



MUSEO
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TorinoFilmLab

TFL
Catalogue
2018



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TorinoFilmLab

TFL MEETING EVENT, AWARDS & FILMS 2018

COMMUNITY NETWORK
OPEN HUB EXCELLENCE BOX OFFICE
CONNECTIONS TRAINING EXTENDED
FILM FUNDING WORLD ENCOUNTERS
DIGITAL DEVELOPMENT EXPERIENCE
TV AUDIENCE DESIGN SCRIPT PITCH
CO-PRODUCTION TALENTS STORIES
DISTRIBUTION

23-24 NOVEMBRE

www.torinofilmlab.it

Every November, **Torino** becomes the place where creativity blossoms thanks to the encounter between **over 300 international industry professionals**, who **gather in the city to give life to the successes of the future**.

In **2018**, the **films supported by TorinoFilmLab** broke every record by winning an unprecedented hat-trick: the **Golden Bear at Berlinale**, the **Grand Prize at the Cannes Critics' Week** and the **Golden Leopard in Locarno**, among many other awards.

TorinoFilmLab celebrates these triumphs by opening up to the world through its new **on-demand TFL Extended workshops**, which offer a **broader professional audience** the unique possibility to **benefit from**

TFL's know-how and high-profile international experts.

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TORINOFILMLAB

It has been another very good year for TorinoFilmLab.

Thanks to the accomplishments of all the filmmakers who have completed one of our programmes in the past 11 years, we were able to celebrate together at many international festivals worldwide.

2018 beat every record with an unprecedented triple win: the Golden Bear at Berlinale, the Grand Prize at the Cannes Critics' Week and the Golden Leopard in Locarno, among many other important awards.

Thank you to all TFL participants, for your passion, energy and creativity. Thank you especially for having something important to say.

Thank you to the Museo Nazionale del Cinema, who started supporting TFL when there were only expectations and no results to show.

And to those who support the Museo: the Italian Ministero per i Beni e le Attività Culturali, Regione Piemonte, Città di Torino, Creative Europe.

Thank you to our partners worldwide. There are very few countries in Europe that we have not visited yet with one of our workshops, but we will reach them soon.

Thank you to our tutors and experts, an always growing number that counts many Alumni.

Thank you to the TFL staff, that comes up with new ideas and new programmes. If SeriesLab is now in its third run, and TFL Extended has been launched to great results already in the first year, it is because of your commitment.

In 2011 we started using a term, here at TFL, that we discussed during one of our brainstorming sessions in Brignogan: *Audience Design*. After some years of practice, you can now read the TFL book that describes the process towards defining a new profession.

Grazie.

Savina Neirotti
Executive Director

TFL MEETING EVENT MODERATOR



Ada Solomon
Romania



TFL
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The image features a solid yellow background with a subtle, light-colored grid pattern of thin lines. The grid is composed of squares and is slightly offset, creating a sense of depth and movement. In the center of the image, the word "ScriptLab" is written in a bold, white, sans-serif font. The letters are clean and modern, with a slight shadow or drop effect that makes them stand out against the yellow background.

ScriptLab

SCRIPTLAB

ScriptLab works as an incubator for feature film projects – original and adapted screenplays together – at an early stage of development. Whether participants are writer-directors or scriptwriters, the idea is always to put creative writing at the core of the process.

All the way, the authors' visions are nurtured, encouraged and challenged in a protected environment, where tutors, trainers, talent advisors, story editor trainees, and of course the TorinoFilmLab staff, all contribute to bring participants a deep awareness of their project and of their place in the film industry.

Like all TorinoFilmLab activities, the focus is on emerging talents with 15 out of 20 projects being debuts. With exactly as many projects to be directed by women as by men, 50/50 is not an objective by 2020 for TFL, but a present reality.

We would like to thank our dear partners, the Greek Film Centre and Le Groupe Ouest, for hosting ScriptLab's first two workshops in Greece and Brittany, France. We would also like to thank BEKRAF – the Indonesian Agency for Creative Economy, Cinema do Brasil, the Netherlands Film Fund, the Polish Film Institute, and the Flanders Audiovisual Fund (VAF), as well as the Greek Film Centre again, for supporting the participation of Indonesian, Brazilian, Dutch, Polish, Flemish and Greek film professionals in the programme.

TUTORS 2018



Nadja Dumouchel
France



Giacomo Durzi
Italy



Pierre Hodgson
France



Răzvan Rădulescu
Romania



Franz Rodenkirchen
Germany

TALENT ADVISORS 2018



Katja Adomeit
Denmark



Ewa Puszczynska
Poland

WITH THE SUPPORT OF



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POLISH FILM INSTITUTE



CNC JURY



Ali Khechen

Film Training Senior
Manager, Doha Film
Institute • Qatar

After a Master's degree in International Project Management with a specialization in Film Financing, Ali Khechen has worked as Project Coordinator at the Short Film Corner of the Cannes Film Festival, Industry Manager at the Guanajuato International Film Festival, and he was part of the Project Selection Committee of the SANAD Film Fund of the Abu Dhabi Film Festival.

He is currently working for the Doha Film Institute as Film Training Senior Manager, and he is also Industry Manager of Qumra, an initiative that seeks to provide mentorship, nurturing, and hands-on development for filmmakers from the Arab world and around the world.



Catia Rossi

Managing Director
& Head of International
Sales, True Colours
Glorious Films • Italy

After 15 years as Sales Executive for RaiCom's Cinema line-up, in 2015 Catia joined True Colours Glorious Films, co-founded by Lucky Red and Indigo Film, to lead the new sales company as Managing Director and Head of International Sales.

She attended the most important film festivals and markets in the world (European Film Market, Cannes Film Festival, Toronto International Film Festival, American Film Market, Ventana Sur, Asian Film Market), where she sold some of the biggest international successes of Italian cinema abroad: *The Best of Youth* by Marco Tullio Giordana, *Caesar Must Die* by the Taviani Brothers and *Black Souls* by Francesco Munzi.

During her experience at True Colours, Catia Rossi has handled sales of commercial box-office hits like *Perfect Strangers* and *The Place* by Paolo Genovese; author-driven titles like *Euphoria* by Valeria Golino and *Fortunata* by Sergio Castellitto, both selected in Un Certain Regard in Cannes; and art-house gems like *Indivisible* by Edoardo De Angelis and *Naples in Veils* by Ferzan Özpetek.



Anna Wydra

Producer,
Otter Films • Poland

Anna runs Otter Films, a Warsaw-based production company focused on international art-house fiction and documentary films for cinema and TV.

She produced several award-winning documentaries, including *Rabbit à la Berlin* by Bartosz Konopka, which was nominated for the Oscar for Best Documentary (Short Subject) 2010, *The Art of Disappearing* by Bartosz Konopka and Piotr Rosolowski (2013), *Deep Love* by Jan P. Matuszynski (2013), *Domino Effect* by Elwira Niewiera and Piotr Rosolowski (2013), *6 Degrees* by Bartosz Dombrowski (2014), and *Communion* by Anna Zamecka (European Film Award for Best Documentary 2017).

The feature film *Zud* by Marta Minorowicz had its world premiere at Berlinale Generation 2016, and *Ayka* by Sergey Dvortsevoy was selected in Competition at Cannes Film Festival 2018 (Best Actress Award for Samal Yeslyamova).

Anna produced and co-wrote the feature film project *The Mute*, a historical drama by Bartosz Konopka, and she is a member of the European Film Academy.



A Piece of Sky

Michael Koch
Switzerland/Germany

*A young woman maintains her love
under extreme conditions.
A love that shines even after death.*

ORIGINAL TITLE

Ein Stück Himmel

PRODUCTION COMPANY

Hugofilm Productions
Zypressenstrasse 76
8004 Zurich
Switzerland
www.hugofilm.ch
T +41 442404077
productions@hugofilm.ch

PRODUCER

Christof Neracher

CO-PRODUCER

Pandora Film – Germany

PRODUCTION STATUS

In development



Michael Koch

Writer & Director

Michael graduated from the Academy of Media Arts Cologne, Germany. Besides his studies, he worked as an actor in various Swiss films.

He wrote and directed several successful short films including *Poolside*, which premiered in Competition at Locarno 2006, *We Are the Faithful*, which won the Canal+ Prize at the Clermont-Ferrand International Short Film Festival 2006, and *Polar*, which received a Special Mention at Berlinale 2009 and won the German Camera Award as well as the German Short Film Award 2009.

Michael's debut feature film *Marija* had its world premiere in Competition at Locarno 2016. The film was internationally screened at several festivals such as Toronto, Busan, Angers and Gothenburg, winning numerous national and international prizes.

A Piece of Sky is his second feature film project.

SYNOPSIS

Anna (33) and Marco (36) meet in a remote mountain village in the Swiss Alps. Anna was born and raised here, whereas Marco is a newcomer. The two fall madly in love.

Shortly after their wedding, Marco is diagnosed with a malignant brain tumour. Increasingly, he loses the ability to control his impulses.

Anna is confronted with the impact of a personality change that takes the form of violence and unrestrained sexuality against her and her social environment.

While the relationship between the villagers and Marco is strained, Anna stands undeterred by Marco until the catastrophe happens. Marco is suspected of having sexually abused Anna's daughter.

In spite of the serious incidents and the social isolation in which Anna finds herself, in the end she is able to reach out to Marco. She fulfils his final wish and stays with him until his death.

INTENTION

I heard Anna's story years ago on the radio. It stayed with me ever since.

How is it possible that a young woman, whose partner was suspected of having sexually abused her daughter, remains with him until he dies?

I decided to search for the young woman. I went from village to village asking about her, and finally found Anna in a remote place in the Swiss Alps.

People who grow up here, live with the understanding that in the end nature is always stronger than we are. Snow avalanches, landslides, storms and weather bear witness to the fundamental power to which people in the mountains are exposed.

Anna told me of her trust in a nature that self-adjusts in the end, of her belief in this cycle.

She told me about the personality changes in her husband due to his illness. About the irrepressible violence and sexuality, about the danger she and her daughter were subjected to. And she told me about her decision to nevertheless accompany her husband until his death.

Her inner calmness, her sincerity made a great impression on me. I descended back into the valley again, the ancient mountain world behind me. I had the feeling I could understand her.

My film is based on this encounter.



Alcarràs

Carla Simón, Arnau Vilaró
Spain

*It is summer 2008,
and the Solé family gets together to harvest
their land for the last time.*

PRODUCTION COMPANY

Avalon
Plaza del Cordón 2
Bajo Izquierda
28005 Madrid
Spain
www.avalon.me
T +34 619974597
mzamora@avalon.me

PRODUCER

María Zamora

PRODUCTION STATUS

In development

TOTAL PRODUCTION BUDGET

€ 2.000.000



Carla Simón
Writer & Director

Carla Simón (1986) was raised in a small Catalan village. In 2011 she was awarded with a scholarship and moved to the United Kingdom to study at the London Film School, where she earned an MA.

Her autobiographical debut feature *Summer 1993* won the GWFF Best First Feature Award and the Grand Prix of the Generation Kplus at Berlinale 2017, among many other prizes all over the world. Carla also received the "Women in Motion" Young Talent Award in Cannes 2018.

Alcarràs is her second feature in development, also taking part in the Cannes Cinéfondation Residence and Nipkow Programm.



Arnau Vilaró
Co-writer

Arnau Vilaró (1986) holds a PhD in Film Studies from Pompeu Fabra University in Barcelona and a Master's degree from the National Autonomous University of Mexico (UNAM).

He lectures at the Autonomous University of Barcelona (UAB), Open University of Catalonia (UOC) and Cinema and Audiovisual School of Catalonia (ESCAC), and he also works as a film programmer.

He wrote the essay *The Cinema Caress. The Figurative Invention of the Nouvelle Vague* (Shangrila Ediciones, 2017) and he was part of the crew of Carla Simón's debut film.

SYNOPSIS

Grandfather has gone silent, but nobody in the large Solé family knows why yet. As every hot summer in Alcarràs, a small town in the deepest Catalonia, they harvest a great expanse of land full of peach trees.

One day the family wakes up to discover that some tractors are uprooting their trees. The owner of the land they cultivated for many generations has recently died. His grandson and heir wants them to abandon their farming business so he can turn the land into fields of solar panels. Clearly, the gentlemen's agreement they had with the old owner is now outdated.

The whole Solé family, children and adults, will get together to harvest their peaches for the last time. This ensemble film portrays how the whole family is affected by this situation through the eyes of three young siblings (16, 13 and 8 years old), who grow up during this special summer. While the oldest generation is shocked and unable to do anything against this loss, which they feel as a betrayal, the youngest one will become the key for the future of the family, making them realize the need to start over.

INTENTION

My grandfather and his two sons grow peaches in a small village in Catalonia. Their lands have been like a second home to me, as I go there every Christmas and summer holidays. Around ten years ago, my family lost 80% of the fields they cultivated. Overnight, they went from having a big farming business to being forced to start all over again.

I was still very young then but I could feel and share their rage, their helplessness and their sense of injustice. Bringing the family together to collect the last harvest in these lands led to a complex range of emotions that I have a desire to portray. This is a film about family relationships, and how they have to start transforming their roles at a moment when they are about to lose their common identity. What is the future of these people, of this place, of agriculture? Is there a future?

My main source of inspiration is my big family. We very often get together and I find myself surrounded by grandparents, uncles, aunts, cousins, siblings... Crossed dialogues, chaotic staging, meaningful but small gestures, subtle and emotional interactions... This will be an ensemble film because I want to explore the cinematic way to express what it is to be part of a huge family from my perspective, the one of the younger generation. Therefore, the land conflict will be seen through the children and teenagers' eyes, portrayed through non-actors coming from the area of Alcarràs.



An Endless Sunday

Alain Parroni, Giulio Pennacchi
Italy

*The coming-of-age of three "millennials"
struggling to leave their mark on the world.*

ORIGINAL TITLE

Una Sterminata Domenica

PRODUCTION COMPANY

Matrioska
Piazza Manfredo Fanti 5
00185 Rome
Italy
M +39 3394872171
costanzacoldagelli@gmail.com

PRODUCER

Costanza Coldagelli

PRODUCTION STATUS

In development

TOTAL PRODUCTION BUDGET

€ 800.000



Alain Parroni

Writer & Director

Alain was born in 1992 in Ardea, a village near Rome. While still at university he set up the Threeab collective, with which he made several short films, animations and VR projects, including the short *Drudo*, awarded Best Film and Best Director at the 48 Hour Film Project Italia 2015, and *Iov*, Best Italian Cinema Now Award at the Venice International Film Critics' Week 2016.

In 2017, Alain earned a degree with full marks and honour at the Rome University of Fine Arts (RUFA) with the short film *Adavede*, which then premiered in Competition at the Venice International Film Critics' Week 2017.



Giulio Pennacchi

Co-writer

Giulio has been collaborating with Alain since high school. They graduated from the RUFA and worked with the Threeab film collective together.

Giulio is currently co-writing Alain's debut feature *An Endless Sunday* as well as collaborating with screenwriter Filippo Bologna, his tutor at the RUFA, on several feature film scripts.

SYNOPSIS

Three "millennials" live their apathetic lives in the countryside near Rome, seeking instant gratifications like those of the virtual online activities that dominate their existence.

On his 19th birthday Alex finds out that he will soon become a father, and the idea of being an adult fills him with anguish. His pregnant girlfriend Brenda, raised in a superstitious pseudo-religious family, sporadically seeks comfort in the local church. Their impulsive 16-year-old friend Kevin obsessively spray-paints his name everywhere he can.

The succession of days without any real commitments – just like an endless Sunday – is the setting for an unconventional coming-of-age story in which the ambiguous relationships between the three kids and their wild erratic impulses to assert their existence lead to a gradual increase in tension, which explodes in Alex's shabby improvised attack during the Pope's public Sunday Mass.

He finally leaves his mark on the world in the only way he can: arrogant, vulgar, pop and violent.

INTENTION

My generation is the product of a constant flow of appropriations and contaminations, a continual bombardment of simultaneous information and images, often filtered or distorted, that makes any desire for fighting for an ideal seem anachronistic.

Presenting and elucidating the emotions of the most extensively documented generation in history is an important and challenging task, even more than it was for preceding generations.

I envisage a film that is in line with the visual trends introduced by the internet, social networks, virtual reality and digital photography for the masses: a hypnotic and multifaceted mosaic of visual contaminations between the classical art of Rome and the aesthetics of Pop, Trap, Graffiti, Glitch, Vaporwave and Manga, with the disjointed rhythms of an apparently random selection of days in the characters' lives presented like a succession of Instagram Stories.

For me, the process of making a film is closely associated with our primordial human need to leave a mark of our existence in the world, the same need that the characters of the film have. Sometimes this can be done by giving birth to a new life, and sometimes by taking one.



Dandelion Seed

Ru Kuwahata & Max Porter
France/USA

A Japanese teenager arrives at an American high school next to Neverland Ranch.

PRODUCTION COMPANY

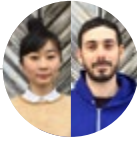
Ikki Films
168-170 rue Saint-Denis
5002 Paris
France
www.ikkifilms.com
T +33 978049858
contact@ikkifilms.com

PRODUCERS

Edwina Liard, Nidia Santiago

PRODUCTION STATUS

In development



Ru Kuwahata & Max Porter Writers & Directors

Ru Kuwahata (Japan) and Max Porter (USA) are Oscar-nominated animation film directors living in Providence, USA. Known for their distinctive mixed-media narratives, they have directed and produced TV commercials, music videos, comics, interactive media and four short films.

Working internationally, they have created projects with the Netherlands Institute for Animation Film and Ciclic Animation, France. Their films were screened in over 900 festivals around the world, including Sundance Film Festival, Clermont-Ferrand International Short Film Festival and Annecy International Animated Film Festival, receiving over 180 international awards.

Their most recent short film *Negative Space* (2017) won over 120 prizes around the world and was nominated for the Oscar for Best Short Animated Film 2018, the Annie Award for Best Short Animated Subject 2018, and shortlisted for the César Award for Best Short Animated Film 2018.

In addition, their work has been featured in numerous publications, including *Variety*, *Colossal*, *IndieWire*, *Le Monde*, and *MovieMaker Magazine* recently listed Max and Ru as part of their "25 Screenwriters to Watch in 2018."

Dandelion Seed is their first animated feature.

SYNOPSIS

A coming-of-age story set in 1993 about a Japanese foreign exchange student, Kayo, who attends an American boarding school next to Michael Jackson's Neverland Ranch. Upon Kayo's arrival, allegations against Jackson cast a dark shadow over the high school.

Frustrated with her limited English and the strange cultural norms, Kayo fabricates an imaginary world where she can express herself freely. One night, Kayo befriends an ostrich who shows her a secret path into Neverland Ranch. With the gentle encouragement of Ostrich-san, Kayo slowly asserts her identity and builds a close friendship with her roommate, Geo.

As Kayo's self-confidence grows, so does her desire to climb up the social ladder. When the case against Jackson ends in mystery, Kayo breaks her secret pact with Ostrich-san and brings some of the popular students into Neverland Ranch.

As Kayo crosses the threshold into adulthood, she loses access to an innocent world where objects can talk and friendships last forever.

INTENTION

In Japanese high school, we figured out calculus problems by hand, deciphered an essay from the 11th century, and learned about diastrophism in earth science. When I moved to the United States at the age of seventeen, those years of rigorous education were reduced to answers like "yes" and "no." There was so much that I wanted to express, but my limited English and cultural upbringing prevented me from sharing what was going on inside. I felt powerless, frustrated and I lost confidence.

The struggle to adapt to a new culture is far more nuanced than how it is portrayed in cinema and TV. International students and immigrants are often regarded as the punchline of jokes or they are fetishised for their exoticism. They rarely play more than a supporting role in someone else's story, nor are they portrayed as humans with multiple layers. *Dandelion Seed* shines a light on that quiet Asian girl who sits in the back of the classroom and depicts the complex hierarchy of high school through her eyes.

The story will use the expressive potential of animation to show Kayo's journey through adolescence – not just what happens, but how it feels to leave the innocence of childhood behind.



Grand Ciel

Akihiro Hata, Jérémie Dubois
France

*On stormy nights, a Babelian construction site
swallows its workers one by one.*

PRODUCTION COMPANY

Good Fortune Films
30 rue Saint Marc
75002 Paris
France

www.goodfortunefilms.com

T +33 182284213

contact@goodfortunefilms.com

PRODUCERS

Clément Duboin, Florence Cohen

PRODUCTION STATUS

In development

TOTAL PRODUCTION BUDGET

€ 3.500.000



Akihiro Hata
Writer & Director

Akihiro Hata is a Japanese director based in Paris since 2003 and who graduated from La Fémis in 2010.

His short films *The Invisibles* (2015) and *On the Hunt* (2017) both premiered in Competition at the Clermont-Ferrand International Short Film Festival.

He just finished the middle-length documentary *Solitary Body* and is working on another documentary project, *Jukai, The Green Sea*, which was presented at Visions du Réel's Pitching this year.

Grand Ciel is his first feature film project.



Jérémie Dubois
Co-writer

Jérémie is a Paris-based screenwriter and director who studied political sciences before attending the National Film and Television School in London and La Fémis in Paris, where he met Akihiro.

He has co-written the feature film projects *La Part Maudite de l'Homme* by Vincent Macaigne and *Whether the Weather Is Fine* by Carlo Francisco Manatad. He is currently working on his first feature film as a director.

SYNOPSIS

Vincent, a 30-year-old iron bender who lives with Camille and her son, works at night on the construction site of the biggest shopping mall in Europe, Grand Ciel. He hangs onto his new job even if the work is hard and dangerous, because he believes that his family's future depends on it.

After a night of flooding on the construction site, one of his team mates is missing. Vincent's colleagues argue that workers often leave without giving notice. When another worker vanishes, Vincent suspects that Lobbo, the team leader, has concealed deadly accidents. He begins to investigate, but when Lobbo disappears in turn, Vincent starts to believe in what some say: Grand Ciel swallows workers on stormy nights.

Soon after he is offered Lobbo's position, Camille tells him that she is pregnant. But even with this new job, and the promise of stability, Vincent begins to fear being swallowed too.

INTENTION

Grand Ciel is a place that will bring together hundreds of shops, flats, museums, an urban farm, an amusement park and even a ski slope. Advertising promises that you will not need to leave Grand Ciel to live the life you have always dreamed of. This so-called utopia or tower of Babel is constructed by thousands of precarious workers who work in shifts night and day. One of them, Vincent has to sacrifice his everyday life with his family to build a place that represents a better future he might never have access to.

To embody this paradox, we intend to deal with the site of Grand Ciel as a living being. Workers erect, without knowing it, a place that wakes up on stormy nights and swallows them one by one to keep on growing.

Grand Ciel is a film that starts from a social, realistic and slightly futuristic perspective, then slides towards fantasy. The construction site, this microcosm seems to gradually transform itself into a "monster" which comes from an imagery of horror cinema and echoes the fear that we feel haunts Western society today. We build without knowing why or for whom, as if it were an act of survival because the future looks deceptive, opaque or just frightening as hell.



Life in a Spiral

Rama Thiaw

Senegal/France/Switzerland

The rise and fall of the famous Gang of 5, the '70s stylish gang of drug dealers in Senegal witnessed through the eyes of a photographer.

ORIGINAL TITLE

La Vie en Spirale

BASED ON THE NOVEL

Life in a Spiral by Abasse Ndione

PRODUCTION COMPANY

Boul Fallé Images
Ouakam Cité Comico 190
BP 24 279 Dakar
Senegal
T +221 771744412
boulfalleimages@gmail.com

CO-PRODUCER

Saturday Pictures – France
Cocoon Productions – Switzerland

PRODUCTION STATUS

In development, financing,
seeking co-producers

TOTAL PRODUCTION BUDGET

€ 2.800.000



Rama Thiaw
Writer & Director

Born in 1978 in Nouakchott, Mauritania, to Mauritanian and Senegalese parents, Rama grew up between Africa and Europe.

While holding a Master's degree in International Economics at the Sorbonne University, she began to develop an interest in cinema, which led her to participate in a workshop directed by Algerian director Mohamed Bouamari. From there, she studied filmmaking, holding a BA from the University of Paris VIII followed by an MA at the New Sorbonne University.

Since 2011 Rama lives in Dakar, where she created the production company Boul Fallé Images. Her first documentary feature film *Boul Fallé, the Wrestling Way* (2009), was produced by Wassakara Productions and Banshee Films. Her second documentary feature film *The Revolution Won't Be Televised*, produced by her company Boul Fallé Images, won the FIPRESCI Award at Berlinale Forum 2016 and the Special Jury Award at the Carthage Film Festival 2016.

She is currently in production with her third documentary feature film *Zion Music*, about African reggae, in pre-production with her new documentary project *The Vanishing*, and also developing her first fiction feature film *Life in a Spiral*, previously selected at REALNESS Residence.

SYNOPSIS

Lying amid the dust of Dakar is Thiaroye, an over-crowded suburb full of wooden barracks, noisy children, and adults dreaming they're Clint Eastwood or Pam Grier. One of them, the solitary witch, Malicka, likes to capture the life of her peers in photo. And among these is the Gang of 5, the weed smokers.

The gang's members are Mess; Jimmy the Dice, who would sell his own mother for a hand of poker; DJ Soul, a massive fan of James Brown; Landing Sané, the Dandy; and lastly, the tomboy, Anita.

Their muse and inspiration is Yamba, the sorcerers' marijuana. From the first toke in the morning to the last note at the disco; their days pass like swirls of smoke, living in a spiral.

But one day, the national football team is expelled for having sold weed during an international competition. A government decree is immediately published to prohibit the commerce and use of weed.

There begin dark days for our friends, the "joints developers". The only solution their foggy brains can see is to go and fetch the magic weed themselves from its native soil in Casamance, 300 miles from Thiaroye.

INTENTION

For as long as I can remember, I have always dreamt of making a gangster film. I would even prefer to make a gangster movie than be president of Senegal. Even during my first day studying Economics at the Sorbonne University, I knew that my true place was somewhere else, behind a camera and alongside my childhood heroes.

Life in a Spiral is set up like a novel of initiation. It depicts the meteoric life of weed dealers in Senegal and the story of a bunch of mates from their togetherness to separation, completed with the dark and sinister side of the country: whorehouses, corrupt church ministers, bent cops and judges, wild French expats looking as lost as three hairs on a bald man's head. I chose to set it up during the '70s to go back to the roots of how my society has become what it is today, exposing the seeds of our collective failures.

Although I keep the raw, sex-filled aspects of the book, my female characters are not well-behaved, obedient women. I reject this cliché of black African women shown as superficial, submissive, prostitutes, whom I unfortunately come across in many contemporary films.

Life in a Spiral starts out as the story of a male gang and ends as an ode to women.



Mignon

Sofia Georgovassili
Greece/Romania

*A story of moral decay and devaluation
told through the perspective of two teenage girls.*

PRODUCTION COMPANY

plays2place productions
Zoodochou Pigis 43
10681 Athens
Greece
www.plays2place.com
M +30 6944149384
vasilis@plays2place.gr

PRODUCER

Vasilis Chrysanthopoulos

CO-PRODUCER

Luna Film – Romania

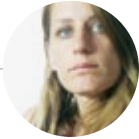
PRODUCTION STATUS

In development

TOTAL PRODUCTION BUDGET

€ 890.672

IN PARTNERSHIP WITH



Sofia Georgovassili

Writer & Director

Sofia is an actress and a filmmaker based in Athens, Greece, where she also completed her acting studies in 2007.

Her first part as a lead actress in the feature film *Black Field* by Vardis Marinakis was awarded Best Actress at Seville European Film Festival 2010. The following year she was invited to Seville EFF as a Jury member.

Her latest short film *Preparation* had its world premiere at the Toronto International Film Festival in 2017, and it was screened at several international film festivals.

She was recently selected for the prestigious *Love, Europe* creative film campaign.

Mignon is Sofia's debut feature film.

SYNOPSIS

Anna and Fani, two lively adolescents, visit Mignon, the biggest department store in Athens. The year is 1997, at the pinnacle of Greece's economic growth, and Christmas is approaching. The girls stroll around the corridors of the store in a cheerful mood, teasing the customers and having fun with each other.

At some point, the two girls challenge each other to a "theft game". They get caught shoplifting at the exit of the store by a security guard and are escorted to a small room at the mezzanine floor. Inside the room, Pantelis, the store manager and L., the store owner, question Anna and Fani about their act and a strange interrogation takes place.

Tension in the small room slowly escalates as L. is pushing the limits of interrogation a step further. The two girls realise that the owner has established a mechanism operating on its own bizarre set of rules that involves almost everyone in the store.

Anna and Fani will finally be set free after the arrival of Anna's mother, but at a great cost for all three of them.

INTENTION

When I was 15 years old I had a similar experience, the true dimensions of which took years to settle in. At that age an experience like that frightens and scars you – the guilt associated with having done something illegal overshadows the event.

Only years later I realised that an entire network had been set up in the store, where the owners and members of staff exploited their authority, blurring the boundaries between perpetrator and victim.

My personal experience unfolds in the film, viewed through the eyes of the two girls and one of the staff members.

The movie looks at the dark side of an iconic store that the Greek imaginary still holds as a place of happiness, a symbol of the affluence of the pre-crisis years.

My intention is to focus on the relationship and the contrasting dynamics that develop within the space of the store, where shopping in bliss and forceful interrogation are separated by a single partition wall.



Petrichor

Esther May Campbell
United Kingdom

*The future. A lone warrior is beckoned
by beauty into an ultimately doomed love triangle.*

PRODUCTION COMPANIES

Third Films
Kingsland Church Studios
NE6 5DW Newcastle upon Tyne
United Kingdom
www.thirdfilms.co.uk
T +44 7866559541
office@thirdfilms.co.uk

barry crerar
Film City Glasgow
401 Govan Road
G51 2QJ Glasgow
United Kingdom
www.barrycrerar.com
T +44 01414406980
hello@barrycrerar.com

PRODUCERS

Samm Haillay, Ciara Barry,
Rosie Crerar

PRODUCTION STATUS

In development



Esther May Campbell

Writer & Director

Self-taught, Esther works as a photographer and a filmmaker.

Her early short films and music videos for underground artists won many awards from the outset.

She wrote and directed the short film *September* (2008), funded by the UK Film Council, which won the BAFTA Award for Best Short Film 2009 as well as ten other international awards.

This recognition brought her work on flagship Channel 4 drama *Skins*, and she went on to direct a feature length episode of BBC1's series *Wallander* featuring Kenneth Branagh, which attracted over 5 million viewers.

Esther's debut feature film *Light Years* premiered at Venice International Critics' Week in 2015.

As part of Bristol's Cube Collective she runs a community cinema project for displaced children in Haiti, Nepal and refugee camps in Europe.

SYNOPSIS

Generations after environmental catastrophe obliterated advanced civilisation.

Life is straightforward for Ruth and her all-female, anti-agriculture warrior sect of "Burners" – until she meets a compelling young man named Ben. Their affair forces Ruth's excommunication from the sect. But just as Ruth and Ben set off into exile, Ben falls catatonic. He simply will not wake up.

Ruth calls for help. No one comes but a silent and gruff healer, Adam, who turns out to be a farmer. In exchange for Ben's treatment, Ruth must work on the farm and live by Adam's rules. But during this time, Ruth makes an astonishing discovery: Ben is not human. He was made by women from another time and Adam is his human caretaker.

When Ben wakes from his slumber, a love triangle erupts that threatens to consume all: Ruth, the sensible farmer who loves her, and the exhilarating Ben whose love first set her free. With Ruth's ideology breaking apart, she must now work from a new place, the heart.

INTENTION

I am on a riverboat with my daughter. We look to the banks. Skeletons of industry and commerce where there must have once been forests and meadows. Nothing but concrete. We long for a sign of life, when we hear a heavy crash: a landslide. It hurtles downriver at speed towards the boat. It is about to hit when my daughter turns to me – What now?... and I wake up.

This nightmare is the embers under which *Petrichor* brews. Change is eternal, but there are times when it becomes more disruptive and compelling. This is something we now feel. In the Anthropocene we are paying for the outdated narrative of perpetual economic growth. The cost being escalating environmental devastation.

Petrichor is a love story embedded in the long trajectory of that devastation, and what ideological questions may come after and their relationship to human love and loss. It explores how we can change the story of what it means to be human through abandoning a separate identity and acting on compassion in order to truly care for the earth.



She Wolf

Magali Magistry, Julie Peyr
France

When Marie begins to receive disturbing photos of herself, it sends her hurtling into the dark vortex of her origins.

BASED ON THE NOVEL

Our Life in the Forest
by Marie Darrieussecq

PRODUCTION COMPANY

Haut et Court
38 rue des Martyrs
75009 Paris
France
www.hautetcourt.com
T +33 155312727
production@hautetcourt.com

PRODUCERS

Julie Billy, Carole Scotta

PRODUCTION STATUS

In development



Magali Magistry

Writer & Director

Following her Art and Philosophy studies, and a few years of extensive work in film development, Magali directed her first short film *Cinderela* (Narrative Short Film Competition at Sundance Film Festival 2011), a twisted love story set in the outskirts of Rio de Janeiro.

In 2013, her short film *Vikings* premiered at Cannes Critics' Week and received nominations for the César Award and the Icelandic Edda Award for Best Short Film. Her latest short *Expire* won the Méliès d'Or for Best European Fantastic Short Film 2017.

She Wolf is her first feature film.



Julie Peyr

Co-writer

Julie Peyr studied Philosophy at Sorbonne University, and worked for ten years as a script reader and consultant for many French production companies.

As a scriptwriter, she wrote *Cold Showers*, directed by Antony Cordier (Cannes Directors' Fortnight 2005); and Arnaud Desplechin's *Jimmy P.* (Cannes Competition 2013) and *My Golden Days* (SACD Award at Cannes Directors' Fortnight 2015).

She also wrote the novels *Le Corset* (Editions Denoël, 2005) and *Anomalie* (Editions des Equateurs, 2018).

SYNOPSIS

Marie works during the night as a security guard of a decaying tow truck lot. Patrolling row after row of rusted metal serves as a constant reminder that things that are not cared for, will fall apart.

Working the graveyard shift with her trusted German shepherd is also a way to fend off the night terrors Marie has suffered since childhood, giving her some small measure of peace.

When she begins to receive disturbing photographs of herself asleep, her fragile firewall begins to disintegrate. As the photos become more provocative, it is clear there are no innocent explanations, and to regain control of her life, Marie begins a harrowing journey to confront the darkness at the source of her own inception.

It appears Marie's night terrors are justified – her paranoid self-doubt rooted in reality – as she discovers her body is a mere vessel for someone else's needs...

INTENTION

What is technological and medical innovation doing to our humanity?

I think we are all struggling to define ourselves and the boundaries of individual existence in an age of hyper-connectivity, where we are constantly under surveillance, with our private data shared liberally and the inevitable creep of Transhumanism accelerating.

Are we in control of our own lives, or is that just a lie we tell ourselves?

I am consumed with these questions, and I found many of my own obsessions through the pages of Marie Darrieussecq's novel *Our Life in The Forest*. While her novel grapples with these contemporary issues within a haunting dystopian context, our adaptation attempts to bring that nightmarish dystopia into the present.

Even as Marie's journey deals with the rise of bio-technology, I intend for the filmmaking to be organic and sensual, far from the cold formalism frequently deployed in science fiction.

Nocturnal, tactile; a film of rusting metal and scar tissue, rejecting sterility and embracing the struggle of its resilient female protagonist.



Success in Circuit

Redmond Entwistle
United Kingdom/China

China 2008. A young woman's devotion to new technology is challenged by the unexpected arrival of love.

PRODUCTION COMPANIES

65 Wilding Films
323 Shakespeare Tower, Barbican
London EC2Y 8NJ
United Kingdom
www.65wildingfilms.com
T +44 7884307303
alex@65wildingfilms.com

Rediance
Room 2701 Tower B, Star City
International Tower
Chaoyang District
Beijing
100020 China
T +86 13810636291
meng@rediancefilms.com

PRODUCERS

Alex Thiele, Meng Xie

PRODUCTION STATUS

In development

TOTAL PRODUCTION BUDGET

€ 1.400.000



Redmond Entwistle

Writer & Director

Originally from London, Redmond moved to the United States to study Film and Fine Art at the California Institute of the Arts and then the Whitney Independent Study Program.

During his early career in New York, he focused on short and medium-length films that were screened at film festivals and galleries internationally, including a retrospective at the MIT List Visual Arts Center.

He won Best International Film On-screen at Images Festival 2008 for his experimental film *Paterson-Łódź*, and he was selected in the Tiger Awards Short Film Competition at the IFFR 2010 with *Monuments*, which the festival called “a brainy, beautifully imagined film with an unexpectedly dry humour to boot”.

Redmond is now committed to making feature films for a wide cinema audience. In preparation for this project, Redmond travelled and taught filmmaking in China with the support of the Arts Council England.

In addition to *Success in Circuit*, Redmond is developing his second feature *Decoys*, for which he received support from the Hessen Film Fund, Centre Pompidou’s Hors Pistes and the Frankfurter Kunstverein.

SYNOPSIS

Cai has broken away from an unhappy childhood in a farming village. She always believed that her future was in the United States studying and working in technology, but she cannot afford to go.

An electronics entrepreneur, Huang, sets his sights on starting a microchip factory. Following the financial crash, he buys a failing plant from the United States and moves it to China. However, when the equipment arrives, Huang finds himself out of his depth and he employs Cai to oversee the installation. In exchange, she will get a scholarship and finally fulfil her dream.

A technician’s arrival at the plant disrupts Cai’s plans. Having lost his job in the United States, Gary wants a fresh start in China. Despite their differences in age and ambition, Cai and Gary fall in love.

As Huang’s personal problems threaten to overwhelm his venture, he cancels Cai’s scholarship in a bid to keep hold of her. With her dreams in pieces, Cai begins to question what technology really offers her.

INTENTION

My family immigrated to the United States and caught the wave of education into science and the middle class. In some way, their history reflects the arc of the United States as it prospered in the 20th century. I see a similar process in China today, and was inspired to tell the story of the US’s faltering pre-eminence and China’s ascent.

I began thinking about microchip production – the invisible engine of our lives – and technology’s place in this shifting balance of global power. I visited closing factories in the Hudson River Valley and the new production sites in western China. Out of this, I have written a story of people trying to avoid their unresolved pasts through technology’s promise of a future of freedom and profit.

Gary has become disillusioned with the technology industry, whilst Cai sees it as her future. She is determined to erase her history, just like deleting data, and start again. However, in using technology as an escape she risks emotional isolation. In the end, even the controlled precision of the silicon microchip seen under a microscope is like a jagged and dangerous terrain.

To love and to survive, Gary and Cai must accept the same perilous landscape within themselves.



Thanatos

E del Mundo
Philippines/USA

*The troubled teen Samboy
recruits his best friend to be part of a militia
that will massacre 58 people.*

CO-WRITER

Gutierrez Mangansakan II

PRODUCTION COMPANIES

Create Cinema
125T Sofia Bellevue
Capitol Hills
Philippines
T +63 9176326282
pamlreyes@gmail.com

iLong Productions

4328 Gentry
Studio City, California
USA
T +63 9567869085
ilongproductions@icloud.com

PRODUCER

Pamela L. Reyes

PRODUCTION STATUS

In development,
seeking co-producers

TOTAL PRODUCTION BUDGET

€ 800.000 (50% in place)



E del Mundo

Writer & Director

Recipient of the Philippines National Commission for Culture and the Arts' Ani ng Dangal Award for Cinema, artist E del Mundo earned an MFA with honours in Film under the scholarship of venerated filmmaker Brett Ratner.

She is a diving aficionado, and the ocean and environment are often discussed in her films.

Her short film *Man of Pa-aling* was awarded Best Director at the Cinemalaya Philippine Independent Film Festival 2017 and won Best International Short Film at the Fribourg International Film Festival 2017, while her latest VR project *The Warship* was within the pioneering selection of Biennale College Cinema – Virtual Reality 2017.

E was selected to participate in the prestigious Women in Film Mentoring Program in Los Angeles, which focuses on under-represented emerging directors from around the globe.

In parallel with TorinoFilmLab, her feature debut *Thanatos* was also selected at SEAFIC.

SYNOPSIS

November 2009, in the suburbs of Maguindanao, Philippines. Samboy, a 15-year-old from a troubled background befriends a lonely newcomer, Ramon. Samboy swiftly includes the new boy in his life and takes him under his wing.

Intrigued to learn that Samboy is a member of a famous local militia group, Ramon begs to join in, as he finally sees an opportunity to have a family. Though reluctant at first, Samboy introduces and inducts Ramon into the militia.

At a rural checkpoint, a hundred men stand guard: Ramon is now one of them. They have been ordered to capture insurgents, and they wait until a convoy of eight vehicles arrives. Samboy sees that those inside are civilians. He is faced with the horrifying truth of their mission and decides to run away, imploring Ramon to go with him. But his pleas fall on deaf ears: Ramon is committed to stay.

Samboy runs off but he discerns he must go back for his friend. Upon his return, Ramon has done the unthinkable and joined in the killing.

INTENTION

I am a person who cannot fathom the cruelty of man. So this film, inspired by the November 23, 2009 massacre is my ode to violence, to my constant search of the reason of its perpetuity. I want to make a film that is pure history of a person's violence.

This film is an exploration of the human psyche: how violence is introduced to an individual, how one reacts to it and why he makes the decision that he does towards it. Therefore, exploring what it takes for someone seemingly innocent to suddenly erupt in viciousness. Is it malice? Is it the person's upbringing? Is it peer pressure? Or is it simply fate? The character will be hammered with one question in the end: how do I live with what I did? And that is when we leave the story.

Everything that will unfold is through the eyes of Samboy, our 15-year-old protagonist. The title is a Greek mythological character associated with Death, the gentle death. Sigmund Freud calls human life instinct as Eros and the death drive as Thanatos.



The Accident

Bruno Carboni, Marcela Bordin
Brazil

*When a car collides with Joana's bicycle,
an unfamiliar bond is created.*

PRODUCTION COMPANY

Tokyo Filmes
Castro Alves 163
90035-000 Porto Alegre
Brazil
www.tokyofilmes.com
M +49 01719744329
tokyofilmes@gmail.com

PRODUCERS

Paola Wink, Davi Pretto

PRODUCTION STATUS

Financing

TOTAL PRODUCTION BUDGET

€ 430.000 (50% secured)

IN PARTNERSHIP WITH



Bruno Carboni
Writer & Director

Bruno has edited several films, such as the features *Castanha* by Davi Pretto (Berlinale Forum 2014), *Seashore* by Filipe Matzembacher and Marcio Reolon (Berlinale Forum 2015), *Rifle* by Davi Pretto (Berlinale Forum 2017), and the short *Damiana* by Andrés Ramirez Pulido (Cannes Film Festival 2017).

Bruno's short film *The Roof Above Us* premiered at Locarno Festival 2015. In 2016 he was selected for Berlinale Talents. *The Accident* is Bruno's first feature film as a director.



Marcela Bordin
Co-writer

Marcela has co-written the short film *The Roof Above Us* by Bruno Carboni.

In addition to *The Accident*, she is currently working on the development of the feature films *Meeting God at Dawn*, a co-direction by her and Bruno Carboni, produced by Tokyo Filmes and selected for the Buenos Aires Lab 2017; and *Barons Beyond the Hill* by Germano de Oliveira, produced by Besouro Filmes.

SYNOPSIS

Amid rush hour traffic in a Brazilian metropolis, the cyclist Joana confronts a driver and is involved in an odd accident. Joana leaves unharmed and decides to hide this incident from her partner Cecilia. The two of them are starting a family together: Joana is pregnant with a baby conceived through artificial insemination.

When a strange video of the accident emerges, Joana's omission is exposed, putting her in an unexpected position. Persuaded by Cecilia, Joana presses charges and is later visited by the driver, a middle-aged woman named Elaine, and her 11-year-old son Maicon, the author of the video. Elaine pleads with Joana to drop the charges, for the sake of the boy.

Not wanting to get involved in Elaine's dysfunctional family situation, Joana tries to ignore the woman and her son, but finds it hard to do so, as she is curiously drawn to Maicon and his bizarre videos. The unwanted presence of these two people in Joana's life sheds a new light upon the family she is starting herself.

INTENTION

A couple of years ago, I came across a video of a traffic accident. It showed a cyclist being carried on the hood of a car, which was driven by a woman accompanied by her family. Even though less brutal than many of the situations we see every day on the news, this event presented an underlying complexity that intrigued me.

Later, my own parents suffered a serious car accident, caused by the recklessness of another driver. Such an extreme experience changed me: I looked at the same video from before, and where I once saw an unimportant collision, I was now seeing a life-altering encounter. It is only a true accident when we cannot predict or anticipate it. An accident always changes something, and the spectre of this possibility is frightening.

Joana is a person who builds walls to shut herself off from the world. But when she is recorded by Maicon during the accident, something pierces Joana's shield and makes her feel strangely connected to the boy. I want to explore the ambiguity of Joana: someone who fears the personal contact that endangers her stability, but who, at the same time, also feels a certain desire for the type of clash that carries her to unknown paths.



The Camera

Viktor van der Valk, Jeroen Scholten van Aschat
Netherlands/Belgium

*When Eveline lies about her stolen camera
to get an insurance refund, this ignites a chain reaction
of unforeseen consequences.*

ORIGINAL TITLE
De Camera

PRODUCTION COMPANY
Lemming Film
Valschermkade 36F
1059 CD Amsterdam
Netherlands
www.lemmingfilm.com
T +31 206610424
info@lemmingfilm.com

PRODUCER
Erik Glijnis

CO-PRODUCER
A Private View – Belgium

PRODUCTION STATUS
In development, financing

TOTAL PRODUCTION BUDGET
€ 1.478.397 (95% in place)

IN PARTNERSHIP WITH

**NL FILM
FONDS**



Viktor van der Valk

Writer & Director

Born in Reykjavik in 1987, Viktor received his cinematic training at the Utrecht School of the Arts, and the Netherlands Film Academy, where he directed his graduation short film *Veyglesa* (2011), set in his native Iceland.

His following short films *Brick* (2013) and *Onno the Oblivious* (2014) further allowed him to explore his innermost thoughts and feelings through film, and they were screened and won several awards at international film festivals such as Palm Springs and San Sebastián.

Viktor is currently completing his debut feature, the avant-gardist noir *Nocturne*.



Jeroen Scholten van Aschat

Co-writer

Born in Amsterdam in 1987, Jeroen graduated with honours in Psychology from the University of Amsterdam and was trained as a scriptwriter at the Netherlands Film Academy. Since his graduation, he has been writing short films, feature films and TV series.

He co-wrote Viktor's award-winning short film *Onno the Oblivious* (2014), after which they kept working together on the soon-to-be-released low budget feature *Nocturne* and on the new project *The Camera*.

SYNOPSIS

42-year-old TV host Eveline buys a camera for her upcoming holiday. Afterwards, a Moroccan boy asks her for the time and she forgets to keep an eye on her bag. When she turns around, the camera is gone.

Feeling naïve and ashamed for being so careless, she promises her husband to get the insurance company to reimburse it. They, however, consider her case a matter of "loss", not "theft", and accuse her of negligence. Frustrated, Eveline files a police report, stating that the bag was pulled from her hands. But when she is asked why she did not fight back, she finds herself claiming that the boy threatened her with a knife.

The report is filed and the insurance company reimburses the camera, but then the police unexpectedly find her stolen camera – and the boy. With her public image as a trustworthy TV personality at stake, Eveline quietly tries to undo what she did, while the now imprisoned 17-year-old Yousef desperately tries to keep from spiralling into the depths of juvenile delinquency and marginalisation.

INTENTION

At the core of *The Camera* is a story about shame. Psychologists and sociologists have described the basic significance of shame for the proper functioning of society. It imperceptibly connects an individual's self-perception with the values and rules of their community. Consequently, the capacity to feel shame contributes to the inner cohesion of that society.

The amount of shame Eveline feels is directly linked to the monetary value of the stolen object. At first, the collision of Eveline's world with that of our Moroccan boy seems to be linked to a "small" incident, but it quickly sets a chain of events in motion that unravels a struggle between a society based on efficiency, growth and progress, and a community with ever-present feelings of discontent and distrust for each other and the system.

Thus, this film is not a depiction of human psychology or an abstract subject such as "the System", but rather a dance between those two, which underneath it all seem to be connected by shame.



The Caravan

Zuzana Kirchnerová, Tomáš Bojar
Czech Republic

*The one she loves the most is her greatest enemy.
A road movie about a mother and her disabled son.*

ORIGINAL TITLE
Karavan

PRODUCTION COMPANY
nutprodukce
Umelecka 618/7
17000 Prague
Czech Republic
www.nutprodukce.cz
T +420 605256190
pavla@nutprodukce.cz

PRODUCER
Pavla Janoušková Kubečková

PRODUCTION STATUS
In development, financing,
seeking co-producers

TOTAL PRODUCTION BUDGET
€ 1.500.000



Zuzana Kirchnerová
Writer & Director

Zuzana graduated in Feature Film Direction from the FAMU Film Academy of Performing Arts in Prague.

Her graduation film *Bába* won the 1st Prize Cinéfondation at the Cannes Film Festival 2009.

In recent years she has been predominantly working on various documentaries.



Tomáš Bojar
Co-writer

Tomáš graduated in Politics, Law and Moral Philosophy from the Charles University in Prague.

As a scriptwriter and director he worked on feature-length documentary films such as *Czech RAPublic* (2008), *Two Nil* (2012), *FC Roma* (2016) or *Breaking News* (2018), which were screened at numerous international film festivals.

SYNOPSIS

Ester is turning forty, and her life is going nowhere. All she cares for is David, her 12-year-old severely mentally-challenged son. She loves him tremendously, but she is worn out from the isolation, the routine, and having to do everything herself. She feels her life has become a prison.

An old friend, who married an Italian, invites Ester and David over for a visit in Italy. This is Ester's first chance to take a holiday in years; two weeks of escape. But something about the new environment does not sit well with David: at night, he screams and destroys things.

The host family is not prepared for this, and they suggest that Ester and David sleep in an old caravan in the garden. The last thing Ester wants is to be isolated again, spending her once-in-a-lifetime holiday as a nuisance to her friend.

Ester snaps. When night comes, she starts the caravan and takes off. She does not know where she is going. All she knows is that she does not want to live like this anymore.

INTENTION

The theme of *The Caravan* is wholly personal. My son was born with Down's Syndrome and gradually developed autism as well.

The Caravan, however, is not personal on the level of the concrete story; what is personal about it is the desire to escape, the longing to rebel against the role of the mother of a disabled child.

The theme of rebellion is reflected in the choice of genre as well. The road movie genre is, to me, the best expression of Ester's aggressive longing to live.

I am drawn to the character of Ester because she is an adult, a strong woman – not a girl still searching for herself. Ester is looking for a new path in life but her search is not the blind trial-and-error of an adolescent, but a real, deeply felt, existential journey.

Ester could too easily be the hero of a heavy social drama. I wanted to resist this category, however. I want to make a film that will, despite the difficult theme, be hopeful, allowing for lightness, sensuality, and bitter humour.



The Landscapes That You Seek

Juanita Onzaga
Belgium/Colombia

*A young girl goes on a physical
and metaphysical quest for the spirit of her
disappeared brother.*

PRODUCTION COMPANY

De Wereldvrede
Schoorstraat 74a
9040 Sint-Amansberg
Belgium
www.dewereldvrede.be
T +32 93780802
post@dewereldvrede.be

PRODUCERS

Gilles Coullier, Gilles De Schryver

PRODUCTION STATUS

In development, seeking
co-producers

IN PARTNERSHIP WITH

VAF
FILM



Juanita Onzaga

Writer & Director

Juanita Onzaga is a Colombian-Belgian filmmaker who plays with hybrid forms combining fiction and documentary.

She graduated in Film Direction from LUCA School of Arts in Bruxelles in 2016 after gaining a BA in Direction of Photography at the Institut des Arts de Diffusion (IAD).

Her short film *The Jungle Knows You Better Than You Do* won the Special Prize of the International Jury for Best Short film at Berlinale Generation 14plus 2017 as well as the VAF Wildcard at Leuven International Short Film Festival 2016, among others.

Juanita's latest short film *Our Song to War* premiered at Cannes Directors' Fortnight 2018.

The Landscapes That You Seek, her debut feature, received support from the Hubert Bals Fund Script and Project Development Bright Future.

SYNOPSIS

In contemporary Colombia, Laura grows into adulthood.

When her best friend dies, she discovers that she is able to see the spirits of those she loved. But somehow, she never saw the spirit of her brother, who disappeared in the nation's violent conflict.

While the endless war seems to come to an end, some signs reopen the possibility that her brother may still be roaming in the jungle, and Laura is determined to find answers. First, she tries the way of procedures and papers, but she soon realizes that the bureaucratic path will not work. At home, uncovered family secrets lead her to find out the place in the jungle where he disappeared.

She embarks on a physical and metaphysical journey through dense mountains, foggy jungles and mystic roads. The villagers tell stories. Ghostly villages and creatures surround her. Spirit animals and old legends help her find the forgotten place in the plains where lost souls run free.

What if she can now see all the spirits?

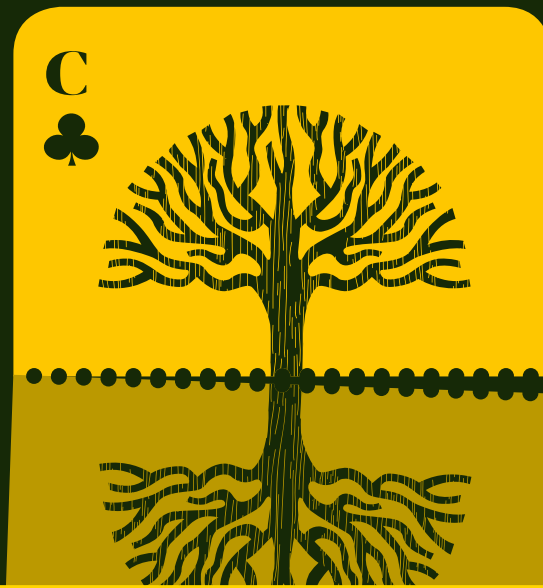
INTENTION

A war that seemed eternal in Colombia starts to dissolve slowly. I was born under this war and am a direct victim of this conflict. Growing up, I have been searching for a way to transform this violence into something else, to poetize what the war has left us, to evoke the possibility of building something new once it is gone.

Recently, a peace agreement was signed, which allows us to start thinking of war as part of the past. The first report about disappearances in Colombia was released: more than 80.000 people disappeared during the war. I imagined all these lost souls floating through our landscapes, including my father's. This image haunts me.

As I grew up, my grandma told me stories about strange beings living in dark forests and lost souls flying over the plains. Oral storytelling had a strong influence on me. These stories, invented to deal with our reality, become one with reality itself.

In this film, I aim to explore the plurality of these stories through the eyes of a young girl. The film will be an experience built upon her sensations and imagination. To question how the invisible world is present within our reality, dissolving the limits between real and imagined worlds, the visible and the invisible.



The Root Crown

Katarzyna Gondek
Poland

*A devoted follower of logic is exiled
to a town in which all crucial decisions
are taken by a tree.*

PRODUCTION COMPANY

Centrala Film
ul. Sienkiewicza 52/37
90-058 Łódź
Poland
www.centralafilm.pl
M +48 664084949
kosun@centralafilm.pl

PRODUCER

Paweł Kosuń

PRODUCTION STATUS

In development

TOTAL PRODUCTION BUDGET

€ 2.000.000

IN PARTNERSHIP WITH

POLISH FILM INSTITUTE



Katarzyna Gondek

Writer & Director

Katarzyna is a Brussels-based author of films and literary forms, who was born in Kłodzko, Poland.

Scholarship-holder of the Polish Film Institute and Berlinale Talents alumna, Katarzyna won Best Pitch at the European Short Pitch 2016 with her latest short film *Deer Boy*, which was selected at Euro Connection 2017 and had its world premiere in the Sundance International Narrative Short Films Competition 2017.

She is a person who walks a lot.

SYNOPSIS

Teresa, a Judge of the Supreme Court, would do everything in her power to protect her family. But suddenly, her husband Mat crushes his car into a tree and dies. Her daughter Ana locks herself in her father's room, and when Teresa tries to drag the girl out of there, Ana bites her so hard that she bleeds.

The funeral will take place in Mat's hometown. It is a small settlement in a deep green Polish valley, ruled by bizarre rituals. This place feels like horror for Teresa, but for Ana it is a fairytale that resembles her father's imagination.

After a series of unsuccessful attempts to bury her husband, Teresa decides to leave the town. She has had enough. The next day Ana disappears in mysterious circumstances. The locals clearly have something to do with her disappearance as they try to convince Teresa that she came to the town alone. There is no Ana, they say. There was no Mat. Even you do not exist.

Teresa declares war on the town, fights it bravely and loses it. And it is a happy ending.

INTENTION

How much time can one spend inside a memory? For how long is it a nurturing experience and when does it become dangerous? Can memories eat you alive? And if so, would they have you for lunch or as dessert?

I want to invite you to a small town amongst the mountains. To the capital of mystery, where a tale is hiding under every rock and tree. I know this place by heart: it is my childhood fairytale land. I miss it, as I now live 1.000 km away from it, and I want to show it to you.

Teresa will go there in a state of frozen mourning. We will watch this mighty survivor melt back into a human, soft shape, regaining a loving relationship with her predacious daughter and with the memories of her dead husband.

My family was built by strong women who often carried the weight of the world on their shoulders. Not all of them had the opportunity to find peace and a safe space to lick their wounds. I would like to create a fairytale for grown-ups in which such an inspiring, soft transformation is possible. A mysterious "Borgesian" story. A film that will make you feel like you are entering a Hieronymus Bosch painting with an attitude of Alice exploring Wonderland.



The Squirrel

Markus Lehmusruus
Finland

*Pasi discovers the last real squirrel in the world,
only to find out that the squirrel is depressed.*

PRODUCTION COMPANY

Citizen Jane Productions
Rahakamarinportti 3A
00240 Helsinki
Finland
T +358 445031881
elina.pohjola@pohjolafilmi.fi

PRODUCERS

Elina Pohjola, Leila Lyytikäinen

PRODUCTION STATUS

In development



Markus Lehmusrusu

Writer & Director

Markus is a Finnish film director and scriptwriter focused on drama-comedies delivered with a deadpan, absurdist twist.

Since his graduation in Film Directing Studies at the Aalto-University, he has directed several short films, TV series and award-winning commercials.

Besides *The Squirrel*, Markus is currently in post-production with his first feature film – a drama-comedy about a young rapper who decides to become a bodybuilder.

SYNOPSIS

The story takes place in a near future where real animals have died of extinction and have been replaced with artificial ones.

Pasi is a 33-year-old lonely animal designer who works like a robot and takes advantage of the pleasures of VR-sex. But he has not been feeling well lately. He goes to a doctor who tells him that he is depressed.

Everything changes when Pasi finds a real squirrel wandering helplessly in the street. It turns out to be the last living squirrel in the world. Although illegal and dangerous, Pasi decides to take the squirrel with him.

Pasi does not know how to take care of the animal, but he does his best. Everything goes fine, until one day Pasi notices that the squirrel is depressed too. At the same time Kaisa, an emotionally stuck security officer is ordered to follow Pasi.

Pasi decides to find a way to take the squirrel back to its natural living environment. He goes on a quest to save the squirrel and, more importantly, to find something real.

INTENTION

We are flooded by a constant stream of news of ecological catastrophes, species dying of extinction, old forests cut down... We cannot deny it: right now at this moment the natural world of our planet is going through a historically dramatic phase.

At the same time I find myself more in touch with my touchscreen than trees or animals around me. And it just makes me wonder: are we losing our connection to the nature around us? To other beings around us? To ourselves?

Can one be totally complete and happy without a connection to nature? This is the main question of the film and of the main character Pasi. Pasi has truly lost his connection with nature, he does not even remember it anymore, and in this story he tries to find it again.

Although *The Squirrel* is a dystopian story, my intention is to tell it more like a humorous, absurd poem. I want the film to have a warm, graceful feel to it, even though it does have a cynical look at the way the connection between humans and nature is developing. I want this film to be as thought-provoking as it is comical.

And yes, the humour in this film will be dead serious. I am Finnish after all.



The Succession

Martín Kalina, Axel Cherniavsky
Argentina

*A father, as capable of loving
as he is at destroying, drags his family into a downward
spiral of violence and euphoria.*

ORIGINAL TITLE

La Sucesión

BASED ON THE NOVEL

La Sucesión by Cynthia Edul

PRODUCTION COMPANIES

Primo Buenos Aires
Dr. Eduardo Madero 2882
1640 Buenos Aires
Argentina
www.primocontent.com
T +54 1147986061
leandro@primocontent.com

Primo Barcelona
Carrer de Llull 57 5-6
08005 Barcelona
Spain
T + 34 9359995
imassa@primobarcelona.com

PRODUCER

Inés Massa

PRODUCTION STATUS

In development, financing



Martín Kalina
Writer & Director

Martín studied Filmmaking at the Universidad del Cine in Buenos Aires, where he directed several short films and he co-directed the feature film *A Propósito de Buenos Aires*, which premiered at the BAFICI 2006 and it was later screened at numerous international festivals.

In 2008, Martín and his partner Nico Pérez Veiga founded the advertising production company Primo Content. He wrote and directed the short film *Los Pálidos*, selected for the Leopards of Tomorrow International Competition at Locarno Festival 2013.



Axel Cherniavsky
Co-writer

Axel holds a PhD in Philosophy from the Pantheon-Sorbonne University and he is the author of many books on modern and contemporary thought.

He was a fellow member of the Fulbright Commission, the Embassy of France and the Region of Île-de-France, among other institutions, and he has been invited as a guest lecturer and researcher by several universities in the United States, Latin America and Europe.

An awarded essay on the ethical and aesthetic workings of time and space led him to multiple collaborations with visual arts.

SYNOPSIS

The Succession explores the impact that Carlos, an overbearing father addicted to gambling, has on his 10-year-old daughter Cynthia, and on the rest of the family.

The story opens in the summer of 1990 in Punta del Este, a Uruguayan beach resort where Argentina's richest families spend their holidays. It concludes a few years later with the dead father's legacy: a family buried under his debts. In the interim, Carlos appears as a charming entertainer at Cynthia's birthday party, as a violent husband and a virtual ghost.

But in *The Succession*, what can be seen is every bit as important as what cannot: the tension caused by an unpredictable father; the ambiguity of signs as we read them during childhood; the lack of explanation for much human behaviour; the helplessness in the face of a reality that marches on regardless.

INTENTION

The Succession is a portrait of a family dynamics focusing on the relationship between father and daughter.

The family home is also a microcosm of 1990s Argentina. In it we see the values of Buenos Aires's new rich, a country as unstable as the father himself and, finally, certain universal phenomena, such as the difficulty of loving our parents, the greater difficulty of not loving them, and the fact that sometimes, however wounding to our sensibilities, violence and love seem to alternate without excluding each other.

It is not easy to fully identify with the characters of *The Succession*, and the film is therefore unlikely to stimulate much catharsis. Yet, at the same time it does not invite viewers to distance themselves through cynicism or irony. In their different ways, the characters of *The Succession* claim our empathy, that rare and nowadays so stifled capacity of human beings to experience the feelings of others.



Therefore I Am

Wregas Bhanuteja, Daud Sumolang
Indonesia

*A simple-minded man wants to keep his name,
but his superstitious family thinks it brings bad luck.*

PRODUCTION COMPANY

Miles Films
Jl. RC Veteran Raya 555 Unit F & G
Bintaro Pesanggrahan
12330 Jakarta
Indonesia
www.milesfilms.net
M +62 811936044
miralesmana.miles@gmail.com

PRODUCER

Mira Lesmana

PRODUCTION STATUS

In development,
seeking co-producers

TOTAL PRODUCTION BUDGET

€ 600.000

IN PARTNERSHIP WITH



Wregas Bhanuteja

Writer & Director

Wregas was born in Jakarta in 1992. After graduating in Directing from the Jakarta Institute of Arts, he started to work at Miles Film.

His short film *Lembusura* premiered in Competition at Berlinale 2015, while his latest short film *Prenjak: In the Year of Monkey* won the Leica Cine Discovery Award at Cannes Critics' Week 2016.



Daud Sumolang

Co-writer

Daud graduated in Screenwriting from the Jakarta Institute of Arts.

He co-wrote the feature film *Postcards from the Zoo* by Edwin (Berlinale Competition 2012) and the short film *The Fox Exploits the Tiger's Might* by Lucky Kuswandi (Cannes Critics' Week 2015).

SYNOPSIS

40-year-old Pipit is a simple and honest man living and working as a parking attendant in a market, who finds happiness in helping others. One day he meets Harris, a Prop Master who is desperately looking for a particular film prop.

Pipit promises to help, but suddenly his wealthy and superstitious siblings come and forcefully take him home. Embarrassed by his current situation, they want Pipit to undergo a name-changing ceremony, believing it will alter not only his destiny, but importantly theirs, for the better. Pipit does not really mind, but his main concern is his unfulfilled promise to Harris.

Pipit flees from his siblings to help Harris. Grasping his genuine nature, Harris tricks Pipit into joining the film production in another city, thinking he can be a tool to fulfil his malicious ambition. During the production, Pipit's kindness not only affects Harris but other crew members in the production as well, leading to both tragedy and hilarity.

Pipit is soon left abandoned and returns home. The siblings immediately carry out the name-changing ceremony for him.

Will Pipit have a better life?

INTENTION

There is a traditional ritual in Indonesia, in which a person undergoes a name-changing process for better luck in life. The ritual is usually held when a person is considered ill-fated, unworthy, or unhappy. By changing his or her name, it is hoped that all the bad luck in the person's life will be cast away.

Pipit, the film's protagonist, is inspired by the life of my uncle, a happy man who enjoys life as it is, but was forced by the family to go through a name-changing ritual in the hope of a more fortunate life.

I believe that a person is born as a free being. He has many choices to add values to his own life. Unfortunately, our world today is obsessed with self-image and ambition. Someone's personality can be considered as wrong and needs to be changed to meet the approval of others. Therefore, a person can easily lose his true self.

Pipit's character in *Therefore I Am* is there to remind me to always stay true to myself.



Vesna

Sara Kern
Australia

*Confronted by a family tragedy,
10-year-old Nika must find a new maturity
from her fractured childhood.*

PRODUCTION COMPANY

Green Productions South
Level 4, 2 Kavanagh Street
VIC 3006 Southbank
Australia
www.greenproductions.co.il
T +61 0428728694
gal@greenproductions.co.il

PRODUCER

Gal Greenspan

PRODUCTION STATUS

Seeking French/European
co-producers

TOTAL PRODUCTION BUDGET

€ 1.000.000



Sara Kern
Writer & Director

Sara Kern (1989) is a Slovenian-born filmmaker based in Melbourne, Australia.

She graduated in Film Directing from the Academy of Theatre, Radio, Film and Television of the University of Ljubljana, she was a recipient of the Zois Scholarship and won the Slovenian Grossmann Award four times in succession (2010-2013).

Her graduation short film *Maks* premiered at the Short Shorts Film Festival & Asia 2013, it was screened at several festivals all over the world and was distributed in Japan.

Her award-winning short *Good Luck, Orlo* premiered in the Orizzonti section of the Venice Film festival 2016 and was screened at Toronto International Film Festival, Chicago International Film Festival, Seattle International Film Festival and Palm Springs International Short Film Festival.

A TIFF Talent Lab alumna, Sara worked for several years as a scriptwriter for Radio Television Slovenia's Children's and Youth Programme.

Vesna received development support from Screen Australia and was selected for the Cannes Cinéfondation Residence 2018.

SYNOPSIS

Bright 10-year-old Nika lives with her hardworking father and her troubled sister Vesna (20) in a colourless suburb of Melbourne. Grieving after the loss of her mother, Nika would give anything to be closer with Vesna, who, like their father, is lost in struggles of her own.

When Nika discovers Vesna is pregnant, she throws herself into preparations for the arrival of the newborn, hoping that Vesna could eventually become a mother not only for the baby but for her.

Ill-equipped to navigate the complexities of Vesna's mental state, Nika tries in vain to create a healthy family environment.

Soon after the baby is born, Vesna disappears. Nika must offer to the baby the warmth, affection and love she longs for herself.

INTENTION

Woven through this story are the textures, dreams and feelings of my childhood. Or rather, of the early years when I suddenly started to feel much older than I really was, in a family where the parental roles were reversed and the boundaries blurred. It took me decades to realize that this early maturity was only a shield. I am drawn to explore the tenuous nature of these early coping mechanisms.

In *Vesna* we see suburban, working class Melbourne through the eyes of Nika, a 10-year-old Slovenian, at the moment when childhood is cut short. She is endlessly perplexed, endlessly alone; trying to be an adult for her family, and a child to her peers, she cannot fully participate in either world. While acting mature and strong, she is ill-equipped to really understand the intricacies of the adult world, with its secrets, lies and things left unsaid. With strength and resilience, Nika pushes to understand, to see, to help.

But can she really mature so young? And at what cost?

STORY EDITING

A group of four people are gathered in a living room, engaged in a collaborative work session. In the foreground, a person is writing in a notebook. To the left, a man with glasses works on a laptop. In the center, a woman sits on a sofa, also with a laptop. To the right, another man is gesturing while talking. The room features a large window with patterned curtains and a round coffee table with a patterned top. The entire image is overlaid with a semi-transparent yellow filter.



Claudia Bottino

Italy/France

"The soul is an infrequent feast day which cannot be embraced by consciousness or logic".

Konrad Mägi

After moving to France to study Modern Literature at the Sorbonne University, Claudia started to work as a script consultant for several independent film companies. In 2013-2014, she was on the writing team of the award-winning TV series *The Churchmen* (ARTE France/Germany).

Her first short film as a director, *Duo*, was selected and screened at several international film festivals, including Palm Springs International Short Film Festival 2015, Odense IFF 2015, London Short Film Festival 2015, Arcipelago Roma FF 2015 and Sundance Short Film Connection 2016.

Her first feature script *Sirin*, which will be directed by Senad Šahmanović, is currently in pre-production. The project has been selected in various workshops, including MidPoint Feature Launch 2018, and it won several awards (Best Pitch at Prishtina IFF 2017 and Best Pack&Pitch Award at Talents Sarajevo Pack&Pitch 2017).

She recently started teaching screenwriting at the University of Genoa.

CONTACT

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skype: claudiabottino



Natalie Difford

USA

"Not everything that is faced can be changed, but nothing can be changed until it is faced".

James Baldwin

Natalie Difford is Head of Filmmaker Development at Cinereach, a non-profit film fund and production company (*Beasts of the Southern Wild*, *Sorry to Bother You*, *Beach Rats*), where she runs a Fellowship programme dedicated to creative exploration. Alumni fellows include Eliza Hittman (*Beach Rats*) and Barry Jenkins (*Moonlight*).

Natalie has an extensive film industry experience, from development to festival programming, having worked with This is That Festival, IFF, BFI London Film Festival, Tribeca Film Festival, and on various TV productions for A&E, Comedy Central, IFC and MTV Productions.

As an independent producer, Natalie was nominated for an Independent Spirit Award for Adam Leon's debut feature *Gimme the Loot*, and she co-produced Leon's follow-up *Tramps*. She also produced the interactive documentary *11/4/08* by Jeff Deutchman.

Natalie is on the Film Advisory Board for SXSW, and was named one of the "Jezebel 25 Kick-Ass and Amazing Women" in 2012.

CONTACT

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skype: nattymanhatty



Mmabatho Kau

South Africa

The path to a great story: character, character, character, character (oh, and a little vulnerability).

After graduating in Media Management from Stirling University, Scotland, Mmabatho has worked for over 15 years as a producer, broadcast and development executive as well as a script consultant on several TV series and feature film projects.

She worked as a script editor for South Africa's National Film and Video Foundation (NFVF) on various films, including *Kalushi* by Mandla Walter Dube and *Whale Caller* by Zakes Mda, and she also spent the last seven years as a mentor for emerging filmmakers enrolled in the foundation's scriptwriting training programme SEDIBA.

In 2017, she worked as a story consultant for the pan-African screenwriters residency REALNESS. While there, she was instrumental in developing works that have been selected for the Biennale College – Cinema, La Fabrique Cinéma and EAVE, among others.

Beyond her work as a script consultant, she has produced drama series, reality shows as well as lifestyle shows for several broadcasters in South Africa.

CONTACT

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M +27 834557290

skype: Mmabatho.Kau



Marcin Łuczaj

Poland

It is kind of a process, where you try to develop your skills of reading someone's brain.

Marcin Łuczaj graduated in Film and Media Studies from the University of Łódź and in Cultural Studies from the University of Warsaw.

He works for New Europe Film Sales, a Warsaw-based sales and production company specialized for both feature and short films, where he is responsible for feature film acquisitions.

Marcin has several years of experience as a programmer for the Warsaw Film Festival and the ZubrOFFka International Short Film Festival as well as a guest curator for several other international film festivals.

CONTACT

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Matthijs van der Veer

Netherlands

*The story editor resides
in the crow's nest of
the storyteller's ship.*

After graduating in Film Studies at the University of Amsterdam, Matthijs has worked for the International Film Festival Rotterdam as well as for the children's film festival Cinekid, where he produced the Cinekid Script LAB. He has also headed VERS Magazine, targeting young Dutch film and TV professionals.

In 2016, he was selected as a Jury member for the Venice Days section of the Venice Film Festival through the 28 Times Cinema project, and subsequently he functioned as an ambassador for the LUX Film Prize.

Matthijs currently works as a script editor for the Dutch public broadcaster NTR. He provides support in the development of narrative projects of various lengths, focusing on those concerned with developing talent.

He also acts as a reader, reporting on submitted plans for short films, feature films, as well as TV series.

CONTACT

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FeatureLab

FEATURELAB

Targeting directors, scriptwriters, and producers, FeatureLab aims at providing all-encompassing creative inputs to 1st and 2nd feature film projects before they enter the pre-production phase. This holistic approach explains that the scope of trainers involved is the largest amongst the TorinoFilmLab programmes.

Besides script consultants – storytelling being at the core of all our activities, FeatureLab's pedagogical team includes two film directors, a producer, a sales agent, a director of photography, a sound designer, an acting coach, a post-production supervisor, and two specialists of film promotion. We would like to thank them all for demonstrating dedication and generosity towards the 10 project teams. We would also like to thank the members of the reading committee and selection committee for their expertise and efforts.

FeatureLab also aims at developing audience engagement strategies that are adapted to specific production realities. This year, 4 'Audience Design' participants worked together with the creative team of a Sardinian film project, so as to develop complementary and alternative strategies for reaching and building new audiences.

Made attractive for the funding opportunities attached to it, FeatureLab is thus definitely not only about competing for the coveted Production Awards.

We would like to thank our dear partner, the Sardegna Film Commission, for hosting FeatureLab's workshop. We would also like to thank BEKRAF – the Indonesian Agency for Creative Economy, for supporting the participation of Indonesian film professionals in the programme.

TRAINERS 2018 FEATURELAB – PROJECTS



Peter Albrechtsen
Denmark



Ritesh Batra
India



Didar Domehri
France



Ayman El Amir
Egypt



Mátyás Erdély
Hungary



**Marietta von
Hausswolff von
Baumgarten**
Sweden



Britta Krause
Germany



Cristian Mungiu
Romania



Niko Remus
Netherlands



Riema Reybrouck
Belgium



Joanna Solecka
Poland



Tatiana Vialle
France



Hédi Zardi
France

WITH THE SUPPORT OF



IN PARTNERSHIP WITH



TRAINERS 2018 FEATURELAB – AUDIENCE DESIGN



Valeria Richter
Denmark



Lena Thiele
Germany

FEATURELAB JURY



Cameron Bailey

Artistic Director & Co-Head,
Toronto International
Film Festival • Canada

Cameron Bailey is the Artistic Director & Co-Head of the Toronto International Film Festival. He is responsible for the overall vision and execution of Festival programming, as well as maintaining relationships with the Canadian and international film industries. For six consecutive years, Toronto Life has named him one of Toronto's 50 Most Influential People (2012-2017).

Bailey began programming for TIFF in 1990, headed the organization's Perspective Canada programme and founded its Planet Africa section, and worked both as a film programmer and film critic for 20 years before taking on his current role.

He reviewed for Toronto's *NOW* Magazine, CBC Radio One and CTV's Canada AM. He presented international cinema nightly on Showcase TV's national program *The Showcase Revue*, and produced and hosted the interview program *Filmmaker* on Independent Film Channel Canada.

He has been published in *The Globe and Mail*, *The Village Voice*, *CineAction!* and *Screen*, among others.



Teresa Cavina

Festival Programmer, Script
Analyst & Co-production
Expert • Italy

Teresa Cavina worked in the programming team of the Venice Film Festival (1989-1997), and in 1998 she moved to Locarno Festival, which she co-directed from 2001 to 2005. In 2006 she launched the Rome Film Festival, working as a Co-Artistic Director until 2008. In Rome, she founded the New Cinema Network, an international co-production platform with the aim of training and supporting filmmakers with their 2nd feature film projects.

She has been Artistic Director of FIPA Biarritz (2009-2012) and Programming Director of Abu Dhabi FF (2009-2014), where she co-created SANAD, a Development and Post-Production Fund supporting Arab Cinema.

Currently, she collaborates in programming the Venice Days, El Gouna FF, Busan IFF, and she works closely with filmmakers, producers, script labs and international funds including Talents Sarajevo, Locarno Open Doors, Doha Film Institute, Antalya Film Forum, Solinas Award and Hong Kong – Asia Financing Forum.



Babak Jalali

Writer/director & Producer
• Iran/United Kingdom

Babak Jalali was nominated for the BAFTA Award for Best Short Film 2006 for his short *Heydar, An Afghan in Tehran*.

His first feature film *Frontier Blues* was developed at the Cannes Cinéfondation Residence 2007, it premiered in Competition at the Locarno Festival 2009 and won the FIPRESCI Award in New Directors at the San Francisco International Film Festival 2010.

In 2016, his second feature film *Radio Dreams* won the Hivos Tiger Award at the IFFR, received the Special Jury Mention at the Seattle International Film Festival and was awarded Best Director at the Andrei Tarkovsky Film Festival.

His latest feature film *Land* was developed within TorinoFilmLab's FrameWork 2012 (now FeatureLab), where it won a TFL Production Award. It had its world premiere at Berlinale Panorama 2018.

His credits as a producer include the feature films *White Shadow* by Noaz Deshe, *Short Skin* by Duccio Chiarini and *Tehran: City of Love* by Ali Jaberansari.



Ankica Jurić Tilić

Producer, Kinorama
• Croatia

Graduated in Comparative Literature from the Faculty of Humanities and Social Sciences at the Zagreb University, Ankica Jurić Tilić has more than 25 years of film experience.

She founded her production company Kinorama in 2003 together with two partners. Her filmography includes more than 25 feature films, several TV series, and a number of shorts. Her latest most successful feature films are *The Reaper* by Zvonimir Juric (TIFF Contemporary World Cinema 2014), *The High Sun* by Dalibor Matanić (Jury Prize at Un Certain Regard 2015) and *Quit Staring at My Plate* by Hana Jušić (Fedeora Award for Best European Film at Venice Days 2016).

She is also a graduate of EAVE — European Audiovisual Entrepreneurs and a member of ACE Producers, Producers on the Move and the European Film Academy.



Paolo Moretti

General Delegate,
Cannes Directors'
Fortnight • France

Since 2000, Paolo Moretti worked for several film festivals and film institutions in Europe including Centre Pompidou and Cinéma du Réel in Paris, Filmoteca Española in Madrid, Leeds IFF, Cinemateca Portuguesa in Lisbon and One World FF in Prague.

From 2008 to 2011, he was Programme Advisor for the Venice Film Festival, focusing in particular on short- and medium-length films in the Orizzonti section, while in 2012 and 2013 he was Programme Advisor for the Rome Film Festival. Since 2012, he has been a Selection Committee member of FIDMarseille and Program Advisor for Visions du Réel – IFF Nyon.

He is associate producer of the American independent feature film *L for Leisure* by Lev Kalman & Whitney Horn, which premiered in Bright Future at the IFFR in 2014. Since 2014 he is the Director of the cinema theatre Cinéma Le Concorde and of the La Roche-sur-Yon International Film Festival.

In March 2018 he has been appointed as General Delegate of the Directors' Fortnight at the Cannes Film Festival.



Blood and Water

Jianjie Lin, Yiwen Wang, Yue Zheng
China

*Family is a blessing for some, a curse for others.
For one reserved teenager, it is an opportunity.*

SYNOPSIS

Wei's family lives a seemingly perfect middle-class life. But tension is brewing in their daily interactions.

Wei, in his turbulent adolescence, begins to feel suffocated by his privileged life as the only child. His father, a cultured yet rigid cell biologist, and his mother, a passive-aggressive housewife, seem all too comfortable hiding their alienation.

When the charismatic Wei befriends his classmate Shuo, the family opens its door to a mysterious kid abused by his alcoholic widowed father. Slowly integrating himself into Wei's family life, Shuo realizes that he seems to hold the keys to their problems.

However, the sudden death of Shuo's father throws everyone's life into turmoil. A past secret resurfaces to haunt them. The trust between the two teenage boys is put to test and the family finds itself at a crossroad.

Each must question something they have taken for granted: what does it mean to be a family?

ORIGINAL TITLE

家庭简史

PRODUCTION COMPANY

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Jianjie Lin
Writer & Director

Jianjie aspired to be a scientist from a young age, but after obtaining a BE degree in Bioinformatics, he realized that he was more passionate to decipher human existence than genetic codings. He received an MFA degree from NYU Tisch School of the Arts Asia. His short films *A Visit*, a black comedy about corruption and vanity, and *Gu*, about a family's last reunion at court, were screened at many international film festivals.



Yue Zheng
Producer

Yue was the General Manager of Ker Sound Studios Shanghai before becoming a producer at D'ELE Motion, overseeing local projects and international co-productions. His experience spans films, commercials, TV and web series, including the feature film *End of Summer* by Zhou Quan, winner of the Audience Award at the Busan IFF 2017.



Yiwen Wang
Producer

Yiwen is a producer with a taste for auteur-driven cinema. She participated in the development of *Crosscurrent* by Yang Chao (Berlinale 2016) and the production of *UFO in Her Eyes* by Guo Xiaolu (Toronto 2011). Her short film credits include the award-winning short films *Gu* by Jianjie Lin and *Lily's Pain Store* by Chen Li.

INTENTION

In biology, homeostasis refers to organisms' tendency to self-regulate in order to maintain stability despite variations in their environment. I believe that families function in a similar way. In a culture with strong conservative traditions such as mine, when a violent change throws a family off balance, how far can it go to reinstate normality?

China has gradually loosened up its family planning policies in recent years. For those parents and children who have lived through the controversial one-child policy, which lasted for over three decades, the change is liberating. But with a new freedom come new predicaments. The possibility of having another child also alters people's mentality in subtle yet fundamental ways, awakening latent fears and desires.

With this film I want to capture the kind of mystery that is often overlooked – a mystery disguised as the ordinary, a half-open door, an innocent question, an ambiguous gesture...

To me, they are what makes human behaviours and interactions so fascinating.

BUDGET, DISTRIBUTION & SALES

Blood and Water received the support from NYU's Richard Vague Production Fund, it was selected by Berlinale Talents Tokyo 2015 and it won Best Talent Project at the Shanghai International Film Festival Film Market 2018. The final stage of the script development was completed at TorinoFilmLab.

Though rooted in the contemporary Chinese sociopolitical landscape, the film has a strong potential to resonate with international audiences, as it deals with universal themes such as blood ties, sense of belonging and violence in a compelling and thought-provoking way. It also sheds light on China's growing middle class, whose search for identity in a country grappled with uneven development and clashing values is a vivid representation of China's position in today's world.

Our estimated budget is € 943.000. Thanks to our participation at the SIFF Film Market, 80% of the financing is expected to be secured from China. For the remaining sum, we rely on our international co-producers.

We aim for an A-class festival premiere for the film in order to boost its domestic and international distribution, and establish Jianjie as a daring new talent in Chinese cinema.



Costa Brava, Lebanon

Mounia Akl, Myriam Sassine
Lebanon/France/Sweden/Norway

*The Badris live away from pollution.
Until the government initiates a landfill outside their house.*

SYNOPSIS

Lebanon, 2028. The country is drowning in garbage, yet the Badri family leads an idyllic isolated life in their house in the mountains, which they have turned into a sterile space. Despite the strict rules imposed by Walid (48) to make this exile possible, love abounds in the household. His wife Soraya (45), and his daughters Tala (15) and Rim (9) seem happy. On the other hand, Walid's mother, Zeina (79), misses the city life.

Following years of paralysis, the government finds a solution to the crisis, but this is not good news for the Badris: a landfill will be built outside their land to host all the trash that has been piling up for years. Hidden tensions among the family members arise making them realise that rot was not only outside their home.

CO-WRITER

Clara Roquet

PRODUCTION COMPANY

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CO-PRODUCERS

Cinéma Defacto – France
Silver Films – Sweden
Barentsfilmm – Norway



Mounia Akl
Writer & Director

Mounia earned an MFA in Directing from Columbia University.

In 2016, her awarded short film *Submarine* premiered at the Cannes Cinéfondation and was selected, among others, in Competition in Toronto and Dubai.

She took part in the Lebanon Factory, which opened the Cannes Directors' Fortnight 2017. Her debut feature *Costa Brava, Lebanon* was selected for the Cannes Cinéfondation Residence 2018.



Myriam Sassine
Producer

Myriam graduated in Cinema Studies from the Lebanese Academy of Fine Arts, where she also earned an MA in Cinema Research. In 2013 she became a producer at About Productions, working on several features and documentaries.

She is the COO of Schortcut Films, dedicated to co-producing international features, and the Director of the Maskoon Fantastic Film Festival in Beirut.

INTENTION

I was born in the year when the civil war ended. Growing up in the post-war years meant having confused collective memory, but also a desire to forget, and finally live fully. This dissociation phenomenon was the heart of my everyday life. After years of sociopolitical instability, my parents chose to never talk about it. They were overprotective of my sister and me because they could not deal with the war's trauma. They made us think our home was the only safe place we had.

However, the end of the civil war marked the beginning of my parents' own war. Their marriage crippled under the circumstances it was faced with. Our safe bubble exploded. My sister and I had to reinvent our home. We had to enter the real world.

In *Costa Brava, Lebanon*, it is only when the family has broken apart that it can see more clearly why the rot was not only outside their doors, but deep inside as well. Once the home is shattered, the Badri family is able to reinvent itself with less lies and more selfless love.

BUDGET, DISTRIBUTION & SALES

Costa Brava, Lebanon is an ambitious project that involves a lot of production design, a multitude of characters and visual effects. After two years of extensive development in prestigious platforms and labs such as the Cannes Cinéfondation Residence and Ateliers Premiers Plans d'Angers, we have a solid draft and we are ready to move to financing.

The budget has been estimated at € 1.300.000, which is in the range of independent yet ambitious Lebanese films. We have raised development funds so far from CineGouna SpringBoard and CNC – Centre national du cinéma et de l'image animée and Malmö Arab Film Festival, and we have recently attached a French, a Swedish and a Norwegian co-producer.

We are open to explore new potential partnerships and we would like to confirm a sales agent at the script stage. We are confident we can raise up to € 700.000 from local funds of the Middle East and Lebanon, international funds that support Lebanese cinema, Middle East Rights pre-sale and private equity. The main aim today is to attach the right partners so we can together define the financing strategy and the best ways to make this film a reality.



Rift in the Ice

Maja Miloš, Jelena Mitrović
Serbia/Italy/Slovenia

A contemporary fairytale that explores women's integrity in our harsh reality.

SYNOPSIS

Marija is an ice skater who lives with her father, a lorry driver, on the outskirts of Belgrade. Crushed by grief because her mother died three years ago, Marija cannot express her flaming sexuality without feeling unworthy. When Marija's father gets close to a woman and moves in with her two daughters, Marija supports him but realizes that she cannot trust her new stepmother.

Due to financial troubles, Marija is forced to make extra money for her family. She wants to protect her father by hiding her job that introduces her to a world in which women are sexually exploited, and that puts even more pressure on her suppressed sexuality. She can no longer confide in her father. Her stepmother starts having anger outbursts that escalate into physical abuse, and Marija has to give up ice skating. She feels trapped.

The love of one of the most desirable young businessmen will give her the strength to accept herself and her sexuality.

ORIGINAL TITLE

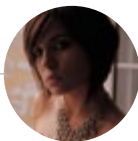
Pukotina U Ledu

PRODUCTION COMPANY

Film House Baš Čelik
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11000 Belgrade
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CO-PRODUCERS

Nightswim – Italy
Staragara – Slovenia



Maja Miloš
Writer & Director

After graduating in Film Directing from the Faculty of Drama Arts, Belgrade, Maja has directed several short films and attended Berlinale Talents in 2005 and La Fémis' Documentary Workshop in 2006.

Her debut feature *Clip* premiered in Competition at the IFFR 2012, where it won the Hivos Tiger Award, and it was screened in San Sebastián, Toronto, AFI Fest, BFI London, Karlovy Vary, and BAFICI, among others.

Maja was as a Jury member in Rotterdam, Sarajevo and Karlovy Vary, and she currently works as an assistant at the Faculty of Drama Arts, Belgrade.



Jelena Mitrovic
Producer

Jelena Mitrovic was born in Serbia in 1977.

With her company Film House Baš Čelik she has produced and co-produced more than 18 films, including the feature films *Clip* by Maja Miloš and *Circles* by Srđan Golubović (Special Jury Prize at Sundance 2013 and Ecumenical Jury Prize at Berlinale Forum 2013), and the animated short film *Rabbitland* by Nikola Majdak Jr. and Ana Nedeljković (Crystal Bear at Berlinale Generation 14plus 2013).

She is a member of ACE Producers Board.

INTENTION

Rift in the Ice addresses the issue of women's integrity in a materialistic world filled with aggression, exaggerated ambition and competitiveness. Focused on the emotions of the main character, the film follows her intimate journey of self-acceptance outlining the scope of degradation and exploitation of women through various social ranks. The film will be authentic and raw with the intent to capture real life with no moralising or judging.

I am submerging narrative motives of fairytales in a contemporary story to explore how their humanistic ideas function today. The poetic, cruel scenes of the main character's subconscious showing her deepest fears and her suppressed sexuality will add a dark fairytale feeling. In a clash with the authenticity of the rest of the film, it will bring a profound insight into the protagonist and a new sense of reality.

The film, above all, explores love in a harsh environment and shows its power to help us discover and accept ourselves.

BUDGET, DISTRIBUTION & SALES

Rift in the Ice was supported by the Film Center Serbia with an amount of € 315.589. The total production budget is € 1.230.829. As we need creative and financial inputs from co-production countries, the film is set to be co-produced by Serbia, Slovenia, Italy, France and the Netherlands. The co-production partners already attached are Nightswim (Italy) and Staragara (Slovenia).

We are planning to apply for the Hubert Bals Fund in April 2019. Our aim is to close financing by the end of 2019, when the shoot is scheduled.

We believe that this intriguing and powerful story is able to reach even the most demanding viewers. As we are talking about a second feature of an internationally acclaimed and awarded director, the aim is to get a world sales on board at an early stage.

International distribution will start with the world premiere, which we hope will take place at an A-list festival. A good festival run of the film would enable us to approach national distributors in various territories.

We will reach out to distributors that released Maja's previous film, who are eagerly awaiting *Rift in the Ice*.



Small Body

Laura Samani, Nadia Trevisan
Italy/Slovenia

*Time for one breath is all I need
To speak your name and find my peace.*

SYNOPSIS

1901, Marano Lagoon, Northern Italy. Agata, a young woman, lost her baby during childbirth, without having the chance to even give her a name. It is said that stillborn babies cannot be baptised: their souls belong to Limbo. Agata is told she should pray and forget, that her life will go on; but she cannot. An ancient legend reaches her ears: up on the northern mountains there is a sanctuary where wise women bring stillborn babies back to life, just for the time of one breath, to baptise them.

Alone, Agata secretly embarks on this dangerous journey with the small body of her daughter in a little white box. Despite all of the obstacles, she is determined to reach the sanctuary. She meets Lynx, a wild, solitary, petty thief who is familiar with that territory. Even though they do not trust each other, the two of them team up and share the journey.

Lynx sleeps next to the box every night, craving to know its mysterious contents, while Agata does not even suspect that the boy also hides a secret.

ORIGINAL TITLE

Piccolo Corpo

CO-WRITERS

Elisa Dondi, Marco Borromei

PRODUCTION COMPANY

Nefertiti Film
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produzione@nefertitifilm.it

CO-PRODUCERS

Vertigo – Slovenia



Laura Samani
Writer & Director

Laura Samani was born in 1989 in Trieste. After graduating in Philosophy & Literature at the University of Pisa, Laura studied at the Italian National Film School of Rome, directing class. Her graduation short movie *The Sleeping Saint* premiered at Cannes Cinéfondation 2016. Since then, it has gained international acclaim and awards in several international festivals. She is currently writing *Death Will Come and Will Have Your Eyes*, a horror period drama series developed thanks to SIAE and Fondazione CSC.



Nadia Trevisan
Producer

Nadia Trevisan graduated in Psychology from the University of Padova. In 2013 she founded Nefertiti Film together with Alberto Fasulo. Her credits include feature films *Tir* (Golden Marc'Aurelio for Best Film, Rome Film Festival 2013), *Parents* (Out of Competition, Locarno 2015) and *Menocchio* by Alberto Fasulo (Competition, Locarno 2018), as well as *History of Love* by Sonja Prosenec (Special Jury Mention at the Karlovy Vary IFF 2018). Nadia is part of the Producers Network, EAVE and European Women's Audiovisual Network.

INTENTION

Small Body is based on real events. In my land, the Friuli Venezia Giulia, between 1500 and 1800 pilgrimages were undertaken to the Sanctuary of Trava, to save the souls of stillborn babies. The ritual was considered particularly dangerous and akin to witchcraft.

Agata risks everything in order to name her baby, but in reality she is trying to prolong the connection she has had with her daughter for months. Doing so, her belly is metaphorically transferred to her back, becoming a weight she carries on her shoulders.

Small Body is a way to fight back my own private fears: the irreversibility of things, of loss and separation. To prevent this, sometimes I have done things that were not logical, and I have learned that you cannot always decide what stays with you and what is lost forever.

But it is vital to gain the security of remaining true to ourselves, surviving every loss. To recognize that the others are outside of us and, despite this, we can keep them within.

BUDGET, DISTRIBUTION & SALES

People love listening to stories, and *Small Body* is a story of rebellion, flouting rules, and growth. It is a journey, a fairytale, a challenge and it is well suited to a young audience and lovers of gothic fairytales.

Our aim is a strong circulation at A-list festivals, and we want to work with an international sales agent in order to share a strategic plan together. At an early stage, our goal is to find a distribution both in Italy and in our co-production partners' territories to start a promotion campaign during the shooting stage.

The budget of the film is € 1.350.000. We have already received development support from the MiBACT and the Friuli Venezia Giulia Audiovisual Fund, and production support from the Friuli Venezia Giulia Film Commission. Rai Cinema is on board and the film is eligible for a 30% tax credit.

Our co-producer Vertigo Film (Slovenia) already applied to their own national fund. In January 2019 we want to apply to Eurimages, and we are planning to start shooting in March 2019.



The Settlers

Felipe Gálvez, Antonia Girardi, Giancarlo Nasi
Chile/Argentina/Denmark

*An expedition turns into a violent natives hunt.
20 years later, Segundo sees a redemption opportunity.*

SYNOPSIS

At the end of the 19th century, sheep farms cover more and more territory in Chilean Patagonia. In 1893, Segundo (23), a Chilean *mestizo* (mixed-race), led by MacLenan (40), a former English captain, and Bill (35), an American mercenary, embark on a horseback expedition to delimit and claim the land that the State has granted to the Spanish landowner José Menendez (45).

Segundo discovers the "civilising" will of his commanders when they encounter a tribe of Onas Indians and brutally and euphorically kill them. Segundo is forced to participate. On the way back, they find Kiepja (17), a cheerful and young Ona woman, whom they kidnap.

20 years later, Vicuña (35), a direct envoy of the President, visits the already civilised lands. Segundo sees in him the opportunity to redeem his guilt, the only chance to confess his crimes.

Vicuña turns a deaf ear. He takes a camera and shoots Segundo and Kiepja as an exemplary family of "civilised" settlers, taking history in his own hands.

ORIGINAL TITLE

Los Colonos

PRODUCTION COMPANY

Don Quijote Films
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CO-PRODUCERS

Rei Cine – Argentina
Snowglobe Film – Denmark



Felipe Gálvez

Writer & Director

Felipe was born in Santiago de Chile in 1983 and graduated from the University of Cinema, Buenos Aires. He has directed 3 short films including *Raptor*, which premiered at Cannes Critics' Week 2018.

Currently based in Santiago, he has worked as a film editor on several feature films, including *You'll Never Be Alone* by Alex Anwandter (2015) and *Marilyn* by Martín Rodríguez Redondo (2018), which both premiered in Berlinale Panorama.



Antonia Girardi

Co-writer

Antonia was born in Santiago de Chile in 1987, and she is a film researcher, programmer, and a scriptwriter. She co-wrote the short film *Raptor* by Felipe Gálvez.

Since 2017, she is the Head of Programming of FIDOCs, the International Documentary Film Festival of Santiago de Chile.



Giancarlo Nasi

Producer

Giancarlo earned a BA in Political Sciences and an MA in Intellectual Property Law at the Paris Institute of Political Studies. He attended the Film School at the University of São Paulo, and he earned an MA in Film and TV Production at the Catholic University of Chile.

He works as a manager and a producer at Don Quijote Films. His latest project, *Oblivion Verses* by Alireza Khatami, won the Orizzonti Award for Best Screenplay and the FIPRESCI Award at the Venice Film Festival 2017.

INTENTION

The Settlers is based on the brutal Onas Genocide, which took place at the end of the 19th Century in the Chilean and Argentinian Patagonia. Having access to the judicial investigation on the taunts committed allowed me to know the creators, executors and passive accomplices of this massacre.

The film's title refers to a plural, because it is important to show not only the executors but also those who financed and decided to hush this genocide.

Choosing the point of view of the hunters responds to an ethical decision about the need to recognise and question the foundations of a colonialist thought that has allowed this extermination, which is still in force in western culture.

The Settlers is a film about rewriting our history. It not only emerges from the past but also relates with our present, reflecting on how our nation is built from deleted fragments and fabricated images. Here, Cinema has a crucial place; it is a device of power, a machine to build long-lasting realities.

BUDGET, DISTRIBUTION & SALES

The Settlers was selected for Cannes Critics' Week's Next Step programme 2018. Shooting is planned for December 2019.

Felipe Gálvez' first feature film is a continuation of the work we started with his last short film *Raptor*. Don Quijote Films, together with co-producers Rei Cine and Snowglobe Film, have a strong tradition in producing internationally awarded first feature films.

Our first goal is premiering at an A-list festival, positioning the film as a challenging debut from a director with a strong and innovative cinematographic vision. Later, we aim to exhibit the film around the world through the most varied platforms.

Our estimated budget is € 740.000, from which 50% shall be raised between Chile and Argentina. In order to fill our 50% gap, we are looking for an additional co-producer and potential financiers. Moreover, we are looking for a sales agent on board at an advanced stage of development.



The Woodcutter Story

Mikko Myllylahti, Jussi Rantamäki, Emilia Haukka
Finland

A woodcutter is put to a horrible test when an open-pit mine is established in his village.

SYNOPSIS

An open-pit mine is unearthed in an idyllic town in Northern Finland, and a strange chain of dreadful events affects the life of Pepe, a kind and optimistic woodcutter.

After everything disappears around him, Pepe is faced with the question of evil: he loses his job and the love of his wife, his best friend commits suicide and even his house burns down. But no matter what happens, Pepe seems to be fine with it, as if he holds a secret to existence that is hard to grasp. The village is in turmoil and the dark underbelly reveals itself. A burning car appears from the darkness and fish and birds are talking in voices. People are losing their hope.

A mysterious character enters the village. He is a psychic singer named Jaakko who is said to be able to contact the dead. Jaakko has a message and a promise of consolidation in its most violent form: a connection to the other side.

A battle between hope and despair is unleashed and Pepe's optimism and goodwill is put to an ultimate test.

ORIGINAL TITLE

Metsurin Tarina

PRODUCTION COMPANY

Aamu Film Company
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Finland
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Mikko Myllylahti

Writer & Director

Mikko was born and raised in Northern Finland, in a small town called Tornio. With a strong background in poetry, he earned an MA in Screenwriting and Fiction Directing from the ELO Film School Helsinki.

Mikko wrote and directed several short films including *Love in Vain* (Locarno 2009) and *The Tiger* (Cannes Critics' Week 2018), and he wrote Juho Kuosmanen's debut feature film *The Happiest Day in the Life of Olli Mäki*, which won the Prize Un Certain Regard at Cannes 2016.



Emilia Haukka

Producer

Emilia has worked as a producer at Aamu Film Company since 2015. Her credits include the feature film *The Thick Lashes of Lauri Mäntyvaara* by Hannaleena Hauru, the short film *The Tiger* by Mikko Myllylahti and the TV mini-series *Love and Order*.

INTENTION

I once encountered a peculiar woodcutter from the North, not far from my hometown. He told me about his life, how he was forced to leave the village and his family, how he lost everything. It was a sad story, but he seemed to be fine with it. He accepted his fate as if he knew a meaning of his own that I could not understand. I felt strongly that I wanted to test him, to see if I can crush the faith of this benevolent man.

Where does this integrity come from? Like Buñuel's *Nazarin* or De Sica's *Miracle in Milan*, *The Woodcutter Story*, a loose adaptation of the Book of Job, raises the question: what is hope in our contemporary world full of menaces and cynical approaches?

This is the core of this modern myth dressed as an existential dark comedy set in contemporary Northern Finland where the mining business is taking its toll.

BUDGET, DISTRIBUTION & SALES

The Woodcutter Story was selected for Cannes Critics' Week's Next Step programme 2018.

The total budget of the film is aimed at € 1.300.000. The financing plan is based on the support from the two main domestic financiers Yle and The Finnish Film Foundation.

As the project is a particular piece from a rising star of the art-house genre filmmaking with very concrete co-production possibilities, we believe that it is an intriguing project for co-productions. We are looking for a co-producer to boost the budget.

The film is planned to go into production in December 2019 and to be released in fall 2020. Our aim is to do a well-planned and executed international launch at one of the A-list film festivals in 2020.

Our main goal with the distribution of *The Woodcutter Story* is to establish Mikko Myllylahti as a talent with his debut feature. This means engaging the audience with an A-level festival premiere and build a momentum from that to cinema distribution.

We look to collaborate with a sales agent who is interested in working long-term on Mikko Myllylahti's films.



Three

Juanjo Giménez, Pere Altimira, Luisa Romeo
Spain/France

*A sound designer suffers out-of-sync seizures.
This audio delay will redefine her world.*

SYNOPSIS

C is a sound designer. She spends many hours alone, recording foley effects, mixing. The studio is her last refuge: a place where she can avoid dealing with her broken relationships with an ex-partner, an elderly mother and a co-worker.

C is starting to be out-of-sync. Like a badly synched film, her brain has begun to process sound later than images. As the delay increases, C is forced to quit her job, to deal with her mother's death and to rethink her life completely.

Over time, she will discover that her disability is not just a stigma. It will allow her to make a living in a surprising way, and it will open the door to the world of the deaf. There she will meet Max, her sign language teacher, with whom she will have an intense relationship, unthinkable before the onset of her delay. One day, synchrony returns to C's brain.

Suddenly she is cured, but she is not the same anymore: her sensory odyssey has made her mature. And now she has a second chance. It is up to her not to let it escape.

ORIGINAL TITLE

Tres

PRODUCTION COMPANY

Frida Films
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Spain
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CO-PRODUCER

Manny Films – France



Juanjo Giménez
Writer & Director

Juanjo's latest short film *Timecode* won the Golden Palm for Best Short Film at Cannes 2016, the European Film Award 2017, and it was nominated for the Oscar for Best Live Action Short Film 2017. His debut feature film *Tilt* premiered in Competition at the IFFR 2002.



Pere Altimira
Co-writer

Pere was born in Barcelona. First he studied Musical Education and went on to work in that field. Years later, he became interested in film directing and scriptwriting, specialising in the latter. He has co-written several short films with director Juanjo Giménez including the Golden Palm-winner *Timecode*. *Three* will be his first feature film together with Juanjo Giménez as a co-writer.



Luisa Romeo
Producer

Luisa Romeo was selected as part of Producers on the Move at Cannes 2018. Her latest production *Trote* by Xacio Baño premiered at Locarno Filmmakers of the Present 2018, and it was later screened in San Sebastián.

Her credits include the feature film *María (and Everybody Else)* by Nely Reguera, *Noah's Ark* by Adan Aliaga & David Valero, *The Incredibles* by David Valero, and *El Eternauta's Wife* by Adan Aliaga. She is currently producing the feature film *After* by the award-winning director Oliver Laxe.

INTENTION

Hundreds of self-help books urge us to live in the present. It must be complicated.

Our main character does not live in the present. Her sensory dysfunction is nothing more than a confirmation of her emotional state, a kind of catharsis that forces her to modify her relationship with the world.

When we imagined the delay that marks C's fate, we were not looking to replicate real events. There was a strong desire to play with the basic ingredients of cinema: image and sound. Many films have disjointed audio, but very few have characters experiencing an asynchronous world. We wanted to experiment formally within the parameters of a classic narrative, integrating risky audiovisual treatment within an intimate story of a woman dealing with her daily life. A girl suffering out-of-sync attacks, falling towards total unsteadiness, trying to find her place in the world in an unexpected way.

As recommended by self-help books, C will finally be able to live in the present. But not for much longer.

BUDGET, DISTRIBUTION & SALES

Three is the second feature film by Spanish writer/director Juanjo Gimenez after winning the Golden Palm in Cannes with his short film *Timecode*.

The film is a Spanish/French co-production between Frida Films and Manny Films. Luisa Romeo founded Frida Films in 2009, to produce quality auteur-driven films with commercial potential and worldwide relevance.

Three was selected at Berlinale Co-Production Market 2018 and the film's total production budget is € 1.944.076.

In December 2017 the project received development support from ICEC – Catalonia regional fund, and we have already applied for the ICAA production scheme – Spanish national fund last August. *Three* has confirmed Spanish tax incentive of 20%.

We are planning to start shooting in July 2019.

In terms of financing, we are currently looking for a French distributor, TV pre-sales and a sales agent.



Titanic Ocean

Konstantina Kotzamani, Maria Drandaki
Greece

An unconventional fairytale: professional teen mermaids, pop songs, apps and apnoeas that can take you to the end of the world.

SYNOPSIS

No skirts, no shoes: we are in mermaid school. To be a professional mermaid you must act accordingly. Holding your breath for at least 5 minutes, while exhaling perfect bubbles. Gliding through aquarium tanks, greeting sharks and singing songs of sirens.

This is no child's play; only girls above 15 may enter. Choose a name – Aquality? Aquamarine? Match your hair to the colours of your tail. Forget your woes; life is much prettier under the sea: softer, all edges blurred. Can you fall where you can float?

One girl, Akame, shows exquisite results. Her personal record of apnoea is 16' 36". Fluid, elegant and pure. Or at least until Kotaro, her coach, gives her the kiss of life. Desire awakens. As a unique love story unfolds secretly, she questions her own motivations.

"Kotaro" she asks, "which is your favourite Ocean?"

"Titanic Ocean" he replies.

But love is a wicked game for mermaids. Left with no choice, Akame must discover just how deep the ruins of the Titanic lie.

ORIGINAL TITLE

Titanikos Okeanos

PRODUCTION COMPANY

Homemade Films
Mnisikleous 12
10556 Athens
Greece
www.homemadefilms.gr
T +30 2103238327
info@homemadefilms.gr



Konstantina Kotzamani

Writer & Director

Born in Komotini, Konstantina graduated from the Film Department of Fine Arts in Thessaloniki, Greece. Her short films premiered in major festivals including Cannes, Berlinale, Locarno and have received numerous international awards.

Her short films *Washingtonia* (2014) and *Limbo* (2016) have been awarded as Best Short Film at the Hellenic Film Academy and nominated by the European Film Academy as Best Short of the Year. *Titanic Ocean* is her first feature film.



Maria Drandaki

Producer

After working for several years as a producer and a communication and development manager in film and television, Maria Drandaki founded her own production label, Homemade Films, in 2009.

With a taste for sharp, cutting edge and innovative cinema, Maria has produced and co-produced several successful short and feature films, which won many awards in numerous international film festivals, were released in movie theaters and broadcasted by TV channels and platforms all around the world.

INTENTION

Based on fragments of myths and archetypes such as The Little Mermaid and the myth of Sirens, *Titanic Ocean* is a blend of harsh realism and magical surrealism. Set in a professional mermaid school, an unconventional fairytale unfolds. Love, Eros, Death and Metamorphosis reign.

The film follows the lives of teenage girls in today's digital era, who are trying to fulfil their dream: to become professional mermaids. It endeavors to debate the complexity of a new generation's perception of existence, mediated by digital virtuality, social media and pop culture. Questioning human identity and challenging social roles and norms. Each girl has a traumatic backstory and wanders around the pools with a blurry ego. Not belonging to their families, race or species, the girls are in search of self-discovery and of forming significant relationships with one another. Challenging both their physical and emotional limits, they want and attempt to escape.

But even if you flee to the very bottom of the world, you cannot escape life.

BUDGET, DISTRIBUTION & SALES

Titanic Ocean is a film made by girls for girls; a unique coming-of-age and crossing-human-boundaries-and-country-borders story; a "girl-power", tender, funny and dark film.

The total budget of the film is approximately € 2.000.000. The financing strategy is the combination of a strong European co-production with different financing partners involved, and the collaboration with a local partner from the country we will choose to shoot in Asia, who will be able to access different and available financing there. We have begun discussions on the possible co-production partners both in Europe and Asia, based on the available financing tools but also the concrete creative elements each country can offer to the specific film.

In Greece, we have applied for the project support of the Greek Film Centre and we are awaiting results by the end of the year. We are also in the process of further applications for development financing.

Based on the director's successful track record, the originality of the concept and the vibrant girly teenage universe the film presents, *Titanic Ocean* can have distribution opportunities over multiple territories and platforms, reaching the hearts of people around the world.



You Are There

Nicole Midori Woodford, Jeremy Chua
Singapore/Japan

*A young empath, who sees the world of the dead,
travels across borders to find her long-lost mother.*

SYNOPSIS

When her grandmother loses her memory, 13-year-old Ami is sent to live with her single father who has been estranged since her mother, Satomi, returned to Japan years ago.

Ami has an uncanny ability to communicate with spirits, and she begins to have premonitions of another devastating wave befalling Satomi's coastal hometown. She journeys to Japan to warn her mother. There, Ami meets her uncle Isamu, an eccentric taxi driver, for the first time and they begin a tumultuous road trip.

On the road, Ami meets a boy spirit searching for his parents while Isamu faces haunting encounters of his own. Despite her unraveling emotions, Ami helps the boy spirit reconcile before continuing on her odyssey. Upon reaching the desolate coast, Isamu and Ami learn that Satomi has passed away, and Ami discovers the true meaning of her ominous visions.

As they create a bonfire to commemorate the spirits watching them on the shore, the pair of uncle and niece watch the sparks flitting towards the heavens.

ORIGINAL TITLE

会者定離 (Eshajōri)

PRODUCTION COMPANY

Potocol
2 Marina Boulevard #52-06
018987 Singapore
www.potocol.co
M +65 81281214
jeremy@potocol.co

CO-PRODUCER

Kino International – Japan



Nicole Midori Woodford

Writer & Director

Nicole Midori Woodford is a Singaporean film director, writer and editor. She is a Berlinale Talents and an Asian Film Academy alumna. Her short films premiered at various film festivals like Busan, Clermont-Ferrand and Singapore, amongst others. She has directed commercial and narrative works for Zhao Wei Films.

Her first feature film project *You Are There* has been selected at Talents Tokyo, SEA Lab and SEAFIC, where it won the SEAFIC Open SEA Fund Award 2017 and the SEAFIC-TFL Award 2017.



Jeremy Chua

Producer

Jeremy Chua is a film producer and screenwriter from Singapore. Since 2014, he started an independent film company, Potocol, which has co-produced *A Family Tour* by Ying Liang (opening film of Locarno Competition 2018), *A Yellow Bird* by K. Rajagopal (Cannes Critics' Week 2016), *A Lullaby to the Sorrowful Mystery* by Lav Diaz (Silver Bear Alfred Bauer Prize, Berlinale 2016) and *Brotherhood* by Pepe Diokno (Karlov Vary IFF 2016).

A Yellow Bird was his first feature film script.

INTENTION

Coming from a Chinese-British-Japanese lineage, I was always intrigued by the history of my ancestors: the journey that brought them to Singapore and what part of that identity has been passed down to me as my "inheritance". My grandfather was working for the navy, and my grandmother was a Japanese woman who bore witness to the atomic bomb in Hiroshima. Their stories of migration and resettlement intertwined with complex themes of trauma, displacement, the Second World War and the future.

As my own grandmother's memory deteriorates, these fragments of personal history confronted me to understand myself. I intend to depict the impermanence of my characters and how they exist in parallel worlds. In this film, the scenes of daily life are presented together with the uncanny and the Afterlife – whereby the spiritual becomes a means to reconcile with the material.

I hope to bring forth an allegory for families disintegrated from the natural and manmade violence in today's volatile world.

BUDGET, DISTRIBUTION & SALES

The budget of the film is currently € 480.000. We have secured € 156.000 from national funds. Additionally, the project won the SEAFIC Open SEA Fund Award, which includes a film equipment package award of € 8.500 from VS Service Bangkok and a post-production award of € 13.000 from White Light Post Bangkok.

Since 2017, Shozo Ichiyama of Kino International is confirmed as our Japanese co-producer. He has been involved with us for script development and we will pitch the project to the investment arm of his company in December 2018 for € 170.000. We are also aiming for respected actor Masatoshi Nagase to join our cast as Uncle Isamu.

We are seeking approximately € 130.000/140.000 financing from Europe to collaborate with a film editor, a sound designer and a sound post-production house to complete our financing.



Yuni

Kamila Andini, Prima Rusdi, Ifa Isfansyah
Norway/Malaysia/Indonesia

An Indonesian teenage girl realises that when her dreams get bigger, the world around her gets smaller.

SYNOPSIS

Yuni is a smart teenage girl with big dreams. She thinks everything is possible, until one day a man she barely knows proposes to her and she rejects the proposal, becoming the talk of her village.

The second proposal comes. Yuni still believes in her dream, so does her family. But something comes up this time: a myth tells that if you reject more than two proposals, you will never get married.

Facing all this pressure, there are two things that Yuni runs into: the relationship with a shy younger boy in her school named Yoga, and a poem from literature class told by her favourite teacher, Pak Damar. With poetry, Yuni feels she can disappear and hide for a minute from the world. Until Pak Damar comes to her house and becomes the third guy to propose himself to her.

Yuni still has two options in her hand: to run away with Yoga or get married with Pak Damar. Both of the options sound like a good deal. But does marriage always have to be "a deal"?

PRODUCTION COMPANY

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T +62 8122720911
isfansyah@yahoo.com

CO-PRODUCER

Barentsfilm – Norway
Astro Shaw – Malaysia
Go-Studio – Indonesia

IN PARTNERSHIP WITH





Kamila Andini
Writer & Director

Kamila was born in Jakarta in 1986. Her first feature film *The Mirror Never Lies* premiered at Berlinale Generation 2012 and it was screened at several festivals around the world. In the same year, Kamila was selected for the Cannes Cinéfondation Residence.

Her second feature film *The Seen and Unseen* premiered in Platform at Toronto International Film Festival 2017 and won the Grand Prix of the Generation Kplus at Berlinale 2018.



Prima Rusdi
Co-writer

Prima was born in Göttingen, Germany. She co-wrote the Indonesian box-office hit *What's Up with Love?* by Rudi Soedjarwo (2002) and *Eliana, Eliana* by Riri Riza, which was awarded Best Screenplay at the Indonesian Film Festival 2004. Her latest work is the short film *The Third Variable* by Edwin.



Ifa Isfanyah
Producer

Ifa graduated from the Indonesian Institute of the Arts in Yogyakarta and the Im Kwon Taek College of Film & Performing Arts in Dongseo University, Korea. He produced the feature films *Siti* by Eddie Cahyono (Telluride Film Festival 2015), *Turah* by Wicaksono Wisnu Legowo (Indonesian Official Entry for the Oscars 2018), *The Seen and Unseen* by Kamila Andini (TIFF 2017) and *Memories of My Body* by Garin Nugroho (Venice Orizzonti 2018).

INTENTION

Yuni is a name of a girl who was born in June. This film was inspired by a famous Indonesian poem titled *Rain in June*; a rain which falls not in the right season. I wanted to build this character of a girl who is forced to bloom, but not in the right moment. A teenager full of dreams – especially with today's social media, that show the world as if it was in her hand – and yet what she has to think about is marriage and proposals.

In my country, I have heard so many stories of potential teenage girls who got lost in the face of their marriage that I felt like I need to talk about this. Showing the clash and contrast in the society is something that I wanted to explore. But this particular story is not about challenging the social norms; it is about liberating ourselves. This film is about control.

I want to use an intimate and personal approach to show the distance that Yuni feels between herself and her place. An alienation from her age, her choice, her village, her dreams.

BUDGET, DISTRIBUTION & SALES

Our total budget is € 500.000, and we have already secured € 190.000.

The main market of this film would have to come from outside of Indonesia, especially Europe. Currently, we have some potential partners who committed to support the film: Barentsfilmm (Norway), Astro Shaw (Malaysia) and Go-Studio (Indonesia). TorinoFilmLab is our first platform to develop the story, launch this project as well as meet potential co-producers and international sales agents.

After developing the script, we will apply for co-production funds such as CNC's Aide aux cinémas du monde, the Berlinale World Cinema Fund and Visions Sud Est, in order to cover part of the production costs in Indonesia. We will also submit the project to SØRFOND with the support of our Norwegian co-producer Ingrid Lill Høgtun and her company Barentsfilmm.

Europe will therefore be our most important target in marketing this film. Obtaining support from Europe will strengthen the appeal of this project to Indonesian film investors and distributors.

AUDIENCE DESIGN





Alban de Fraipont

Belgium

*Know your movie.
Know your audience.
Then connect them.*

Alban is a communication strategist who combines managerial and technical skills in digital marketing, web development, video production and motion design.

With an MA in Radio, Television and Multimedia Direction from IAD – Institut des Arts de Diffusion, a leading Belgian audiovisual art college, he started his career at the communication agency Emakina. In 2016 he co-founded the agency Emoticom, focusing specifically on the film industry.

Alban has run several feature film campaigns in Belgium, France, and the United Kingdom, such as *A Wedding* by Stephan Streker (2016), *Beats per Minute* by Robin Campillo (2017), *The Killing of a Sacred Deer* by Yorgos Lanthimos (2017), and *Mon Ket* by François Damiens (2018).

He was Communication Director at the Waterloo Historical Film Festival and a curator for several other film festivals. He founded CinéWa, a non-profit promoting independent Belgian cinema.

CONTACT

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Skype: albandef



Nanna Lykke

Denmark

*Every film has an
audience and it is my
job, to the best of my
ability, to find out who
they are.*

Nanna earned an MA in Film and Media Studies from the University of Copenhagen. Since 2016 she has worked as a Social Media Manager for Beofilm's sister company, Græsværk, a production company focusing on comedy content for web and TV.

She worked for Beofilm's other sister companies, where she has taken on the task to help out the producers making marketing strategies and thinking about how to present their projects to the world before they are actually completed.

She is currently working on several different projects, mainly documentaries, international co-productions and art-house titles, at various stages of production: among them the feature film *Psychosia* by Marie Grahtø (TFL Coming Soon 2018).

CONTACT

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Skype: nannalykke1990



Anna Ragagnin

Italy

It is crucial to be inside and outside the project, be both the author and the audience itself.

Graduated in Performing Arts and Science of Performance at Sapienza University of Rome with a thesis about the distribution of Asian movies in Italy, Anna studied production at the Italian National Film School, where she realised several short films in various capacities. In parallel with her studies, she has worked on many movie sets, from independent films to international blockbusters, and in several international film festivals.

In 2016 she joined the production company HT Film as a production assistant, where she had the chance to follow all the stages of film production, specialising in film funding and financial development. She worked on the feature films *Fortunata* by Sergio Castellitto and *Euphoria* by Valeria Golino.

Anna strongly believes that understanding the audience is critical for a producer to help new talents to express their potential and to reach the public without distorting their work.

CONTACT

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Róbert Vámos

Hungary

A primary task is to convince producers that audience engagement is not an optional budget item.

Róbert graduated in Political Science and Health Economics from Central European University and Erasmus University Rotterdam.

Based in Budapest, and with professional experience as an economist and fundraising manager on the Hungarian cultural scene, Róbert joined the film industry in 2013, and has collaborated with various local production companies on several feature films.

In 2017 he joined Hungary's leading art-house production company Proton Cinema as an assistant producer. His experience involves financial development of feature films, post-production coordination, development of campaign materials, and on-set assistance.

Róbert is affiliated with APostLab, and he is a participant of SOFA – School of Film Agents programme, where he is developing Satellite Trailers, a regional trailer-house dedicated to help productions better reach their audience and increase the share of Central and Eastern European films in their local markets and beyond.

CONTACT

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No Potho Reposare

Italy/Belgium/Greece

AUDIENCE DESIGN STRATEGY NOTE

Sardinia, 1950s. Cursed by being the last born of seven daughters, Fidela is forced by the villagers' superstitions to become the local witch, depriving her of love and of ever becoming a mother. Her loneliness is broken by the arrival of Bastiana, whom she is to raise as her daughter, preparing her for a similar destiny. Bastiana, however, refuses to accept her fate as a witch, and pursues a silent, yet powerful revolution to break free from the chains of tradition.

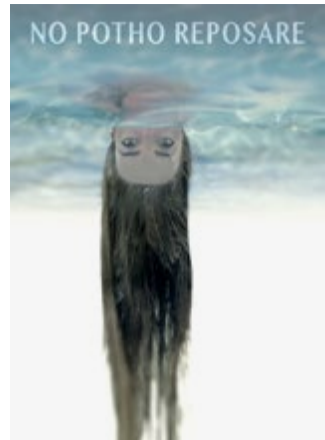
At the core of the film is womanhood and the many forms it takes: motherhood, sisterhood, sexuality, repression, and rebellion. The film tells a story of three generations of women, breaking out of their prisons of tradition and becoming heroines of personal freedom.

Our audience design strategy serves three main goals: to create a specific visibility for the film through various online/offline platforms in order to reach a critical mass of audience and thereby placing the film on the map locally and internationally; to engage and empower female audiences in Italy and beyond through the characters and central message of "connecting with your own nature"; and to present the film's historical and cultural characteristics of Sardinia, going beyond the known touristic image.

The main elements of the strategy focus on creating materials based on the film's socially relevant and historical aspects, the creative potential of the locations, the ambitious audiovisual experience (CinemaScope/Dolby Atmos), and the acclaimed cast.

The core audience is made up of different groups of women primarily segmented by age, educational background, and media consumption habits; most living in urban environments; sensitive to stories and issues dealing with the situation of women, and/or interested in European cinema. The film's diverse plot and story layers also attract topic-driven niche audiences.

Based on the in-depth analysis of the film's central topics, themes, narrative elements, and emotional impact, the audience design strategy proposes ideas, materials, and actions to engage the core and niche audiences from pre-production onwards in a way that supports the goals and vision of the project.



WRITTEN & PRODUCED BY

Paola Sini

CO-WRITTEN BY

Marisa Vallone

DEVELOPMENT STATUS

Shooting in April/May 2019

PRODUCTION COMPANY

Fidela Film – Italy

IN CO-PRODUCTION WITH

Raised by Wolves – Belgium

Blonde – Greece

New Time – Italy

IN PARTNERSHIP WITH

Fondazione
SARDEGNA
FILM COMMISSION

TFL
Coming Soon

TFL COMING SOON

Welcome to the 4th edition of our “TFL Coming Soon” work-in-progress showcase!

The event is dedicated to presenting films that were developed within TorinoFilmLab’s programmes and are now in post-production, to a selected industry audience of sales agents, distributors, and festival representatives.

We specifically would like to thank the filmmakers for entrusting us with showing excerpts of their films at an often-fragile moment. Several of these filmmakers literally just wrapped their shootings before attending “TFL Coming Soon”.

We are very excited about the ten films making up our eclectic line-up, and we wish you happy discoveries!



And They May Still Be Alive Today

written & directed by Tudor Cristian Jurgiu
Romania/Greece

SYNOPSIS

Tired of waiting for love to happen to her, Clara decides to make it happen. She chooses Vlad for her love project. But she wants The One; he wants anyone. She wants a prince (as mass culture taught her to want), and he is only a man.

On their first date they plan their perfect love like a project. But he hates being alone more than he loves her and this will not do! They go on with their absurd perfect love project ignoring that the country around them is slowly falling apart.

In the end they go to the countryside and become fantastic characters from a Romanian fairytale. Fantasy takes over and they will emerge from it more mature. Acting out ends here.

CO-WRITTEN BY

Anca Täbleț

PRODUCED BY

Bogdan Craciun

Libra Film – Romania

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office@librafilm.net

IN CO-PRODUCTION WITH

Graal – Greece



Berlin Alexanderplatz

written & directed by Burhan Qurbani
Germany/Netherlands

SYNOPSIS

During the illegal voyage from Africa to Europe, Francis' boat ends up in a storm. He swears that he will be a good and decent man if he will be saved, and his prayers are answered. Now it is up to him to keep what he has sworn. In Berlin he tries hard to live an honest life, but circumstances do not make it easy for him. How can you be good in a world that is not?

Francis soon meets the dubious German drug dealer Reinhold and the lives of the two men become a sombre community of fate. Reinhold involves Francis and uses him for his own ends.

One day, Francis meets Mieke and falls head over heels in love with her. A happy time begins. But Reinhold will not let Francis out of his clutches.

CO-WRITTEN BY

Martin Behnke

PRODUCED BY

Jochen Laube, Leif Alexis

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info@sommerhaus-film.de

IN CO-PRODUCTION WITH

Lemming Film – Netherlands

WORLD SALES

Beta Film – Germany
www.betafilm.com
T +49 8967346980
beta@betafilm.com



Go Youth!

written & directed by Carlos Armella
Mexico/France

SYNOPSIS

Martin gets himself in trouble for revealing his platonic love.

Daniel is an idealist who must start to behave like an adult, but mistakenly gets entangled with the law.

Dulce is a bully who wants to change her destiny and be loved by others.

And Pedro is a guy who stops talking like a normal child, and loses the ability to communicate with the rest of the world.

All of them have this annoying obstacle in common: the adults.

PRODUCED BY

Marion D'Ornano, Yadira Aedo

B Positivo Producciones – Mexico

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dornanomarion@gmail.com

IN CO-PRODUCTION WITH

Caponeto Cine – Mexico

CTT Exp & Rentals – Mexico

Óxido – Mexico

Les Films Pelléas – France



Made in Bangladesh

written & directed by Rubaiyat Hossain
France/Bangladesh/Denmark/Portugal

SYNOPSIS

After a young factory worker, Moyna, dies in a fire accident at a ready-made garment factory in Dhaka, her friend Shimu joins the workers' union to fight for Moyna's cause.

Shimu meets Taslima, a human rights activist who helps her to organise workers at her factory. Despite the class difference, a friendship grows between Shimu and Taslima.

On the verge of finally completing registering the union, Shimu faces resistance from Sohel, her husband, who wants her to stop working. She also faces resistance from factory authorities who try to intimidate her, so she would drop the union registration.

CO-WRITTEN BY

Philippe Barrière

PRODUCED BY

François D'Artemare

Les Films de l'Après-Midi – France
www.films-am.com
T +33 145440781
contact@film-am.com

IN CO-PRODUCTION WITH

Khona Talkies – Bangladesh
Beofilm – Denmark
Midas Filmes – Portugal

WORLD SALES

Pyramide International – France
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T +33 142960220
sales@pyramidefilms.com

TFL Audience Design Fund



Pari

written & directed by Siamak Etemadi
Greece/France/Bulgaria/Netherlands

SYNOPSIS

Babak, an Iranian student in Greece, does not show up to welcome his parents at the airport in Athens.

Pari and her older husband, Farrokh, both devout Muslims abroad for the first time, are ill-prepared to search for their son in such an intimidating and alien environment. They start looking all over the city for any clue that might lead them to him.

Soon, they reach a dead-end, and when Pari is forced to return to Iran, she does the unthinkable by deciding to continue her search alone.

Following the steps of her rebellious son in the darkest corners of the city, Pari will exhaust the hidden depths and strengths of her own soul – to achieve more than a mother's quest for her missing son.

PRODUCED BY

Konstantinos Kontovrakis

Heretic – Greece

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IN CO-PRODUCTION WITH

Le Bureau – France

The Chouchkov Brothers – Bulgaria

Topkapi Films – Netherlands

WORLD SALES

Heretic Outreach – Greece

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T +30 2106005260

outreach@heretic.gr



Psychosia

written & directed by Marie Grahtø
Denmark/Finland

SYNOPSIS

Viktoria, 38, is an odd and extremely self-disciplined researcher in the field of suicide. She is invited to a psychiatric ward to treat the suicidal 19-year-old patient Jenny.

Through intimate nocturnal conversations they form a tight bond while reflecting on faith, death, violence, the past and thoughts of suicide.

Viktoria slowly opens up to experience closeness with another person for the first time in her life, but the closer the two women get, the more it becomes clear that something is not as it seems.

PRODUCED BY

Amalie Lyngbo Quist
Beo Starling – Denmark
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IN CO-PRODUCTION WITH

Bufo – Finland



The Orphanage

written & directed by Shahrbanoo Sadat
Denmark/Germany/France/Luxembourg/Afghanistan

SYNOPSIS

The Orphanage is set in Kabul in the late '80s. 15-year-old Qodrat lives on the streets and sells cinema tickets to Bollywood movies on the black market. He is a big Bollywood fan and he likes to daydream himself into scenes from his favourite movies.

One day the police bring Qodrat to the Soviet orphanage. During summer, USSR invites Qodrat and his fellow orphans to a summer camp in Moscow, where they visit Lenin, the mummy.

Back in Kabul the political situation is changing. The Soviets are leaving and rebels are dominating the streets of Kabul. When an armed group of rebels reach the orphanage, Qodrat uses his daydreams to imagine how all the children of the orphanage defend their home and defeat them.

PRODUCED BY

Katja Adomeit
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IN CO-PRODUCTION WITH

Adomeit Film – Germany
La Fabrica Nocturna – France
Samsa Film – Luxembourg
Wolf Pictures – Afghanistan

WORLD SALES

Luxbox – France
www.luxboxfilms.com
T +33 171379934
leslie@luxboxfilms.com



The Play

written & directed by **Alejandro Fernández Almendras**
Chile/France/Czech Republic/South Korea

SYNOPSIS

The world of the young theatre director Petr in a small Czech town crumbles after he decides to realise his dream: to adapt an overly ambitious play based on Euripides' classic *Fedra*. He loses his two main actors during rehearsals and the municipality threatens to cut funding due to the play's political content.

Petr falls for young actress Karolina, who plays the lead. Tensions at his home grow; he is not much of a present husband and a father. Shortly before the premiere both women leave him. His wife has had enough and Karolina simply disappears.

Petr attempts to save his masterpiece, but the play is a fiasco.

Devastated, he tries to regain the last pieces left of his life. But is it far too late?

PRODUCED BY

Bruno Bettati

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IN CO-PRODUCTION WITH

Arizona Productions – France

Film & Roll – Czech Republic

Jeonju International Film Festival

– South Korea

TFL Audience Design Fund



Wildland

directed by Jeanette Nordahl
Denmark

SYNOPSIS

Following her mother's death, 17-year-old Ida moves in with her estranged aunt and her aunt's grown sons. The home is filled with physical tenderness and love, but outside, the family leads a violent and criminal life.

When an unforeseen murder pressures the family and their loyalty to each other, tension builds as love and violence become impossible to separate.

Ida is faced with the same question her mother faced before her: what are you willing to sacrifice for your family?

WRITTEN BY

Ingeborg Topsøe

PRODUCED BY

Katrin Pors

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WORLD SALES

BAC Films – France
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T +33 180491000
contact@bacfilms.fr



Yalda

written & directed by Massoud Bakhshi

France/Germany/Switzerland/Luxembourg/Lebanon/Iran

SYNOPSIS

Maryam (24) is "temporarily married" to Naser (65). She accidentally kills him, but she is pregnant with his child.

She is sentenced to death. In Iran, under talion's law only a victim's family can forgive the killer.

For Maryam, this pardon plays out on the country's most popular reality show.

She quickly discovers that nothing is what it seems, including her own family. She must choose between her child and her life, in front of millions of viewers.

PRODUCED BY

Jacques Bidou, Marianne Dumoulin

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IN CO-PRODUCTION WITH

NiKo Films – Germany

Close Up Films – Switzerland

Amour Fou – Luxembourg

Schortcut Films – Lebanon

Tita B Productions – France

Ali Mosaffa – Iran

WORLD SALES

Pyramide International – France

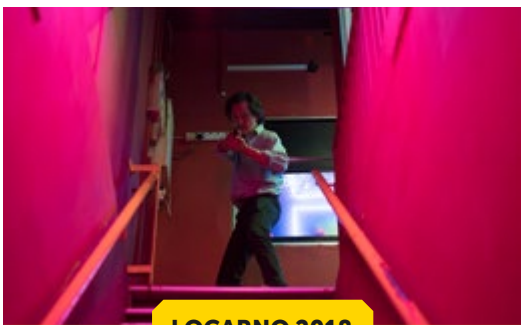
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T +33 14296022

sales@pyramidefilms.com

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TFL Films 2018



LOCARNO 2018

A Land Imagined

written & directed by
Yeo Siew Hua
Singapore/France/Netherlands



CANNES 2018

Birds of Passage

written & directed by
Ciro Guerra & Cristina Gallego
Colombia/Mexico/Denmark/France

PRODUCED BY

Akanga Film Asia – Singapore
www.akangafilm.com
T +65 96231168
franborgia@akangafilm.com

WORLD SALES

Visit Films – USA
www.visitfilms.com
T +1 7183128210
info@visitfilms.com

PREMIERE

Locarno Festival, Competition 2018 /
Golden Leopard

TFL Audience Design Fund

PRODUCED BY

Ciudad Lunar – Colombia
www.ciudadlunar.com
T +57 13745855
produccionciudadlunar@gmail.com

WORLD SALES

Films Boutique – Germany
www.filmsboutique.com
T +49 3069537850
info@filmsboutique.com

PREMIERE

Cannes, Directors' Fortnight 2018

TFL Audience Design Fund



GENT 2018

Coureur

written & directed by
Kenneth Mercken
Belgium/Italy

CO-WRITTEN BY
Monica Stan

PRODUCED BY
Czar Film – Belgium
www.czar.be
M +32 24130770
eurydice@czar.be

WORLD SALES
Intramovies – Italy
www.intramovies.com
T +39 068077252
mail@intramovies.com

PREMIERE
Film Fest Gent, Explore Zone 2018



CANNES 2018

Diamantino

written & directed by
Gabriel Abrantes & Daniel Schmidt
Portugal/France/Brazil

PRODUCED BY
Les Films du Belier – France
www.lesfilmsdubelier.fr
T +33 144909983
contact@lesfilmsdubelier.fr

WORLD SALES
Charades – France
T +33 629874504
sales@charades.eu

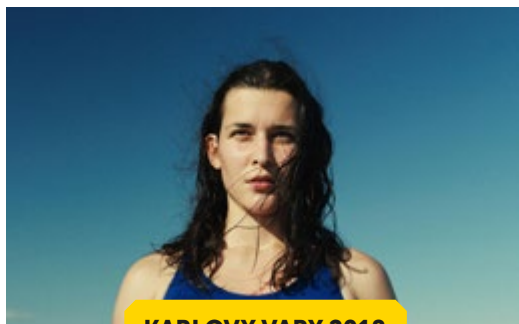
PREMIERE
Cannes, Critics' Week 2018 / Nespresso
Grand Prize



TOKYO 2018

His Master's Voice

written & directed by
György Pálfi
Hungary/Canada



KARLOVY VARY 2018

History of Love

written & directed by
Sonja Prosenč
Slovenia/Italy/Norway

CO-WRITTEN BY

Zsófia Ruttkay, Gergő Nagy V.

PRODUCED BY

KMH Film – Hungary
www.kmhfilm.com
M +36 30 933 52 71
pusztai@kmh.hu

WORLD SALES

Hungarian National Film Fund – Hungary

PREMIERE

Tokyo International Film Festival,
Competition 2018

WATCH IT AT THE

36TFF
TORINO FILM FESTIVAL

PRODUCED BY

Monoo – Slovenia
www.monoo.si
T +386 41865751
rok@monoo.si

WORLD SALES

Monoo – Slovenia

PREMIERE

Karlovy Vary International Film Festival,
Competition 2018

WATCH IT AT THE

36TFF
TORINO FILM FESTIVAL



BERLINALE 2018

Land

written & directed by Babak Jalali
Italy/France/Netherlands/
Mexico/Qatar

PRODUCED BY

Asmara Films – Italy
www.asmarafilms.com
T +39 0687776403
info@asmarafilms.com

the cup of tea – France
thecup@thecupoftea.fr

WORLD SALES

BAC Films – France
www.bacfilms.com
T +33 180491000
sales@bacfilms.fr

PREMIERE

Berlinale, Panorama 2018

WATCH IT AT THE



CARTAGENA 2018

Sal

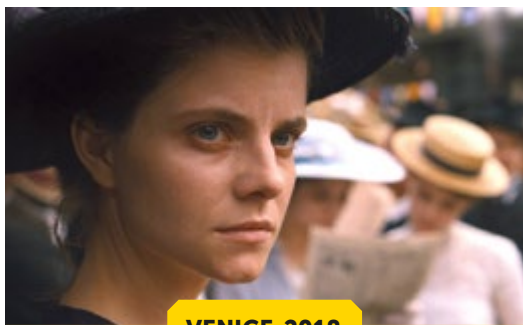
written & directed by William Vega
Colombia/France

PRODUCED BY

Contravia Films – Colombia
www.contraviafilms.com.co
T +57 3113727657
contraviafilms@gmail.com

PREMIERE

Cartagena International Film Festival,
Colombia Official 2018



VENICE 2018

Sunset

written & directed by
László Nemes
Hungary/France

CO-WRITTEN BY

Clara Royer, Matthieu Taponier

PRODUCED BY

Laokoon Filmgroup – Hungary
www.laokoonfilm.com
T +36 309400025
sipos@laokoonfilm.com

WORLD SALES

Playtime – France
www.playtime.group
T +33 153103399
info@playtime.group

PREMIERE

Venice Film Festival, Competition 2018 /
FIPRESCI Award



VENICE 2018

Tel Aviv on Fire

written & directed by
Sameh Zoabi
Luxembourg/France/Israel/Belgium

CO-WRITTEN BY

Dan Kleinman

PRODUCED BY

Samsa Film – Luxembourg
www.samsa.lu
T +352 4519601
bernard@samsa.lu

TS Productions – France

T +33 153102400
abloch@tsproductions.net

WORLD SALES

Indie Sales – France
www.indiesales.eu
T +33 144830227
info@indiesales.eu

PREMIERE

Venice Film Festival, Orizzonti 2018 /
Best Actor

TFL Audience Design Fund



LOCARNO 2018

The Guest

written & directed by
Ducchio Chiarini
Italy/Switzerland/France

CO-WRITTEN BY

Roan Johnson, Davide Lantieri, Marco Pettenello

PRODUCED BY

Mood Film – Italy
www.moodfilm.com
T +39 062419073
tommaso.arrighi@moodfilm.com

WORLD SALES

Urban Distribution International – France
www.urbandistrib.com
T +33 148704656
sales@urbangroup.biz

PREMIERE

Locarno Festival, Piazza Grande 2018

WATCH IT AT THE

36TFF
TORINO FILM FESTIVAL



BERLINALE 2018

The Heiresses

written & directed by
Marcelo Martinesi
Paraguay/Uruguay/Germany/Brazil/
Norway/France

PRODUCED BY

La Babosa Cine – Paraguay
www.lababosacine.com
T +595 981955117
lababosacine@gmail.com

WORLD SALES

Luxbox – France
www.luxboxfilms.com
M +33 664461011
hedi@luxboxfilms.com

PREMIERE

Berlinale, Competition 2018 /
Silver Bear Alfred Bauer & Silver Bear for Best Actress,
FIPRESCI Award



TRIBECA 2018

The Night Eats the World

written & directed by
Dominique Rocher
France

CO-WRITTEN BY

Guillaume Lemans, Jérémie Guez

PRODUCED BY

Haut et Court – France
www.hautetcourt.com
T +33 155312727
production@hautetcourt.com

WORLD SALES

WTFilms – France
www.wtfilms.fr
T +33 142610983
sales@wtfilms.com

PREMIERE

Tribeca Film Festival, International Narrative
Competition 2018

WATCH IT AT THE

36TFF
TORINO FILM FESTIVAL



BERLINALE 2018

Touch Me Not

written & directed by **Adina Pintilie**
Romania/Germany/Czech Republic/
Bulgaria/France

PRODUCED BY


Manekino Film – Romania
www.manekinofilm.ro
T +40 733947910
bianca.oana@manekinofilm.ro

WORLD SALES

Doc & Film International – France
www.docandfilm.com
T +33 142775687
sales@docandfilm.com

PREMIERE

Berlinale, Competition 2018 / Golden Bear for Best
Film & GWFF Award for Best First Feature

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TFL Up & Coming

TFL UP & COMING

We are glad to welcome the new selection of TFL Up & Coming producers!

The initiative, launched in 2017, is aimed at supporting emerging, international producers by allowing them to attend the TFL Meeting Event and offering them a special program and enhanced visibility.

This group of enterprising producers receives a dedicated guidance to the co-production forum and is facilitated in navigating the fast-paced working context of the event. Furthermore, they benefit from a special, tailor-made plan of activities, designed to connect them with potential partners, widen their industry network and, at the same time, empower their knowledge and experience of European co-productions, markets and funding.

The selection has been made thanks to the wide network of TorinoFilmLab international partners, which offered their local professionals the chance to join the market and benefit from TFL's pedagogical experience.

We are very proud of this year's line-up, which includes producers coming from all continents: Brazil, Palestine, USA, Egypt, Mexico, Sri Lanka and many more countries.

You will find their profiles and projects in the following pages. Enjoy!

Biennale College – Cinema

Organized by La Biennale di Venezia, Biennale College – Cinema is an advanced training programme for micro-budget audiovisual works that can be made within € 150.000 and that could be developed, produced and edited in less than a year. After a first selection of 12 international projects presented by teams of director and producer, up to three projects are supported by La Biennale di Venezia with a € 150.000 grant and a world premiere at the Venice Film Festival.



Omar Razzak

Producer & Director • Spain

Of Syrian origin, Omar Razzak is a Canarian filmmaker with a degree in Audiovisual Communication and in Film Creation & Management, and trained at Les Films du Requin (Paris) and Les Films de l'Isle (Montreal).

He is a co-founder and executive producer of Tourmalet Films, with which he produced several internationally awarded short films, as well as the feature film *Stockholm* by Rodrigo Sorogoyen (3 nominations at the Goya Awards 2014), the documentary feature *The Inflated Jungle* by Alejandro Naranjo (2015), and his own debut documentary film *Paradiso* (2016).

He also co-produced the documentaries *Doble Yo* by Felipe Rugeles (FICCI – Cartagena Film Festival 2018, Jihlava International Documentary Film Festival 2018) and *Goya's Skull* (Seville European Film Festival 2018), and he worked as TV producer for TVE-2's documentary series *Invisible Heroes*.

In 2017 he attended Berlinale Talents and Biennale College – Cinema.

CONTACT INFORMATION

Omar Razzak
o.razzak@tourmaletfilms.com
M +34 659020919

The Ostrich

DEBUT FEATURE

After ten years abroad, Andrés returns home for his father's funeral. He has not been back for a long time and he feels like a stranger here. All he wants to do during the weekend is to get wasted and forget.

Andrés will have to combine the responsibilities resulting from his father's death with the sleepless nights. Perhaps he should stay at home for a few days, he thinks, looking after what is left of his family.

Now that he is forty, Andrés has to choose. Take a deep breath and reconsider his life. Or get on a plane and carry on.

DIRECTOR

Daniel Remón

Brasil CineMundi

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.



Duda Bouhid

Producer • Brazil

Duda Bouhid graduated in Social Communication at the Federal University of Rio de Janeiro (UFRJ). She worked for the Brazilian production companies Conspiração Filmes, Com Domínio Filmes, and for the last three years she has been part of Coqueirão Pictures.

She has worked in the production of several audiovisual projects such as *Cinema Novo* by Eryk Rocha (Golden Eye Award for Best Documentary at Cannes Film Festival 2016) and *The Great Mystical Circus* by Carlos Diegues (Special Screenings section in Cannes 2018; Brazilian candidate for Best Foreign Language Film at the Oscars 2019).

Currently Duda is producing the TV series *She is Samba*, the documentary *Salt of Life* and the feature film *Leo's Birthday* by Luciana Bezerra & Gustavo Melo.

CONTACT INFORMATION

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duda@coqueirao.com.br
M +55 2138753699
skype: bouhidduda

Leo's Birthday

DEBUT FEATURE

With an original approach to the invisible daily life in the Brazilian favelas, *Leo's Birthday* leaves aside the violence that has made the slums so popular around the globe, to talk about the emotional journey of a mother and her son.

The sorority among women in this poor community helps Rita to solve the problems life presents every day.

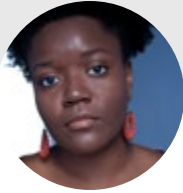
Just as the favela alleys are filled with obstacles and possibilities, the story of this family during the few days in which the plot unfolds will also be tortuous and unpredictable.

DIRECTORS

Luciana Bezerra & Gustavo Melo

BrLab

BrLab is an audiovisual project development lab in Brazil that has become an international reference point for project development. It fosters selected projects from Latin America and the Iberian Peninsula by providing training for professionals from different countries and Brazilian regions through different activities led by internationally renowned consultants. BrLab has a growing track record of successful cases of projects becoming films, screened at the most important festivals worldwide.



Joyce Prado

Producer & Director • Brazil

Joyce graduated in Media Studies from the School of Fine Arts of the Federal University of Rio de Janeiro and in Scriptwriting from the Senac University Centre in São Paulo. In 2012 she started to work as a producer and director of several commercial campaigns, short films and TV series.

In 2014 she founded Oxalá Produções, a production company focused on black communities and Afrodiaspora cultures, with which she has produced and co-directed the short films *Ita's Grandma Tale* (2016) and *Pure Heart* (2017). The webseries *Empowered* (2015) was screened in the United Kingdom, Cape Verde and Portugal, and *Letter of May* (2018) was screened in Ethiopia and USA.

Joyce is the creative producer of Oxalá's next projects *Zion* by Bruno Ribeiro and *Habitat*, her debut feature as a director.

She is also the Executive Director of the Association of Black Audiovisual Professionals (APAN) in Brazil.

CONTACT INFORMATION

Joyce Prado
oxalafilmes@gmail.com
M +55 11947306854

Zion

DEBUT FEATURE

Felipe is a black Brazilian boy who lives with his mother, Maria, a black Brazilian woman, in the city of Porto, Portugal. Due to the work of his mother at nightclubs, Felipe spends his nights alone.

At his Catholic School, Felipe sees himself surrounded by white colleagues, who use racist and xenophobic insults against him almost every day.

In spite of several challenges, Maria makes sure to be present in her son's life as much as possible. When she meets a young Armenian man called Henrikh, her attention starts being shared between him and her son.

Henrikh's presence destabilises the relationship between mother and child; however a new relationship is created between Henrikh and Felipe.

DIRECTOR

Bruno Ribeiro

Cinemateca Distrital de Bogotá

Cinemateca de Bogotá was founded in 1971 and it is the audiovisual arts bureau of the Instituto Distrital de las Artes for the audiovisual development of Bogotá. Its activities and programmes include exhibitions, training for filmmakers, specialised publications, creation and research grants, film and media archive and the Bogotá Film Commission, among others.



Carlos Tribiño Mamby

Producer & Director • Colombia

Carlos was the recipient of a Project Development Grant from the Carolina Foundation, Spain, with his debut feature film *The Silence of the River* in 2011.

The Silence of the River was a co-production between France and Uruguay, and it was also supported by the Colombian Film Fund, the Ibermedia Programme and the Entrevues Belfort Film Festival. The film premiered in Competition at the Beijing International Film Festival in 2015, it was awarded Best Colombian Film in Competition at FICCI – Cartagena International Film Festival 2015 and it won the Amnesty International Award at the Prague International Film Festival.

Currently, Carlos is partner of the Colombian production company HotelB Filmes, where he is co-producing three foreign feature film projects and developing his second feature film *The Flowers of Gold*.

CONTACT INFORMATION

Carlos Tribiño Mamby
carlos@hotelbfilmes.com
M +57 3165294968

The Flowers of Gold

The Flowers of Gold tells the adventure of Mary (15), Pipe (14) and Tavo (16) in search of their dreams and desires in a dangerous, complex and unexpected world. Easy money and quick fortune makes them escape from their homeland and venture to find wealth in the large illegal gold mines in the Amazon forest.

With the development of the story they will understand that in the mines money has no value and gold becomes a vice that also kills.

Nevertheless, their will and love allow them to overcome adversities and to try to escape from the mines, but also from the horrendous people that they have become.

DIRECTOR

Carlos Tribiño Mamby

Doha Film Institute

Doha Film Institute is an independent, not-for-profit cultural organisation established in 2010. It organically supports the growth of the local film community by enhancing industry knowledge, cultivating film appreciation and contributing to the development of sustainable creative industries in Qatar. Doha Film Institute's platforms include funding and production of local, regional and international films, educational programmes, film screenings, the Ajyal Youth Film Festival and Qumra, an international film industry platform that seeks to provide mentorship, nurturing, and hands-on development for filmmakers from Qatar and all around the world.

مؤسسة الدوحة لأفلام

DOHA FILM INSTITUTE



Justin Kramer

Producer & Director • USA

Justin's career started in New York City, where he worked on projects for HBO, MTV, CNN, VH1 and AMC, among others. His works include several award-winning short films, TV shows, documentaries, music videos and commercials.

In 2009 he moved to Qatar to join the Doha Film Institute, where he tutored for numerous workshops. He founded the leading-Qatar company The Film House, producing international documentaries and commercials.

Justin continues tutoring and producing projects for filmmakers in Qatar while also producing international films such as the documentary *Mala Mala* by Antonio Santini and Dan Sickles (2014) and episodes of the BBC drama series *McMafia*.

He is currently producing the feature film *Khuzama* by A.J. Al-Thani and the documentary film *To the Ends of the Earth* by Hamida Issa.

Khuzama

DEBUT FEATURE

Khuzama is a Bedouin girl who lives with her poet father in the desert, in complete isolation from civilisation. She takes care of her father, who is old and sick, but one night they run out of water.

Khuzama sets out on a journey towards another well, where she gets into trouble with bandits.

This is the first time she has strayed so far from home, and a new adventure awaits her.

DIRECTOR

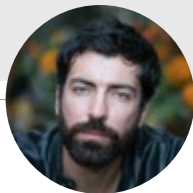
A.J. Al-Thani

CONTACT INFORMATION

Justin Kramer
justin@thefilmhouse.tv
M +974 55535165

Film Commission Torino Piemonte

Operating since September 2000, Film Commission Torino Piemonte has set as its main goal the promotion of Piemonte and its capital city, Torino, as an excellent film location and working place for film and TV productions, thus attracting them to the Italian area while supporting the local film and TV industry, creating therefore new working opportunities for professionals involved in this sector.



Andrea Zirio

Producer & Actor • Italy

Born in 1986, Andrea Zirio lives between Turin and Los Angeles working in national and international film productions. He is known for his roles in the feature films *Twice Born* by Sergio Castellitto (2012), *Richard the Lionheart* by Stefano Milla (2013), and *Ulysses: A Dark Odyssey* by Federico Alotto (2018).

In 2014 he founded Adrama, an Italian production company that operates in Europe, and he started producing his own films together with his team mates Vanina Bianco, Alessia Pratolongo, Federico Alotto and Thomas Tinker. The team is committed to research and continuous improvement, and their films won several prestigious awards around the world.

Study, work and experience allow Andrea to refine his work both as an actor and producer. His goal is to spread, research and experiment with culture through the creation of films and the conception of new projects, so as to promote young dramaturgical talents and artistic collaboration with international companies.

CONTACT INFORMATION

Andrea Zirio
andrea@adrama.it
M +39 3478251422

Moonrock

DEBUT FEATURE

Mattia Cavallero, a young broker from Turin, has the world at his feet. His arrogant character leads him to be successful both with women and with work. Passionate about climbing, he ventures into a challenge that no one has ever done before, and he remains semi-paralysed.

Mattia's life undergoes a drastic change that will lead him to a state of total refusal of the world. The arrival of Yendry N'Gossu, a beautiful African immigrant, will slowly return him to life. Their relationship, initially based on paid sexual services, becomes more and more intimate.

DIRECTOR

Giorgio Alloatti

Fimlab Palestine

Based in Ramallah, Fimlab Palestine is a non-profit organization established in 2014 to provide an opportunity for Palestinian filmmakers to attend professional meetings and film screenings at a suitable space equipped with production equipment and post-production facilities. It also offers several short and extended annual workshops in storytelling, scriptwriting and film production. Fimlab Palestine offers up to three residency opportunities per year, in the form of internships for Palestinian filmmakers abroad, through its partnerships with international production companies.



Yasmin Zaher

Producer & Scriptwriter • Palestine

Yasmin Zaher co-produced *Junction '48* directed by Udi Aloni, which won the Panorama Audience Award at Berlinale 2016 and the Jury Award for Best International Narrative Film at Tribeca Film Festival 2016, among others.

She has worked on several short fiction films, including Leila Abbas's *The Chair* (2017), Nayef Hammoud's *The Day My Father Dies* (2017) and Said Zagher's *Five Boys and a Wheel* (2016), as well as two short documentaries in co-production with the Danish Film Institute.

With support from the Palestinian Ministry of Culture, Yasmin is currently producing Said Zagher's second short film *A Settler in Our House*, and developing his debut feature film project *The Girl*. She is also working with Udi Aloni on his upcoming documentary *Why Is We Americans*.

Yasmin is primarily known as a novelist and is currently a literature resident of Cité Internationale des Arts in Paris.

CONTACT INFORMATION

Yasmin Zaher
yasminzaher@gmail.com
M +1 9292629189

The Girl

DEBUT FEATURE

Ramzi is a Palestinian security officer whose 24-year-old daughter Dalia gets kidnapped by an emerging Palestinian militant group in the West Bank. To save her, Ramzi is forced to secretly arm and finance the group. But as pressure mounts, the group reveals their plan: to lure two dozen Israeli soldiers into a booby-trapped building.

The group has an ultimate goal for the Palestinian security unit to be complicit in the set-up, in order to create a violent and chaotic situation similar to the second Intifada.

Ramzi must choose between saving Dalia and preventing the turmoil.

DIRECTOR

Said Zagher

Independent Filmmaker Project

Independent Filmmaker Project (IFP) champions the future of storytelling by connecting artists with essential resources at all stages of development and distribution. The organisation fosters a vibrant and sustainable independent community through its year-round programmes: IFP Week, IFP Labs, Filmmaker Magazine, IFP Gotham Awards, IFP Expanded and the Made in NY Media Center. Founded in 1979, IFP is the largest and oldest non-profit dedicated to independent film and storytelling in the United States.



Alyssa Polk
Producer • USA

Alyssa Polk has worked in all capacities of film for more than fifteen years. Her credits include major studio productions as well as countless independent features, shorts and music videos.

Her films with collaborator Xia Magnus have shown at film festivals worldwide including their most recent short film *Hunter*, which premiered at the Austin Film Festival 2015. Her debut feature *Sanzaru* was selected for both the IFP Narrative Labs and US in Progress Film Market, and is set for release in 2019.

Having spent the last three years producing film projects throughout the United States while also studying Film and Art at Yale University, she recently returned to her hometown of Los Angeles to concentrate on her development/production company Oneonetwosix Films.

As a queer woman, Alyssa's focus has always been to produce films about lives that are historically under-represented in cinema.

CONTACT INFORMATION

Alyssa Polk
alyssapolk@gmail.com
info@oneonetwosixfilms.com

Sanzaru

DEBUT FEATURE

Evelyn, a home health aid from the Philippines, moves in to care for Dena, an elderly woman declining into dementia.

After being expelled from school, Evelyn's nephew Amos is forced to come to stay with them at Dena's Texas estate. The isolation and loneliness deteriorate Evelyn and Amos's relationship, and Evelyn develops an unlikely bond with Dena's adult son Clem, recently returned from Afghanistan.

When Dena's violent hallucinations hint at a dark family secret, the two broken families find themselves dangerously isolated under one roof.

DIRECTOR

Xia Magnus

International Emerging Film Talent Association

The International Emerging Film Talent Association (IEFTA) is a Monaco-based non-governmental organisation. Its mission is manifold: to discover and promote emerging talent in global cinema; to encourage dialogue among filmmakers; to expand cultural diversity and international understanding; and to engage the art of film. With its focus fixed on developing regions worldwide, IEFTA's Global Film Expression Initiatives provide opportunity, mentorship, audiovisual tools and training to those seeking to share their stories and experience with the world.



Kesmat El Sayed

Producer • Egypt

Kesmat started her career in 2007 as a photojournalist in a leading independent news organisation in Egypt. Two years later, together with a team of creative journalists, she launched the audiovisual production unit Al Masry Media Corporation, producing both short and feature films including Bassam Mortada's first documentary feature *Reporting... A Revolution*, which premiered at Berlinale Special 2012.

In 2013, Kesmat co-founded See Media Productions to focus solely on producing creative feature documentary and fiction films that have social relevance and transcend country borders. She is currently working on two documentaries and a short film expected to be released in 2019.

CONTACT INFORMATION

Kesmat El Sayed
kesmat@see-media.org
M +20 1223990807

Abo Zabaal 1989

DEBUT FEATURE

An intimate journey of a political activist – the director himself – reaching out to his socialist father. Both revisit defining moments of their own life and that of the political resistance in Egypt.

Their journey begins with the father's imprisonment and torture in the Abo Zabaal Prison in 1989, and reaches beyond the January 25th Revolution. The son, who grew up in an activist family, expresses his mixed feelings towards his father's decisions.

Yet, he finds himself caught in the very same struggle and facing a similar fate, that of an activist living under an oppressive regime.

DIRECTOR

Bassam Mortada

Morelia Sundance Story Lab

Since its creation in 2003, the Morelia International Film Festival (FICM) has become one of the most important spaces for the promotion of new Mexican film talent. The professional enrichment of young filmmakers, working in different fields within the industry, is one of the festival's fundamental goals. In partnership with the Sundance Institute, the Festival hosts a workshop focused on feature film screenplays: the Morelia Sundance Story Lab, which brings together Mexican writers, directors and producers.



Fernanda de la Peza

Producer • Mexico

Fernanda de la Peza was born in Mexico City in 1983. She graduated in Communications from the Ibero-American University, and then studied abroad at Fordham University in New York City.

She has worked as an assistant director on many award-winning films since 2005, including Carlos Reygadas' *Silent Light* (Jury Prize in Competition at Cannes 2007) and *Post Tenebras Lux* (Best Director in Competition at Cannes 2012), as well as Amat Escalante's *Heli* (Best Director in Competition at Cannes 2013).

Since 2012 she has produced theatre with her own independent company Todas las Fiestas de Mañana. Her two most recent plays participated in international theatre festivals and at the National Theater Showcase in Mexico.

In 2016 Fernanda produced the Mexican sci-fi drama *The Untamed* by Amat Escalante, which premiered in Competition at the Venice Film Festival winning the Silver Lion for Best Director. She is currently developing two feature films as a main producer: *The Hole in the Fence* by Joaquín del Paso and *Supernova* by Natalia López.

CONTACT INFORMATION

Fernanda de la Peza
mariferdelapeza@gmail.com
M +52 15535000206

The Hole in the Fence

First-year high school students from an elite religious school attend an integration and faith camp outside the city.

The tranquillity dissolves when a hole is discovered in the fence that walls the place.

This originates a chain of mysterious incidents, which will reveal a system created by the tutors to inject a fundamentalist vision into the minds of the kids.

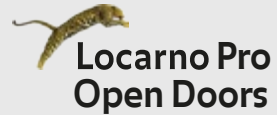
DIRECTOR

Joaquín del Paso

Open Doors

From 2016 to 2018 Locarno Festival's Open Doors focused on talents from 8 South-Asian countries – Afghanistan, Bangladesh, Bhutan, Maldives, Myanmar, Nepal, Pakistan, Sri Lanka – through two professional activities.

The Open Doors Lab selects 8 emerging producer-filmmakers/producers every year from those regions for a 5-day training workshop, and at the co-production platform Open Doors Hub, 8 project-holders connect to potential international partners in Locarno during one-to-one meetings.



Sumudu Malalagama

Producer & Scriptwriter • Sri Lanka

Sumudu graduated in International Film Business at the Busan Asian Film School in South Korea in 2017.

Since 2009 she has directed and produced several short films, as well as the Sri Lankan feature film *Ikka* by Kaushalya Madhawa Pathirana, which was awarded Best Film in Cinema of Tomorrow at the Derana Film Awards 2018.

Her debut feature script *Heli; The Daughter* won the development grant at the AFiS Project Pitching during the Asian Film Market 2017. She is also producing the feature film projects *The Long Range Missiles* by Ranjith Singhara and *The Question of Innocence* by Vimukthi Jayasundara, which was presented at the Asian Project Market 2018.

CONTACT INFORMATION

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Heli; The Daughter

DEBUT FEATURE

Teenage girl Heli discovers that she is an adopted child from a Sri Lankan child-selling farm, and she starts to search for her biological mother, who has been sexually assaulted in the Middle East when she was working as a housemaid.

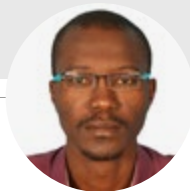
At the same time Indeewari, a housemaid who has been raped in Qatar, is trying to give birth to her child at the baby farm.

DIRECTOR

To be confirmed

Ouaga Film Lab

Ouaga Film Lab is a platform for the development and co-production of West-African film projects, fostering numerous meetings between leading cinema figures and young talent from the continent, as well as encouraging their networking with professional and international platforms from all over the world. 10 selected directors and 15 producers receive personalised coaching and training sessions in scriptwriting, production and pitching techniques with internationally recognised experts.



Wilfrid J. de Dieu Pare

Producer • Burkina Faso

Wilfrid is the General Coordinator of the Association Burkinabè du Cinéma D'Animation (ABCA), one of the most dynamic cultural associations in Western Africa today. He is also member of the African Animation Network (AAN), the Association Convergence, and an associate member of the International Federation of Coalitions for Cultural Diversity (IFCCD).

From 2013 to 2017, Wilfrid was Production Manager at Pit Production, with which he produced the feature film *The Conspiracy* by Habibou Zoungana, and the animated short films *Afrogames* by Serge Dimitri Pitroipa and Denis Chapon, *Pawit Raogo and the Old Liar* by André Daniel Tapsoba and Jean Pierre Tardivel, and *Tiraogo* by André Daniel Tapsoba.

In 2018, Wilfrid created his own production company Joy of Living (JOLI), focused on providing the best support to African creative young people with huge potential in animation, video games, VR and comics.

CONTACT INFORMATION

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The Fertile Seed

DEBUT FEATURE

The history is set in the village of Watinoma, also known as the "Green Mountains", whose inhabitants feed their hopes through the greenery and the trees that surround them. An enormous baobab called the "Tree of Life" is the heart and at the same time the lung of this village, contributing to soften violence and to honour the elderly.

To maintain the harmony between the inhabitants and the Tree of Life, and to prevent the greenery that surrounds it from disappearing, it is necessary to sow fertile seeds and to sprinkle them with water day after day.

But the population ends up being wearied, and starts to put their hope in counterfeit seeds.

DIRECTOR

André Daniel Tapsoba

SEAFIC

SEAFIC (Southeast Asia Fiction Film Lab) is a pioneering script lab created for South-East Asian filmmakers in order to strengthen the quality of feature-length fiction films from the region. Each year SEAFIC invites filmmakers at their first, second and third feature film to work with a script consultant and international experts for 8 months to develop their projects. A parallel producers' lab, SEAFICxPAS, is run jointly with Festival des 3 Continents' Produire au Sud.



SOUTHEAST ASIA
FICTION FILM LAB



Steve Arounsack

Producer • Laos/USA

Dr. Steve Arounsack's productions were broadcasted on PBS and screened at several film festivals throughout the United States.

His short documentary film *Halfway Home: Asian American Art in the Central Valley* had its world premiere at CAAMFest 2018, and in the same year it was awarded Best Short Documentary, Best Directing and Best Editing at the Sacramento Asian Pacific FF. He also directed *Getting Lao'D: The Rise of Modern Lao Music*, which examined the resurgence of music and films in Laos. The film took 13 years to film and had its world premiere at the Seattle Asian American Film Festival 2018.

Arounsack organised four editions of the Lao International Film Festival for the Center for Lao Studies and has conducted over 25 years of research in Laos. Recently, *Raising a Beast* by Lao filmmaker Xaisongkham Induangchanty was invited to pitch at Tribeca Film Institute Network's event, and it has been accepted to several prominent Asian film labs.

Dr. Arounsack was part the inaugural class of prestigious Gates Millennium Scholars Program and is currently an associate professor specialising in Visual Anthropology and Asian Cultures at California State University, Stanislaus.

CONTACT INFORMATION

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Raising a Beast

DEBUT FEATURE

In a remote mountain village in Laos, two Hmong siblings are responsible for grooming a bull into a prize-fighter that will earn the family money and honour.

Ying is the strong older sister who breaks cultural norms by training the bull. Neng laments his duties and yearns to become a singer in the city.

When Ying travels to the city to inform her brother of their father's death, she finds out that Neng has advanced to the final round of a national singing competition.

The obligation of a funeral awaits, as does the promise of a new future.

DIRECTOR

Xaisongkham Induangchanty

TFL ALUMNI MEETING

At TorinoFilmLab we work with passion to build a dynamic community of film professionals comprising our former participants, trainers, guests and partners. In this spirit, since 2012 we have annually organised the TFL Alumni Meeting, a networking event conceived to exchange experiences and share ideas among peers from all TFL programmes and beyond.

Once again, we would like to thank the Karlovy Vary International Film Festival for their amazing hospitality and support in making this gathering possible, thanks to which the members of the TFL Community attended 3 days of screenings, encounters, round tables and professional activities at the most prestigious film festival in Central and Eastern Europe.

The attendees had a chance to watch some of the several TFL films featured in various sections of KVIFF, among which *Touch Me Not*, *Diamantino*, *Birds of Passage* and *History of Love*.

Open round tables hosted by TFL staff and tutors were revolving around the theme of international project development: they focused on story editing, scouting, workshops and labs, and the role of the creative producer from script stage to final cut.

Plus, for the second time, TorinoFilmLab organised individual script consultations for those willing to fast-track their TV series and/or feature film projects, creating a unique space where TFL-trained experts and TFL tutors can contribute to other Alumni projects.

Moreover, a panel entitled “Gender-based filmmaking?” tackled the hot topic of the under-representation of women in the film industry, with four female TFL Alumnae – scriptwriters & directors – sharing their points of view on the issue, its causes and possible steps to take to improve the situation.

PARTNER FESTIVAL





TFL EXTENDED

In 2009, TorinoFilmLab was asked to collaborate with the Dubai International Film Festival and the Gulf Film Festival ideating a tailor-made script development programme. A pilot workshop – that became the Interchange programme in 2010 – was put into motion, bringing TFL tutors to work with Gulf region filmmakers. There, Haifaa Al Mansour developed her project *Wadjda*, which became the first feature-length film made by a female Saudi director.

Since then we received requests from institutions for big programmes such as Next Step (launched with Semaine de la Critique) or Hezayah Lab (partnering with Doha Film Institute), but also lighter formats, among them the Script Development Workshop for Locarno Open Doors, the Audience Design masterclasses for the Media Development Authority (Singapore), the BrLab Audience Design workshop (Brazil), and many more...

Along these years we have also been contacted by individual professionals looking for an immediate consultation in various areas: from fiction feature script to TV series development, from story editing to audience design.

We understood that it was necessary to open up to a larger community, and a specific scheme had to be created in order to complement our programmes with other options offering a punctual support combined with an flexible structure, able to cover the new areas and changing necessities of the industry.

This is the seed that blossoms today as *TFL Extended*. TFL puts its pedagogical know-how and network of experts at the service of the international community of filmmakers, with a series of highly professional workshops that can immediately meet their needs in a quick and effective way, offering top-level training, project development and networking tools altogether in an intensive and tailored format.

TFL

TorinoFilmLab

EXTENDED

Save the date!

APRIL 2019

TFL Extended – TV Series

JUNE 2019

TFL Extended – Script Development Feature Films
TFL Extended – Script Development Documentaries

SEPTEMBER 2019

TFL Extended – Audience Design

NOVEMBER 2019

TFL Extended – Creative Production

Tutors, Trainers & Talent Advisors



Katja Adomeit

Producer • Denmark

Katja produced Daniel Borgman's short films *Lars and Peter* (Cannes Short Films 2009) and *Berik* (Canal+ Grand Prize at Cannes Critics' Week 2010), as well as his debut feature film *The Weight of Elephants* (Berlinale Forum 2013); the documentary film *Pine Ridge* by Anna Eborn (Venice 2013); and the award-winning feature *Wolf and Sheep* by Shahrbanoo Sadat (Art Cinema Award at Cannes Directors' Fortnight 2016). Screen Daily selected Katja within Future Leaders 2013: Producers. She also co-produced Ruben Östlund's *Force Majeure* (Jury Prize at Un Certain Regard 2014) and *The Square* (Golden Palm at Cannes 2017). She was selected to participate in Producers on the Move 2015.



Peter Albrechtsen

Sound Designer &
Music Supervisor • Denmark

Peter Albrechtsen is a Danish sound designer and music supervisor based in Copenhagen. His feature credits include the Danish smash hit *Darkland*, Finnish Cannes winner *The Happiest Day in the Life of Olli Mäki*, and sound effects recording for Christopher Nolan's *Dunkirk*. Along with his sound work, Peter has worked as a music supervisor with globally acclaimed musicians; written about music and movies for Danish and international magazines; and lectured about sound design around the world. This year, he was invited to become a member of the Academy of Motion Picture Arts and Sciences.



Ritesh Batra

Writer/director • India

Ritesh Batra's debut feature *The Lunchbox* premiered at Cannes Critics' Week 2013, where it won the Viewers Choice Award. The film was nominated for the BAFTA Award for Best Foreign Language Film 2015. His second feature *The Sense of an Ending*, adapted by award-winning playwright Nick Payne from Julian Barnes' bestseller, was produced by BBC and FilmNation Entertainment. His third feature *Our Souls at Night* premiered Out of Competition at Venice 2017 and was released on Netflix. He is currently in post-production with his new feature *Photograph*.



Didar Domehri

Producer • France

Didar Domehri is a French producer, former Head of Sales at Films Distribution, and founder of Maneki Films and the label Full House. She has been a producer trainer for Cannes Critics' Week's Next Step, TorinoFilmLab, and a member of the selection committee for the Cinéfondation Residence. Currently, she is group leader for EAVE and member of the selection committee of CNC – Aide aux cinémas du monde. She was chosen to represent France by UniFrance and EFP (European Film Promotion) at Cannes 2017's Producers on the Move.



Nadja Dumouchel

Story Editor & Scriptwriter • France

Trained at TorinoFilmLab in 2012, Nadja Dumouchel currently works as a script consultant and tutor for several other film labs such as Cannes Critics' Week's Next Step and NISI MASA's European Short Pitch, and she also teaches at many German film schools. As a freelance story editor, she works with various international filmmakers and accompanies their projects as they form into words and images. She is also the co-founder of La Scénaristerie, a Paris-based script development programme.



Giacomo Durzi

Story Editor & Producer • Italy

Giacomo Durzi is a screenwriter, director and producer. He has worked for Fox Channels Italy, created TV shows and directed documentaries for Rai, History Channel and Arte. His last film *Ferrante Fever* (2017) was sold internationally by The Match Factory. As a screenwriter, he wrote many TV series. Durzi also acts as a script consultant and teaches at several film schools. He is story editor and creative producer for Sky Italy and currently head writer on the new Italian Netflix original series *Baby*.



Ayman El Amir

Writer/director &
Script Editor • Egypt

El Amir is a script editor and consultant working for many labs and institutes including TorinoFilmLab, Doha Film Institute, and The Film Prize of the Robert Bosch Stiftung. He established Mahd Film Lab in 2016, a Cairo-based script development programme open to filmmakers working on Arab film projects and Arab-European co-productions. His latest film, the feature documentary *Happily Ever After*, which he wrote, directed and produced (with Nada Riyadh), premiered at IDFA 2016.



Máttyás Erdély

Cinematographer • Hungary

Máttyás' credits include Kornél Mundruczó's feature films *Delta* (FIPRESCI Award in Cannes Competition 2008) and *Tender Son – The Frankenstein Project* (Cannes Competition 2010), László Nemes' award-winning films *Son of Saul* (Grand Prize of the Jury at Cannes 2015, Oscar for Best Foreign Language Film 2016 and BAFTA Award for Best Foreign Language Film 2017, among others) and *Sunset* (FIPRESCI Award in Venice Competition 2018), as well as the TV mini-series *Southcliffe* by Sean Durkin. Máttyás is currently shooting Sean Durkin's second feature film in the United Kingdom.



Marietta von Hauswolff von Baumgarten

Scriptwriter & Story Editor • Sweden

Marietta wrote and co-produced *Call Girl* by Mikael Marcimain, which won the FIPRESCI Award at TIFF 2012, the Bassan Arts & Craft Award at Torino FF 2012 and the Audience Award at Taipei FF 2013. Since 2007 she has worked as a script consultant for TorinoFilmLab, Binger FilmLab, Biennale College – Cinema, Feature Expanded, Hezaya Screenwriting Lab, CineLink Drama, Open Doors, and the Sundance Institute Feature Film Program. As independent consultant, Marietta has worked with filmmakers from over 50 countries. She also writes TV series and is a member of the Swedish Drama Union and the European Film Academy.



Pierre Hodgson

Scriptwriter & Story Editor • France

After Oxford, Pierre Hodgson worked on Olivier Assayas' first feature and was first AD to Raúl Ruiz on *Treasure Island*. He worked as a TV producer in London and wrote three features in Lisbon for João Canijo, two of which went to Un Certain Regard. He made political documentaries while writing Philippe Grandrieux' *Sombre*, Randa Chahal's *Les Infidèles*, and three films by Jérôme de Missolz, including *Kids of Today* (Cannes Directors' Fortnight). He wrote Hany Abu Asad's *Paradise Now* and Jean-Gabriel Périot's *A German Youth*. Currently he also tutors for Le Groupe Ouest.



Britta Krause

Writer/director &
Story Editor • Germany

Graduated from the New York University and the London Film School, Britta Krause mentored emerging filmmakers at Kultburo Moscow, Film University Babelsberg *KONRAD WOLF*, Nipkow Programm and NISI MASA's European Short Pitch workshops. She was a Story Editor trainee at Script&Pitch 2012 before joining TorinoFilmLab again in 2018 as a FeatureLab trainer. Britta is currently teaching at Film Academy Baden-Württemberg as well as working individually with writers and directors from all over Europe.



Cristian Mungiu

Writer/director • Romania

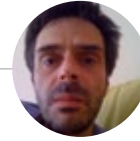
Cristian's debut film *Occident* premiered at the Cannes Directors' Fortnight 2002 and was an audience hit in Romania. In 2007, his second feature *4 Months, 3 Weeks and 2 Days* won the Golden Palm in Cannes, as well as several awards as best film of the year from various international associations of film critics and the European Film Awards for Best Film and Best Director. He returned to Cannes in 2009 with the collective episodic film *Tales from the Golden Age*, and in 2012 with his film *Beyond the Hills* (Best Screenplay and Best Actresses). His latest film *Graduation* won Best Director at Cannes 2016.



Ewa Puszczyńska

Producer • Poland

Since 1995 Ewa has been working for Opus Film as producer and Head of Development. She is also developing and producing films through her own company Extreme Emotions. Ewa was a speaker at the Film School in Łódź and Andrzej Wajda Film School in Warsaw. Currently she tutors for Maia workshops and SOFA, and she is a member of PFA and an EFA board member. She produced Pawel Pawlikowski's Oscar-winning feature film *Ida* (2015) and *Cold War* (Best Director in Competition at Cannes 2018).



Răzvan Rădulescu

Scriptwriter & Film Director • Romania

Răzvan Rădulescu is a Romanian scriptwriter, novelist and film director. He studied Philology at the University of Bucharest and Opera Directing at the Music Academy of Bucharest. He debuted in literature in 1985 and has written two novels. As a scriptwriter, he has collaborated with numerous directors such as Cristi Puiu (*Stuff and Dough*, *The Death of Mr. Lazarescu*), Radu Muntean (*The Paper Will Be Blue*, *Tuesday After Christmas*), Cristian Mungiu (*4 Months, 3 Weeks, 2 Days*) and Calin Peter Netzer (*Child's Pose*).



Niko Remus

Post-production
Supervisor • Germany

Niko Remus worked in film editing and is now a freelance post-production supervisor and a workflow consultant. Based in Germany, he works mostly on international projects. His credits include *Honey* by Semih Kaplanoglu, *Hannah Arendt* by Margarethe von Trotta, *Only Lovers Left Alive* by Jim Jarmusch, *A Pigeon Sat on a Branch Reflecting on Existence* by Roy Andersson and *55 Steps* by Bille August. He is Head of Studies at APostLab and he works as a trainer at TorinoFilmLab, Berlinale Talents and Rotterdam Lab. He also gives lectures in several film schools.



Riema Reybrouck

Publicist & Marketing
Strategist • Belgium

Riema Reybrouck is a Belgian-Iraqi publicist that has been working in the film industry since 2008 for various production companies and festivals. She founded the Brussels-based PR firm Post Bills in 2015 which promotes films, music, festivals and talent. The aim is to work closely with the creative film team to start audience engagement and press awareness early on in the development phase straight up to the release. Besides managing Post Bills she is also an Audience Design consultant at TorinoFilmLab.



Valeria Richter

Creative Producer &
Scriptwriter • Denmark

Valeria works internationally and writes, develops, coaches and consults in the areas of feature film, TV series, workshop innovation, audience design, pitching and script development. She consults for various funds, festivals and film institutes in the areas of project selection, assessment, and organising tailored labs like Nordic Genre Boost. Valeria works for TorinoFilmLab and Baltic Event since 2008, and in her own companies Pebble and Nordic Factory Cph, focused on writing, development and co-productions. She has been Head of Studies of TFL Audience Design since 2011 and co-authored the TFL publication *Audience Design – An Introduction*.



Franz Rodenkirchen

Story Editor • Germany

Franz is a Berlin-based, internationally working script consultant and tutor. Apart from individual script consultations, he works as a tutor for TorinoFilmLab, the Script Station of Berlinale Talents, CineLink Sarajevo, SEAFIC and DFFB Berlin, among others. With Françoise von Roy he runs Script Circle, a bi-monthly script development workshop in Berlin, and the script consulting workshop Six Days of Practice for film professionals. In the past 20 years, he has worked on many independent film projects from all over the world.



Joanna Solecka

Film Marketing Strategist • Poland

Joanna Solecka is a marketing strategist who works as creative producer for shorts and documentaries, and collaborates as a trainer in Audience Design at TorinoFilmLab. She works for Alphapanda, a film marketing agency based in London, Berlin and Warsaw, where she handles the Eastern European market. Before that, Joanna worked for 12 years as Head of PR, Festivals and Sales at Wajda Studio and Wajda School in Warsaw. She was in charge of two Oscar campaigns: *Rabbit à la Berlin* (Oscar 2009 nominee) and *Joanna* (Oscar 2015 nominee).



Ada Solomon

Producer • Romania

Ada is a producer, founder of Hi Film Productions and Micro Film. She has produced films awarded in the most prestigious festivals such as Cannes, Berlin, Locarno, Venice and Sundance. Her credits include Radu Jude's *I Do Not Care If We Go Down In History As Barbarians* (Grand Prix Crystal Globe, KVIFF 2018), *Aferim!* (Silver Bear, Berlinale 2015) and *Child's Pose* (Calin Peter Netzer, Golden Bear, Berlinale 2013). Ada has co-produced with over 15 European countries and released films in over 50 territories. She is the Executive President of the European Women's Audiovisual Network, member of the ACE executive board, member of the European Film Academy board and was awarded with the European Co-production Award – Prix Eurimages at the 2013 European Film Awards.



Lena Thiele

Creative Director • Germany

Lena Thiele designs and produces digital narrative formats. In 2012 she joined Miiqo Studios, where she focuses on creating meaningful experiences through innovation in storytelling, technology and design. Her production *Netwars/Out of CTRL* webseries received numerous awards like the SXSW Innovation Award and the Grimme Online Award. She works as trainer and consultant for the international media industry. In 2016 she was appointed Professor of Digital Narratives at the ifs – international filmschule köln. She has been main tutor of TFL Audience Design since 2012 and co-authored the TFL publication *Audience Design – An Introduction*.



Tatiana Vialle

Casting Director &
Acting Coach • France

Tatiana Vialle is a French casting director, actor's coach and theatre director. Since 1991 she has worked on more than 60 feature films as a casting director. She has always had a taste for directing actors and began work as an actor's coach in 2007. Since 2007, she also teaches at the actors' workshop for the Emergence programme. In 2010 she adapted and directed *A Woman in Berlin* for the Théâtre du Rond-Point in Paris. She is the President of the French casting directors' association, ARDA.



Hédi Zardi

Sales Agent • France

With 15 years of industry knowledge built on experience in production, acquisitions, sales and festival programming, Hédi launched with Fiorella Moretti their Paris-based sales and co-production company, Luxbox. They started with a solid film catalogue by directors such as Lisandro Alonso, Bruno Dumont and Jonas Carpignano. This year's line-up include *The Heiresses* by Marcelo Martinessi, *Dear Son* by Mohamed Ben Attia, *The Dead and The Others* by João Salaviza & Renée Nader Messoria, *Ray & Liz* by Richard Billingham and *Rojo* by Benjamin Naishat, among others.

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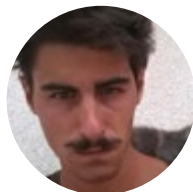
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LIM | Less is More, the European development programme for limited budget feature films, supported by **Creative Europe**, announces three new partnerships with Lithuania (**Lithuanian Film Centre**), Norway (**Norwegian Film Institute**) and Macedonia (**Macedonian Film Agency**).

Created in 2016 by **Le Groupe Ouest** in Brittany (France), and originally developed in partnership with Romania (**Control N & Transilvania International Film Festival – TIFF**), Flanders (**Vlaams Audiovisueel Fonds – VAF**) and Poland (**Krakow Festival Office – KBF**), LIM pursues its goal to create a truly international programme and network for a generation of filmmakers willing to use limitation as a tool for greater creativity and more in-depth filmmaking.





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