are establishing a solid and secure creative framework, a key element in meeting the project's requirements.

During 2023 and early 2024, we plan to confirm national financing from the co-production countries, while Eurimages application is set for 2024. Filming is scheduled to take place in Romania during late summer, early autumn 2024, with post-production spread across Romania, France, and the Czech Republic in early 2025. We anticipate a release in spring 2025. We intend to secure a sales agent by late 2023. Their input will be invaluable in bridging the gap between markets and further developing our distribution strategy. We expect that *Milk Teeth* will appeal to a wide audience, combining cinephile viewers and younger audiences, fans of thriller/mystery films.





## Renoir



*A quirky 11-year-old, her dying father  
and stressed mother thirst for human connections in Tokyo.*

### SYNOPSIS

Tokyo, 1987. Fuki Okita is an androgynous 11-year-old whose father, Keiji, is battling cancer. Her mother, Utako, is constantly stressed out from caring for Keiji and working full time. Left psychologically detached, quirky and sensitive Fuki has a rich imagination.

Over the summer, each of the Okitas soul-searches and thirsts for human connections. Fuki admires a pretty, affluent girl in her English class but her family isn't as perfect as it seems. Fuki also becomes fascinated with a telephone dating service and ends up in a near-miss situation with a pedophile. Meanwhile, Keiji devours information on new medicines but as his condition worsens, he puts hope in increasingly desperate treatments. Utako engages in an affair with her anger management class leader, but his wife finds out and reveals a shocking truth.

While Keiji eventually succumbs to his illness, mother and daughter develop a deeper bond. At the ocean, Fuki goes on a solo journey to discover a new vision of herself.

### DIRECTING STATUS

2<sup>nd</sup> feature film

### MAIN PRODUCTION COMPANY

Loaded Film Ltd.  
Tokyo – Japan  
[www.loadedfilms.jp](http://www.loadedfilms.jp)  
[eikomg@loadedfilms.jp](mailto:eikomg@loadedfilms.jp)  
T +81369149810

### MAIN PRODUCERS

Eiko Mizuno-Gray  
Jason Gray

### CO-PRODUCTION COMPANIES

Happinet Phantom Studios – Japan  
Dongyu Club – Japan

### TOTAL PRODUCTION BUDGET

€ 1,243,215.00

### SECURED BUDGET

€ 410,050.00

### SEEKING

Co-producers, World sales, Distributors



## Chie Hayakawa

Writer & Director • she/her/hers • Japan

Born in Tokyo, she studied photography at the School of Visual Arts in New York. Her short film, *Niagara* (2014), was selected in the Cinéfondation section at Cannes Film Festival 2014 and received awards in numerous international film festivals. Her short film *Plan 75* was the opening segment of anthology feature *Ten Years Japan* (2018) executive-produced by Hirokazu Kore-eda. The short was expanded into her feature film debut *Plan 75*, which was awarded the Camera d'Or Special Mention at Cannes Film Festival 2022.

[moncmonc@icloud.com](mailto:moncmonc@icloud.com)



## Eiko Mizuno-Gray

Producer • she/her/hers • Japan

Eiko is CEO and producer at Loaded Films in Tokyo, which is focused on international co-productions. She has produced *Magic Kimono* (Latvia-Japan), anthology film *Ten Years Japan* (Japan-Hong Kong, executive-producer Hirokazu Kore-eda) and Kiyoshi Kurosawa's *To the Ends of the Earth* (Japan-Uzbekistan-Qatar). She also produced Kiyoshi Kurosawa's episode of Amazon Prime series *Modern Love Tokyo*. *Plan 75* is her latest production, which won the Camera d'Or Special Mention in the Un Certain Regard section of the 2022 Cannes Film Festival.

[eikomg@loadedfilms.jp](mailto:eikomg@loadedfilms.jp)

### INTENTION

In this story, which is inspired by my childhood, all members of the family carry desolation. Since solace cannot be found within the family, each member is seeking outside sources of companionship. This story is for all who may be feeling alone within their family, including my past self. And my reason for wanting to tell this story now is that I've gained a new family and become a mother of two children, and this allows me to reflect on my past life from a fresh perspective. Now that I'm nearing the age of my parents when I was a growing child, I can vividly relate to the solitude a father must have felt, unable to open up his heart to his family, and the solitude a mother must have felt, suffering from her inability to control her emotions. I've now gained the capacity to look sympathetically at my younger life haunted by anxiety and loneliness, and to illustrate with compassion our human imperfections.

### BUDGET, DISTRIBUTION AND SALES NOTE

*Renoir* marks Japanese writer-director Chie Hayakawa's second feature, following her directorial debut *Plan 75* which was selected in Un Certain Regard and awarded the Camera d'Or Special Mention at the 2022 Cannes Film Festival. Launched at TFL FeatureLab 2023, *Renoir* is currently in late development. Principal shooting is scheduled for summer 2024, mainly in suburban Tokyo locations. We have started preliminary casting for the main cast. In terms of production/financing, the strategy is to combine a Japanese film committee as the major investor with a strong European co-production structure. Our *Plan 75* Japanese producing partners (Happinet Phantom Studios and Dongyu Club) have committed to the project. We plan to apply to the Ministry of Culture's international co-production subsidy in January 2024. We are looking for a co-producer from France where we carried out post-production of *Plan 75* and wish to collaborate again with the same editor, composer and sound designer. We remain very open to other opportunities and aim to explore potential partnerships for *Renoir*.



# Sealskin

## Piel de foca



*In a world where women are vanishing,  
Flora will do anything to save her friend.*

### SYNOPSIS

When a coworker disappears, worry spreads among university janitors. Flora (25) is the most distressed of them all. She can be awkward or even rude, but very perceptive. She lives with her grumpy grandmother and has an affair with Bonian (27), a sensitive gardener. One stormy evening Flora gets completely soaked when Helga (30), an aspiring teacher and childhood friend, offers her a lift. They rekindle their friendship: despite their socio-economic differences, they can be themselves with each other. But Flora discovers a mysterious transparent stain growing on Helga's chest. Desperate to prevent her disappearance, she tries various remedies: cooking protein-rich meals, placing beautiful stones on her body, telling her stories. However, Helga believes that her void can only be filled by her boyfriend Gael (42). Before Helga completely vanishes, Flora and Bonian will bring her to a house in the woods where women have come to heal—a safe space to reclaim agency over her lost body.

### DIRECTING STATUS

1<sup>st</sup> feature film

### MAIN PRODUCTION COMPANY

Vilaut Films  
Barcelona – Spain  
[www.vilautfilms.com](http://www.vilautfilms.com)  
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T +34934430769

### MAIN PRODUCER

Marta Cruañas

### TOTAL PRODUCTION BUDGET

€ 2,500,500.00

### SECURED BUDGET

€ 90,000.00

### SEEKING

Co-production partners, Financiers, Sales agents, International distribution



## Irene Moray

Writer & Director • she/her/hers • Spain

Irene Moray is a photographer and filmmaker. Her first short film *Bad Lesbian* received awards such as the Alcine Audience Award and the Jury Prize at the F.i.S.H. Festival in Rostock. Her second short film *Watermelon Juice*, premiered at Berlinale Shorts and gathered more than 100 selections and 30 awards, including an EFA nomination and the Goya Award for Best Fiction Short Film. Irene is currently writing her first feature film: *Sealskin*, supported by TFL ScriptLab and FeatureLab.

[irenemoray@gmail.com](mailto:irenemoray@gmail.com)



## Marta Cruañas

Producer • she/her/hers • Spain

Marta Cruañas is a producer based in Barcelona who works at CANADA and collaborates with Vilaüt Films. Cruañas produced *Creatura* by Elena Martín that received the Europa Cinemas Label Award for Best European Film at this year's Cannes Directors' Fortnight, *Júlia 1st* by Elena Martín that played in Warsaw IFF 2017 and shorts that premiered in festivals such as Cannes, Palm Springs or Les Arcs. Cruañas holds a MFA in Creative Producing from Columbia University and is a Berlinale Talents alumni 2022.

[cruanas.marta@gmail.com](mailto:cruanas.marta@gmail.com)

### INTENTION

There is a real helplessness in those who accompany people trapped in an abusive relationship. You would like to rescue your friend from their abuser, but often, it's not possible. What do you do in that situation? How do you break the spell?

In *Sealskin*, I use the metaphor of disappearance to address the subtle and often silenced forms of violence that many women endure. I focus on the journey of Flora and Helga, two friends who, despite their differences, support and care for each other and heal together.

This film aims to be for the viewer what Flora is for Helga: a gesture of companionship, the invocation of the unnameable to restore our bodies, and, most importantly, the desire and confidence to inhabit them.

### BUDGET, DISTRIBUTION AND SALES NOTE

Our current budget is projected at 2.5. Over the last year we secured development financing through Vilaüt Films with Catalan Development Fund, Media Slate allocation and the Eurimages award we won at TorinoFilmLab Meeting Event last year. During this coming fall and 2024 we will first apply to both Spanish National Broadcaster and Catalan Regional Broadcaster. To follow later in the spring we will apply to Catalan and Spanish Film Institutes. We think the project has various elements such as talent, creative roles (DP), VFX that call for an international collaboration. *Sealskin* is a fable and fables happen anywhere or everywhere. Therefore, we could even shoot some parts of the film in another country, which can be a good incentive for an international collaboration. We are looking forward to meeting potential coproducers from other countries to complete our financial plan. In terms of sales, we are also looking for partners to join forces with and foster the crossover potential of *Sealskin*.



## Skin Coat



*A man wears a woman's skin coat in order to visit his male lover's parents in their village.*

### SYNOPSIS

John returns to his village with his lover Eleanor, but his father passes away just as they arrive. At night in private, Eleanor removes her skin coat and is revealed to be a man. At the funeral, the Priest persuades them to stay longer for a welcome ceremony, which they reluctantly agree to.

Eleanor slips out to a magic lake at night to soothe his irritated skin. One night, she runs into the Hunter who becomes infatuated. Later, Mother finds out that Eleanor is a man, and forces the couple to keep up the act until their departure. Eleanor's inflamed skin worsens, and help is sought from the Doctor.

At the ceremony, which turns out to be a surprise wedding, the jealous Hunter throws Eleanor into the fire, burning the skin coat and exposing his male form. The villagers pursue the couple into the forest. To protect them, Mother puts on the abandoned skin coat and runs towards the Hunter, who shoots her. Through Mother's lifeless eyes, John and Eleanor disappear into the dense forest.

### DIRECTING STATUS

1<sup>st</sup> feature film

### MAIN PRODUCTION COMPANY

Giraffe Pictures  
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T +6594525885

### MAIN PRODUCER

Yi Peng Teoh

### TOTAL PRODUCTION BUDGET

€ 1,100,000.00

### SECURED BUDGET

€ 34,000.00

### SEEKING

€ 1,066,000.00





## Wei Keong Tan

Writer & Director • he/his/him • Singapore

Wei Keong is an animation filmmaker. He is an alumnus of Berlinale Talents 2022. His film *Kingdom* was selected at Berlinale Shorts 2019. His films have achieved recognition on numerous occasions at the Singapore International FF, including the Best Singapore Short Film Award, Special Mention and Special Achievement Award. His body of work has also received international recognition at many film festivals, including those at Annecy, Zagreb and Stuttgart. He was awarded the Young Artist Award by the National Arts Council of Singapore in 2019.

[tanweikeong@gmail.com](mailto:tanweikeong@gmail.com)



## Yi Peng Teoh

Producer • he/his/him • Singapore

Yi Peng is a Singaporean producer based in Hong Kong. He studied mathematics at Brown University and started his career in finance before taking a hiatus to represent Singapore as a national cyclist. He joined Singapore-based production company Giraffe Pictures as a partner in 2021 where he oversees business strategy in addition to producing, and most recently worked on *Ajoomma* (Busan 2022) and *Drift* (Sundance 2023). In addition to *Skin Coat*, he is currently co-producing Indonesian filmmaker Tumpal Tampubolon's debut feature *Crocodile Tears*.

[yipeng@giraffepictures.asia](mailto:yipeng@giraffepictures.asia)

### INTENTION

I am gay and grew up in Singapore, where sex between two males was a crime. From a young age, it was difficult for me to envision my future, so I turned to writing stories of hope and resilience.

In this story, the skin coat is a metaphor for identity and gender. The gay couple (John and Eleanor) play familiar roles that bleed into one another: lover, child, woman, man. These roles are sometimes contradictory, with one taking precedence over the others according to societal expectations.

John and Eleanor's story is told through aspects of life that affect everyone: love, family, and death. Often at their breaking point, they grapple with what is normal for them and for those they encounter. They seek ordinary lives, but what do their fleeting moments of a 'quotidian utopia' look like?

John and Eleanor must hide their true nature in order to survive. In the end, they manage to break free, but at what cost? Is escape sometimes the only answer?

### BUDGET, DISTRIBUTION AND SALES

*Skin Coat's* budget of € 1,100,000.00 will be financed by assembling a multi-country co-production to access European grants and private equity raised in Asia. We understand the challenges of making the film on this budget, and plan to do most of the production work with an established animation studio in Eastern Europe, complemented by work in Asia and some post-production with Western European partners. Giraffe Pictures has a proven track record of producing successful arthouse films and founder Anthony Chen, one of the main producers, brings his expertise and experience as an award-winning director and producer. We are seeking European co-producers who have key interest and experience in animation to enhance our capabilities. As the film is in English, we hope to cast named talent to voice the main characters, boosting the international profile and marketing of the film. This supports our strategy to world premiere at a top-tier European festival and we plan to work with an experienced sales agent that has successfully represented animation films, to position *Skin Coat* as a prestigious adult animation film for the wider arthouse market.





# The Beer Girl in Yangon



*Escaping the dark world of a beer station,  
Lily enters a magical universe to find love and hope.*

## SYNOPSIS

When her father is arrested for political activism, Lily (17) has to work in the beer station serving beer to customers. She immediately gets involved romantically with a karaoke singer named Moon. Lily has an acute endometriosis (painful menstruation) where she suffers but at the same time transporting her into another universe that gives her strength and voice that she never has in real life. In this other universe, she always encounters a mysterious older man that raises her curiosity until this man appears in real life at the beer station as her customer. She starts to build a platonic relationship with him that causes a complication with her relationship with Moon. With the constant pressure falling into prostitution, Lily has to find a way out or to escape the grim faith in front of her by trying to keep her dreams alive to become a singer.

## DIRECTING STATUS

1<sup>st</sup> feature film

## MAIN PRODUCTION COMPANIES

Hore Pictures, PS Films Production  
Makassar – Indonesia  
johnbadalu@gmail.com  
T +6281310832407

## MAIN PRODUCER

John Badalu

## CO-PRODUCTION COMPANIES

M'Go Films – Singapore  
Daluyong Studios – Philippines  
A Company Filmproduktion – Germany  
In Vivo Films – France

## TOTAL PRODUCTION BUDGET

€ 895,160.00

## SECURED BUDGET

€ 115,200.00

## SEEKING

Co-production, Sales agent, Investors



## Sein Lyan Tun

Writer & Director • he/his/him • Myanmar

Sein Lyan Tun is an emerging filmmaker from Myanmar, currently residing in Recollets Residency, Paris. His latest short *Everybody's Gotta Love Sometimes* was selected in Busan International FF 2023 and received Sonje Award Special Mention. *The Beer Girl In Yangon* is his first feature film, which was selected at Locarno Open Doors 2021, Cannes L'atelier Cinéfondation 2022, and TFL FeatureLab 2023.

[seinlyantun@gmail.com](mailto:seinlyantun@gmail.com)



## John Badalu

Producer • he/his/him • Indonesia

John Badalu has produced and co-produced a few films including Mouly Surya's *What They Don't Talk About When They Talk About Love*, *Malila: The Farewell Flower* by Anucha Boonyawatana. His latest short *Basri & Salma In A Never-Ending Comedy* is selected at Cannes FF 2023. He has worked as a Festival Delegate for some prestigious festivals like Berlinale, Shanghai International Film Festival, Tallinn Black Nights FF. He now works in a pre-selection team at Busan IFF and a consultant for Sheffield Docs in UK.

[johnbadalu@gmail.com](mailto:johnbadalu@gmail.com)

### INTENTION

When I was 13, my father got arrested as a political activist. I could not find a day job and I ended up working at a beer station. This is where I witnessed underage girls being destroyed. Now, Myanmar is back under a military dictatorship again. We are living again in the depressive country where many women become sex workers.

*The Beer Girl in Yangon* serves as a semi-autobiographical story of my life. Lily's character is a combination of my sister and myself. The two of us would joke about how we were born at the wrong time, the wrong place, and the wrong gender. Portraying the menstruation in the film is not only talking about a girl's trauma, but it also talks about the country's situation. People in Myanmar are bleeding every day, the repeating history of the military coup transforms into a bloody country. I intend to make a film that will give a voice to my sister, and other girls. This film is for all of us who grew up in the shadow of trauma.

### BUDGET, DISTRIBUTION & SALES NOTE

*The Beer Girl in Yangon* is a co-production between Myanmar and Indonesia where there is almost no public funding available. We are at the early financing stage where we are looking for funding elsewhere. The project was selected at Locarno Open Doors 2021 (CNC Development Grant Award and Open Doors Development Grant Award) and Cannes L'atelier Cinéfondation 2022. The budget is currently at € 895,160 .00 and we have some co-producers on board from Singapore, Philippines, France and Germany. We are still seeking minority co-production and also looking for a sales agent who would be interested in the project. Principal photography is scheduled in Autumn 2024 and the release is some time in 2025. The topic of endometriosis has rarely been discussed, let alone filmed. Combined with a political background, queer issues and pop music, this film will have a unique and timely relevance for contemporary arthouse audiences, young women and political activists.



# The Meltdown

## El Deshielo



*Winter '92. While her parents are away, Inés loses her childhood when her skier friend Hanna disappears.*

### SYNOPSIS

Chile, winter 1992. Inés (10) is in the care of her grandparents, owners of a ski hotel in the Andes Mountains. Her parents are away; they are in charge of mounting an iceberg at Sevilla's Universal Exposition.

Inés befriends Hanna (15); a talented German skier who has come to train with her team, staying at the hotel. Despite the age difference, a peculiar connection unites them, and the new friends roam the surroundings together.

One night, Hanna has a few drinks and dances with Sebastián (17), Inés' cousin, at the hotel club. Her coach, Alexander (36), drags her back to her room, but Sebastián sneaks in. Inés observes them walking away through the woods.

The next day Hanna disappears.

After a negligent search by the local police, the parents arrive. In total desperation, Lina (46), Hanna's mother, meets Inés, who becomes her guide. As the days go by, Inés and Lina tacitly agree to fill the void of the other: a missing daughter, an absent mother.

### DIRECTING STATUS

2<sup>nd</sup> feature film

### MAIN PRODUCTION COMPANY

Wood Producciones  
Santiago – Chile  
[www.awood.cl](http://www.awood.cl)  
[contacto@awood.cl](mailto:contacto@awood.cl)  
T +56977585601

### MAIN PRODUCER

Alejandra García

### CO-PRODUCTION COMPANIES

Piano – México  
Rei Cine – Argentina  
Pandora Filmproduktion – Germany  
Elastica Film – Spain  
Dulac Production – France

### TOTAL PRODUCTION BUDGET

€ 2,534,000.00

### SECURED BUDGET

€ 868,640.00

### SEEKING

Private investment, Presales, Distribution, SVOD



## Manuela Martelli

Writer & Director • she/her/hers • Chile

Manuela Martelli began her acting career as a teenager, collaborating with directors such as Andrés Wood, Sebastián Lelio and Martín Rejtman. She directed the short films *Apnea* (2014) and *Land Tides* (2015), that was part of the Factory Programme and premiered at the Cannes FF Directors' Fortnight. Martelli's debut feature film, *1976* (2021), also premiered at the Directors' Fortnight and received the Sutherland Award at BFI, among others. It achieved wide international distribution and was recognised as one of the best films of 2023 by The Guardian.

[info@manuelamartelli.com](mailto:info@manuelamartelli.com)



## Alejandra García

Producer • she/her/hers • Chile

Alejandra García is a Chilean producer, with studies of Business Administration at Los Andes University. She was part of the production of *The Good Life* (2008, Goya 2009, Best Iberoamerican Film); *Violeta Went to Heaven* (2011, Grand Prize of the Jury at Sundance 2012); producer of *Spider* (2019, TIFF 2019), all directed by Andrés Wood. Producer of film *The Cow Who Sang a Song Into the Future* (2021) directed by Francisca Alegría (Sundance FF, 2022, World Dramatic Competition) and *1976* (2021) directed by Manuela Martelli (Cannes FF, 2022 Directors' Fortnight).

[alejandra@awood.cl](mailto:alejandra@awood.cl)

### INTENTION

*The Meltdown* emerged from two childhood memories: the winter vacation I spent in a relatives' ski hotel, far from my parents, where we children roamed freely in the rear area. Around the same period, Chile exhibited an iceberg at the World's Fair in Seville '92. The iceberg displacement was the heroic feat of a country that was rising from dictatorship and opening up to international trade.

These memories share key elements: the idea of transition and the interplay between what is visible and hidden. Both the hotel and the exhibition perform on these levels: one visible, the other concealed. The Chilean transition to democracy is the backdrop for Inés' loss of innocence, tied to her friend's disappearance.

During the restoration of democracy, many agreed to "leave in the past what belonged to the past". But the past was such a deadly horrific period. *The Meltdown* is an attempt to understand our historical inheritance gazing through the eyes of a girl in the "far west" of the Andes.

### BUDGET, DISTRIBUTION AND SALES NOTE

*The Meltdown* is an international co-production project with a budget of € 2,534,000. We have secured 34,28% of the financing. In terms of distribution, we currently have an agreement with Dulac (France) as co-producer and distributor for the French territory, which will provide an MG. At the same terms, we have an agreement with Elastica Films (Spain) for the Spanish territory, also with an MG attached. However, we still have to obtain 65.72% of the budget, so we're in search to get an international sales agent to complete the financing plan through pre-sales and sales for distribution in theatrical, TV, public broadcasters, SVOD and other platforms in as many territories as possible. *The Meltdown* expects to premiere in Class A festivals like *1976* did (first feature film of the director) and to have a distribution that exceeds the success of the previous one.



# The Splendour of Life

## *Une splendeur de vivre*



*During a scorching summer, four young women will be transformed by a significant encounter.*

### SYNOPSIS

During a hot summer in Quebec's countryside, a recently settled couple struggles. Marie (35), a sound artist in lack of inspiration doubts her relationship with her partner. The arrival of Noée (25), a young French traveler who mourns her father, will destabilise the *status quo* and trouble their neighbour Yan (30), a solitary farmer, by awakening new desires.

In Montreal, Eva (15), a teenage Filipina who recently moved to Canada, tries to find new roots in the city. Since her arrival, she suffers from insomnia, often interrupted by strange dreams of her hometown in the Philippines. Jeanne (25) is having trouble finishing her thesis on the work of Marie, the artist in the countryside. As Eva tries to anchor herself, Jeanne plans to leave everything.

The Splendour of Life is a sensual film that explores how we relate to each other in a changing world that transcends us - an invitation to live to the fullest.

### DIRECTING STATUS

1<sup>st</sup> feature film

### MAIN PRODUCTION COMPANY

Le Foyer Films  
Montreal – Canada  
[www.lefoyerfilms.ca](http://www.lefoyerfilms.ca)  
[info@lefoyerfilms.ca](mailto:info@lefoyerfilms.ca)  
T +15149750299

### MAIN PRODUCER

Gosselin-G. Geneviève

### CO-PRODUCTION COMPANIES

Altamar Films – France  
FUSEE – Philippines

### TOTAL PRODUCTION BUDGET

€ 1,484,233.00

### SECURED BUDGET

€ 843,293.00

### SEEKING

Sales agent, Distributors, Broadcasters,  
Financing, Festivals





## Marianne Métivier

Writer & Director • she/her/hers •  
Canada

Marianne Métivier is a Canadian-Filipina screenwriter and director from Montréal. Her short film *She Who Wears the Rain* (2019) was selected at the Berlinale Shorts Competition in 2020. She is currently developing her first documentary *Back Home* and her first fiction feature *The Splendour of Life*, selected at the TIFF Filmmaker Lab 2021, where she received the TIFF Worb Fellowship and at the FeatureLab 2023 - TorinoFilmLab. Her work mainly explores the sense of belonging to places and our relationship to the intangible.

[metivier.marianne@gmail.com](mailto:metivier.marianne@gmail.com)



## Geneviève Gosselin-G.

Producer • she/her/hers •  
Canada

Geneviève Gosselin-G. is a producer from Montréal, driven by art-house films with poetic visions and political subject matter. She founded her company Le Foyer Films in 2019 and produced over 10 short films. In 2023, she completed Pier-Philippe Chevigny's *Richelieu* (Tribeca, Karlovy Vary), a Canada-France coproduction. Among short and feature film projects from emerging talents in Quebec, she is currently developing Marianne Métivier's first feature *The Splendour of Life* (TFL FeatureLab 2023, TIFF Filmmaker Lab 2021).

[genevievegg.cinema@gmail.com](mailto:genevievegg.cinema@gmail.com)

### INTENTION

As a Canadian Filipina, my mixed cultural identity has often driven me towards stories of displacement and belonging. I've always been inspired by the opposition in my parents' lives. My mother immigrated at 18 from the Philippines and my father was a Quebecer with an improbable life path. These different perspectives have shaped the way I look at things.

The genesis of *The Splendour of Life* is inspired by a strong paradox felt by my generation. On one hand, we feel the need to get closer to nature and to decrease consumerism. On the other hand, we want to embrace the movement and diversity of cities, by creating community bounds. It is difficult to reconcile these two positions at a time of environmental and migratory crises. Our relation to places is at the heart of the story and reminds us of our commitment: to leave or to stay.

Through the point of view of four women, the film explores the intangible connections between people and the splendours held in everyday life.

### BUDGET, DISTRIBUTION AND SALES NOTE

Marianne is one of the most promising filmmakers from Quebec on the international scene (Berlinale Shorts, TFL FeatureLab, TIFF Filmmaker Lab). Her debut feature, *The Splendour of Life* stands out for its unconventional, yet accessible narrative proposal exploring contemporary issues through captivating characters. The film is set to be an international co-production with Alexa Rivero from Altamar Films (France) and Wilfredo Manalang from FUSEE (Philippines). It is supported financially by both SODEC and CALQ in Canada, as well as by distributor h264 Studio. We are now completing our funding in France and the Philippines, with international cast and crew. Our goal is to establish Marianne as an exciting new voice both on the local and international scenes. We are aiming to premiere at a major festival followed by a global film festival circuit to build a worldwide audience. We are seeking to work with an international sales agent and audience design partners to reach that goal.



# The Visitor

## Svečias



*35-year-old Danielius visits his hometown to sell his parents' flat and say goodbye to his past.*

### SYNOPSIS

Danielius (35) has been living abroad for a decade, where he built his life, family and friends. When his father passes away, he is forced to return to his hometown – a seaside resort town in Lithuania - to sell his childhood's flat. Danielius arrives there at the end of the summer. He seeks to reconnect with the town, his childhood friends, his acquaintances and his flat – out of which the most special bond is formed with the father of his ex-girlfriend. This visit turns into a sort of holiday he never had time to plan for himself. Danielius is immersed in a sense of loneliness, but this does not stop him from enjoying the time and the places, until he realises it's time to go home.

### DIRECTING STATUS

1<sup>st</sup> feature film

### MAIN PRODUCTION COMPANY

M-Films  
Vilnius – Lithuania  
[www.m-films.lt](http://www.m-films.lt)  
[marjia@m-films.lt](mailto:marjia@m-films.lt)  
T +37060107802

### CO-PRODUCTION COMPANY

Totem Atelier – France

### MAIN PRODUCER

Marjia Razgutė

### TOTAL PRODUCTION BUDGET

€ 1,180,000.00

### SECURED BUDGET

€ 280,000.00

### SEEKING

Co-producers, Distributors, Festivals



## Vytautas Katkus

Scriptwriter, Director & Cinematographer  
• he/his/him • Lithuania

Vytautas Katkus (1991) is a Lithuanian director, scriptwriter and cinematographer. He directed three short films: *Community Gardens* (Semaine de la Critique 2019), *Places* (Venice, Orizzonti 2020) and *Cherries* (Cannes FF 2022, Official selection). Vytautas is developing his debut film *The Visitor* (Best Project, Next Step 2021; Arte Kino award, Les Arcs 2022).

[katkus.v@gmail.com](mailto:katkus.v@gmail.com)



## Marija Kavtaradze

Scriptwriter • she/her/hers • Lithuania

Born in 1991, film director and scriptwriter Marija Kavtaradze graduated from the Lithuanian Academy of Music and Theatre in 2014. She debuted with *Summer Survivors* at Discovery program, Toronto FF 2018 and received three Lithuanian Film Academy awards. Her sophomore film *Slow* received Best Director prize at Sundance FF, World Cinema Dramatic competition in 2023.

[marijakavtaradze@gmail.com](mailto:marijakavtaradze@gmail.com)



## Marija Razgutė

Producer • she/her/hers • Lithuania

Lithuanian film producer Marija Razgutė established M-Films in 2008. She has produced internationally acclaimed films such as *Slow* (Best Director award at Sundance FF, Lithuanian contender for Oscars, 2023), *Runner* (Shooting Stars, 2021), *Nova Lituania* (Lithuanian contender for Oscars, 2019), *Summer Survivors* (Toronto, 2018), *The Saint* (Busan, 2016). Marija is a member of ACE Producers and the EFA.

[marija@m-films.lt](http://marija@m-films.lt)

### INTENTION

I've noticed that for me it has always been scary to say goodbye. Whether it's a short goodbye or a farewell forever. No matter if it's with people, spaces, childhood, or films. It's scary to be the first one to leave a fun party, because you don't know if it's going to be more fun later. It's scary to leave the city because you don't know if the next city will be as cozy and peaceful. It's scary to say goodbye to people because you don't know how much of you they had in them. Fear of the future seems to be mixed with fear of melancholy.

That's why I want to explore the spaces, the characters that I should have said goodbye to a long time ago, but I haven't yet. I want to say goodbye to them one last time.

The film is divided into real-time chapters, where we see the different attempts of the character to come to terms with his loneliness. I will work with non-professional as well as professional actors and shoot in real locations.

### BUDGET, DISTRIBUTION AND SALES NOTE

At the moment *The Visitor* is structured as a Lithuanian (M-Films) – French (Totem Atelier) co-production, and we are looking for one more co-production partner. *The Visitor* has been supported by Creative Europe Media, Lithuanian Film Centre, Arte Development Fund. We've just started financing the film production of *The Visitor* with the aim to have the funding in place before summer 2024 and shoot the film in fall 2024. The world sales is handled by Totem Films, so we would be interested to meet distributors as well as festival representatives and introduce our project to them at this early stage.



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As a globally active film technology company, ARRI has a long history of supporting up-and-coming filmmakers through various initiatives worldwide.

As partner of the TorinoFilmLab, we look forward to the creative ideas of the participants, and are delighted to present one selected FeatureLab project with the ARRI Award.



# GREEN FILM

## Rating system and certification for sustainable audiovisual productions

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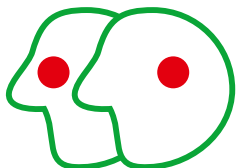


Illustrations by Federica Bordini





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# TFL FUNDS

## TFL FUNDS

Between the Co-Production Fund and the Audience Design Fund, five films this year have received financial backing from TFL, amounting to an increased total of €235,000, made possible thanks to the support of the Creative Europe - MEDIA Programme. Here's where you can discover them.

The projects we selected for this edition travel through genres, from thriller to documentary, leaving room for a hybrid language that takes us by surprise. These films care for young audiences, for our relationship with the changing lands and other living beings. They retrace our past to reflect on the present so we can re-discover our place in the world. This is what cinema is for.

Within our mission to encourage filmmakers through a concrete production support, we have assigned this year not 1, but 2 Co-Production Funds of € 50,000 each, following a record number of applications which has doubled since last year. On top of the monetary prize, the special treat of the TFL Fund: a series of tailor-made consultancies based on the needs of the films to accompany the teams on their journey towards production.

As part of our long-term operation on raising awareness and stimulating actions in the field of audience engagement - where TFL has been a pioneer since 2011 - the Audience Design Fund has this year awarded 3 films with € 45,000 each to support their distribution and festival release. Thanks to the help of audience designers and experts in communication, marketing, and social media we guided the films through ad hoc sessions for three months, with the aim of defining a strategy that the film teams can implement from the premiere toward the release across different territories in the world.

We thank all the readers, committee members, experts, and consultants whose work has been fundamental in bringing these films one step closer to the big screen and their audiences, and we can't wait to do it all over again in 2024.

**Greta Fornari**  
Coordinator

# CO-PRODUCTION FUND

SUPPORTED BY



## PEDAGOGICAL TEAM

### COORDINATOR



**Greta Fornari**  
Italy

### ADVISOR



**Greta Nordio**  
Italy

### CONSULTANTS



**Ewa Bojanowska**  
Audience Designer,  
Consultant • Poland



**Louise Marie Smith**  
Green Consultant •  
United Kingdom



**Miguel Machalski**  
Story Editor •  
Argentina



**Petar Mitric**  
Audience Designer •  
Denmark



**Marta Andreu**  
Producer • Spain



**Rui Poças**  
Director of  
Photography •  
Portugal



**Peter Albrechtsen**  
Sound Designers,  
Music supervisor •  
Denmark



# Erratics



*A lost soul wanders through the fjords of Patagonia seeking for his lost film.*

## SYNOPSIS

After a long time trapped in the glaciers of Patagonia, the ghost of a cameraman, Lucien Le Saint breaks free. Lost in his wanderings, he repeats the navigation route he had travelled through a century ago, stopping in the places where he once filmed the Kawésqar and Yagán native peoples. On this new journey, he is confronted with the change of the territory, crossing paths with the new inhabitants of a technocratic society and the vestiges of an indigenous past.

## ORIGINAL TITLE

*Bloques Erráticos*

## DIRECTING STATUS

1<sup>st</sup> feature film

## MAIN PRODUCER

Rodrigo Díaz & Pascual Mena Fiebre  
Valparaíso – Chile  
rodztp@gmail.com  
T +351926784416

## CO-PRODUCTION COMPANIES

La Belle Affaire – France  
Un Puma – Argentina

## TOTAL PRODUCTION BUDGET

€ 717,439.00

## SECURED BUDGET

€ 393,439.00

## SEEKING

€ 324,000.00





## Thomas Woodroffe

Director • he/his/him • Chile

Thomas is a director, screenwriter and cinematographer. He directed and wrote the short film *Austral Fever*, which had its world premiere in the official competition of La Biennale di Venezia 76<sup>th</sup>, and obtained a special mention in the NEST competition of San Sebastian Festival, participating in the official selection of the Toronto Film Festival, and the New York Film Festival, among others.

He was director of photography for the short film *The Summer of the Electric Lion*, which won the Cinéfondation at the Cannes Film Festival 2018 and the Panavisión award at the NEST competition of the San Sebastian Film Festival 2018. It was also shown in the official short film competition at Sundance 2019.

Thomas was part of the jury for the Mexican feature film competition at the Guadalajara Film Festival 2019 (México). He was one of the residents in Locarno Filmmakers Academy 2022.

### BENEFICIARY EUROPEAN PRODUCER

Jérôme Blesson  
La Belle Affaire  
Montpellier – France  
[www.labelleaffaire.net](http://www.labelleaffaire.net)  
[jerome@labelleaffaire.net](mailto:jerome@labelleaffaire.net)

### INTENTION NOTE

In 1925, Lucien Le Saint and Paul Castelneau travelled to Patagonia to film *La Terre de Feu*, the only ethnographic documentary about the Kawésqar and Yagán peoples. After almost a century, an incomplete copy was found at the Cinematheque of Toulouse: three film reels that survived the passage of time.

The name of the project comes from a geological formation: the erratic boulders. These large rocks traveled inside glaciers for thousands of years. When the glaciers melted, the rocks were stranded, far away from their island of origin. The scientists reconstruct the history of the glaciations by studying them.

If the history of the planet can be understood from these remnants, what conclusions can we draw from the distant images of *La Terre de Feu*?

### BUDGET, DISTRIBUTION & SALES NOTE

We are looking to meet with producers, sales agents and distributors. Confirmed funding sources include the Audiovisual Fund for Feature Film Production (Chile), the Toulouse Métropole (France) and the TFL Co-production Fund.

### COMPANY PROFILE

La Belle Affaire Productions (France) is a production company based in Montpellier and Paris, created in 2015 by Jérôme Blesson. It produced sixteen short films as main producer or co-producer, and four feature films mainly in co-production. Our co-production experiences are numerous, engaged, and have involved different countries, and it is now time for us to strengthen our co-production culture through this great opportunity at the TFL, with our project *Erratics*.



# Titanic Ocean



*In a special boarding school that trains girls into professional mermaids, 17-year-old Akame experiences a metamorphosis.*

## SYNOPSIS

No need for shoes or skirts, we are in a mermaid school. They say it's much better under the water and they really mean it. To be a professional mermaid you must act accordingly: hold your breath underwater for at least 5 minutes; glide through aquarium tanks; greet sharks; and sing siren songs. But this is no child's play; only girls above 15 may enter. As the training becomes more intense, the girls must dive deeper into themselves, testing their limits. 17-year-old Akame will fall in love with her coach and discover that her siren voice is capable of both mesmerizing and destroying. But love between a human and a real mermaid is impossible, even when her tail is fake.

## DIRECTING STATUS

1<sup>st</sup> feature film

## MAIN PRODUCER

Maria Drandaki  
Homemade Films  
Athens – Greece  
[www.homemadefilms.gr](http://www.homemadefilms.gr)  
[info@homemadefilms.gr](mailto:info@homemadefilms.gr)  
T +30 2103238327

## CO-PRODUCTION COMPANIES

Manny Films – France  
Frida Films – Spain  
Wunderlust – Germany  
deFilm – Romania  
Happinet Phantom Studios – Japan

## TOTAL PRODUCTION BUDGET

€ 3,027,464.00

## SECURED BUDGET

€ 2,527,464.00

## SEEKING

€ 500,000.00



## Konstantina Kotzamani

Director • she/her/hers • Greece

Konstantina Kotzamani's short and medium-length films have premiered in major festivals such as Cannes, Berlinale, Venice, Locarno and have received numerous international awards. For her films *Washingtonia* (2014), *Limbo* (2016), and *Electric Swan* (2019) she has been thrice awarded by the Hellenic Film Academy with the best short film award and twice nominated by the European Film Academy for the best short of the year. Her films have been broadcast on European channels, such as ARTE and FRANCE TV, as well as in Asia and USA, and have been distributed on arthouse platforms like Criterion, MUBI, Cinobo, etc. Moreover, they have been the theme of retrospectives in festivals like BAFICI, Go SHORTS, Festival du Nouveau Cinema Montreal, etc. Her most recent medium-length film, *What Mary Didn't Know*, a French-Greek-Swedish co-production, which was shot in France and Greece with a Swedish and French-Algerian cast, is currently in post-production. *Titanic Ocean* is her debut feature film.

### BENEFICIARY EUROPEAN PRODUCER

Maria Drandaki  
Homemade Films  
Athens – Greece  
[www.homemadefilms.gr](http://www.homemadefilms.gr)  
[info@homemadefilms.gr](mailto:info@homemadefilms.gr)

### INTENTION NOTE

My plan is to mould an unexpected coming of age story with fragments from myths and dark fairy tales. A sensorial cinema that invites us to question if there is an invisible world beyond our five senses. *Titanic Ocean* starts off as a boarding school film and gradually unfolds into pure fantasy, following the esoteric journey of Akame into the vast ocean.

The visual palette is mostly muted and oscillates between genres and styles, teasing the viewer's initial assumptions. A glossy mermaid world that is, simultaneously, shady; colorful but bloodied. The film flirts with the unconventional and, instead of highlighting the sparkles on the teenage faces, desaturates the pinkish colours. Semi-lit scenes and long hypnotic shots will reveal a seductive mystery rather than a girlish drama.

### BUDGET, DISTRIBUTION & SALES NOTE

*Titanic Ocean* is Konstantina Kotzamani's debut film. We are currently in the final financing stages/early pre-production. Shooting will take place in spring 2024 in Japan/Taiwan. The total budget is € 3.027.464 and we are looking for € 500.000 to close our financing gap. Memento International is our sales agent.

### COMPANY PROFILE

Athens-based Homemade Films was founded in 2009. With a taste for sharp, cutting-edge, innovative cinema, its films have participated and been awarded in multiple international film festivals (Cannes, Venice, Berlin, Locarno, Toronto, Rotterdam, Karlovy Vary, etc.) and were distributed in movie theatres, TV channels and platforms around the world.

# A POST LAB

## POST BEFORE YOU SHOOT! WITH THE TFL POST-PRODUCTION AWARD

The winning project receives a total of €20.000,- in-kind creative post-production services at Amsterdam based picture post company Filmmore and Posta Sound for Picture & the producer receives a full scholarship to attend the next 6-day APostLab Annual Workshop.

Filmmore and Posta are leading postproduction facilities providing all services exclusively for feature film, documentary and high-end TV- & VOD- series for the local market and international co-productions.

APostLab is dedicated to improve producers and post-production supervisors knowledge and skills through workshops, training and mentoring. APostLab's flagship training program is our Annual Workshop; a 6-day, project based residential training for producers (with project in development/financing) & post-production supervisors.

[APOSTLAB.COM](http://APOSTLAB.COM) / [FILMMORE.EU](http://FILMMORE.EU) / [POSTA.NL](http://POSTA.NL)

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# AUDIENCE DESIGN FUND

## PEDAGOGICAL TEAM

### HEAD OF STUDIES



**Valeria Richter**  
Scriptwriter &  
Pitchcoach • Denmark

### AD ADVISOR



**Nicolò Gallio**  
Audience Designer •  
Italy

### CONSULTANTS



**Isona Admetlla**  
Film Fund, Trainer,  
Audience Designer •  
Germany

### EXPERTS



**Claudia Tomassini**  
Film Publicity •  
Germany



**Benjamin Cölle**  
Audience Designer,  
Producer • Germany

**Ben Johnson**  
CEO Gruvi.tv •  
Denmark



**Ewa Bojanowska**  
Audience Designer,  
Consultant • Poland



**Ella Kemp**  
London Editor  
Letterboxd • England



**Chiara Liberti**  
Film Festival, Audience  
Designer, Distribution •  
Italy



**Gemma Gracewood**  
Editor in Chief  
Letterboxd •  
New Zealand



**Síle Culley**  
Audience Designer •  
Ireland



**Gabor Greiner**  
Sales • Hungary



**Rafael Sampaio**  
Producer, Audience  
Designer • Brazil



## Brief History of a Family

*The fate of a middle-class family gets intertwined with a mysterious new friend of their only son.*

**ORIGINAL TITLE**

*Jia Ting Jian Shi*

**DIRECTED BY**

Jianjie Lin  
he/his/him  
China

**MAIN PRODUCTION COMPANY**

First Light Films  
Chengdu – China  
louying@gmail.com

**CO-PRODUCTION COMPANIES**

Tambo Film – Denmark  
Films Du Milieu – France

**SALES**

Films Boutique – Germany/France  
gabor@filmsboutique.com

**STATUS**

Post-production

**BENEFICIARY EUROPEAN PRODUCTION COMPANY**

Tambo Film  
Copenhagen – Denmark  
rikke@tambofilm.dk



## City of Wind

*A teenage shaman falls in love with a girl, shattering his fragile existence in modern Mongolia.*

**ORIGINAL TITLE**

*Сэр сэр салхи*

**DIRECTED BY**

Lkhagvadulam Purev-Ochir  
she/her/hers  
Mongolia

**MAIN PRODUCTION COMPANY**

Aurora Film  
Paris – France  
www.aurorafilms.fr  
contact@aurorafilms.fr

**CO-PRODUCTION COMPANIES**

Guru Media – Mongolia  
Uma Pedra No Sapato – Portugal  
Volya Film – Netherlands  
27 Films Production – Germany

**SALES**

Best Friend Forever – Belgium  
martin@bffsales.eu

**STATUS**

Premiered at Venice International Film Festival 2023,  
Orizzonti

**BENEFICIARY EUROPEAN PRODUCTION COMPANY**

Aurora Film  
Paris – France  
www.aurorafilms.fr  
contact@aurorafilms.fr



# Kamay

*A Hazara family from Afghanistan seeks justice after the death of their daughter at Kabul University.*

**DIRECTED BY**

Ilyas Yourish & Shahrokh Bikaran  
he/his/him  
Afghanistan

**MAIN PRODUCTION COMPANY**

Kamay Film  
Kabul – Afghanistan  
[www.kamayfilm.com](http://www.kamayfilm.com)  
[info@kamayfilm.com](mailto:info@kamayfilm.com)

**CO-PRODUCTION COMPANIES**

Rohfilm Factory – Germany  
Temps Noir – France

**STATUS**

Post-production

**BENEFICIARY EUROPEAN PRODUCTION COMPANY**

Clin d'oeil films  
Leuven – Belgium  
[www.clindoeilfilms.be](http://www.clindoeilfilms.be)  
[info@clindoeilfilms.be](mailto:info@clindoeilfilms.be)



**FESTIVAL SCOPE**  
pro.festivalscope.com

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# THE WORLD OF TIM BURTON

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TIM BURTON

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“Come posso io odiare  
John Wayne e poi amarlo  
teneramente quando  
prende improvvisamente  
in braccio Natalie Wood  
negli ultimi minuti  
di Sentieri Selvaggi?”

(Jean-Luc Godard)

24 NOVEMBRE  
2 DICEMBRE  
2023

*Mex.6*



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