



MUSEO
NAZIONALE
DEL CINEMA
TORINO

TORINOFILMLAB CATALOGUE 2022

TFL

TorinoFilmLab

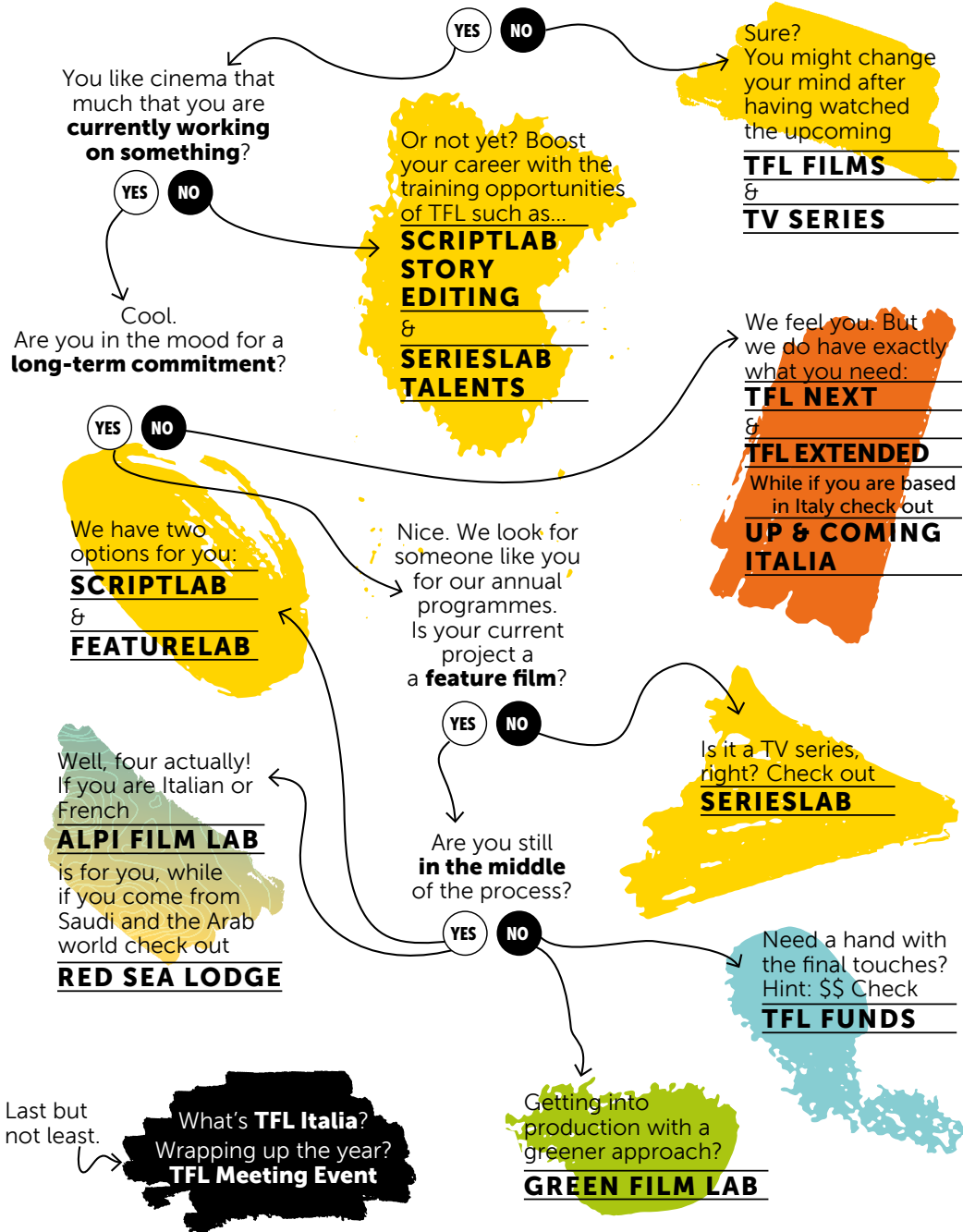


TORINO FILMLAB

**CATALOGUE
2022**

**A NEW WAVE OF INDEPENDENT
CINEMA**

DO YOU LIKE CINEMA?



THE NATIONAL MUSEUM OF CINEMA

The National Museum of Cinema is one of the most important institutions internationally and holds one of the richest collections with over 2,200,000 works preserved. The Museum is one of a kind and among the most important in the world and is housed in the monument which is the symbol of Turin, the Mole Antonelliana. It's a center of excellence, accessibility, dialogue between cultures, digital innovation and it offers a permanent setup and a rich program of exhibitions, retrospectives, previews, encounters at the Movie Theater, three film festivals - Torino Film Festival, Environmental Film Festival, Lovers Film Festival - and TorinoFilmLab.

Since 2008 TorinoFilmLab has been supporting filmmakers from all over the world, accompanying their films' development and boosting their careers. In these years, the lab has grown constantly, adding activities and partners. Green Film Lab and TFL Italia are the novelties of 2022. Green Film Lab brings workshops around Europe - like Sitges and Palma in Spain, Trento in Italy, Reykjavik in Iceland - and answers to the need of sharing environmentally sustainable practices in production and training professionals on how to apply a green protocol. Through TFL Italia, TFL aims at the internationalisation of Italian film workers and institutions, and matching the national film industry with foreign bodies interested in cooperating across borders. All this is possible thanks to the institutions that share our vision: MiC - Ministero della Cultura, Regione Piemonte, Città di Torino, 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

Time flies in good company, nothing could be more true in our case. It's already time to celebrate the 15th edition of the TFL Meeting Event!

As the name suggests, we want these two days to be a time for you to gather, meet new people, catch up with fellow colleagues and, most importantly, get to know interesting projects.

The project teams and TFL experts have been working for months on the stories that you will hear from the stage, the TFL Meeting Event is the final step of this collaboration and a moment to celebrate.

Process is the core of the work in the labs, during which questions are way more helpful than answers, and collaboration means to walk together out of the comfort zones. It is a stimulating choice and a great challenge for filmmakers, and we want to be by the side of those who go this way.

Looking at these 15 years, the same can be said for TFL as an organisation. It has been constantly changing through the years, questioning, exploring, expanding, transforming. Many things have evolved but the core idea has stayed and will remain the same that was declared in the first year: stories need to question reality, explore the infinity of possible worlds and experiences. Stories allow us to imagine the future and to share it with others, they are the greatest time machine.

We invite you to join the travel, enjoy!

Mercedes Fernandez Alonso

Managing Director
TorinoFilmLab

TFL MEETING EVENT 2022

Welcome to the 15th TFL Meeting Event!

Fifteen years of discoveries, emotions and encounters. Fifteen autumns presenting new talents and unique voices to the film industry and being the meeting point where the TFL and film community grows, not only in quantity but also qualitatively. Fifteen Novembers helping great stories to be developed, turn into films and reach audiences thanks to the support, commitment and passion of their creators, producers, sales agents, festivals, distributors and funding partners.

With an evolving film panorama having to face a challenging future, let's enjoy here and now the opportunity that the TFL Meeting Event offers to all of us to share our ideas and know-how and have human exchange in person. Therefore my great gratitude to all the participants, juries, guests, partners, experts, tutors and the TFL team for joining us here in Turin and making it possible again.

I wish you all a new fruitful and pleasant TFL Meeting Event full of beautiful discoveries, strong emotions and great encounters.

Olimpia Pont Cháfer

Head of Industry
TFL Meeting Event



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TORINO

TFL

TorinoFilmLab

A NEW WAVE OF INDEPENDENT CINEMA

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

TorinoFilmLab
is the answer.

TFL training & development programmes

ScriptLab, screenwriting
programme open to both
emerging talents and
experienced filmmakers.

UPCOMING CALL IN AUTUMN 2023

SeriesLab, focused on fiction
TV series projects at an early
development stage.
Plus, **SeriesLab - Talents**
aims at scouting and training
the best emerging talents in
new drama writing.

CALL FOR APPLICATIONS OPEN
FROM 16TH JANUARY
TO 31ST MARCH 2023

FeatureLab for creative teams
working on the director's 1st or
2nd feature film projects, at an
advanced development stage.

CALL FOR APPLICATIONS OPEN
FROM 14TH NOVEMBER 2022
TO 16TH JANUARY 2023

Green Film Lab, 3-day
intensive workshops on green
practices and on how to
produce in a sustainable way.
Upcoming workshop:
March 2023, Dublin (Ireland)

OPEN FROM 28TH NOVEMBER
2022 TO 20TH JANUARY 2023

TFL Funds

Audience Design Fund,
distribution support for
internationally co-produced
feature films, addressed to
European producers and sales
agents.

CALL FOR APPLICATIONS OPEN FROM
24TH OCTOBER 2022 TO 31ST JANUARY 2023

Co-Production Fund, targeting
feature films involving European
and non-European production
companies.

CALL FOR APPLICATIONS OPEN FROM
23RD JANUARY TO 30TH MARCH 2023

TFL Next & Extended

Multiple workshops & multiple
topics, across the year, both online
and offline.

TFL Extended – Audience Design,
Residential workshop addressed to
international film, media and digital
professionals.

CALL FOR APPLICATIONS OPEN FROM
11TH OCTOBER TO 12TH DECEMBER 2022

SUPPORTED BY:



Co-funded by the
Creative Europe MEDIA Programme
of the European Union



CITTÀ DI TORINO

torinofilmclub.it
info@torinofilmclub.it



TFL

TorinoFilmLab

MEETING EVENT

15TH EDITION

From 24th to 26th November 2022 - Turin, Italy

**Thursday,
24th November**

20.00 @ PALAZZO CERIANA MAYNERI

OPENING DINNER

**Friday,
25th November**

9.00 - 12.00 @ UNIONE INDUSTRIALI
CONFERENCE CENTRE - SALA AGNELLI

OFFICIAL OPENING followed
by **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 - 18.30 @ TURIN PALACE
- SALA MOLLINO & MACARIO

ONE-TO-ONE MEETINGS

19.00 - 20.30 @ HOTEL CONCORDE
- SALA LAGRANGE

So much FUNds
(access by invitation only)

**Saturday,
26th November**

9.00 - 12.00 @ UNIONE INDUSTRIALI
CONFERENCE CENTRE - SALA AGNELLI

PITCHING SESSION

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 - 18.30 @ TURIN PALACE
- SALA MOLLINO & MACARIO

ONE-TO-ONE MEETINGS

19.30 - 20.30 @ UNIONE INDUSTRIALI
CONFERENCE CENTRE - SALA AGNELLI

AWARDS CEREMONY

21.00 @ ESPERIA

CLOSING DINNER & PARTY

TFL AWARDS

TFL Production Awards

Four production grants for a total of €160,000 will be assigned to FeatureLab projects by the Main Jury of the TFL Meeting Event, composed of five international film professionals.

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 support to International Co-production Funds

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

Green Filming Awards

Assigned to four projects chosen among the FeatureLab projects, the grant comprises the creation of a sustainability plan anticipating the production phase covering any extra costs up to a maximum of €2,000, in addition to a further monetary contribution of €2,000 to be invested in the collaboration with a sustainability manager allocated by Trentino Film Commission - Green Film.

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

At the TFL Meeting Event, TorinoFilmLab's partners award a variety of collateral prizes backing the further development, production or post-production of projects coming from the current edition of ScriptLab and FeatureLab programmes.

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 2022, 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 met 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.

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 €3,500€ - €4,500).

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 €1,500€ - €2,000).

The decision regarding the Sub-ti Award and the Sub-ti Access Award will be taken by the Sub-ti representative attending the TFL Meeting Event together with one member of TorinoFilmLab.

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. Following the individual meetings with the projects, the decision regarding the award will be taken by an EWA representative attending the TFL Meeting Event and a TFL representative.

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.

MAIN JURY



Florence Almozini

Senior Director of
Programming for Film at
Lincoln Center • USA

Florence Almozini is the Senior Director of Programming for Film at Lincoln Center. She serves on the committees for the New York Film Festival, New Directors/New Films, and Rendez-Vous with French Cinema, and oversees the programming of new releases. She has organized numerous retrospectives at FLC, including Walerian Borowczyk (2015), Anna Magnani (2016), Marcello Mastroianni (2017), Jiri Trnka (2018), Luchino Visconti (2018), The Female Gaze: Contemporary Women Cinematographers (2018), Agnès Varda (2019), and Wong Kar-wai (2020). As the Director of BAMcinématek, where she worked from 1999 to 2013, she presented retrospectives of Hong Sang-soo (2003), Apichatpong Weerasethakul (2005), Manoel de Oliveira (2008), Arnaud Desplechin (2009), Nicolas Winding Refn (2009), Bong Joon-ho (2009), and Andrzej Zulawski (2012). In 2009, she launched the venue's first ever film festival, BAMcinemaFest, where she served as Festival Director.



Dyveke Bjørkly Graver

Producer at Eye Eye
Pictures & Oslo Pictures •
Norway

Dyveke Bjørkly Graver worked at Cinenord between 2009 and 2017, where she produced and co-produced 8 feature films and worked with several tv-series.

In 2017 she started as producer at Oslo Pictures, and during the fall of 2019, became CEO of the company. In Oslo Pictures she has executive produced *The worst person in the world*, which premiered in Cannes Competition in 2021. The film won Best actress in Cannes and was later nominated for two Oscars.

This year she returned to Cannes with *Sick of Myself* in Un Certain Regard, the film by Kristoffer Borgli was produced alongside Andrea Ottmar. Dyveke is also producing the upcoming feature film *Ebba* by Johanna Pyykkö.

In August 2022 Andrea Berentsen Ottmar and Dyveke Bjørkly Graver launched their new production company Eye Eye Pictures.



Philippe Bober

Producer & World Sales
at Coproduction Office
(CEO & Founder) • France

Coproduction Office's founder Philippe Bober has produced forty films to date with twelve of these having been selected to screen in Competition in Cannes, winning two Golden Palms: *Triangle of Sadness* (2022) and *The Square* (2017) both by Ruben Östlund. Other major awards have been won in Cannes, Venice and Berlin with films by auteurs with whom Bober maintains long-lasting professional relationships: Roy Andersson, Michelangelo Frammartino, Jessica Hausner, Ilya Khrzhanovskiy, Carlos Reygadas and Ulrich Seidl. "The auteurs I work with are among those with the most personal, original ideas and working methods. As a producer I support pushing the borders of cinematic language, while engaging audiences" Bober notes.



Donsaron Kovitvanitcha

Producer & Film Festival
Programmer at World Film
Festival of Bangkok • Thailand

Donsaron Kovitvanitcha works as a film writer, critic, and journalist for magazines and newspaper in Thailand. He also works as programmer for film festivals in Thailand. In 2022, he has become festival director of World Film Festival of Bangkok. He is also the preselector of short films for Busan International Film Festival since 2020.

Donsaron is also an independent film producer, focusing on producing films from new talented Thai film director such as Nontawat Numbenchapol's *Boundary* (2013), Nawapol Thamrongrattanarit's *The Master* (2015) and *Die Tomorrow* (2017), Anucha Boonyawatana's *The Blue Hour* (2015) and *Malila: The Farewell Flower* (2017). In 2022, the film *Arnold Is a Model Student* (first feature film by Sorayos Prapapan) which he produced is in Filmmakers of the Present competition at Locarno Film Festival.



Shahrbanoo Sadat

Scriptwriter & Director
at Adomeit Film •
Afghanistan/Germany

Shahrbanoo Sadat, 1991, is a female scriptwriter and director based in Hamburg, Germany since last year after Kabul's fall. Her debut film *Wolf and Sheep* won the top award at Directors' Fortnight 2016. The film was developed with the Cannes Cinéfondation Residency in 2010. Shahrbanoo was 20 years old at the time – the youngest ever selected for the residency. She premiered her second feature *The Orphanage* at the same section at Cannes Film Festival in 2019. Shahr studied documentary filmmaking at the Kabul workshop of Atelier Varan in 2009. Her first short fiction *Vice Versa One* was selected at Directors' Fortnight 2011. Both *Wolf and Sheep* and *The Orphanage* are part of her pentalogy project (5 feature films) based on Anwar Hashimi's autobiographical text of 800 pages. At the moment, Shahrbanoo develops the third part, *Kabul Jan*, a romantic comedy.

EURIMAGES JURY



Maialen Beloki Berasategui

Deputy Director at
the San Sebastian
International Film Festival •
Spain

Deputy Director of the San Sebastian Festival since 2016. Coordinator of the "Festival all year round", the institution's major strategic commitment combining its fundamental lines of action in the 21st century: the search for, accompaniment and development of new talents (Ikusmira, Berriak, Nest); training and knowledge transfer on the subject of film (Eliás Querejeta Zine Eskola, Zinemaldia+); and cinematic research and thinking (the Z70 projects, the Zine publication). Graduate in Audiovisual Communication from the University of Navarra (Pamplona) 2002-2005. Doctor in Film Theory, Analysis and Documentation from the Public University of the Basque Country 2006-2010. She collaborated in setting the Eliás Querejeta Zine Eskola film school in motion and is a member of its Academic Directorate. She is a member of the Basque Government Council on Culture.



Erik Hemmendorff Producer at Plattform Produktion AB • Sweden

CEO and producer at Plattform Produktion, based in Gothenburg and Stockholm, Sweden. After having met at the University of Gothenburg, producer Erik Hemmendorff and director Ruben Östlund founded the company in 2002. Plattform Produktion has won over a hundred international prizes worldwide including two Palme d'Or. Erik produced all of Ruben Östlund's films, including *Triangle of Sadness* (Cannes Palme d'Or winner, 2021) and *The Square* (Cannes Palme d'Or winner, 2017), *Force Majeure* (Un Certain Regard Jury Prize, 2014), *Play* (Cannes Directors' Fortnight, 2011), *Involuntary* (Co-writer) (Cannes Un Certain Regard 2008). Other noteworthy films include Ninja Thyberg's break out debut *Pleasure* (Cannes 2020 and Sundance 2021 Official Selection) the co-production *Bergman Island* (Cannes Official Selection 2021) by Mia Hansen-Løve.



Els Hendrix Senior Counselor at Federal Government Commissioner for Culture and Media (BKM) • Germany

Els Hendrix is responsible for international and European film policy at the Federal Government Commissioner for Culture and Media (BKM) in Germany and is the German representative to Eurimages and the European Audiovisual Observatory. She is also a member of the Management Committee for the Creative Europe MEDIA Programme.

Before joining the BKM, Els spent seven years as Head of European Affairs at the European Media Company ProSiebenSat.1 with TV channels, radios and VOD Platforms in various EU member states.

Els has also been working as a solicitor at Taylor Wessing and Gaedertz Law Firms, mainly in the field of EU copyright, IT, media and competition law. Els has studied at the Universities of Hamburg (Germany) and Bordeaux (France) and the College of Europe in Bruges (Belgium). She specializes in Film, Media and Entertainment Law as well as European and Competition Law.

CNC JURY

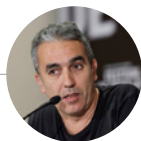


Georges Goldenstern

Producer & Expert •
France

Georges Goldenstern was at the beginning of the channel Arte during more 20 years and created ARTE France Cinéma. As general director he co-produced more than 250 films.

Since 2022, he was the executive manager of Cinéfondation, created by Cannes film festival in 1998 to support the new generations of filmmakers: short films school selection in Cannes. In 2000 la Residence: 2 sessions in Paris for 6 directors writing their first or second feature film. In 2005, l'Atelier: 15 projects completely written are selected. The directors and their producers are invited in Cannes and one to one meeting are organized with producers, funds, distributors.



Luís Urbano

Producer at O Som
e a Fúria • Portugal

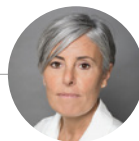
Owner of O Som e a Fúria, a Lisbon based film production company.

He's a member of the Academy of Motion Pictures, Arts and Sciences, Member of the European Film Academy. Member of European Producers Club.

Since 2005 he produced more than 35 features and around 40 short films. He produces directors such as Miguel Gomes, Ivo M. Ferreira, João Nicolau, Salomé Lamas, Sandro Aguilar, Eugène Green, Gonçalo Waddington, among others.

He produced the last two films by the maestro Manoel de Oliveira (*Gebo and the Shadow* – Venice 2012; *The old man of Belém* – Venice 2014).

Recently, he co-produced *Everybody Loves Jeanne* by Céline Devaux, *Pedro* by Lais Bodanzki, *Frankie* by Ira Sachs, *Zama* by Lucrecia Martel (Venice 2017), F.J Ossang' *9 Fingers*.



Nadia Trevisan

Producer at Nefertiti
Film srl • Italy

Nadia has gained rich experience in the field of international co-productions and she has developed a network of solid contacts throughout Europe.

In 2021, she produced *Small Body* by Laura Samani, in competition at La Semaine de la Critique Cannes 2021. The film was presented in over 100 international festivals and is the winner of the David di Donatello 2022 for best new director.

In the same year, Nadia co-produced *Brotherhood*, a documentary by Francesco Montagner, winner of the Pardo D'Oro Cineasti del Presente at the 74th Locarno Film Festival.

Nadia is currently developing *La Corda* by Alberto Fasulo; *Un Anno di Scuola* by Laura Samani and co-producing *Heartless* by Nara Normande & Tião, a co-production with Cinemascope (Br), Les Valseurs (Fr).

Nadia is a member of EAVE, EFA and EWA.

eurimages

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CONSEIL DE L'EUROPE

AIR FOR ART

EURIMAGES
CO-PRODUCTION
DEVELOPMENT
AWARD

TorinoFilmLab 2022

GREEN FILM



www.green.film

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SCRIPTLAB

SCRIPTLAB

In the early stages of the creation of a new cinematic story, what is needed, and often hard to find, is time to focus and explore. ScriptLab spans almost a full year with the intention of providing this bubble of time. The ambition is also to offer an environment of trust and inspiration, where filmmakers can investigate their ideas in dialogue with other filmmakers. This opens for a period where it is encouraged to pursue new avenues, some of them one way streets leading nowhere, and asking many questions, even the presumably silly ones.

In a spirit of excavation with space to reflect on what is discovered, we have found that the diversity of cultures, experiences, interests and talents of the filmmakers whom we select for this joint conversation, is enriching and inspiring. To this end, five industry professionals are invited to be involved in the conversation, adding their perspectives and hopefully incorporating the experience of the advantages of time, in early development, into their work.

ScriptLab aims to provide a base for the origination of unique stories and individual voices, not uniformity and collusion, something we believe is essential for deepening our understanding of the human experience. We look forward to seeing all these exceptional films in the near future and wish the participants of 2022 the best of luck going forward.

Eva Svenstedt Ward

Head of Studies

Amra Bakšić Čamo

Curator

WITH THE SUPPORT OF



Co-funded by the
Creative Europe MEDIA Programme
of the European Union

IN PARTNERSHIP WITH



IN COLLABORATION WITH



PEDAGOGICAL TEAM

HEAD OF STUDIES



Eva Svenstedt Ward

Script Consultant
• Sweden/United Kingdom

CURATOR



Amra Bakšić Čamo

Producer • Bosnia and Herzegovina

TUTORS



Marietta von Hausswolff von Baumgarten

Scriptwriter, Script Consultant • Sweden



Isabelle Fauvel

Story Editor, Development Advisor
• France



Laura Piani

Scriptwriter, Script Consultant, Film Director • France



Răzvan Rădulescu

Scriptwriter, Film Director • Romania



Gino Ventriglia

Story Editor • Italy

PITCHING TRAINER



Sibylle Kurz

Pitching & Communication Skills
Trainer • Germany



A Year Without Summer

1816 – A young peasant girl and her family face a year without summer.

PRODUCTION COMPANY

Beauvoir Films
Geneva – Switzerland
www.beauvoirfilms.ch
info@beauvoirfilms.ch
T +41787923122

MAIN PRODUCER

Aline Schmid

STATUS

In development

TOTAL PROJECTED BUDGET

€ 2,500,000.00

SEEKING

Co-producers, World sales,
Broadcasters, Market feedback



Flurin Giger

Writer & Director • he/him/his •
Switzerland

Flurin Giger, born in 1995, grew up in the Swiss mountains as part of a big family, being one of seven siblings. At the age of 16, he studied to become an actor and starred in several films. After finishing his degree, he began to work as a writer and director. At the age of 20, together with younger brother and director of photography Silvan Giger, he produced and directed his first short film *Ruah*. The film celebrated its world premiere in the Orizzonti Short Films Competition at the Venice International Film Festival 2016 and was shown at more than 40 festivals worldwide, winning several awards. In 2018, he made his second short film *Schächer*. The film premiered in the Critics Week at the Cannes Film Festival 2018 and was shown at multiple festivals afterwards and was also nominated for the Swiss Film Award. *A Year Without Summer* is his first feature film. Beside ScriptLab, the project was also part of the Cannes Film Festival Résidence 2022.

info@gigerbrueder.com

SYNOPSIS

1815 - The Indonesian volcano Tambora erupts. The ejected ashes create an invisible veil that slowly envelops the globe.

One year later. Somewhere in Europe lives Anna (16), the oldest daughter of a large peasant family. Like every spring, completely unaware of the catastrophe, they begin the hard work in the fields. However, Anna dreams of a life far away from the farm.

When the mother dies unexpectedly during childbirth, the responsibility falls on Anna. Along with her mother's passing, the first effects of the volcanic eruption start to manifest themselves. Nature begins to change. Heavy rains flood the fields. Temperatures keep dropping until, in the middle of summer, it begins to snow.

Heavy snowstorms drag on into autumn and destroy the annual harvest. Stories of rising chaos in the cities and rumours about the end of the world threaten the father to lose his faith and his mind. Anna remains the one holding the family together.

With the arrival of winter, the pantries are empty. Death is omnipresent and also knocks on Anna's family's door. Hope for a new spring is all that remains.

A portrait of a girl who in a year without summer, becomes a mother, a man, an animal and in the end, a woman.

INTENTION

I intentionally tell this global story from the perspective of one peasant family. The "simple life" is what interests me. People who lived with the cycles of nature and who never learned about the cause of this catastrophe.

I grew up in the countryside in a family of seven children. Seeing the suffering of the people you love and the questions death raises, is something that occupies me a lot. In my films, death is always a central topic. In search of answers, I would like to look at life, the world and basic human needs in their beauty, simplicity but also, in their cruelty.

Together with my brother and cinematographer Silvan Giger, we use a reduced visual language to create a sensual immersion that allows the audience to take part in Anna's world.

I believe that by looking into the past we can perhaps find answers to questions that shape our society today, and us as people.



Amoeba

*In a repressive city-state,
four classmates at an all-girls school rebel
by forming a triad gang.*

PRODUCTION COMPANY

Akanga Film Asia
Singapore – Singapore
www.akangafilm.com
franborgia@akangafilm.com
T +6567874068

MAIN PRODUCER

Fran Borgia

STATUS

In development

TOTAL PROJECTED BUDGET

€ 620,000.00

SEEKING

Financing, Co-producers,
Partners, Sales agent, Distributors



Siyou Tan

Writer & Director • she/her/hers •
Singapore

Siyou is a Chinese-Singaporean filmmaker based in Los Angeles. She studied film and art at Wesleyan University, before going on to a directing fellowship at the American Film Institute. She is an alumna of the Berlinale Talents Tokyo 2022, Busan IFF's 2019 Asian Film Academy and Universal's 2019-21 Director Initiative. Most recently, she has been nominated for the 2022-24 Rolex Mentor and Protégé Arts Initiative with Jia Zhangke.

Her short film *Strawberry Cheesecake* premiered in the Pardi di Domani competition at the 2021 Locarno Film Festival. Her previous short *Hello Ahma* was shown in competition at the 2020 Berlinale and the 2019 Toronto IFF. In addition, her work as an art director in music videos and commercials has garnered several awards, including a Cannes Lion and the Jury Award at SXSW.

She is working on her debut feature film *Amoeba* with support from the Hubert Bals Fund. To date, *Amoeba* has been awarded Most Promising Project at Singapore's 2019 Southeast Asian Film Lab, and the Open SEA Fund Award at Thailand's 2020-21 SEAFIC Lab.

tansiy@gmail.com

SYNOPSIS

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

On a field trip, they meet an unlikely kindred spirit – a disobedient Old Man. Inspired by his stories about the triads that ruled the streets of colonial Singapore and defied the authorities openly, they decide to form a gang. But how do you form a gang in modern Singapore, where even chewing gum is illegal?

As they take over school corridors and city streets with their gang activities, buried national histories start to surface in unexpected ways. The four also uncover hidden dreams for future selves that deviate from the expected path.

But after the teachers discover the camcorder and the girls are accused of being real gangsters, the four are separated and closely monitored. As the exams get closer, unspoken rules around social class and status threaten to tear them apart. Choo feels isolated in her refusal to conform to the pressures of a system obsessed with creating obedient citizens. But she fights back. After the exams, Choo gathers the gang for one last fantastical hurrah.

INTENTION

This film started from a desire to investigate a story I told myself as a teen – that I was an amoeba. I was closeted and felt shut out from a society that prized conformism above all. The amoeba's simplicity represented my denial of all the parts of myself that I had to bury, in order to fit into the structure around me.

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

I see the film as a dark absurdist comedy, mostly with tight, fixed framing to evoke uneasy amusement. I'm planning to work with non-professionals as I'm interested in their identity formation as they "become" the girls of *Amoeba*, a process that involves a form of posturing. Because the act of becoming, and being, is deeply intertwined with the stories we tell ourselves, about ourselves.



Arrogance

*Ideologically unemployed parasite
in a world of work-loving lambs.*

ORIGINAL TITLE

Röyhkeys

PRODUCTION COMPANY

Sons of Lumière
Helsinki – Finland
www.sonsoflumiere.com
mete.sasioglu@sonsoflumiere.com
T +358407721167

MAIN PRODUCER

Mete Sasioglu

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,200,000.00

SEEKING

Financing, Sales, Distribution,
Co-production



Ville Jankeri

Writer & Director • he/him/his •
Finland

Ville Jankeri graduated from The National Film and Television School (NFTS). After graduating Ville took part in the Berlinale Talent Campus and was selected to make a short film for the Berlin Today Award competition and his short *The Last Wash* (2008) premiered at the Berlinale in 2008. Since then, Ville has directed three feature films, co-writing two of them. Ville's first feature film, *Sixpack Movie* (*Pussikaljaelokuva*, 2011) was both critical and commercial success and won an Ecumenical prize at Nordic Film Days Lübeck. Ville's latest feature film *Forest Giant* (*Metsäjätti*, 2020) received The Audience Award at the same festival and was one of the rare box office hits in Finland during the pandemic. Ville is developing several feature films with various companies and received a year-long artist grant from The Arts Promotion Centre Finland for 2022.

vjankeri@gmail.com

SYNOPSIS

12-year-old Ossi sees his grandpa dying from a cardiac arrest while working. That very moment Ossi decides not to end up the same way. After underachieving in elementary school and intentionally failing to get any higher education, Ossi ends up living with his parents. Fed up, his father forces him to get a job or he will throw Ossi out in the street. Trapped, Ossi finds a solution when he learns that he is entitled to unemployment benefits.

Ossi loves to be unemployed and free. He finds Kaisa, who doesn't judge him and they share a passion for literature. The happiness ends when Kaisa gets an internship in Paris, but Ossi can't join her, because he is forced to attend an absurd and demeaning course for the long-time unemployed. For fear of losing Kaisa, he decides to write a book about himself and his lifestyle.

The book gets published and Ossi is suddenly famous. At first it's great, but he ends up being hated by the entire nation. Everybody knows him, but nobody buys the book. The relationship goes sour with Kaisa and they break up. Ossi is now poor, despised and alone. He is struggling to write his next novel until he realizes what he needs to do to be happy again.

Ossi stops writing, goes back to being unemployed and fights to convince Kaisa to take him back.

INTENTION

The catalyst for this film is the stigmatization of unemployed people. Societal discourse concerning unemployment can be cold and hard, while attitudes and society's actions towards the unemployed are absurdly comical.

Arrogance is a satire based on an autofiction novel published in Finland in 2017. The book provoked numerous headlines in the media and hours of TV talk shows. When I told my long-time unemployed mother that I am working on this project, she exclaimed: "Oh, that ***** guy". That was it. I knew I had to make this film.

How come we live in a world that loves work so much that we despise someone not wanting a job? Why does unemployment automatically mean 'parasitism'? Why do we have such an attitude?

I hope that this film grows from a small tale of a happily unemployed man to a critical depiction of our modern society, where one's work has become the measure of one's worth.

CO-WRITER

Ossi Nyman (author of the novel)



Bleach

After getting a new job as a cleaner in an advertising agency, Fatime finds herself exploring the possibility of friendship outside her social class.

ORIGINAL TITLE

Zbardhje

STATUS

In development

TOTAL PROJECTED BUDGET

€ 800,000.00

PRODUCTION COMPANY

Vera Films
Prishtina – Kosovo
kaltrinak@gmail.com
Overafilms0@gmail.com
T +38349188346

SEEKING

Co-producers



Kaltrina Krasniqi

Director • she/her/hers • Kosovo

Kaltrina Krasniqi is an award-winning Kosovo based film director and researcher working in film and digital humanities since early 2000s. She is a founding member of Kosovo Oral History – a digital archive of personal histories of people from diverse paths of life, and a founder of Vera Films. She graduated in Film Directing at the University of Prishtina and in 2011 earned an MA in Media & Communication. In 2015 continued her studies in University of California, Los Angeles with focus in Film Producing. Her debut feature *Vera Dreams of the Sea* premiered in Venice Film Festival 2021 and among many recognitions was awarded the Grand Prix at Tokyo International Film Festival 2021.

kaltrinak@gmail.com



Doruntina Basha

Writer • she/her/hers •
North Macedonia

Doruntina is a playwright and screenwriter. She studied Playwriting at the University of Prishtina and holds an MA in European Humanities. She spent a decade working in the creative industry in her hometown. Her first feature screenplay *Vera Dreams of the Sea* was made into a film by Kaltrina Krasniqi. It premiered in the Orizzonti section of the 78th Venice International Film Festival. She works in her home country, as well as internationally, in theater, film and communication.

doribasha@gmail.com

SYNOPSIS

In an advertising agency in downtown Prishtina, 20 female cleaners are sitting in a focus group, sharing thoughts on a new bleach product the agency is branding. Fatime, a domestic worker from Prishtina outskirts, shares a personal story, which draws the attention of Elvira, the charismatic head of the agency. She offers her a job as a cleaner at the firm. Fatime has been waiting for this offer for years. She has grown emotionally exhausted by contract-less work in other people's homes, cleaning or nannying their children. So she eagerly accepts. One thing leads to another, and Fatime is at a luxury private residence on the Albanian coast, changing bandages on Elvira's body recovering from liposuction. Elvira is adamant: nobody must know. Fatime is loyal. She doesn't even tell her family. Having a powerful, successful woman dependent on her caring touch, instills in her a devotion she feels only for her closest friends. Unaware, she crosses a line. An incident tarnishes this newfound friendship so badly that Fatime, the believer of cleanliness, the expert stain remover, cannot seem to know how to bleach out. Her truth is simply not a valid currency in a world where what she perceives as a friendship is just an illusion created by manipulative dynamics of social class.

INTENTION

Becoming a mother taught me that if I wanted to make films I needed a substitute. Having a nanny granted me a front seat to the lives of women who step in for you, and by doing so risk systematic exploitation. Because after all, they are contract-less workers serving within your confined private life.

Bleach is an intimate drama focused on two very different women who are unlikely to meet in any other circumstance but the one where services are provided and purchased. However, a sudden bond paints a dual gaze which examines women's dynamic when they feel unwatched. Fatime and Elvira engage in a complex interaction shaped by class, power and tension.



Five Times My Father Forgot His Bag

*Dimitur was always trying to find his bag
not realising he was missing something very important.*

ORIGINAL TITLE

*Пет пъти в които баща ми си
забрави чантата*

PRODUCTION COMPANY

Klas Film
Sofia – Bulgaria
www.klasfilm.com
klasfilm@spnet.net
T +35929815343

MAIN PRODUCER

Rossitsa Valkanova

CO-PRODUCTION COMPANY

Micro Film – Romania

STATUS

National financing confirmed
(NFC production support granted
in July 2022)

TOTAL PROJECTED BUDGET

€ 930,000.00

SEEKING

A third co-production country,
Sales agent, TV pre-sale



Dragomir Sholev

Writer & Director • Bulgaria

Drago Sholev was born on 21st July 1977 in Russe, Bulgaria. He graduated from the National Academy of Theatre and Film Arts, NAFTA (both animation & film directing). After the success of his shorts *Family*, *Habanera*, *Before Life, after Death* and *The Go-Between*, in 2011 Drago Sholev directed his first feature *Shelter*, which premiered at San Sebastian IFF and up to now has received 21 awards for its appearance at over 70 festivals around the world, among which Tromsø IFF, Rotterdam IFF, Göteborg IFF, Sofia IFF, Guadalajara IFF, Buenos Aires IFF, Festroia IFF, Munich IFF, La Rochelle IFF, Haifa IFF, Odessa IFF, etc. Drago's last project *Fishbone* is about to premier in November 2022.

dragosholev@gmail.com

SYNOPSIS

During the time of communism in Bulgaria, at a gas station, Dimitar loses his bag filled with his savings of socialist money, soon to be worthless. Some years pass until, Dimitar loses his bag containing an English Grammar book necessary for the new era of political transformation. A decade later, in a time of big crisis, Dimitar's bag is stolen from his car and he is blackmailed to get his documents back. Dimitar retires. He is arrested because he has forgotten his bag in a hotel lounge and it is mistaken for a terrorist bomb. While being interrogated in the police station he realises that he has failed as a father. At the end of his life in the hospital Dimitar is trying to remember where his bag is. Dimitar's son is there and they talk about the past and the missed moments. They hug for the first time.

INTENTION

The story of Dimitar's family is almost autobiographical and based on almost real events. It is inspired by my family and is based on my personal observations over the years. But the plot was not conceived by a necessity to expose personal details. It was conceived when I realised that my family's otherwise unique story was repeated and followed patterns characteristic of thousands of other families who experienced a similar fate during the transition through three different eras. Our personal history is not so personal. It is this duality that will be the greatest challenge for me in the upcoming project. I plan to tell this story with 5 different casts, and in each of the 5 stories the characters will be played by different actors (of the corresponding age), each participating with their own character and expressiveness, but all of them performing uniform acting tasks, focusing on building a common virtual image. This will be the aggregate of all 5 individual interpretations.



I Don't Know Where I'm Going

In 1997, 10-year-old Vera tries to connect with her father but they don't share a common language.

PRODUCTION COMPANY

Uma Pedra no Sapato

Lisbon – Portugal

www.umapedranosapato.com

info@umapedranosapato.com

T +351211913524

MAIN PRODUCER

Filipa Reis

STATUS

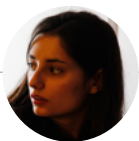
In development

TOTAL PROJECTED BUDGET

€ 962,500.00

SEEKING

Development and production support, Broadcasting partners, Sales agents, Distributors, Film festival representatives



Sofia Bost

Writer & Director • she/her/hers • Portugal

Sofia Bost studied Communication Sciences in Nova University of Lisbon before moving to the United Kingdom to pursue film. In 2015 she earned a Filmmaking MA from London Film School. Her debut short film *Party Day* (2019) premiered at Cannes Critics' Week before embarking on an international round of more than 30 festivals, such as New York Film Festival, Leeds International Film Festival, Odense International Film Festival, Helsinki International Film Festival, among others; picking up the Professional Jury Prize at Films Femmes Méditerranée in France. It was commercially released in Portugal, United Kingdom, Germany, Iceland, Uruguay, Brazil and Argentina, with national DVD and VOD distribution. Her new short film, *Stone Beach*, a Portuguese-French co-production shot in France, is in pre-production. Her debut feature project *I Don't Know Where I'm Going* will also participate in the Cannes Critics' Week Next Step programme later this year.

sofiabost@gmail.com

SYNOPSIS

Lisbon, 1997. 10-year-old Vera has seen her father a handful of times. Christian lives in France and they don't share a common language. Vera's mother, Luisa, is a present and engaged parent but only talks superficially about Christian as the memory of their separation is still painful.

When Vera's father invites her to spend a summer vacation with him and his family, Vera is hesitant. She is a sensitive and introverted girl and has never been away from her mother.

Upon her arrival, Vera is showered with compliments and attention. Christian is spontaneous, joyous and affectionate. But soon his social engagements and family life take over his attention and Vera is cast aside. Unable to process her emotions, she shuts down.

Luisa takes her daughter home and tries to cheer her up but Vera is left alone to cope with her pain. Their relationship changes as Vera's sadness turns to rage. Luisa finally brings herself to address her daughter's feelings, as well as her own, so they can both move forward.

In the last days of summer, Vera is excited about the beginning of the school year. It's the first French class: the teacher asks if anyone is familiar with the language. Vera remains silent.

INTENTION

My parents separated before I was born. My father lived in another country, spoke a different language and had a new family. Our meetings relieved my father's guilt but reminded me I had been abandoned. As a child I hid all the hurt and by the time I reached adulthood I was completely averse to the expression of painful emotions.

Fatherlessness can create a subtler form of emotional trauma, one that is often overlooked. This film is about the need to open up in order to heal. It's a tender exploration of a girl's relationship to her inner self, a dissection of the human heart and its wounds. On the brink of adolescence, this is Vera's coming-of-age story but also that of her relationship with her mother.

I'm interested in the small situations of everyday life. Routines, hesitations, unspoken words. A simple aesthetic coupled with unsentimental observation suits a story that slowly and quietly unfolds. A cinema permeated with melancholy and yearning that never forces its hand, capturing the ache of a child trying to find her place in a world she doesn't yet fully understand.



Import

*Cut from his Serbian team,
an American basketball player stops
at nothing to play another game.*

PRODUCTION COMPANY

Sweet George Films
Toronto – Canada
www.sweetgeorgefilms.com
info@sweetgeorgefilms.com
T +16478339342

MAIN PRODUCER

Jason Aita

CO-PRODUCTION COMPANY

OPC – Canada

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,800,00.00

SEEKING

European co-producers,
Financing



Paul Shkordoff

Writer & Director • he/him/his •
Canada

Paul is a self-taught filmmaker whose passion for film came later in life, making his first narrative short at the age of 31. A native of Oshawa, Ontario, his work draws inspiration from the lives of his childhood friends and the experience of growing up in the shadow of a General Motors assembly plant. His short film, *Benjamin, Benny, Ben*, followed the journey of an anxious young man on his way to a job interview - a story inspired by Paul's own struggles to find work as a young adult, and with it, a sense of purpose. The film was selected to compete for the Palme d'Or at the 2020 Cannes Film Festival and was programmed by Barry Jenkins as part of the Calling Cards section at Telluride. The film was later awarded Best Canadian Short Film at the Toronto International Film Festival. *Import* is his debut feature film.

paulshkordoff@gmail.com

SYNOPSIS

Danny Ingram is a 28 year-old American basketball player living in Belgrade, Serbia. His days are comprised of endless training and a relentless commitment to the upkeep of his body. When he's unexpectedly cut from his team, the order of his life quickly comes apart. With his housing revoked and a dwindling supply of cash, Danny sets out into the darkened streets of Belgrade, determined to find his next team.

Discovering little demand for a player with his history of injuries, Danny finds an unpaid position on the practice squad of a revered Serbian team, a tenuous arrangement forcing him to compete with younger players all vying for a permanent spot on the team.

As the strain on his body increases and his drive to succeed intensifies, Danny's actions turn increasingly desperate, thrusting him into a disorienting world of violence and crime. With his body breaking down and his money quickly fading, Danny finally confronts the cost of his ambition and the physical toll of its endless pursuit.

INTENTION

When I was 15 years old, I would convince my dad to drive me to my high school gym at 6 am so I could practice basketball. There would be mornings when I would wave him off with a smile and wait in the cold, ball clutched beneath my arm, because the school janitor had yet to arrive to unlock the doors. I thought with enough hard work, success was guaranteed. Sports condition this kind of rigid thinking. You control your destiny, so long as you remain in relentless pursuit of it.

This type of determination is what I find most compelling in my characters: people who will stop at nothing to achieve their goal. It is this very mentality that drives Danny forward at all costs, whatever the consequences may be. It is the same reason why the camera will never leave him. By creating a subjective experience in its most heightened form, *Import* will depict every moment and emotion as Danny experiences it. Sport, not as an arena of glory, but as something gruelling and surreal.

I failed to reach the heights I dreamt I would with basketball. *Import* is the celebration of that.



Los Algodones

With no health insurance an anti-immigration activist in her 70's crosses into Mexico for new teeth.

PRODUCTION COMPANY
The Lift
Mexico City – Mexico
www.thelift.com
gabriel@thelift.mx
T +525524543313

MAIN PRODUCER
Gabriel Stavenhagen

STATUS
In development, Financing

TOTAL PROJECTED BUDGET
€ 2,000,000.00

SEEKING
Co-production partner,
Sales agents



Santiago Fabregas

Writer & Director • he/him/his •
Mexico / Italy

Santiago's passion for visual storytelling and work with non-actors has enabled him to direct exciting fiction and nonfiction projects. He was Head of Video at Vice Mexico for 7 years. In 2020 he directed the second season of the Netflix documentary series *Taco Chronicles* and his short film *Car* (2020, Audience Award in the Morelia FF). This year he will release *Cringe*, a dark comedy series he wrote and directed, *Love Army* an Amazon original documentary and *Lockdown* (2022, Guanajuato FF, Ambulante) an entertaining often funny documentary which ensembles diverse characters documenting their early day lockdown in 2020.

santiago@thelift.mx

SYNOPSIS

Megan, a sweet and glamorous retiree, enjoys a glowing life in a small town while defending her borders with local anti-immigration group "America First". When awarded 'Citizen of The Year', all Megan's dreams come true. But after a harmless toothache becomes chronic, she confronts the crippling costs of US dental treatment. After Megan's tooth falls out on a hot date, action must be taken. Remembering her Latina pedicurist's suggestion to visit "Dental Disneyland" - the border town Los Algodones - Megan enlists the help of her hapless friend, Nancy, to confront the unimaginable. The two must go to Mexico, a country dreaded above all others, to chase a Hollywood Smile. Over the border, the friends discover a retiree's paradise: everything's sunny, affordable - even the Mexican dentist is gorgeous. Slowly, surely, their American Dream is threatened by true happiness. The pair party hard on margaritas, until one day Megan loses her passport. Forced to cross the border undocumented, Megan sees another side of migration: those deported from a country they, and she, love. Back home, the friends' personal transformations remain lost in translation. Altering the opinions of others, it seems, can be harder than pulling teeth.

INTENTION

This is a satire about the strange artificiality of national borders. About the way we as humans try to defend our largely fabricated territories by defining our largely fabricated differences. In this film prejudice, conformity and disillusion are all told through the character of a sweet old woman who is mainly a victim of her circumstances. It's also an homage to my grandmother and my father, both of whom are the warmest and kindest people imaginable, but happen to hold radically opposing views, causing them to live in a world of eternal conflict.

Los Algodones is a feel-good movie with non-fictional elements set in a complex context. I see satire as an opportunity to reflect on the complex, and often absurd, relationship between two bordering countries. As well as being about reversing preconceived ideas, it is also a story about reverse migration, about people coming to Mexico not as immigrants but as everyday people seeking happiness and better opportunities. In the end, America and Mexico need each other, and we all need to go to the dentist.



Petty Thieves

*Rio is a petty thief on the Adriatic coast.
Andrea becomes his partner in crime.
Everything changes.*

ORIGINAL TITLE

Sitni lopovi

PRODUCTION COMPANIES

Fünferfilm
Hamburg – Germany
www.funferfilm.de
julia@funferfilm.de
T +4917 6632204892

Kadromat
Zagreb – Croatia
www.kadromat.hr
info@kadromat.hr
T +385 997058735

MAIN PRODUCERS

Daria Blažević
Julia Cöllen
Karsten Krause
Frank Scheuffele

CO-PRODUCTION COMPANY

In the cut – France

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,200,00.00

SEEKING

SVOD platforms, Co-producers,
Sales agents, Distributors,
Broadcasters, Film festival
representatives



Mate Ugrin

Writer & Director • he/him/his •
Croatia / Italy

Mate Ugrin (born 1986 in Pula, Croatia) graduated in Filmmaking from the Academy of Arts in Belgrade, Serbia, in 2012. He holds a Master of Arts from the University of Fine Arts of Hamburg and has finished the Meisterschüler programme at the Berlin University of the Arts. He directed several shorts, among which *Recent Places* (2016) and *Meanwhile* (2017) which was premiered at the Hamburg International Short Film Festival and won the German FIRST STEPS Award. His newest film *Everything Ahead* (2021) won the Heart of Sarajevo for Best Short Film at the Sarajevo Film Festival. Besides ScriptLab, his debut feature *Petty Thieves* was also presented and developed at When East Meets West (where it won the main award), Eave producers workshop and CineLink at Sarajevo (where it won the ArteKino prize).

mateugrin@gmail.com

SYNOPSIS

Rio is a young loner from a village in Istria, Croatia, who makes a living as a kitchen helper in tourist resorts on the coast. In his free time, he is devoted to helping his grandparents Lorena and Fausto, by whom he was raised. When Lorena decides to move her husband Fausto, who suffers from dementia to a nursing home and give a chance to a new man in her life, tension in the family rises up. Rio, who has difficulties articulating his dissatisfaction, but also his desires and needs, finds escape in petty thefts which bring him excitement and adrenaline rushes.

One evening Andrea, a seasonal worker from Serbia, notices Rio stealing at the beach. She needs some easy money to make a change in her life, so she suggests helping him out with thefts in exchange for a share of the profits. As the two spend time breaking into bungalows and hotel rooms looking for jewellery and money, they get very close and a magical bubble encompasses their friendship. But the tourist season is slow and it isn't long before Andrea gets fired and decides to leave for Germany.

The power of their short but beautiful connection gives Rio some new insights, after which things will never be the same again.

INTENTION

My motivation for making this film is my connection to the Istrian peninsula, where I grew up and which has been radically transformed to accommodate mass tourism. In *Petty Thieves* I seek to portray a community whose infrastructure and activities are completely subordinated to touristic needs. During summer, seasonal migrant workers flock into the community but are not able to integrate into it. With this film, I am drawing from my own experience of migration, accompanied by inevitable attempts at assimilation in new surroundings. At the same time, I want to show how the main characters of the film fight against the existing living conditions and try to articulate new perspectives and forms of togetherness. In order to achieve a high degree of realism, I will work with non-professional actors from the region, who have similar experiences as the fictional characters in the film, and the screenplay will be further developed together with the cast, by implementing their own experiences.



Rapeseeds in Flower

*In a lawsuit to end guardianship
imposed on their cousin,
a couple confronts power in rural Hungary.*

ORIGINAL TITLE

Repcevirágzás

PRODUCTION COMPANY

Kino Alfa
Budapest – Hungary
www.kinoalfa.hu
Genoveva.petrovits@kinoalfa.hu
T +36702656855

MAIN PRODUCERS

Genoveva Petrovits,
Áron Szentpéteri

STATUS

In development

TOTAL PROJECTED BUDGET

€ 300,000.00

SEEKING

Co-producers, Sales agents,
Distribution partners,
International funds



Áron Szentpéteri

Writer & Director • he/him/his •
Hungary

Áron was born in 1987. Having completed two independent short films and a degree in cognitive science, he studied film directing at the University of Theatre and Film Arts Budapest (SZFE) between 2015-2017, in the MA class of Ildikó Enyedi. His short film *Invisibly (Láthatatlanul)* debuted at Cannes in the Cinéfondation selection in 2017. The film was screened at various festivals like Sarajevo, or Angers Premiers Plans collecting several awards including Best Picture at Tel-Aviv ISFF in 2018. It was broadcast by ARTE in France and Germany in 2018. From 2017 till 2020 he was an assistant teacher to the director's class at the University of Theatre and Film Arts Budapest (SZFE), and now is a member of the FreeSzfe Association. In 2022 he directed, together with Bence Máté, *The Hungarian Playbook*, a 45-minute investigative-documentary on the working of the Hungarian state propaganda machine, and its control over the media market. The film was top watched content on Youtube in Hungary, garnering 800.000 views in only one week before the general elections. It was broadcast prime-time in Germany, Austria, and Switzerland by ZDFinfo, in Poland by TVN24, and in Sweden by SVT. His latest fiction work, *The Prince (A királyfi)* is a mid-length film currently in post-production. *Rapeseeds in Flower (Repcevirágzás)* is his debut feature project.

aronszentpeteri@gmail.com

SYNOPSIS

Having worked abroad for years, when István (45) and Gyöngyi (44) return to their hometown they learn that Gyöngyi's cousin Ernő (46) was placed under guardianship and put in a psychiatric home. The couple seek the help of a young lawyer, Orsi (28). When she meets Ernő it's difficult to tell if he is just an oddball or has a mental condition, but one thing is sure: he wants to leave the institution. They sue for the termination of guardianship, and a court will decide if Ernő is mentally fit to live freely.

As trials begin, Ernő's appointed state guardian strongly opposes the case; he even revokes Ernő's right to spend one day a week at the couple's home. His threat is clear: either they retract the suit or they'll find out if Ernő can last two years until a final verdict is reached. Ernő's state quickly deteriorates, and the protracted process takes its toll on the couple's unity too: István returns to Germany to work, but Gyöngyi doesn't want to give up. Together with Orsi they discover that the guardian has embezzled Ernő's property; if the guardianship is revoked, the truth will come out. However, as the case proceeds it becomes evident they are fighting something much bigger than one corrupt bureaucrat: it's a failing system they are taking on, to eventually bring Ernő home.

INTENTION

My girlfriend works for a legal NGO, documenting cases. One day I drove her to a small town court. One of the plaintiffs, István, was too anxious to watch the trial, so we went for a walk, and he told me their story. I followed the case as appeals ensued; at the end I was even invited to the small celebration for Ernő's "return". The events stayed with me, and I approached them with the idea of a film.

Their story has a strong social element and poses an important ethical question: when can society strip a person of his freedom of decision? Yet, what intrigues me the most is, why did these two people without the material or cultural resources to stand a chance, still take up the fight against a Kafkaesque system, risking their future, their relationship, for a distant relative? *Rapeseeds in Flower* is a cross between a social drama and a courtroom drama. It takes us to the Hungarian plains, a rough and unforgiving country. Through the fight of a few committed individuals against a broken social system and the abuse of power, it tells a story of family, belonging and of human dignity.



Sealskin

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

ORIGINAL TITLE

Piel de Foca

PRODUCTION COMPANY

Vilaüt Films
Barcelona – Spain
www.vilautfilms.com
cruanas.marta@gmail.com
T +34610941419

MAIN PRODUCER

Marta Cruañas Compés

STATUS

In development, Early financing

TOTAL PROJECTED BUDGET

€ 2,000,000.00

SEEKING

International co-producer,
Sales agent



Irene Moray

Writer & Director • Spain

Irene Moray is a photographer and filmmaker. In 2012 she moved to Berlin, where she directed her first fiction short film, *Bad Lesbian*, which received awards such as the Alcine Audience Award and the Jury Prize at the F.i.S.H. Festival in Rostock. After four years in Germany, Moray decided to return to Barcelona where she wrote and directed *Watermelon Juice* (*Suc de Sindrà*), premiered at Berlinale Shorts and selected at TIFF. The short film garnered more than 100 selections and 30 awards, including an EFA nomination and the Goya Award for Best Fiction Short Film. Recently, Irene has directed an episode of the second season of *Vida Perfecta*. She is currently writing her first feature film: *Sealskin*. The project has been selected by the TFL ScriptLab, by the Spanish Film Academy Residencies programme, and by the Filmmakers Lab of the Toronto Film Festival, where the project was awarded the TIFF Filmmakers Lab Fellowship.

irenemoray@gmail.com

SYNOPSIS

When a coworker disappears, worry spreads among the janitorial staff of the university. Flora (25) is the most distressed of them all. Flora is a loner, sometimes awkward or even rude, but very perceptive. She lives with her grumpy grandmother and is having an affair with Bonian (27), a sensitive gardener with a true passion for botany.

One stormy evening, Flora is getting completely soaked, when Helga (30), a bright teaching candidate, finds her and offers her a lift. Helga is also feeling stressed, due to her new job and insecure relationship with her boyfriend Ares (42), but also, Flora discovers that she is hiding a transparent stain growing in her chest. A deep friendship begins: despite their socio-economic and personal differences, they can be themselves with each other.

The more the stain grows in Helga's chest, the closer they become. It is therefore shocking when Helga decides to go back to Ares at a moment when Flora needs her. The betrayal reopens a wound Flora thought had healed. Helga goes back home only to find Ares abusing her trust, and her body turns even more transparent. But Flora decides not to let another friend disappear and together with Bonian they help Helga escape to a house in the woods where women have come to heal.

INTENTION

We are used to images of violence against women's bodies, both fictional and real, thus stories of power and healing become necessary and hopeful. With *Sealskin* I focus on recovery, characters helping each other overcome trauma, rediscover and reclaim their lost bodies. I use physical disappearance as a visual metaphor. It's not about logically explaining the reason behind the missing body parts, but rather delving into the consequences of having lost part of yourself. *Sealskin* depicts the characters at a slow pace. Most of the time, they linger in closed and dark spaces, until they discover the house in the woods which brings light and hope to the story. An enchanted house inhabited by ghosts, non-frightening survivors of the invisible violence that is constantly present in our society. Just like the traditional nordic tale which has given the film its title, *Sealskin* takes the shape of a fable and opens a magic door into a safe space for Flora and Helga to reclaim agency.



She Makes and Unmakes

*Two lovers from opposite ends
of the world search for a home, a perfect place
that may never exist.*

PRODUCTION COMPANY

Ama Film
Stuttgart – Germany
www.amafilm.de
mail@amafilm.de
T +401736461594

MAIN PRODUCER

Ulla Lehmann

CO-PRODUCER

Trance Films – France

STATUS

In development, Financing

TOTAL PROJECTED BUDGET

€ 1,300,000.00

SEEKING

Co-producers, Financiers,
Broadcasters, Sales, Distributors



Jonas Bak

Writer & Director • he/him/his •
Germany

Born in Konstanz, Germany in 1985, he now lives and works as a filmmaker in Freiburg. After graduating from Edinburgh College of Art in 2014 as a director and cinematographer, he moved to London and then, in 2018, to Hong Kong where he worked mostly as a freelance cinematographer on commercials. During that time, he has written and directed two short films, *Wanderdrachen* and *One and Many*, both of which screened at international festivals such as Molodist IFF, Curta Cinema in Rio de Janeiro and Pacific Meridian. *Wood and Water* is his debut feature film and premiered at the 2021 Berlinale, where it received a special mention for the Compass-Perspektive-Award. The film went on to screen at over 25 international Film Festivals including BFI London FF, New Directors New Films at MOMA, Sao Paulo IFF, CPH Pix and Artekino Festival. It received further special mentions at Al Este FF and Cork IFF and won New Directors Best Film at Uruguay IFF. Besides Scriptlab, his second feature film *She Makes And Unmakes* was also awarded the Kompagnon Fellowship award at the 2022 Berlinale.

mail@jonasbak.com

SYNOPSIS

A story about love, when it becomes pivotal, when it asks you to fight for it. Jenna and Max are in their thirties, they live in Hong Kong, her home. She has a stressful job and little time. He falls into a depression because he's out of work and feels lost in the foreign city. Despite all efforts on her part, he is not getting better and his mental illness entraps both of them. Jenna takes more time for Max than for her career and they spiral downwards together, until she sees no other way out than to break with her job and her family's expectations and to take Max somewhere else. They move from Hong Kong to Germany, to his home, which could be a possible cure. They are now in a shared state of limbo, in the midst of a shaky new beginning, and are more dependent on each other than ever before. Jenna discovers a new world, tries out new sides of herself, waits for his healing, but he finds it difficult to reconnect with his home and past identity. Only step by step, along the aimless search for himself, does Max find a new purpose. As Jenna struggles to adapt to life in Germany, he must provide stability for her and find a foothold before she loses hers.

INTENTION

There are crises that cut life like a guillotine into a before and an after, putting our closest relationships to the test. Mental health illnesses are such crises, and they are amongst the great challenges of our time. I want to show how simple and powerful love can be in questioning, lifting and healing, and thereby also dedicate this film to all those who are indirectly affected by mental health illnesses – the partners, friends and families of those suffering – and the sacrifices they make. As Jenna and Max navigate their paths through his illness, they are confronted with a complicated, modern world in which ideas of "Who am I?" and "What is my home?" hinder rather than help them, and which they replace with the question "What can I do for you?". This is a story of loss of home, identity and self but this loss is tackled with the courageous decision to preserve love.



Summer and Alyah

*Two sisters will set off far
from their world at the cost of their bond.*

PRODUCTION COMPANY

Hélicotronc
Brussels – Belgium
www.helicotronc.com
info@helicotronc.com
T +3225392357

MAIN PRODUCER

Julie Esparbes

STATUS

In development

TOTAL PROJECTED BUDGET

Around € 2,000,000.00

SEEKING

Co-producers, Sales,
Distribution, TV



Isabelle Schapira

Writer & Director • she/her/hers •
France / Belgium

After theatre studies, passionate by actors' directing and photography, Isabelle enters the IAD - Institut des Arts de Diffusion in Louvain-la-Neuve, Belgium, where she graduated in the film directing department. Her short *Christine* is selected and awarded in many festivals, especially for her work with the actors. In 2014, she directed *With Lou*, broadcast by TV5 MONDE and RTBF, and selected in more than thirty festivals as well. The writing of *Boy*, her third short movie, was supported by the Atelier du Moulin d'Andé and The Berlinale Short Film Station and won best photography, broadcast by Canal+, TV5 Monde, RTBF. *Summer and Alyah* is her debut feature.

isabelleschapira@gmail.com

SYNOPSIS

Summer, 13, lives with her sister Alyah, 15. Following the death of their mother, the two girls were raised by their survivalist father in nature far from the contemporary world. Summer, shy and withdrawn, idolizes Alyah who has one obsession: protect her from the outside world. When Alyah causes an accident with a policeman to "protect her family", their father takes the blame and is imprisoned. Shocked, the girls are forced to go and live with their aunt Valérie who has been desperately looking for them for years. Unable to adjust to their new family, Alyah wants to flee and join their stepmother Myriam. But Summer is torn between her desire to emancipate herself from her sister and the fear of breaking their fusional love. Summer will make a choice: let Alyah go at the risk of losing her.

INTENTION

I'm making this film to understand the path of resilience and to explore the question of why, after a trauma, some will succeed in adapting and others will not. How come two sisters, where the older one is on the surface better equipped to adapt since she has more experience, ultimately it is the youngest who is able to manage and move on? What is hidden behind their dynamic?

This story will continue to explore the construction of female identity in childhood. My vision is that most of the time, growing up means dealing with chaos. Summer explores the complex feelings she has towards her sister. She will have to grow by emancipating herself from her system of values. She will choose to say goodbye even when gaining her freedom means losing her family. I want to explore the paradox of being better while separated.

For this luminous and energetic drama, where deep nature confronts the rules of society, I will, as in my previous films, work with a combination of professional and non-professional cast. I aim to stay very close to the young actresses.

Picture: © Irene Moray



The Boy and The Fight of Spiders

A spider-obsessed boy is forced to face manhood after a tragedy strikes his remote mining town.

ORIGINAL TITLE

Diwalwal

PRODUCTION COMPANY

Los Otros
Quezon City – Philippines
www.los-otros.com
amd.poblete@protonmail.com
hi@los-otros.com
T +639178004409

MAIN PRODUCER

Alex Poblete

CO-PRODUCTION COMPANIES

Acrobates Films – France
Man Overboard Production –
Philippines

STATUS

In development

TOTAL PROJECTED BUDGET

€ 500,000.00

SEEKING

Development & co-production
Funding, Co-producers,
Sales agents, Distribution partners



Jarell Serencio

Writer & Director • he/him/his •
Philippines

Jarell is a Busan Asian Film School alumnus. He was 10 years old when his older brother brought him to a small wooden cramped cinema in their town in Southern Philippines. He did not like the film that day, but the image of the light projected on screen in a dark room awakened his interest in film.

He started as researcher and writer for a drama anthology show on a national TV network. This experience deepened his love for social drama and human-interest stories.

In 2012, he founded Man Overboard Productions and as a one-man crew with his point and shoot camera, Jarell shot his first short film with non-professional actors, *Victor* (2012) which won best film in Cinemalaya Independent Film Festival. Two short films followed using again non-professional actors, both were based on real stories of childhood despair set in a difficult time in his town: *Stars in the City* (2016) and *City of Gold* (2018). Jarell earned his best director award at Metro Manila Film Festival and best film at FAMAS awards, the oldest award giving body in the country.

Diwalwal, his first feature project deals with children losing innocence in a place very familiar to him. The project won the script development grant in Philippines Southern Voices Film Lab (2020). It was selected at Nantes Produire Au Sud, France (2021), TorinoFilmLab, Italy (2022) and Southeast Asian Film Lab, Singapore (2022).

jarellserencio@gmail.com

SYNOPSIS

Jun (12) is a carefree spider-obsessed young boy living in a remote mining community of Mt. Diwalwal in the Southern Philippines. He's bent to catch the toughest spider to show off to his friends for their routine spider derby. He learns to catch spiders from his older brother, Mark (15) who is very close to him. Childish ways shield Jun from noticing the changes around him: the entry of big mining companies, the sad fate of miners and the transfer of Diwalwal's settlers in a government housing facility. His world changes when he loses Mark and his father in a tunnel collapse. Their bodies are never recovered, and tunnel records show that they are not among the casualties. No compensation is given to the family who are left to mourn without the bodies of the dead. Prolonged grief sets in without any closure for Jun and his mother. Determined to search the truth and find answers to the lies they are led to believe, Jun becomes obsessed to look for the remains of his loved ones in the tunnel. His bleak world takes a sudden turn when he becomes attached to Debby (17), a teen waitress in a beer joint. She becomes a refuge who seems to understand Jun as he struggles against a web of challenges and searches for nuggets of truth while standing on the edge of manhood.

INTENTION

Knowing Jun is like reconnecting with my childhood memories about my older brother Josel (12) who died from a stray bullet. I remember him vaguely from times we spent playing. I couldn't understand how one day he was not around anymore. Like Jun, I also confronted loss at a young age. Some of my questions remain unanswered until now. I struggled for answers. That struggle led me to make a film and explore feelings about our lack of choices and how this affects our relationships with ourselves and those closest to us. I feel the immense urgency to examine how a mining town cuts childhood and how this reality becomes normal in a world where everything revolves around the web of social structure built by the invisible big time players who hold full control over the place. I want to provoke empathy in showing the continuing losses we experience as a country within the context of mining from the lens of a tragic instance caught on film. As I write the story, I am also writing a love letter to my brother. I want this film to be my tender letter to him and my raging letter to the world.



The Outside

*"The Outside" connects
the riddles of the universe
with the darkness of the cavern.*

ORIGINAL TITLE

El Exterior

PRODUCTION COMPANY

Kino Pravda
Las Palmas de Gran Canaria –
Spain
www.kinopravda.es
info@kinopravda.es
T +34600505576

MAIN PRODUCER

Silvia Sanchez

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,202,660.00

SEEKING

Co-production, Distributor,
Sales agent, TV



Victor Moreno

Writer & Director • he/him/his • Spain

He studied film and Philosophy and Master Creative Documentary in Pompeu Fabra University. He has made *The Hidden City*, awarded with the Best documentary film in Feroz awards 2020 and the full length documentary *Edificio España* (2012) nominated to GOYA Awards for best documentary. He's author of other medium and short films as *The stone* (2013) and *The stranger* (2009) awarded internationally. His films has been shown in more than 100 international festivals as IDFA, San Sebastián, Karlovy Vary, Viennale, San Francisco, Bafici o Visions du reel and exhibited in places as the Lincoln Center (New York), The Pompidou Museum (Paris), the Barbican Center (London) and Reina Sofia Museum (Madrid). He also work in video installations presented in Cineteca Matadero (Madrid) and MIAC de Lanzarote and teaches at several film schools. He had offered master classes about his films in universities such as La Sorbonne (Paris) or the University of Southern California (Los Angeles). Between 2015 and 2017 he was the artistic director of the Muestra de Cine of Lanzarote, Canary Islands.

victormoreno@kinopravda.es



Judith Alzola

Co-writer • she/her/hers • Spain

Judith Alzola graduated in Media Studies at the University Complutense of Madrid before earning her Screenwriter's Degree at ECAM Film School. She co-wrote the short film *Estocolmo* (2010) by Juan Francisco Viruega which screened in over 80 film festivals around the world.

judithalzolaromero@gmail.com

SYNOPSIS

Ana and Alexander's space shuttle crashes in the middle of a desolate and barren landscape. Despite their hi-tech equipment, it takes them two days to realize they are stranded on their own planet: Earth. Alexander, a data-driven engineer, insists on following the protocol. Ana, a test subject on fertility and reproduction experiments in outer space, acts unsupportive and aloof. With their communication channels inoperative and running out of water, they are forced to venture into the desert. The unbearable heat and sand storms make them fear an impending doom. However, among the dust haze, they encounter a shepherd; a peculiar old lady who travels with her goats. Unable to speak the language, they must adapt to her way of life in order to survive. The shepherd soon senses Ana's soul is trapped by dark demons that must be cleansed. She takes the astronauts to the depths of a cave where she performs a healing ritual that induces Ana into a cathartic state. This experience will renew the astronauts' views on space travel and encourage them to face a new beginning back on Earth.

INTENTION

The strange desire human beings have to leave the planet has made me wonder about the impulse for space colonization. Researching current space programs, I realised that, paradoxically, while we prepare to travel to other worlds, we are still discovering unknown aspects of our own planet. So I asked myself: what would happen if astronauts visited Earth? Historically presented as heroes of paradigms of scientific knowledge and technological mastery, in *The Outside*, the astronauts have to survive stranded in a primitive landscape without the help of technology. A shepherd guides them in a form of nomad life. A journey that takes them back to a time when we roamed the deserts, hunting, admiring gods that lived in the sky. My hallucinatory vision shows Earth as a primitive world, with all the beauty and mystery of our planet. The desert is the scenery of this adventure film about the technological human being and their relationship with our planet in a time when we are obsessed with leaving it. I continue to be surprised that human beings believe that it is possible to dominate the universe.



The Village Next to Paradise

*The film follows a Somali family
and their daily struggles during
a scorching hot summer.*

PRODUCTION COMPANY

FreibeuterFilm
Vienna – Austria
www.freibeuterfilm.at
welcome@freibeuterfilm.at
T +43720346510

MAIN PRODUCERS

Sabine Newmann
Oliver Moser

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,900,000.00

SEEKING

Co-production partners,
World sales, Distribution



Mo Harawe

Writer & Director • he/him/his •
Austria

Mo Harawe was born in Mogadishu. He discovered his passion for cinema through art school in Somalia. Since 2009 Mo Harawe has been in Austria where his journey as a filmmaker began. His feature film script to *Mogadishu* has won the Dor Film award at the Diagonale Film Festival in 2016. In 2019, Mo Harawe won the prestigious scholarship from the Austrian Federal Ministry for the Arts. Since 2020 he has been studying a master's degree in Visual Communication at the Art University in Kassel and has realised two short films, both shot in Somalia. *Life on the Horn* (2020) received a special mention at Locarno Film Festival and was shown at numerous festivals among others Uppsala Int. Short Film Festival (Uppsala Award in Memory of Ingmar Bergman) and Cairo International Film Festival. His latest short film *Will My Parents Come and See Me* (2022) celebrated its world premiere at Berlinale Shorts and is nominated for the European Film Awards in the short film category 2022. Mo is a Berlinale Talents 2022 alumni and is currently developing his debut feature film *The Village Next to Paradise* at TFL ScriptLab.

muha.harawe@gmail.com

SYNOPSIS

A family portrait in a village somewhere in the Somali desert. Mamargade, a single father of one son, who makes his living by burying the deceased, is the anchor to lead through the world this film explores. Due to his special professional and family position, he is intertwined with corners of Somali culture and society. With him lives his sister, Araweelo, who after an unsolvable marital dispute sought refuge with him. The core problem of her marriage, her infertility and her position as a woman in the marriage (and also in Somali society) is revealed in the resulting divorce proceedings. In the middle of this is the son of Mamargade, Cigaal whose potential is being ignored by the circumstances we see evolving around him. We will see all of that through the intimate and fragile perspective of the newly assembled family, in which the brother and sister trust each other but unintentionally have to live together. In the end it is also the fate of Somalia itself, that's involved in all the small and big problems of this family.

INTENTION

Somalia is a country mostly known for being a failed state, and maybe for having pirates on the coast. A country that is not only barely mentioned internationally in any political context but is also not represented in cinema. My short films *Will my Parents Come and See Me* and *Life on the Horn* assured me that films in Somalia are not just possible but also deeply important - and not only for me. The films were very well received and I came to feel that cinema is a platform to talk about Somalia, its unknown problems and its universal realities.

At its very core this film is about a lot of people in a village whose function is to tell a story about my homeland. In a therapeutic way I might even reflect on my upbringing and also learn something about the inevitable ambiguity that comes with concepts of "homeland". And I am convinced that my personal experience as well as this unique approach can create a film that addresses not only a particular place, but a place people know barely anything about. After seeing such a film, I hope that people understand Somalia better.



Until the Day Ends

*Two teenagers protesting
political repression must flee,
taking with them only their love and a dog.*

ORIGINAL TITLE

Do kraja dana

PRODUCTION COMPANY

Taurunum Film
Belgrade – Serbia
lenka.angelovski@gmail.com
T +381641901977

MAIN PRODUCER

Jenela Angelovski

CO-PRODUCER

Meander Film – Montenegro

STATUS

In development

TOTAL PROJECTED BUDGET

€ 765,000.00

SEEKING

Co-producers, Sales



Jelena Maksimovic

Writer & Director • she/her/hers •
Serbia

Jelena Maksimovic graduated in Film editing at the Faculty of Dramatic Arts in Belgrade. She has been teaching at the Faculty for Media and Communication in Belgrade, Digital Arts Department, since 2015. As an editor she worked on films such as *The Load* (2018), *You Have the Night* (2018), *Celts* (2021) and *Landscapes of Resistance* (2021) which screened in Cannes, Venice, Berlinale, Locarno, Rotterdam, Toronto and many others. She has directed two shorts and two feature films: *Taurunum Boy* (2018) and *Homelands (Domovine)* (2020), which premiered at Cinéma du Réel and FID Marseille, respectively. In addition to film, she has achieved numerous collaborations in the field of video art, spatial installations and theatre performances.

jelenamaksic@gmail.com

SYNOPSIS

As protestors take to the streets in a wild riot, a young woman, Lena, escapes the misery of her patriarchal family. She meets Stefan who came to take away her beloved piano as a settlement of her brother's debt and starts flirting with him out of spite for her family. However, she soon realises that, despite obvious ideological differences, they share the desire to be accepted, to be free. As the night carries them on the waves of the city in turmoil, they search for a way forward. The two join the protest, where the situation escalates. As the tear gas is deployed against the protestors, and bricks and rocks fly through the air, a man hits the ground, his head bleeding. Stefan realizes it was him who struck the police officer with a rock. The lovers must flee to nature – the only possible shelter - he, in search of redemption, she, in search of her heart.

INTENTION

During the pandemic, the feeling of isolation and irreversible change I experienced as a teenager throughout the '99 bombings in Belgrade came back to me, as well as the period of intense revolt that followed. Then I met sixteen-year-old Lena and she reminded me of the teenage rebel I once was. With this film, I want to express this maladjustment, and intolerance towards imposed things and give voice to a young girl's experience which mirrors mine. The film will be one breath of youth, with elements of a broader socio-political context: the demonstrations in Belgrade in July 2020 and the general chaos of the contemporary moment. I want to explore possibility of a connection between two young people who belong to opposing social currents. They fall in love amid chaos. After that, the film is dominated by a general sense of fear and paranoia, the defining experience of the previous years. Finally, I superimpose pictures of current environmental problems with the teenagers' connection to nature as the only space in which the idea of love can be born even for a moment.

CO-WRITER

Ivan Salatić



© Kirill Sulvga

Warrior

*A female sniper returns from the frontline to her home,
but has to fight a different battle.*

PRODUCTION COMPANY

Production company
Contemporary Ukrainian Cinema
Kyiv – Ukraine
www.cuc.com.ua
cyk.cuc@gmail.com
T +380932499150

MAIN PRODUCER

Valeria Sochyvets

STATUS

In development

SEEKING

Co-producers, Distributors,
Sales agents



Masha Kondakova

Writer & Director • she/her/hers •
Ukraine / France

Masha Kondakova was born and raised in Kyiv, Ukraine. After studying acting and directing at Kyiv National University of Theatre, Film and TV (MA course 2012), she played one of the main roles in a TV show *House Arrest (Domashniy Arest)* directed by Anton Goida (2010) that had a huge success in Ukraine and made her well known. Masha moved to Paris in 2014 after she wrote and directed her first short film *Fallen Leaves (Lystopad)* that premiered at Locarno Film Festival in the Pardi di domani section, International Competition was showcased on Canal+ and invited and awarded at more than 70 festivals around the world. Moved by the events in her homeland, she decided to go to the frontline in the East of Ukraine to shoot a documentary feature about female soldiers of the Ukrainian Army. After being shown in a dozen of European Festivals, *Inner Wars* (2021) was bought in 8 countries such as France and Germany (ARTE and Deutsche Welle), Poland (Canal+), Estonia, China, Iran, Portugal, Ukraine (National TV). Masha has just finished another MA in scriptwriting at Sorbonne Paris 1 in 2022. Moreover, she keeps working as an actress. Her latest appearance is in *One Fine Morning (Un Beau Matin)* by Mia Hansen-Løve (2022). *Warrior* is her first feature film as a director. Besides TFL ScriptLab the project was also selected for development at SoFilm residency in France (2021-2022).

mashakonda@gmail.com

SYNOPSIS

In the summer of 2021, Sasha, a young female sniper, comes back home from the war with Russia in the East of Ukraine on a short leave. She is excited to see her father, a forester and eco activist in the West of Ukraine, but she returns to find he has sold the house and disappeared. Feeling betrayed, Sasha investigates her father's disappearance which leads her to a group of loggers that get rich by illegally exporting lumber to Europe. Her uncle, a local politician, encourages her to stay home and help him shape the future of their town. Sasha helps with his reelection campaign as she gets closer and closer to the real answer she is looking for: her father interfered with the illegal logging business which led to his death. As Sasha gets closer to the truth, the loggers start to hunt her. When she turns to her uncle for support, she discovers that he too is part of the scheme and was complicit in her father's death. Sasha has to decide whether to confront her uncle and the loggers or save herself? Willing to avenge her father's death, Sasha goes into her last fight.

INTENTION

I grew up near the forest in Kyiv that I admired as a child. Today, I understand more deeply the ecological need in a forest and the dangerous consequences of it disappearing. Over the past 20 years, deforestation in the mountains of Western Ukraine has become catastrophic. The market for illegal logging in Ukraine is estimated at €1 billion. This situation has made people complacent and many are now attracted by the relatively easy money. Without the trees, the mountains collapse and floods wreck homes and roads. It is urgent for me to talk about this crisis in my homeland.

Warrior is a thriller with elements of action which explores the matter of values, beliefs. The conflict between indifference and awareness that I lived when I came back home from the frontline. Sasha feels that the values she fought for have been betrayed. But the world did not really change, it is her who now sees it differently. The raw and natural light accentuates the realistic dimension of the story. The organic camera becomes the witness of the emergency in which the main character lives.



What About Sousan

(working title)

*An impossible love lost among
the remains of a dying revolution.*

ORIGINAL TITLE

À propos de Sousan

PRODUCTION COMPANIES

Films Grand Huit
Paris – France
www.filmsgrandhuit.com
lionel@filmsgrandhuit.com
T +33629464531

Hélicotronc
Brussels – Belgium
www.helicotronc.com
julie@helicotronc.com
T +32498598482

MAIN PRODUCERS

Lionel Massol
Julie Esparbes
Pauline Seigland

STATUS

In development

TOTAL PROJECTED BUDGET

About €2,000,000.00

SEEKING

Distributors, Sales agents,
TV, Funds



Marie Le floc'h

Writer & Director • she/her/hers •
France / Belgium

After a bachelor's in History, Marie Le floc'h joined a cinema school in Belgium, I.A.D (Institut des Arts de Diffusion), where she made two short films, *Elena* (2014) and *Whispering Grass* (2015), which travelled in festivals and won several prizes, including Arte Award in Namur. She then worked on several shootings as an assistant. The desire to return to her hometown to make a film led her to work in a fish factory in Lorient, Brittany, one of the inspirations for *Among the Almond Trees* (2019), which was selected *inter alia* in IFFR Rotterdam, Clermont-Ferrand, nominated for a César award, and won the Grand Prize at Cinemed. Based in Brussels, Marie is currently developing her first feature film, produced by Films Grand Huit (France) and Hélicotronc (Belgium). Beside the ScriptLab, the project was selected for the Groupe Ouest's annual selection in 2021 and for the Moulin d'Andé's francophone programme in 2022.

marie_lefloch@yahoo.fr

SYNOPSIS

Working at the Keroman fishing port as a filleter, Wael is exiled in Lorient with his daughter Reem for six years, following the arrest of his wife Sousan, an actress and activist during the Syrian revolution. After six years of struggle, he has just obtained the name of the prison in which she is detained and negotiates her release. Whereas Wael experiences Sousan's arrival as a liberation, Reem remains on her guard toward this woman she no longer knows but who has become a symbol for all the Syrian people. In Lorient, Sousan tries to adapt herself to this family life so expected by Wael. But her quotidian experience is the antithesis of the burning ideals she has carried for years, confronting her with loss of meaning and status. Little by little, a gap widens with Wael between their different experiences in exile, their ideals and their expectations. While Sousan commits politically, Wael hides the heartbreak of feeling her getting away and tries by all means to bring her back to him. When she is offered a position in the Syrian Interim Government in Turkey, Sousan, torn, finally renounces and refuses the proposal. Having come to understand her mother's inherent strength but seeing that she is fading away, Reem encourages Wael to come out of denial and let Sousan go.

INTENTION

It is the story of an impossible love between a man, who has searched his wife for years and must resolve to let her go, and a woman, marked in her body and soul by a fight which is the only vital impulse she has left.

The journey of this couple takes place in a particular context: the exile of many opponents following the Syrian revolution. Far from being the subject of the film, it forcefully reveals these characters whose paths have diverged. It confronts them in their deepest questionings, revealing incompatible expectations and choices.

For some time now, I have been interested in exiled families through my projects, but it has always been from an intimate angle. And if the context of the Syrian revolution is intimately important to me, what interests me is to highlight the unspoken of this family separation.

Within a tight narrative and a sober mise en scene, I would like to explore their different points of view, because each of them has their reasons. In this regard, films like Mike Leigh's *All or Nothing*, or Asghar Farhadi's *A Separation* are such an inspiration for its viewpoint structure.



What Brings Me to You

*Dealing with infertility,
a couple experiences a profound connection
through shared fragility.*

ORIGINAL TITLE

Ce qui me mène à toi

CONTACTS

Khalil Cherti
chertikhalil@gmail.com
T +33661653009

SEEKING

Producers



Khalil Cherti

Writer & Director • he/him/his •
France / Morocco

Khalil Cherti is a self-taught director. He has directed 3 short or mid length films: *La Grande Muraille de Qin*, selected for the Clermont-Ferrand Short Film Festival 2011, *D'où que vient la douleur* (2013) which was selected in many international film festivals like Locarno film festival, Clermont Ferrand, Brives, Malte, Valencia, etc...; and *T'embrasser sur le miel* (2021) which won the Canal+ Price at the CINEMED International Film Festival 2021, and was shown at the Paris Court Devant and many other festivals. He learned his job directing many commercials which won international prizes and a web series *Lolicats* which won the best web series prize at the Festival de la Fiction de La Rochelle in 2011.

chertikhalil@gmail.com

SYNOPSIS

She likes his feet and his unintentional sense of humour. He likes her eccentric breakfasts and above all, the fact that she's really funny. Hicham and Lilia are thirty something and have been living together in the suburb of Toulouse for 4 years. For a while now, Hicham has a growing desire to have a baby. He mostly wants his dad, a widower and imam of the neighbourhood, to become a grandpa before returning to Morocco. Lilia is more focused on a project she dropped years ago: her thesis about love and desire among factory workers. She just received some recordings of moving interviews with a group of workers: "Listen doc... At the factory, we had to forget that we had sex or even a heart. So, it just seems like your sex doesn't forgive you forgetting it. It doesn't get hard anymore. But if I don't have the strength to have a kid, what am I left with?... What are we left with, impotent ?!"

Eventually they learn that Hicham suffers from asthenospermia. Their only chance to become parents: ART. A process begins that will become the most profound and intimate ordeal of their life. At the end, they won't have a baby and they will have to take distance from each other. However, separated they come to realise that sharing their deepest fragilities has inexorably bound them even closer together.

INTENTION

How can we live and create together if we can't create life? I would like to immerse the viewer in an intimate story of infertility. To explore what it is like when love is there, but in order to survive, each one has to surrender, to give up on some certainties and dreams, to go astray aware of that we may not end up unharmed but ultimately changed by sharing our fragility.

Tone is a central aspect as I don't want a sad, creepy atmosphere. As in my previous films, I aim for a full range of emotions. And humor will be an important part of it. To achieve this much time will be spent working with my two actors to create a truthful relationship and honest intimacy between their fictional characters.

I have always dreamed of being a father but have never been pressured by my parents, Muslim Moroccan migrants. Now, that they are almost 80, they have more trouble hiding their emotions about my childlessness. I am 46 and I am barely starting to understand what this unborn child of mine was trying to teach me. *What Brings Me to You* is that part of me.



SCRIPTLAB. STORY EDITING



Anna Ruohonen

Screenwriter & Story Editor • she/her/hers •
Finland

Anna Ruohonen is a Finnish freelance writer and story editor specialising in comedy. She graduated from Aalto University/ELO Film School Helsinki in 2015 and has written and directed several short films. Anna's first feature film *Laughing matters* (*Naurun varjolla* by Reetta Aalto, Shanghai FF, Haugesund FF, B3 Biennial) premiered in 2021. Since 2009, Anna has written extensively for Finnish TV and recently also for HBO Max. She has worked for acclaimed independent production companies (Tuffi Films, napafilms, Tekele etc.) and also for international heavyweights such as Warner Bros. Her favourites among the multiple TV-series she has written for are Venla prize nominee *Losers* (*Luuserit*, 2020), and third season of popular *Downshifters* (*Downshiftaajat*, 2020). Anna has attended labs such as EmPOWR 2021, Four Corners 2013 and Engage 2011, where she won Best Pitch. She studied improv and sketch writing in Chicago's renowned Second City in 2015 and performed stand-up comedy for 3 years.

annamariaruohonen@gmail.com

PERSONAL PRESENTATION

I applied to this programme to get a more international perspective towards the craft of story editing. My main passions are comedy, diversity and sustainability.

The biggest gift you can give to a writer is to see them. To really see them even when there is just an idea, an imperfect draft, a vision yet to be accomplished. To encourage them to continue and believe in them even when they stop believing.

This is what I need when I'm writing, and this is what I want to give to the writer when I'm story editing. Writing and story editing are like yin and yang, they complement each other as crafts and forms of art.

My favourite form of deep human connection is talking about storytelling.



Cécile Tollu-Polonowski

Producer • she/her/hers •
France / Germany

Cécile Tollu-Polonowski studied German Studies and Culture Management in Paris, Berlin and Saarbrücken. From 2007 on, she worked as an organisation manager for Berlinale Forum and from 2011 to 2020 as a programme consultant. From 2011 until 2016, she studied Film Producing at the German Film and Television Academy Berlin. Her graduation film, the feature-length film *Zhaleika* by Eliza Petkova, celebrated its world premiere in 2016 at Berlinale and won the Grand Prix at Sofia FF. Since 2015, she has been working closely with Match Factory Productions as an executive producer, where she was lucky to work on films by Alice Rohrwacher, Karim Ainouz, Pietro Marcello and so on. She is a member of the editorial team of the German Magazine Revolver, Zeitschrift für Film, and programme advisor for the International Film Festival Mannheim-Heidelberg. In January 2022, she joined exclusively The Match Factory as Producer.

cecile.tollu-polonowski@matchfactory.de

PERSONAL PRESENTATION

At Match Factory, my primary focus since January is development. I participated in TorinoFilmLab to improve my skills for this new role. With my excellent mentor Isabelle Fauvel, with whom I share visions and aspirations, I'm learning to be the best midwife for ambitious films.



Joy Jorgensen

Producer • she/her/hers • USA

Joy Jorgensen is the lead producer and founder of Killjoy Films. Joy has a Bachelor's Degree from Columbia University and a Master's Degree in Screenwriting and Directing at the NYU Tisch School of the Arts. She is the recipient of a SAG Award for her work in television and the Media Services Award for excellence in creative producing. Recent feature projects include *Runner* (by Marian Mathias) which premiered in 2022 at TIFF and was selected for the Special Jury Award at the San Sebastián International Film Festival and *Homebody* (by Joseph Sackett) which won the Special Jury Award for Emerging Talent at Outfest 2021. Joy was a 2021 Sundance Producing Fellow. She is a 2022 Rotterdam Producing Fellow and the 2022 recipient of the New York Women in Film Grant from the City of New York. She is based in Berlin and Brooklyn.

joy@killjoyfilms.de

PERSONAL PRESENTATION

Much of my work as a creative producer is focused on development. During this crucial phase, I try to deeply engage with the root of the director's vision and help the project become more nuanced and truer to itself.

Throughout this year – working with the story editors, other trainees, and participants in the TFL ScriptLab – we've practiced protecting the creative space while holding in tension the future engagement with actors, realistic production limitations and the final edit. I am grateful for the space and support to practice facilitating rigorous and expansive film work.



Luiza Paiva

Creative Producer • she/her/hers •
Brazil / Portugal

Luiza Paiva is a Brazilian-Portuguese Producer and Filmmaker based in between Brazil and London. She is specialised in creative production of films and has an MA in Media Practice for Development and Social Change at the University of Sussex as a Stuart Hall Foundation Scholar. Luiza started her career working for the award-winning filmmaker Walter Salles at VideoFilms in productions such as *Paulina*, screened in the International Critics' Week section at the 2015 Cannes Film Festival where it won the Nespresso Grand Prize and the FIPRESCI Prize. In 2016 she has co-founded Mairaré, a production company focused on films, festivals and media that talks about pressing issues faced by society and has social impact in its core. Luiza is also currently working as a freelancer on film projects & impact campaigns and has been recently involved in film productions such as *Firebrand*, feature directed by Karim Aïnouz in the UK.

luiza.rochap@gmail.com

PERSONAL PRESENTATION

My passion for the development of films has made me join ScriptLab – Story Editor 2022. Working with the screenwriter and script editor Laura Piani and a group of directors on their own projects has given me a strong knowledge of this process. Now my goal is to apply these skills into film projects and work closely with creatives and producers in the development of films with a special interest in human rights and social impact issues.



Rasha Hosny

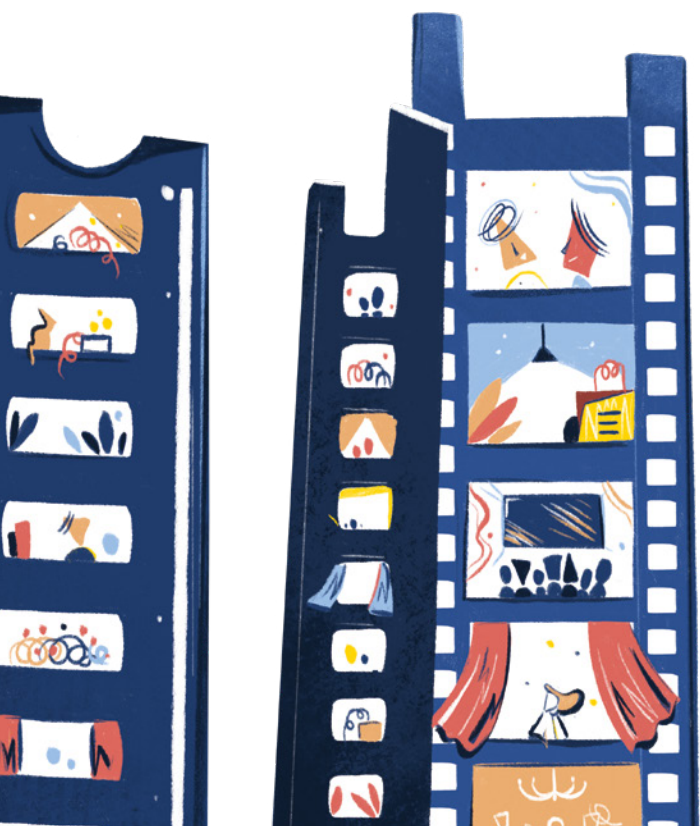
Film Programmer, Script Editor & Producer •
she/her/hers • Egypt

Rasha Hosny is an Egyptian film critic, programmer, script editor, producer and the current president of the Egyptian Film Critics Association's board. She is a key programmer at Cairo International Film Festival, an associate programmer at Tribeca Film Festival and a competition section advisor for Silk Road International Film Festival. Rasha studied Egyptology before earning a Film Criticism Diploma in 2018 and has been working in cinema and film criticism since 2008. Her writings are published in several outlets inside and outside Egypt. She was the first Egyptian and Arabic film critic selected for Berlinale Talent Press in 2016. Rasha has served on the FIPRESCI jury for the 2022 Karlovy Vary International Film Festival, the 2017 Berlin International Film Festival, and the 2019 Rotterdam International Film Festival, where she was a part of the Critics' Choice Programme in 2020. She was recently chosen by The Hollywood Foreign Press Association to vote for the 80th Golden Globes.

rasha.hosny2010@gmail.com

PERSONAL PRESENTATION

As a creative producer, I enjoy working closely with filmmakers throughout the development process; making a film is like embarking on a journey for me. This is why I joined TFL, to be able to embark on as many journeys as possible, practice and apply all the script editing skills that I gained under the extraordinary mentorship of Răzvan Rădulescu. I believe that diversity can enrich the filmmaking process, which is why I aspire to work as a script editor for both, not only for projects in Egypt or the MENA region but also for international productions. I also enjoy working with festivals as a programmer or consultant because it offers me a wider perception of dealing with films.





FEATURELAB



FEATURELAB

During the last years we wrote that FeatureLab is about trusting, working together, working on the complexity of cinema. No doubts about it, we can only confirm this attitude which is an important part of the TFL identity. But there is something more which shouldn't be taken for granted, particularly during these challenging times. It's the *joy* of being together and working together in the framework of the FeatureLab workshops and events. But also, the *dedication and generosity* which everybody shares with the other participants. There is something unique when that group magic happens.

Last June, we spent some days together in Warsaw, for the first workshop of the year. Five intensive days, with people coming from all over the world, developing 10 extremely different projects to figure out the shape and identity of these films and their future. All of a sudden, this particular feeling was there, this feeling of joy, open mindedness and dedication, feeling that what we were doing definitely made sense, in professional and human terms. We do need to say thank you to all the advisors and tutors who make it possible, who were and are able to put together immense professionalism, remarkable human qualities and, last but not least, often *fun*.

We also need to acknowledge here the project selection: what about working with archives material or...on the social hierarchies of these days, of the past, even of ancient times? What about nationalism, love, sexuality...so many stories, intimacies? But more than about topics our selection is about cinema and its different language forms. Thank you also to the directors and producers who are taking part of FeatureLab 2022 for your creativity, passion and enthusiasm, for trusting us and for sharing important moments together.

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



Nanouk Leopold
Scriptwriter, Film
Director • Netherlands



Răzvan Rădulescu
Scriptwriter, Film
Director • Romania



**Marietta von Hausswolff
von Baumgarten**
Scriptwriter, Script
Consultant • Sweden



Miguel Machalski
Script Consultant •
Argentina



Paul Rieth
Publicity & Marketing
Advisor, Producer •
Germany



Isabelle Glachant
Producer, Sales •
France



Vasco Pimentel
Sound Designer •
Portugal



Kiro Russo
Scriptwriter, Film
Director, Editor •
Bolivia



Gabor Greiner
Sales • Hungary



Rui Poças
Director of Photography •
Portugal



Jorge Jácome
Film Director, Editor •
Portugal

PITCHING TRAINER

Stefano Tealdi
Producer • Italy



Abitanti

*In a village battered by the forces of nature,
Alba and her mother struggle to find shelter.*

SYNOPSIS

In a remote mountain village, nature has taken over. Only one house stands, and a small group of people are working hard to rebuild more. Conditions are tough, food and water are scarce.

Alba (42) returns after years of absence, hoping to reconnect with her estranged mother, the group's leader. But much like this environment, Alba's mother remains cold and distant. Alba wants more.

A devastating storm destroys most of the village and the mother goes missing. The group is disillusioned by their futile efforts and falls apart. Alba desperately searches for her mother and finds her buried beneath rubble. Severely injured, the mother submits to Alba's care, bringing a new intimacy to their relationship. Unsure of how to go on, the group members find comfort in each other and in their work to build homes for themselves.

PRODUCTION COMPANY

Schuldenberg Films
Berlin – Germany
www.schuldenbergfilms.com
sophie@schuldenbergfilms.com
T+4917630327868

MAIN PRODUCER

Sophie Ahrens

CO-PRODUCTION COMPANY

Westdeutscher Rundfunk (WDR) –
Germany

TOTAL PRODUCTION BUDGET

€ 2,225,000.00

SECURED BUDGET

€ 315,000.00 (14% excl. tax incentives
and DFFF)

SEEKING

Minority co-producers, International
broadcasters, Sales agents



Kerstin Neuwirth

Writer & Director • she/her/hers • Austria

Kerstin grew up in Carinthia, Austria. She studied art history in Vienna and film at the Academy of Media Arts in Cologne. Her last two short films were screened at festivals worldwide and celebrated their world premiere at the Oberhausen Short Film Festival. In 2012, she won the NRW Promotional Award for *Anfang Juni*. Her latest short film *Die Bergfrau* received the Best Film Award at the Kiev Short Film Festival 2015. As a participant of TorinoFilmLab 2022, she is working on her first feature-length film *Abitanti*.

abitanti.regie@gmail.com



Sophie Ahrens

Producer • she/her/hers • Germany

Sophie is a producer based in Berlin. She believes in visionary, political, queer and diverse stories and emerging film and talent. While studying Film Production at the Film University Babelsberg, she founded Schuldenberg Films. Sophie participated in the Rotterdam Lab 2021. The feature film *Neubau* was awarded Best Debut Film at the German Critics Award 2022. *Piaffe*, by Ann Oren, celebrated its world premiere in the Concorso Internazionale in Locarno 2022.

sophie@schuldenbergfilms.com

INTENTION

Like a storm that suddenly strikes, bringing down everything and leaving deep cracks – that's what it feels like when a mother tells her child that she cannot love her.

The village I set *Abitanti* in was struck by disaster, which, like in my own life, changed everything. Alba returns to where she had suffered the deepest pain and finds her mother, who clings to this place despite the wounds and scars of the past. While the mother cares for the community, she treats Alba like a stranger.

The ambivalent mother/daughter relationship has analogies in nature. The once sheltering houses lie in ruins, dense grasses and prickly shrubs cover the impassable roads. The wind is an existential part in the storytelling. With atmospheric images and a subtle montage of natural sounds, I want to provide an insight into a microcosm, a village in the middle of nowhere that might be the last of its kind. In a world where we have lost the sense of connection, I want to explore what lets us regain hope.

BUDGET, DISTRIBUTION & SALES

Abitanti will be produced as an international co-production with at least one other European country. There are possible locations in Italy where *Abitanti* could be shot, however we are open to explore other possibilities. Principal shooting will ideally take place in one existing village that lies mostly in ruins. We plan to shoot the film as organically as possible, without a studio, using resources from the area and with a minimum of special effects. *Abitanti* is planned to be shot on 16mm. The German broadcaster WDR will co-produce *Abitanti*. We will apply for most of the German production funds before the end of the year and plan to fully finance the film with the international partners in 2023. Shooting is scheduled for spring 2024. *Abitanti* will be a film of high artistic quality, stunning visuals and an immersive soundscape. The story is driven by its main characters' emotional journeys. By combining these qualities with relevant topics such as environmental destruction, the anthropocene and family and aiming for an A-List cast for the lead, *Abitanti* will be a relevant film with a strong festival perspective and multifaceted marketing angles.



Al Fondo a la Derecha

By cleaning the toilets of the hottest Mexican club Estela witnesses the arrogance of the very rich.

SYNOPSIS

Piso 14 is the trendiest club in Mexico City reserved for upper class teenagers like Lena (18), who goes there to party with her friends like there is no tomorrow. Inside the women's bathroom Lena's path will cross with Estela's (19), who sneaks out of her home to work there as a cleaning lady, trying to earn enough tips to emancipate from the Jehovah's Witness organization that her father belongs to. She risks getting caught, being expelled from the congregation and alienated by her family. Leading a double life isn't easy, fitting in isn't either, so she will need to learn the codes of this new universe that fascinates her. As Estela begins to take more risks, one night she secretly transforms, imitating the girls she attends in an urge to belong somewhere, as Lena loses herself in an attempt to rebel from the status quo of her society. Sparks of light in the dark, popular songs booming, tequila shots, gossip and the constant toilet flush as an announcement of the end of a world.

PRODUCTION COMPANY

Cine Vendaval
Ciudad de México – México
www.cinevendaval.com
info@cinevendaval.com/rmgo1234@gmail.com
T +2515520953468

MAIN PRODUCER

Rosa Galguera Ortega

CO-PRODUCTION COMPANY

JBA Production – France

TOTAL PRODUCTION BUDGET

€ 1,248,000.00

SECURED BUDGET

€ 57,000.00

SEEKING

Co-producers, World sales, Distributors



Marta Hernaiz Pidal

Writer & Director • she/her/hers • Mexico

Marta holds a master's degree from Film Factory School, founded by Hungarian director Béla Tarr in Sarajevo. Her short film *Dobro* premiered at the 69th Cannes Film Festival in the Cinéfondation section. Marta has produced different films including her debut as a director, *The Chaotic Life of Nada Kadic*, which premiered at Berlinale 2018. Now, she is developing her second feature film, which was selected at the Residence of the Cannes Film Festival in Paris where it won the Moulin D'Andé prize.

marta@cinevendaval.com



Rosa Galguera Ortega

Producer • she/her/hers • Mexico

Rosa began her career working with video artists. In 2012 she started her production company, Películas Santa Clara, where she produced several short films and coproduced the feature films *Lucifer* by Gust Van den Berghe in 2014, and *Titixe* by Tania Hernández in 2019. She is an alum of the Rotterdam Lab and the Cannes Producers Workshop, both in 2017. Currently Rosa lives between Mexico and Belgium. She works as a producer in Hilife Cinematography in Brussels and on Marta Hernaiz next feature *Straight Ahead*, on *Your Right*.

rmgo1234@gmail.com

INTENTION

As a teenager I spent my weekends trying to enter clubs like Piso 14. Once inside, I felt so insecure that I hid in the women's bathroom, where I was not able to perceive how a girl my own age spent her nights cleaning the toilets. Estela's job is meant to be invisible, allowing her to witness the most intimate moments of the ultra rich, their follies, their despair and their loneliness, which helps her realise her own suffocating world: a coercive religious organisation that alienates her thoughts. Like me, Estela tries to exit her bubble, however she escapes to the society I was running away from. Inside the bathroom all barriers seem to blend, here for a moment we are all the same, nevertheless Estela is not allowed to use the toilets she cleans for her clients. Stratification in México creates an impassable class border that won't allow her to change her status, leaving her to wander from one confinement to another, with no other way out than to find an uncertain exit door.

BUDGET, DISTRIBUTION & SALES

After the powerful *The Chaotic Life of Nada Kadic* (Berlin 2018), Marta Hernaiz's first feature film, self-produced in a micro economy, *Al fondo a la derecha* is Marta's second feature film, currently in development. The project got support from the Mexican Fund for Culture and Arts for Scriptwriting and has been developed at the prestigious Cinéfondation Cannes Residence (2021) where it won the CECI Moulin d'Andé prize. The shooting is scheduled for autumn 2023, mainly in a studio in Mexico, with professional and non-professional actors, with a budget of € 1,248,000.00. We plan to submit the project to the Mexican Institute of Cinematography fund in early 2023. With our French partner, JBA Production, we will do our best to gather around this project various European partners convinced by Marta's talent and by the strong creative and social/political aspects of *Al fondo a la derecha*. A fierce satire of the Mexican female youth of the ultra-rich with the world of the Jehovah's Witnesses as the antagonist (powerful in Mexico), as a response to the absurdity of this state of the world, another loneliness, another delirium. Our world...



Birth Right

Mourning her father's death, Nieszka joins a tour to Israel that turns out to be a sex-filled Zionist propaganda trip.

SYNOPSIS

After discovering at her father's funeral that he was Jewish, Nieszka (18) escapes Warsaw, leaves behind her grief and her oppressive mother and joins 20 other teenagers from Eastern European countries on a free Jewish heritage trip to Israel.

Nieszka hopes to find in Israel a new home, but on the very first night she is excluded from the group as she knows nothing about Judaism. She adopts a new Jewish-Israeli identity in an attempt to fit in, but as it seems that everyone else is just looking for an Israeli soldier to hook up with, and she hasn't even lost her virginity yet, Nieszka keeps feeling like a fish out of water.

As the group journeys across the Israeli landscapes, holy cities and war monuments, rockets fly in the air between Israel and Gaza, and Nieszka comes to realize that the homeland of her dreams is nowhere to be found.

ORIGINAL TITLE

Zchut Mileyda

PRODUCTION COMPANY

Green Productions
Tel Aviv – Israel
www.greenproductions.co.il
alona@greenproductions.co.il
T +972542131668

MAIN PRODUCER

Alona Refua

TOTAL PRODUCTION BUDGET

€ 1,140,000.00

SECURED BUDGET

€ 135,000.00

SEEKING

Co-producers, World sales,
Distributors, Broadcasters, Financing



Inbar Horesh

Writer & Director • she/her/hers • Israel

Inbar Horesh is a Jerusalem born filmmaker based between Madrid and Tel Aviv. After studying Arabic in Cairo and working in the field of human rights, Inbar turned to cinema. Her graduation film *The Visit* premiered at 2014 Cannes Cinéfondation Selection and her short *Birth Right* won Best Film Award at the 2020 Palm Spring. Her first feature film project *Birth Right* participated and won the first prize of the 2021 Cannes FF - La Résidence and the 2021 Cinemed Development Aid Competition.

inbaresh@gmail.com



Alona Refua

Producer • she/her/hers • Israel

Alona Refua graduated with honours from the Sam Spiegel Film School in 2014. During her last year of studying, she created and produced a series of short films *Love Letter to Cinema* that participated in many festivals including 2015 Berlinale, Locarno. Alona worked for 6 years at Black Sheep where she produced several award-winning feature films, TV series and documentaries; *Dismissed* winner of 11 Israeli academy awards including Best Comedy, and Yaron Shani's *Love Trilogy* premiered in 2018 Venice IFF, Toronto IFF. In 2021, Alona joined Green Productions where she produces films and TV series.

alona@greenproductions.co.il

INTENTION

I always felt like a foreigner in my country, my town and even my family. My skin burns in seconds under the Israeli sun and even though I obviously have Eastern European roots, the possibility of an alternative identity to the Israeli one, was never legitimated.

This is the starting point of *Nieszka*, my protagonist, as she joins this fully funded propaganda trip, based on the real-life phenomenon of the Birthright-Israel journeys. There, young participants all yearn to find a sense of belonging, identity and love, under the umbrella of Jewish nationalism.

With a critical and ironic perspective I wish to address taboos regarding Israeli identity and explore nationalistic patterns in my country while composing a love song to the bleeding landscapes of my childhood and to the melting pot of people sharing this land.

BUDGET, DISTRIBUTION & SALES

Birth Right is a story about Israel with all its conflicts and complexity, and at the same time a universal story about young adults forming their identity, both individually and collectively. With a unique point of view, Inbar captures the point of view of young tourists experiencing Israel for the first time and gives viewers the opportunity to be part of a road trip through this complicated country. *Birth Right* is Inbar's debut film. It was developed at the Cinefondation Residency and presented for the first time at Cannes 2021, where it won the CNC award for best project. Following that, it received a development award at Cinemed and a development grant from the Rabinovich Foundation. In the past year, along with the TFL, we participated at the Jerusalem Film Lab and are now ready to fundraise. Currently we are looking for creative collaborations and co-producers hailing from Eastern European countries that the characters in the film are from, such as Poland, the Czech Republic, and Hungary. We are aiming to shoot the film for a month starting in March 2024 and to follow the story through the holiest and most important sites of Israel.



Burning Well

Fran, a daughter-turned-son, returns home to face familial loss and familiar love.

SYNOPSIS

Fran, twenty-five-years old, hasn't been home in six years. But when an old childhood friend, Emily, calls out of the blue, Fran takes the train to Burning Well, the sleepy town where they grew up.

Back in Burning Well, we discover Fran had left home as a daughter, worried about parental disapproval and fleeing small-town constraints. Returning as a son, Fran learns their mother, a Filipino immigrant nurse, is dying. Their father has decamped to the basement, and their teen sister is punchy with anger and grief. But things with Emily are surprisingly easy. The two friends are falling in love.

As the family slowly accepts new realities, Fran recognizes a similar longing for a sense of self in their mother. This leads the family on one final trip to the Philippines.

PRODUCTION COMPANY

Burning Well LLC
New York – USA
www.burningwellfilm.com
burningwellfilm@gmail.com
T +15103316996

MAIN PRODUCER

Karishma Dev Dube

TOTAL PRODUCTION BUDGET

€ 1,100,000.00

SECURED BUDGET

€ 100,000.00

SEEKING

Co-producers, Financing, Sales agents



M.G. Evangelista

Writer & Director • they/them/their •
Philippines / USA

M.G. Evangelista is a Filipino writer-director based in Los Angeles. Their NYU thesis short film, *Fran This Summer*, is an LGBTQ summer love story that premiered at Sundance Film Festival and won the Grand Jury Prize at Outfest. Other short works, *Ina Nyo*, *La Gloria*, *Blood Hana*, and VR piece *Water Melts*, have also played internationally, including at Toronto's Inside Out, Rotterdam, Miami, and Palm Springs. *Burning Well* is their debut feature film in development.

maryevangelista@gmail.com



Karishma Dev Dube

Producer • she/her/hers •
India / USA

Karishma Dev Dube is an Indian filmmaker based in New York. Her NYU thesis short film *Bittu* was shortlisted for the 93rd Academy Awards and is a DGA Student Award and Student Academy Award Winner. A recipient of the Academy Gold Fellowship for Women in 2022, Karishma has three feature films projects in development, both her own and M.G. Evangelista's debut feature, *Burning Well*, which has been supported by Sundance Film Institute and Tribeca Film Institute.

INTENTION

I wrote *Burning Well* when my brother, sister, and I took care of our mom, diagnosed with terminal cancer. Writing was a way to cope. The pillar of our family was dying, and I was going through a gender journey, deeply alone and unable to share. Creating Fran, so secure in their identity, fulfilled a longing. I wanted to make a film about familial and romantic love that transcends the gender binary.

So my film is about returning home and discovering that one can reclaim and heal from past regrets. A Prodigal Son story with a queer romance, this is about a blue-collar American family — a Filipino immigrant mother, a father, and their two kids — trying to make sense of their lives.

I want Fran (and perhaps myself) to understand that they've underestimated their family, friends, and themselves. Their Mom's resilience and grace in confronting death catapults Fran to follow their heart. *Burning Well* portrays a family in chaos and shows that out of chaos, there is hope and love.

BUDGET, DISTRIBUTION & SALES

Burning Well is M.G. Evangelista's debut feature film, and our goal is to establish them as a particular queer auteur with roots in both the Philippines and the United States. M.G.'s films are visually lush with characters that are warm, accessible, and yet challenge stereotypes.

We intend to focus on a top-tier festival premiere followed by a global film festival circuit so that we can reach both international and US audiences. To that end, we aim to work with an international sales agent with an eye to prestige and exposure rather than hard sales numbers.

This project has been supported by the Sundance Institute, Film Independent, Ava DuVernay's Array x Google, and Tribeca Film Institute.



Dengue

*A chance encounter in pouring rain
leads two unlikely men to find love.*

SYNOPSIS

A hot Indian summer in the late nineties. Sunil, a 35-year-old civil engineer from Cochin (South India), is in Calcutta (East India) to work on the underground railway project. During a heavy downpour, he shares his umbrella with 21-year-old Akash, a charming phlebotomist at a local pharmacy. The roads get flooded; Sunil takes shelter for the night at Akash's, and they end up having unprotected sex.

The strangers become lovers, but the next morning Sunil finds himself delirious with fever. He fears it may be Dengue, a tropical virus that spreads rapidly during the rains. As Akash takes care of him, he secretly fears something else. Of late, the gay community has been coping with the looming threat of HIV. With multiple recent sexual encounters, Akash feels nervous.

Buoyed by their respective fears, they develop an impossible, yet passionate romance, hidden from the eyes of society. They help each other heal, and to question how they might find happiness, together and apart.

PRODUCTION COMPANY

Riverine Films
Calcutta – India
prantik.n.basu@gmail.com
T +919836655507

MAIN PRODUCER

Tanaji Dasgupta

CO-PRODUCTION COMPANY

The Film Kitchen – Netherlands

TOTAL PRODUCTION BUDGET

€ 785,000.00

SECURED BUDGET

€ 94,200.00

SEEKING

Co-producers, Sales agents,
Private equity



Prantik Basu

Writer & Director • he/him/his • India

Prantik studied direction and scriptwriting at the Film and Television Institute of India. His latest film *Bela* premiered at Visions du Réel and IFFR 2021, won the Cinema Experimenta Prize at Signs Film Festival. *Palace of Colours* premiered at Berlinale 2019. His short film *Sakhisona* won a Tiger Award at IFFR 2017. He was selected for Berlinale Talents 2020, Talents Short Form Station 2022 and Film Independent - Global Media Makers LA Residency Program 2022. He is presently working on his first fiction feature film *Dengue*.

prantik.n.basu@gmail.com



Tanaji Dasgupta

Producer • he/him/his • India

Tanaji worked as the Head of Post Production for Chaitanya Tamhane's *The Disciple*, which won the Best Screenplay and FIPRESCI Award at the Venice Film Festival 2020. He produced *Cat Sticks* by Ronny Sen, which won the Jury Honorable Mention at Slamdance 2019. He has co-written and produced *The Hungry* by Bornila Chatterjee, premiered at Toronto 2017. It is equally important for him to shine a light on subjects that provoke and affect audiences as well as collaborate with fellow artists who explore different faces of the medium and push the boundaries of storytelling.

tanaji.dasgupta@gmail.com

INTENTION

Dengue is inspired from my own experiences of growing up gay in Calcutta, and the relationships I have had that were forbidden in many ways. The rain, or rather the water in the film is the leveller that brings people from diverse backgrounds to the same plane, where they learn to question their differences, while addressing their collective, clandestine fear. What motivates me to tell this story is the silence that prevails around the subject; a silence that is almost akin to a disease. So *Dengue* is a metaphor for things that cannot be spoken about.

Calcutta, where the film is set, was the capital of British India, and is a port city that gets flooded every monsoon. The colonial drainage system hasn't been upgraded since, much like the rule book that criminalized homosexuality in India until very recent times. While the characters seek comfort and happiness by navigating personal and social complexities, their desire for one another is ultimately a political one.

BUDGET, DISTRIBUTION & SALES

Dengue is Prantik's first feature, currently in its final stage of development. The project participated at the Film Independent - Global Media Makers Residency Program in L.A., and was awarded the Hubert Bals Fund for script and project development and the PJLF Arts Fund. We have applied to NFDC in India and have The Film Kitchen on board as our Dutch partner. Besides, we are working with a young French company, Fulgurance, who have been supporting us on the development of the project. Our production strategy is to have an official co-production in each country which helps the film distribution later. We are looking for a 3rd European partner and an international sales partner to help us complete our financing plan.

The budget of the film is €800,000. We are scheduled to shoot the film in late 2023. Upon completion in 2024, we plan to target A-list festivals for the World Premiere. Being a queer love story, we have a global audience to cater to. Our hope is to work with the right sales agent who can find distribution across multiple territories around the world. We will also actively work towards getting a strong streaming platform to find the film its long-term home.



Glory B

A dethroned emperor and a humble beekeeper try to escape the desert island they have shipwrecked on

SYNOPSIS

703 AD. Two pilloried convicts shipwreck on a desert island. Zaharias is a peaceful beekeeper, falsely convicted. Justinian is the Emperor of Byzantium, dethroned and mutilated: his nose is cut off. Humble man and fallen god are desperate, unable to use their hands and ready to die, but their encounter gives them hope. Zaharias becomes the Emperor's only soldier in a mission to escape the island and reclaim what's theirs. For Justinian it's his throne, for Zaharias his beehives. As they face hunger, snakes and sea currents, Zaharias's unconditional goodness irritates the Emperor, who in turn educates him on the virtues of power. They end up lost, dehydrated and delirious. Hierarchies fall apart, and the beekeeper questions the way he lives his life, embraces his repressed anger and loses his nose. Justinian is close to dying, but the throne is not lost! With his education complete, the noseless beekeeper sails towards his royal fate under a new name: Justinian.

PRODUCTION COMPANY

Either/Or Productions
Athens – Greece
www.eitherorproductions.com
fani@eitherorproductions.com
T +306945525017

MAIN PRODUCER

Fani Skartouli

CO-PRODUCTION COMPANY

NiKo Film – Germany

TOTAL PRODUCTION BUDGET

€ 1,101,943.00

SECURED BUDGET

€ 95,066.00

SEEKING

Co-producers, Financiers, International sales, Distributors



Konstantinos Antonopoulos
Writer & Director • he/him/his • Greece

Konstantinos studied film at Columbia University in NY. His latest short *Postcards From The End Of The World* (2019) was selected in more than 80 festivals around the world and received many awards, including the Audience Award at Kurzfilmtage Winterthur and the Best Comedy Award at Aspen Shortsfest. He is an Oxbelly, LiM, TFL Extended and Berlinale Talents alum.

k.d.antono@gmail.com



Luigi Campi
Co-writer • he/him/his • Italy

Luigi is a writer-director. He and Konstantinos started collaborating at Columbia University. Luigi is a Fulbright fellow, a Centro Sperimentale di Cinematografia Acting graduate and a Berlinale Talents alum. His first feature, *My First Kiss and the People Involved*, premiered at LAFF. The Vietnamese-set feature thriller he co-wrote is currently in post-production.

gigicampi@yahoo.it



Fani Skartouli
Producer • she/her/hers • Greece

Fani studied law and has worked with prominent law firms in Brussels, Paris and Athens. She has substantial experience in the financing and servicing of international productions filmed in Greece, including *Beckett* (Locarno 2021), *The Lost Daughter* (Venice FF 2021), *Rise* (2022). She is a Sarajevo & Berlinale Talents alum, a Rotterdam Lab fellow and an EAVE Producers Workshop graduate.

fani@eitherorproductions.com

INTENTION

I had never dreamt of making a historical film. Until I stumbled upon an image of a pillory. This simple medieval punishment contains all the cruelty and ridiculousness the human mind can produce. So, a piece of wood encouraged me to dig into the history of Byzantium, an era filled with war, religion and grotesque politics, only to discover that in time appearances may change but people remain the same.

Glory B turns the real story of Emperor Justinian II into a minimalist, existential comedy that explores the timeless paradox of power.

The film's characters propose two opposing views on life. The Emperor believes in forcing your will onto the world and creating your destiny. The Beekeeper simply tries to be good. Their partnership makes *GLORY B* a byzantine buddy-movie.

Alternating between the mystical visuals of religious painting and the rawness of documentary, the film builds a playful language where opposites meet: mythology and realism, drama and comedy, spirituality and blasphemy.

BUDGET, DISTRIBUTION & SALES

Glory B is a period film, purposefully built around creative constraints: a two-character story, where the action takes place exclusively in nature, rendering the need for costly and cumbersome historical sets unnecessary. The project has been supported by LiM, First Films First, EAVE and Berlinale Talent Project Market and has also won the development award of the Los Angeles Greek Film Festival. Confirmation for national funding is expected by the end of 2022. We aim at a 3-country co-production, with the plan to apply to Eurimages in September 2023. Konstantinos' previous short films have been internationally awarded (Audience Award-Kurzfilmtage Winterthur, Best Comedy Award-Aspen Shortsfest, et al.) and sold to ARTE, HBO Europe, SRF - Switzerland and La Fabrique Culturelle - Canada. *Glory B* is an independent film with cross-over potential thanks to the combination of the survival adventure and buddy movie genres. Subverting the expectations set by historical films, the uniqueness of *Glory B* lies in its minimalist approach, unorthodox premise and refreshingly modern depiction of a time seldom seen on screen.



Storms Named After Women

A run-down flat in the centre of Madrid offers a temporary home to four Latin American women.

SYNOPSIS

Nicaraguan Herbal-life peddler Betty (40) has been living in Spain for 12 years. She is in a relationship with the charming but slightly alcoholic Spanish widower Juan (63). To cover for the many repairs of his pre-war flat in the centre of Madrid, they let two rooms to undocumented immigrants: the feisty Venezuelan Mariëlla (56) who is recently divorced and the rather aloof Colombian nightcrawler Wendy (26).

When Betty returns home one day, she finds the provocative Yoli (21) and her baby son Sebastián at her door, looking for a temporary place to stay. It soon becomes clear that the two new flat mates are not only turning everything upside down but are also stirring up old desires in Betty and the other residents. Juan's son also resurfaces, trying to claim the flat for himself and his family.

After her break-up with Juan, Betty visits her sister in Nicaragua. In Madrid everyone goes their own way until they meet again on a rainy day.

ORIGINAL TITLE

Tormentas con nombre de mujer

PRODUCTION COMPANY

Circe Film
Amsterdam – Netherlands
www.circe.nl
stienette@circe.nl
T +31624556825

MAIN PRODUCER

Stienette Bosklopper

TOTAL PRODUCTION BUDGET

€ 1,752,500.00

SECURED BUDGET

€ 70,000.000

SEEKING

Sales agent, Spanish & LATAM
co-producer



Isabel Muruzábal Lamberti

Writer & Director • she/her/hers •
Netherlands

Isabel Muruzábal Lamberti (1987) studied Film and Visual Culture at the University of Amsterdam and direction at TISCH School of the Arts in New York and at the Netherlands Film Academy. Her shorts were selected and awarded at Locarno IFF, San Sebastián IFF and IDFA among others. Her first feature film *La Última Primavera* was selected for Cannes Acid (2020) and won the prestigious New Directors Award at San Sebastián IFF (2020) and a string of other accolades.

isabellamberti@gmail.com



Stienette Bosklopper

Producer • she/her/hers •
Netherlands

Dutch producer Stienette Bosklopper (1961) of Circe Films has worked with unique filmmakers such as Nanouk Leopold, Radu Jude, Sebastián Hofmann, Sacha Polak, Dominga Sotomayor, Martijn Maria Smits, Peter Hoogendoorn, Nina Gantz and Emin Alper. Stienette works as a scriptwriter too.

stienette@circe.nl

INTENTION

In this film I want to celebrate the resilience and strength of female Latin American immigrants in Spain. Women of different backgrounds and age who traveled on their own to another continent, finding each other coincidentally along the way while renting rooms in shared apartments. My film is centered around such a temporary household of strangers. The four female characters portrayed in my film are fierce, imperfect individuals that are not always easy to live under the same roof with. I want to show that the bonds they create can be complicated and messy but are in unexpected ways also intimate, beautiful and essential. *Storms Named After Women* is the story of four female immigrants struggling, each in their own way, with being 'home' in another country. Under the harsh fluorescent lights of a wintry Madrid, they find something close to it in each other.

BUDGET, DISTRIBUTION & SALES

Storms Named after Women is developed in the context of the 'international talent' scheme of the Netherlands Film Fund. The film's budget is € 1.752.500. We will go for (co) production support in 2023 and hope to shoot the film in winter 23/24. The film's story and protagonists call for natural coproduction between Spain, a Latin American country and the Netherlands. Building upon the exposure of Isabel's first film, we will try to position the film both b2b and towards the audience as an authentic, female forward auteur film driven by the input and participation of Latina's living in Madrid.



Terra

A PoliSci professor, and former environmental activist, decides to take up direct action again.

SYNOPSIS

On the drive up to Free Mountain College where she's been hired for her first teaching job, Terra, 33, has a doom filled-dream: she's in the snow, pregnant and spewing black liquid out of her mouth. When she arrives on campus, she finds out that she's been housed in a dorm with the students.

In her first class, she meets Emma, a Native student, who chides her for giving up activism for teaching. One lonely weekend, Terra borrows a colleague's car to drive Emma and her classmates to a protest against a local oil pipeline. When the protest turns violent and a student gets hurt, Terra receives a warning from the Dean.

As Terra uncovers the school's corruption and ties to the pipeline, her bond with Emma deepens and she starts to question the life she's been leading, including her relationship with her boyfriend and the prospect of having a child. Terra slowly loses her grip on reality and in a moment of madness, engages in a destructive act of revenge against the school.

PRODUCTION COMPANY

so-cle
Bordeaux – France
prod.socle@gmail.com
T +33665563632

MAIN PRODUCER

Clémentine Mourão-Ferreira

CO-PRODUCER

AgX – USA

TOTAL PRODUCTION BUDGET

€ 2,500,000.00

SECURED BUDGET

€ 20,000.00

SEEKING

Co-producers, Sales agents,
Distributors



Gabrielle Demeestère

Writer & Director • she/her/hers •
France / USA

Born and raised in Paris, she graduated with a B.A. in Literature from Yale and worked in film sales at Focus Features and The Coproduction Office. After receiving her M.F.A. in filmmaking from NYU, she wrote and directed music videos, commercials, and shorts. Her first feature *Yosemite*, starring James Franco and Henry Hopper, premiered as the Closing Film at the Slamdance FF in 2015. It was distributed by Monterey Media in the US and released on Netflix. She is based in New York City where she works as a script consultant and teaches screenwriting at Syracuse University.

gdemee11@gmail.com



Clémentine Mourão-Ferreira

Producer • she/her/hers •
France / Portugal

Raised in Paris, she has worked in Berlin, Lisbon and Mexico. She holds two Master's degrees in Literature and Film Studies. She has worked in development/financing for 40+ films, including features by Manoel de Oliveira, Aida Begic, André Téchiné. A former programmer at IndieLisboa FF, she has worked as a script analyst for funding agencies in France, Mexico and Portugal. In 2020 she founded Bordeaux-based so-cle and works with filmmakers interested in creating worlds where poetry and imagination prevail.

clementinemf@yahoo.fr

INTENTION

Terra is like a fever dream of our collective psyche, as we walk around carrying violent, internal images of environmental destruction and fears about the end of the world, wondering what can be done to alter the course of things.

Terra is a psychological thriller about the inner workings of Terra's mind: her desire to find meaning and align her actions with her beliefs. In her final hallucination, as a wild woman wandering through the woods, Terra has to confront the horror of having both freed herself and destroyed all of her social ties.

Terra is also about the difficulty of preserving one's moral compass in an individualistic society fraying at the seams. In her single-mindedness to effect change, Terra ends up harming Emma, who is unfairly left to carry the emotional burden of her actions.

Terra's journey into darkness is mirrored by the more hopeful one that Emma takes as she refuses violence and comes into her own as a community-minded activist.

BUDGET, DISTRIBUTION & SALES

Terra is French-American director Gabrielle Demeestère's second feature, after the film *Yosemite* which Variety called "an impressive debut." Currently at the stage of early financing, the project was selected for the 2022 Gotham Week Project Market. We're aiming for a €2,5M budget and are designing the film as a France-Canada-US co-production. This co-production would also allow for partners from other European countries to join, as well as a sales agent to come on board at an early stage. The topic of ecoterrorism has rarely been shown through a female lens, which gives *Terra* its contemporary relevance. Audiences between 25-65 years old, possibly leaning female, will identify with Terra's struggle against inertia and renouncing her ideals. They will also relate to the values embraced by the film: faithfulness to one's convictions, integrity, altruism and determination. The film's beautiful setting and its emphasis on the fragility of nature have also become central to viewers' preoccupations in recent times.



The Future Is an Elder Cow

In a world ravaged by infertility, rumours spread that women have started giving birth to animals.

SYNOPSIS

In a small rural community, between the mountains and the sea, no child has been born in the last eight years. This inexplicable long run of infertility is coupled with rumours about women giving birth to animals.

Lara has just discovered she's pregnant with a calf, throwing her marriage to Marco into crisis: Marco begs her to end the pregnancy, but Lara seems unable to sever her visceral connection with the fetus and gradually decides to carve her own path forward.

Marco's brother, Vladi, and his wife, Merry, hold a special place in the community, being the parents of the last child born, 8-year-old Balthazar, though they are harbouring a secret of their own: Merry recently gave birth to a baby wolf, kept hidden away at home, putting a strain on the family. Meanwhile, Balthazar is revered and doted on by everyone as perhaps their last hope but is fated to get caught up in the adults' world, stuck between its traditional past and uncertain future, as well as Lara's journey.

PRODUCTION COMPANY

Heretic
Athens – Greece
www.heretic.gr
info@heretic.gr
T +302106005260

MAIN PRODUCERS

Konstantinos Kontovrakis
Giorgos Karnavas

CO-PRODUCTION COMPANY

SNF Film – Netherlands

TOTAL PRODUCTION BUDGET

€ 2,445,161.00

SECURED BUDGET

€ 60,000.00

SEEKING

Co-producers, Sales, Distributors



Janis Rafa

Writer & Director • she/her/hers • Greece

Born in 1984, Janis Rafa is an Athens and Amsterdam based artist and filmmaker. Her debut feature *Kala Azar* premiered in the 2020 Tiger Competition, winning the Critics Award, followed by a long festival run. She has participated in numerous exhibitions and screenings, more recently at the 59th La Biennale di Venezia. Her work combines feature, short films and video-installations, and is part of several film and art collections, amongst them Stedelijk Museum and Fondazione In Between Art Film.

janrafa@failidou@gmail.com



Konstantinos Kontovrakis

Producer • he/his/him • Greece

After working as a film critic and festival programmer, Konstantinos moved to production and set up Heretic in 2013 with Giorgos Karnavas. Since then, he has worked as a producer/coproducer in more than 25 acclaimed films, the Palme d'Or-winning *Triangle of Sadness*. He is a member of the European and the Hellenic Film Academies, and the EAVE national representative for Greece. In 2018, he received the prestigious European Co-production Award (Prix Eurimages) at the European Film Awards.

konstantinos@heretic.gr

INTENTION

As the owner of several animals, a rescuer of many more, and a mother, I often wonder what makes a person love another being unconditionally, even if non-human. What if I'd given birth to my dog? Would I care for it more? How do we consume the child of another species, forgetting that we are not the only creatures that deserve to grow old? And how would humanity react to its possible end, if nature decided to retaliate? Could women lead the charge into a different way of being, of thinking about the world?

In my story, humans have ceased having babies, standing as defeated witnesses to men's failure to build an empathetic world and nature calling women to stand up for life on the side of all beings. I intend to approach it through naturalism, dark humour, earthy tones, and a visual language blurring the lines between human and animal, in a film that doubles as existential allegory on our failure to accept change and acknowledge animals - and any "other" - as equal beings on this planet.

BUDGET, DISTRIBUTION & SALES

The Future Is an Elder Cow is an English-speaking international co-production between Greece, the Netherlands (through production company SNG Film, also a producer on Janis' debut film, *Kala Azar*), and two additional countries, one for shooting location purposes (Baltics, Ireland) and one for procuring talent and additional financing.

The project has already secured early development support from the Greek Film Centre and the Netherlands Film Fund and was developed at TFL ScriptLab 2021 (where it also won the TFL White Mirror Award) – we expect to have a final draft ready by end of 2022. The budget is currently at €2.445.161 and financing is planned for 2023, with an aim to go into production in spring 2024 and deliver the film in late 2024/early 2025.

We intend to explore all sales options, including keeping them in-house, to be handled by the dedicated sales department at Heretic. We anticipate to be able to attract significant attention from festivals wishing to consider the film, especially after *Kala Azar*'s acclaim, as well from significant arthouse distributors thanks to the project's high profile and its potential capacity to attract well-known cast.

1910 - MARS - BIARRITZ



BARRE DE L'ADOUR



Weightless

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

SYNOPSIS

Gian, a 65-year-old ethnomusicology professor, fights the darkness caused by the sudden onset of amnesia. Flashes of the past, that blend with hazy archive footage, haunt his mind like a phantasmagoria of images. Despairing, Gian tries to end things, but he fails. In the aftermath, Miriam (30), the daughter he does not recognize, moves into his apartment with her son Elyas (5). She helps him find a diary written into his twenties that revolves around Leila, a girl with whom he discovers love in the space of one night. This emotion exacerbates Gian's pain but pushes him to recover his memory. Who is this woman who was so important in his life? What happened to her? How is it possible that he forgot?

Gian's unmoored present day life is gradually replaced by the vivid images of that past. He will be able to find himself again and to experience a revelation. What is the mechanism that moves our memories? What happens if we forget the love of our life? And, conversely: what if they forget us?

ORIGINAL TITLE

Sulla terra leggeri

CO-WRITERS

Sabrina Cusano • Maurizio Buquicchio

PRODUCTION COMPANY

Dugong Films
Rome – Italy
www.dugong.it
info@dugong.it
T +390664691255

MAIN PRODUCER

Marco Alessi

CO-PRODUCTION COMPANIES

Avventurosa – Italy
Ring Film – Italy

TOTAL PRODUCTION BUDGET

€ 1,800,000.00

SECURED BUDGET

€ 1,100,000.00

SEEKING

Co-producers, Sales agent, Distributors,
Pre-sales, Investors



Sara Fgaier

Writer & Director • Italy / Tunisia

Sara Fgaier received the Rolex Arts Prize for Film (2012-2013) under the mentorship of Walter Murch. She is the co-founder (with Pietro Marcello) of the production company Avventurosa. As editor and producer she made several films including *The Mouth of the Wolf* (*La bocca del lupo*, 2009) and *Lost and Beautiful* (*Bella e perduta*, 2015). She directed the short films *Humble Italy* (2014, Venice Days) and *The Years* (2018, Horizons, Venice FF) which won both the EFA as Best European Short Film and the Silver Ribbon for Best Documentary.

sarafgaier@gmail.com



Marco Alessi

Producer • Italy

Marco Alessi started his career as a screenwriter for both cinema and TV. In 2010 he set up Dugong Films, focusing on the blurred line between documentary and fiction. Their films were selected and awarded in festivals like Venice, Toronto and Cannes, winning the David di Donatello 2012 for *Tahrir* by Stefano Savona, the EFA 2018 for the short *The Years* by Sara Fgaier, the Cannes Goldeneye Award 2018 for *Samouni Road* by Stefano Savona, the Go Short Award 2019 for *That Which is To Come is Just a Promise* by Platform, the Luxembourg IFF 2022 with *Atlantide* by Yuri Ancarani.

m@dugong.it

INTENTION

Through the search for his memories, Gian tackles a universal question: do we really exist without love? Is Love the ultimate mirror of one's existence? Is it the single tool for understanding who we really are and give meaning to our lives?

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

It is by losing himself that Gian is able to find a path to self-knowledge, to experience a revelation: forgetting was the only way to elude what had always been in front of his eyes and that only now he is brave enough to see and comprehend. Struggling to remember the face and then the story of Leila, he discovers his hidden desires and emotions. Like a modern Orpheus, Gian wants to stop turning back and, somehow, to grasp hold of the memory of his beloved, measuring up to the most difficult task: losing someone and learning to find them again.

BUDGET, DISTRIBUTION & SALES

Sara Fgaier is one of the most promising Italian artistic voices to follow. The recognition she already had received for her previous collaboration with Pietro Marcello as producer and editor and recently as director with her short film *The Years*, recipient of the European Film Award and distributed in more than 100 film festivals secured us the attention in the international market of her first feature film. Rai Cinema, Regional Funds from Sardinia and Liguria, are already on board on the production structure. As for her previous films, her amazing usage of "historical archival materials" as a physical representation of our main character's "memories", creating a link between our collective memory and the story, will emphasize the universal themes at the core of *Weightless*, an original and creative journey into the classic and heart breaking "Memory Loss" genre. The casting and the setting, between spectacular locations in Italy and Tunisia and the unique Carnival ritual in Sardinia, won't fail to attract audiences from a global perspective.

Photograph by Jacques Henri Lartigue
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INSPIRING
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SINCE 1917.

CAMERA SYSTEMS | LIGHTING | RENTAL

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.

APOST 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 / FILMMORE.EU / POSTA.NL

POSTA

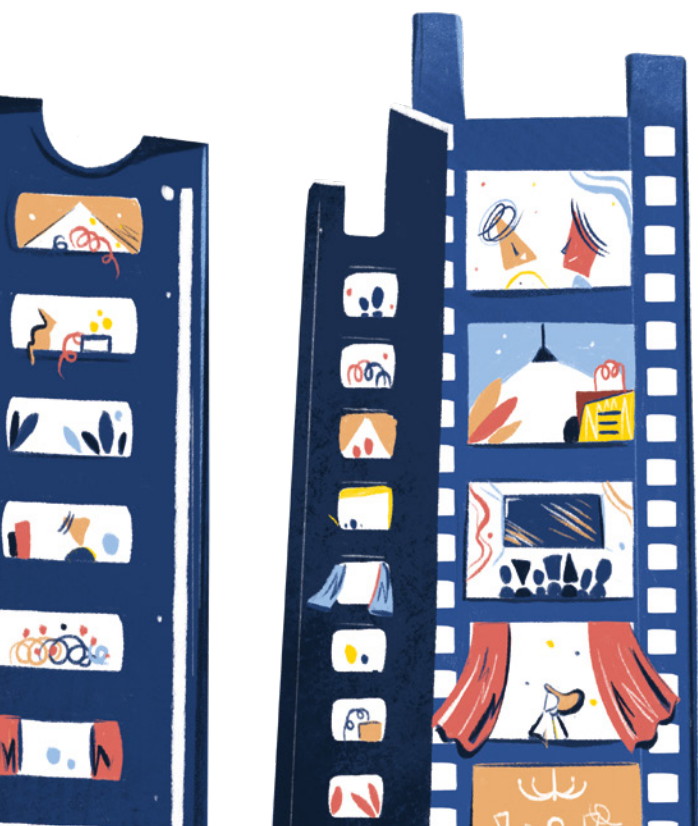
FILMMORE



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TFL FUNDS

TFL FUNDS

The TFL Funds are a special occasion for us to assist film professionals with a concrete monetary support uniquely paired with tailor-made consultancies, focused on boosting the film's potential.

This year we have assigned our TFL Co-Production Fund, consisting in a co-production grant of €50.000 and consultancies on production design, audience design and visual effects to *Viet and Nam* by Trương Minh Quý.

Deeply rooted in our reality, the film uses the poetry of the image to raise relevant questions. As we descend into the depth of the coal mine where the story is set, the author guides us into a socio-political reflection on several important themes, such as migration and the horror of the war, delivering a multidimensional intense story. The mix of brave narrative and the enchantment of the imagination will create a powerful film, we are counting the days until we will see it on the big screen.

Once more we are thankful to Creative Europe that, through the support to our funding scheme, they give us the privilege to endorse filmmakers that play an important role in our society by addressing topics deeply connected to our human nature.

Last but not least, we are thrilled to close the year with our eyes looking at the future, a new call for applications for the TFL Audience Design Fund 2023 supporting projects at distribution stage has been launched, and the TFL Co-Production Fund 2023 call for applications will follow in January. We look forward to discovering new promising international co-productions and accompany them in their cinematic journeys.

Greta Fornari

Coordinator

Daniele Segre

Advisor

SUPPORTED BY



Co-funded by the
Creative Europe MEDIA Programme
of the European Union

TFL FUNDS

COORDINATOR



Greta Fornari
Italy

ADVISOR



Daniele Segre
Italy

TFL FUNDS CONSULTANTS



Nicolò Gallio
Publicity & Marketing
Advisor • Italy



Fleur Whitlock
Production Designer •
United Kingdom



Grenville Horner
Production Designer •
United Kingdom

Francesco Grisi
Visual Effects • Italy



TFL CO-PRODUCTION FUND

Viet and Nam

Before leaving Vietnam in a container alongside future migrants, Nam, a young miner, seeks to find the remains of his father, a soldier killed during the civil war.

SYNOPSIS

Nam and Việt love each other. Both are miners, working 1000 meters below ground, where danger awaits and darkness prevails. Nam's mother collects coal waste from the mines to make briquettes at her makeshift workshop. Coal earns them a living, while polluting the land and the sea. Nam, like other young people, has decided to leave the country soon. In his village, many families get out of poverty thanks to the money they receive from relatives working abroad, most of them illegal immigrants — underground money. Through a relative, Nam gets in touch with an agent who can smuggle people abroad in containers. But at that moment, Nam's father, a soldier who died in the war, comes back in his mother's dreams to tell her where he died. Nam, his mother and Việt go south to the old battlefield, following her dreams, to find the remains of his father.

MAIN PRODUCER

Bianca Balbuena
Epicmedia Productions Inc
Manila – Philippines
www.epicmedia.ph
bianca.balbuena@yahoo.com
T +639176208253

CO-PRODUCTION COMPANIES

E&W Films - Singapore
Deuxième Ligne Films – France
An Original Picture – Netherlands
Volos Films – Taiwan
CineHanoi – Vietnam

TOTAL PRODUCTION BUDGET

€ 800.334,59

SECURED BUDGET

€ 643.692,70

SEEKING

€ 156.641,89



Trương Minh Quý

Director • he/him/his • Vietnam

Trương Minh Quý is the alumnus of 2012 Asian Film Academy and 2016 Berlinale Talents. His films have been selected for international film festivals such as Locarno, New York, Clermont-Ferrand, Rotterdam, Busan. He won the main Art Prize at the 20th VideoBrasil (Sao Paulo) in 2017.

His second feature film, *The Tree House*, premiered in 72nd Locarno Film Festival (Filmmakers of The Present Competition). The film continued to screen in 57th New York Film Festival (Projection), Viennale, Festival Des 3 Continents (Competition), Rotterdam International Film Festival (Bright Future Program), CPH:Dox (Artist & Auteur), Goteborg International Film Festival, and others. In preparation for *Viet and Nam*, Quý has recently completed a short narrative entitled *Les Attendants*, shot on 16mm film, which was in Competition at the 2021 Berlinale Shorts.

INTENTION NOTE

What is most crucial for me is to peer through the fog of -isms in order to see the lonely and exhausted individuals who are struggling between the trauma of the past and the hope of the future. But what about the present? Dead bodies in a container. Nameless soldiers' graves. Father & Son. Coal & Sea. Here & There. At times the film is humorous, hysterical and dreamlike, the feeling of violence lurking somewhere in the air, the feeling of tenderness between the characters. Besides the socio-political explanations, with this film I want to dive deeper into the complexity of the human soul to feel, to listen to the faint vibrations of an unspoken spirit: being there, in the immense sea, I strongly feel that at the heart of the force to leave lies the aspiration to return.

BUDGET, PRODUCTION & SALES

Viet and Nam is the third feature film of Vietnamese auteur Trương Minh Quý. The status of this project is in the last financing stages/pre-production. Shooting will take place in February 2023 in Vietnam. The total budget is €800.334,59. We would like to meet with broadcasters, sales agents and distribution partners to become involved in our project.

BENEFICIARY EUROPEAN PRODUCER

Mai Nguyen
Scarlet Visions GmbH,
Munich - Germany

COMPANY PROFILE

Scarlet Visions GmbH is a film production company based in Munich. It was founded in 2017 and focused on international co-production of arthouse movies. The company is creating content mainly in the field of narrative and writer-director cinema, rooting in the belief that every greatness begins with imagination and envisioning.



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3 DICEMBRE
2022**

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SPECIAL PROJECTS

SPECIAL PROJECT

And I No Longer Wonder How You Are

by Bohdana Smyrnova

*Ukraine, early 2022. Lora is ready to sell a kidney to keep her home.
Soon she will need to save lives.*

SYNOPSIS

It's a residential area in Kyiv, Ukraine, early 2022.

Lora, 29, a young mother dependent on her husband Andriy, tries to decorate their home but her taste really annoys him. Andriy works three jobs but suddenly flees home, with a bag full of cash.

Eviction notices in the high rise make Lora's neighbour jump off the roof. To pay her mortgage, Lora decides to sell her kidney. But the doctor refuses to operate on her. Startled, Lora recognizes the family friend Sakhno.

Andriy suddenly brings the cash back. He takes his knee pads and returns to live under the bridge with street kids. Lora manically buys furniture online. First rocket ruins her building but her apartment remains untouched.



Lyuba Knorozok
Ukraine

Lyuba Knorozok is an independent film producer. Among her projects are documentary *Infinity According to Florian* by Oleksiy Radynski (Rotterdam IFF 2022), international co-production experimental film *The Citizens of the Cosmos* (dir. by Anton Vidokle, Berlinale 2020). She was a production manager at *Donbass* by Sergei Loznitsa, 2018 (Directing Prize at Un Certain Regard 2022) and a line producer at *Frost* by Sharunas Bartas 2017 (Directors' Fortnight 2017). She is a Berlinale Talent 2022.

ORIGINAL TITLE

І мені більше не цікаво, як ти там

PRODUCTION COMPANY

Lyuba Knorozok
Kyiv – Ukraine
lyubzja.knorozok@gmail.com
T +380509687154

CO-PRODUCTION COMPANY

La maison de prod – Canada

SEEKING

Partners, Funds, Co-productions.
All creative team credits, besides
Writer, Director, and Main Cast
are open: DoP, Production Designer,
Composer, Editor, Sound, all
the Postproduction.

PRODUCTION NOTE

My Ukrainian colleagues and I discussed the importance of not accepting the world of constant violence and human insignificance. We need to continue portraying Ukraine in its peaceful state/places, buildings not yet ruined, and people going on about their ordinary lives day after day. Our way of political resistance is holding on to life and all its attributes – so we can bring the peace back home.

Brasil CineMundi – International Coproduction Meeting is a forum that connects Brazilian and foreign professionals, being a facilitator in the dialogue with the international industry through productive partnerships, business meetings and exchange of information and actions. Focused on independent production, the programme is also a tool for professional training on trends in contemporary cinema and for access to the international market.



SPECIAL PROJECT

Edge of the World

by Jô Serfaty

*A small village is being swallowed by the sea.
Facing this abyss, 3 women intertwine their lives.*

SYNOPSIS

The daily life of Miri, a fish seller, and her granddaughter Raquel is threatened by the water invading their home, in the small village of Atafona. They know that soon everything will be ruined. In search of a new home, Miri finds a house by the sea, empty and still preserved, and starts making plans to illegally occupy it. But she did not count on the arrival of Lúcia, the owner, who returns to the village to try to sell the house. Meanwhile, young Raquel dreams of expanding her horizons and living far from Atafona. She finds in Lúcia a source of inspiration. When water invades the city, driving the residents out of their homes, the three lives are connected by the will to survive.



Clarissa Guarilha she/her/hers • Brazil

Clarissa Guarilha is a producer living between Brazil and Uruguay. She has been working for the last 12 years with emerging directors from Latin America. She co-produced *The Joy* by Felipe Bragança and Marina Meliande, premiered at Cannes FF Directors' Fortnight 2010, *Here Is so Far* by Eliza Capai, Best Feature at Rio FF 2013 and *Hilda's Short Summer* by Agustín Banchemo, premiered at San Sebastián FF New Directors 2021. In 2019, she was part of the Brazilian delegation at Berlinale Talents.

ORIGINAL TITLE

Borda do Mundo

PRODUCTION COMPANY

Arissas
Rio de Janeiro – Brazil
www.arissas.com
clarissag@arissas.com
T +5521999553063

SEEKING

Co-producers, World sales, Financing

PRODUCTION NOTE

This is the second feature by Brazilian director Jô Serfaty, a project that combines a sensitive artistic proposal with a topic of global importance such as the global climate crisis. The total estimated budget of the project is around €900.000. We have secured the development of the film and we hope to raise financing within the next year, allowing the shooting to start by the end of 2023.

Our mission is to unearth the wealth of African stories from the continent, told with an unapologetic point of view by Africans. Our first programme, the *Realness Residency*, started in 2015, has gone on to launch 40 film projects across 20 African countries. We now have 6 multi-disciplinary programmes all feeding into our vision to create a vibrant and sustainable ecosystem for African creators.

SPECIAL PROJECT

Nri
by C.J. Obasi

*Four chosen heroes on a quest must save themselves,
before they can save their kingdom.*

SYNOPSIS

When the medieval Kingdom of Nri is under the threat of invasion from Edo's army of magical forces, four divinely-picked heroes, chosen by a series of dangerous tests, are sent to Edo country by the King Priest, to study and discover the weaknesses of their magical forces and then bring back word to save Nri. The Four embark on the death-defying mission across the wilderness and forests battling many strange creatures, and even gods, till they finally reach Edo kingdom. But before they are able to save Nri and fully walk into their individual destinies to become enshrined in the annals of gods and men – they must confront and battle their greatest enemy – themselves.



Oge Obasi
Nigeria

Oge Obasi produced the features *Ojuju* (2014), *O-Town* (2015), *Juju Stories* (2021) which has screened in over 100 film festivals including Fantasia, Göteborg, Carthage, FESPACO, Locarno, SIFF and more. She produced the short *Hello, Rain* based on a short story by acclaimed author, Nnedi Okorafor, which premiered in the main competition of the International Short Film Festival Oberhausen, and has screened in more than 50 festivals. Oge's latest production is *Mami Wata*, set to premier in early 2023.

PRODUCTION COMPANY

20 Pounds / Fiery Film
Lagos – Nigeria
www.afieryfilm.com
info@afieryfilm.com
T +22951808032

SEEKING

Development financing, Production financing, Producers, International sales, Distribution, Private equity partners

PRODUCTION NOTE

Nri is truly the most ambitious project I will embark on, and I am reminded of that each time the task seems impossible, until it's done. I am grateful for the team I have built over the years, and most grateful for my partner, the visionary filmmaker, C.J. "Fiery" Obasi, who I say without any bias – his cinematic dreams might just save the world. Cheers to the journey ahead.

24/30
NOVEMBER
2022



Torino Film Industry

FILM COMMISSION
TORINO PIEMONTE
Production Days



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TFI Torino Film Industry is a Film Commission Torino Piemonte project that includes and networks:

TFL ITALIA, organized by the National Museum of Cinema's TorinoFilmLab

PRODUCTION DAYS organized by the Film Commission Torino Piemonte itself

TFSM Vol. 7 (TALENTS AND SHORT FILM MARKET, formerly known as Torino Short Film Market.

ACCREDITATIONS OPEN

UNTIL NOVEMBER 15TH

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Martina Ibba

**Project Manager FeatureLab
and Coordinator TFL Funds**

Greta Fornari

Project Manager ScriptLab

Sofia Falchetto

**Project Manager SeriesLab
and SeriesLab Talents**

Alice Presbitero

**Project Manager TFL Extended,
TFL Next and Red Sea Lodge**

Costanza Fiore

**Project Manager Alpi Film Lab
and Up & Coming Italia**

Sara Viglione

Project Manager Green Film Lab

Séverine Petit

TFL Meeting Event Hospitality Office

Viviana Ciardullo

**TFL Meeting Event Hospitality Office
& Office Manager**

Alessia Durante

Office Manager

Isabella Cruciani

Production and TFL Funds Advisor

Greta Nordio

TFL PEDAGOGICAL TEAM

Head of Industry

Olimpia Pont Cháfer

Strategical Consultant &

Red Sea Lodge Head of Programme

Savina Neirotti

Curator

Amra Bakšić Čamo

Curator

Vincenzo Bugno

FeatureLab & Red Sea Lodge Head of Studies

Violeta Bava

ScriptLab Head of Studies

Eva Svenstedt Ward

SeriesLab Head of Studies

Nicola Lusuardi

SeriesLab – Talents Head of Studies

Tony Grisoni

TFL Next Head of Studies

Eilon Ratzkovsky

Alpi Film Lab & TFL Italia Head of Studies

Francesco Gial Via

Green Film Lab Head of Studies

Giovanni Pompili

TFL Audience Design Fund Head of Studies

Valeria Richter

Publication Manager

Elio Sacchi

Illustration

Nicolò Canova

TFL

TorinoFilmLab

via Cagliari 34C - 10153 Torino, Italy - t +39 011 8138821
info@torinofilmlab.it - www.torinofilmlab.it



