



MUSEO  
NAZIONALE  
DEL CINEMA  
TORINO



TORINO  
CITTÀ  
DEL  
CINEMA  
2020

**TFL**

TorinoFilmLab

**TFL**  
**Catalogue**  
**2019**



MUSEO  
NAZIONALE  
DEL CINEMA  
TORINO



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2020

# TFL

TorinoFilmLab

## Meeting Event 2019

21-23 November



# Films

& more to come

## Where the cinema blossoms

[www.torinofilmlab.it](http://www.torinofilmlab.it)

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## TORINOFILMLAB

In 2019, with two first feature films by female directors, *Maternal* and *The Fever*, TorinoFilmLab reached 101 productions – by filmmakers from 49 countries – and scored a total of 7 awards at Locarno Film Festival. We are now at 107 productions, and the number keeps increasing.

Following TFL's "community spirit", a Pedagogical Team was appointed to collaborate and develop new strategies, new contents and work in new territories. It was a pleasure to work with such wonderful people from a variety of backgrounds and nations – a big thank you to Jane Williams, Vanja Kaluđerčić, Amra Bakšić Čamo, Vincenzo Bugno, Eva Svenstedt Ward, Violeta Bava, Valeria Richter, Eilon Ratzkovsky, Francesco Gai Via. We are very grateful for the great energy that you bring onboard!

It is TorinoFilmLab's aim to look at filmmakers' necessities and offer support during the most delicate phases: this year, thanks to the Creative Europe – MEDIA sub-programme support to International Co-production Funds, we launched the TFL World Co-Production Fund, for co-productions between European producers and international co-producers, focusing on directors developing their 3<sup>rd</sup> feature film projects onward. You will discover the three shortlisted projects during these days, where they will benefit from dedicated consultancies and one will be granted a co-production support of € 50.000.

All these achievements are possible thanks to the support from the Italian Ministero per i Beni e le Attività Culturali e per il Turismo, Regione Piemonte, Città di Torino, Creative Europe – MEDIA.

To our network of international partners, that continues to grow bigger and bigger, allowing us to connect with filmmakers from all around the world: thank you for your trust and enthusiasm.

And we will never thank enough the TFL staff for the passion and professionalism that they keep bringing every day!

**Savina Neirotti**  
TFL Executive Director

**Mercedes Fernandez**  
TFL Managing Director



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2020

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# TFL MEETING EVENT 2019

At the end of last year, the TFL team expanded to diversify and broaden its outlook. Drawing on the experience of the new members and responding to feedback from professionals attending the previous edition, this year's programme reflects some new priorities.

The focus of the event remains the presentation of the new projects from **ScriptLab** and **FeatureLab** and opportunities to meet and network. Around these presentations, we have placed new events that aim to clarify and make more accessible the full TFL programme and the people involved in its execution.

A case study from the **TFL Audience Design Fund** will provide insight into the work being developed through this initiative. An overview of **TFL Extended**, the short course training programme established to make the TFL approach more impactful, will be followed by an introduction to the **TFL World Co-production Fund** and the **TFL Alumni Meeting** programme.

This year sees the launch of a new element entitled "**We Need to Talk About...**", which comprises a short keynote speech followed by a panel discussion. It takes advantage of the TFL Meeting Event to promote discussion around important issues facing our industry and reflects on our responsibility as individuals, companies and organisations to take concrete action through our working practices.

TFL is also keen to work closely with the local film industry and is a partner for the second year of **Torino Film Industry**, a local initiative that draws together a number of events taking place in Turin during the 37<sup>th</sup> Torino Film Festival.

**Jane Williams**  
TFL Head of Industry

**Vanja Kaluđerčić**  
TFL Partnerships

---

## TFL KEYNOTE OPENING EVENT

### We Need to Talk About... Us

#### MODERATOR



**Uzma Hasan**  
Producer  
• United Kingdom

#### SPEAKERS



**Naima Abed**  
Sales • France



**Giona Nazzaro**  
Film Festival • Italy



**Julia Oh**  
Television  
• United Kingdom

---

## TFL AUDIENCE DESIGN FUND: A CASE STUDY

### Distributing *Tel Aviv on Fire* by Sameh Zoabi

#### SPEAKER



**Benjamin Cölle**  
Audience Design  
• Germany

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## TFL MEETING EVENT – PITCHING MODERATORS

#### TFL HEAD OF INDUSTRY



**Jane Williams**  
Training  
• United Kingdom

#### SCRIPTLAB HEAD OF STUDIES



**Eva Svenstedt Ward**  
Story Editor • Sweden

#### TFL PARTNERSHIPS



**Vanja Kaluderčić**  
VOD Platform  
• Croatia

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Team**



The logo for ScriptLab, featuring the text "ScriptLab" in a white, bold, sans-serif font. The background is a vibrant yellow with a subtle, repeating pattern of thin, light-yellow lines forming a grid of squares, which is slightly offset and layered to create a sense of depth and movement.

**ScriptLab**

# SCRIPTLAB

ScriptLab is a screenwriting workshop for feature film projects at an early stage of development. Developing the projects is done through peer to peer small group discussions, led by skilled tutors who work internationally as script consultants. We believe that the most original stories are realized through the generous sharing of personal processes of creation among a group of film professionals bringing a diversity of experience, culture, and personality to the table.

This year, ScriptLab has developed projects coming from all over the world, by very experienced filmmakers and by directors making their debut features. They are stories about dancing mothers, lesbian housewives, brothers, sisters, fathers, maids, fraudulent entrepreneurs, aliens, shamans and women who disappear. Ranging from period films to intimate contemporary stories. The variety and diversity is thrilling.

We would like to thank our talented tutors for generously sharing their insights and their time and the inspirational professionals who were guests of the programme. We would also like to thank our partners for making ScriptLab 2019 possible: first of all, the Greek Film Centre, for hosting a ScriptLab workshop for the second year in a row; as well as BEKRAF – Indonesian Agency for Creative Economy, Cinema do Brasil, Swiss Films and VAF – Flanders Audiovisual Fund, and the Greek Film Centre once more, for supporting the participation of a project from their respective regions.

Cheers to another year of brilliant new projects developed through ScriptLab. Bring on 2020!

**Eva Svenstedt Ward**  
ScriptLab Head of Studies

**Amra Bakšić Čamo**  
Curator

## WITH THE SUPPORT OF



## IN PARTNERSHIP WITH



SWISS FILMS



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## SCRIPTLAB AWARDS 2019

TFL White Mirror

Hamilton Behind the Camera Award – Talent for the Future

ArteKino International Prize\*

CNC Award

\* The ArteKino International Prize will be awarded to either a ScriptLab or a FeatureLab project

### CNC JURY



**Eva Diederix**  
Sales • France



**Lili Hinstin**  
Film Festival  
• Switzerland



**Ryan Kampe**  
Sales • United States

---

## PEDAGOGICAL TEAM

### HEAD OF STUDIES



**Eva Svenstedt Ward**  
Story Editor • Sweden



**Amra Bakšić Čamo**  
Production • Bosnia  
and Herzegovina



**Vincenzo Bugno**  
Film Fund • Germany

### TUTORS



**Nadja Dumouchel**  
Scriptwriter & Story  
Editor • France



**Rasmus Horskjær**  
Scriptwriter & Story  
Editor • Denmark



**Franz Rodenkirchen**  
Story Editor  
• Germany



**Maria Solrun**  
Writer/director & Story  
Editor • Germany



**Françoise von Roy**  
Story Editor  
• Germany

### GUESTS TRAINERS



**Lucy Darwin**  
Production • United  
Kingdom



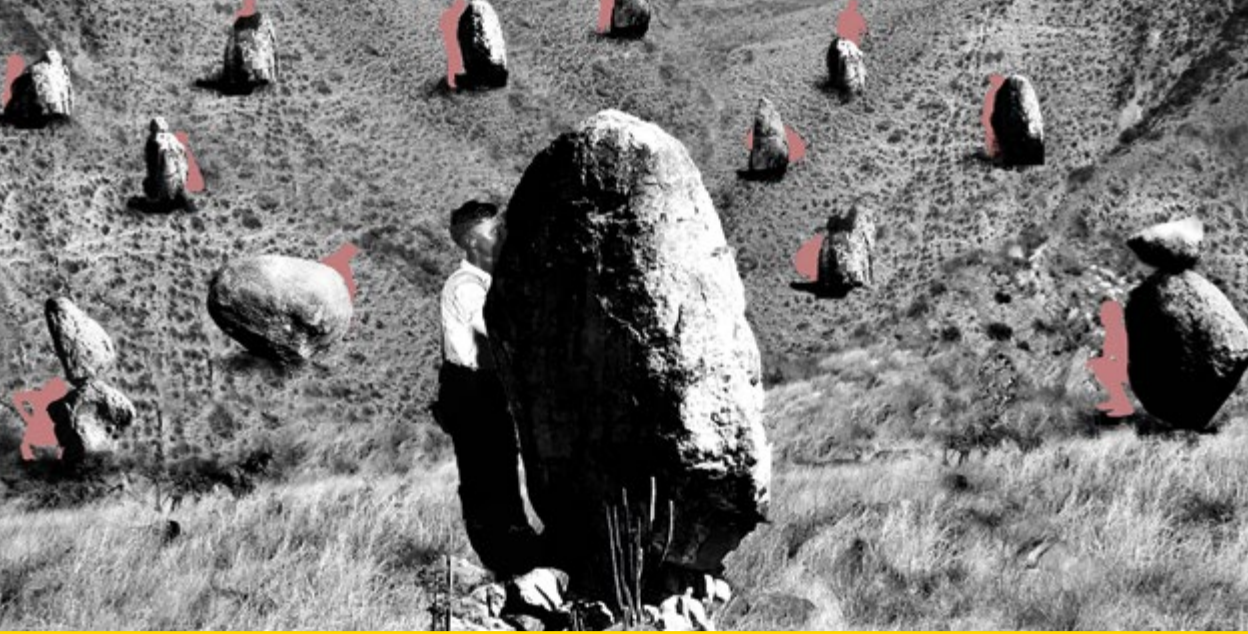
**Isabelle Fauvel**  
Story Editor • France



**Joanna Solecka**  
Audience Design  
• Poland



**Gino Ventriglia**  
Pitch Training • Italy



# Anna Doesn't Want to be Seen Dancing

Gabriel Herrera Torres  
Georgia/Mexico

*Anna, an embarrassed teenager,  
tries to cope with her mother's sudden  
and unexplainable urge to dance.*

---

**ORIGINAL TITLE**

Anna no quiere que la vean bailar

**PRODUCTION COMPANY**

Natura Film  
16a Sarajishvili Ave.  
0153 Tbilisi  
Georgia  
[www.naturafilm.com](http://www.naturafilm.com)  
T +995 593140007  
[hi@naturafilm.com](mailto:hi@naturafilm.com)

**PRODUCER**

Tsiako Abesadze

**CO-PRODUCER**

Black Maria Producciones  
– Mexico

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 500.000



**Gabriel Herrera Torres**  
Writer & Director

Born in Mexico, Gabriel Herrera Torres graduated in Filmmaking from both the UNAM National Film School in Mexico and the Łódź Film School in Poland.

His short films and experimental videos have been screened at film festivals worldwide, earning several awards and nominations.

Among other programmes and residencies, he took part at the Medienboard's Artist-in-Residency and the Berlinale Talents Script Station.

**SYNOPSIS**

It is the European Middle Ages. Anna's mother is out in the street and, for no apparent reason, has started to dance. Anna feels deeply humiliated by her mother's unexplainable behaviour. To make matters worse, her mother keeps dancing without stopping for several days, and eventually other people start joining her without giving any explanation.

Mortified by embarrassment, Anna and other teenagers in the village try everything to distance themselves from the adult dancers; but the grown-ups seem determined to make fools of themselves, and to carry everything along with them: landscape, plants, animals, and social roles seem to turn ridiculous as well.

Eventually the dancers, one by one, begin to die, in a kind of joyous, comfortable, self-affirming collective suicide. Only Anna remains. There is no one left to be embarrassed in front of. No one to be embarrassed for.

**INTENTION**

What happens if the structure that shapes a society stops fitting the society it is built for? This film explores the consequences of such a situation: what contradictions arise in the search of a common identity? What does it mean to be embarrassed for other people? How do we deal with the impossibility of controlling other people's behaviour and the moral imperative to identify ourselves with them?

Anna tries to preserve appearances. Unconsciously, she is trying to save a common image that can represent us all. Instead, she feels represented by her mother's ridiculous behaviour. So the self and the other enter into the scene: the childish need of a daughter to control her mother's image as if it were her own, is suddenly not so different from the relationship between colonizers and colonized in a post-colonial world – the ambition to find a common image seems at its heart impossible and misguided.

At its core, the problem is a teenager's deep question: where do I end, and where does the other begin?



## Birchanger Green

Moin Hussain  
United Kingdom

*After investigating the death of his estranged father, Adam becomes convinced that he descends from an alien race.*

---

**PRODUCTION COMPANY**

Escape Films  
Beehive Mill, Jersey St.  
M4 6JG Manchester  
United Kingdom  
[www.escapefilms.co.uk](http://www.escapefilms.co.uk)  
T +44 07734824618  
[michelle@escapefilms.co.uk](mailto:michelle@escapefilms.co.uk)

**PRODUCER**

Michelle Stein

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 1.650.000





## Moin Hussain

### Writer & Director

Moin Hussain is a London-based filmmaker. His short films have screened at several festivals around the world, including Cannes Critics' Week, Sitges Film Festival, BFI London Film Festival and Edinburgh International Film Festival.

In 2018 he was selected as one of the "Stars of Tomorrow" by Screen International. He is currently developing his first feature, *Birchanger Green* in association with Film4.

Moin is represented by Casarotto Ramsay & Associates in United Kingdom and United Talent Agency in the United States.

#### SYNOPSIS

Adam Muhammed works nightshifts at a fast food restaurant in a motorway service station. A directionless and unassuming man sleepwalking through his thirties, he lives a lonely life of quiet disappointment and frustration. Upon hearing that his estranged father, Hassan, has died, Adam finds himself thrust out of his static existence and in search of answers.

Having not seen the man since his early childhood, Adam becomes desperate to learn who his father really was and where he had spent the last thirty years. Whilst investigating the strange discrepancies around his death, the mysterious details of Hassan's life unfold and Adam begins to see his father's past actions in a new light. Stumbling upon a theory that begins to make sense to him, Adam questions whether Hassan really did abandon him all those years ago, or if he was actually taken back home.

Could his father have been a being from another world?

And if so, what would that make Adam?

#### INTENTION

I have long been intrigued by the idea of making a "space film" set on Earth, one with intergalactic ambitions built upon the mundane reality of our familiar world. Having worked in a fast food restaurant and motorway service station in my teenage years, I was struck by the isolation of these spaces. The oppressive bright, clinical, synthetic nature of the station, coupled with the deep dark void of night and emptiness outside, sometimes made me feel as if I was working on a spaceship.

Being mixed-race and growing up in the United Kingdom, I have always felt a disconnection from my Pakistani heritage. Hearing stories of a place I had never visited, with a language I did not speak or a likeness I did not have, my father's homeland was so intangible and far away he may as well have been telling me that he was from a different planet. An interest in these ideas of diaspora and hybrid identity led me to this story exploring a man's identity crisis through the lens of a science fiction film.

DUST  
DUST  
DUST  
DUST

## Dust

Angelo Tijssens  
Belgium/Netherlands

*Belgium, Spring 1999.  
Two fraudulent entrepreneurs get caught  
in the eye of a massive storm.*

**DIRECTOR**

Anke Blondé

**PRODUCTION COMPANY**

A Private View  
Adolf Baeyensstraat 134n  
9040 Ghent  
Belgium  
www.aprivateview.be  
T +32 92401000  
info@aprivateview.be

**PRODUCER**

Dries Phlypo

**CO-PRODUCER**

Viking Film – Netherlands

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 4.500.000

**IN PARTNERSHIP WITH**





## Angelo Tijssens

### Scriptwriter

Angelo Tijssens was born in 1986. He studied Theatre, and currently works as a writer/director and an actor. He joined the Belgian theatre performance company Ontroerend Goed early in his career, and started touring all over the world in Dutch, French and English. He also co-directed versions of their works in Moscow, Vancouver and Hong Kong. In August 2019, they received their 7<sup>th</sup> Scotsman Fringe First Award in Edinburgh and a nomination for a Total Theatre Award.

Angelo acted in several films and TV series. He co-wrote three short films – including Gilles Coulier's *Iceland* and *Mont Blanc*, selected at the Cannes Film Festival in Cinéfondation 2010 and Competition 2013, respectively –, as well as the feature film *Girl* by Lukas Dhont, which premiered in Un Certain Regard at Cannes 2018 and won the FIPRESCI Prize, the Golden Camera Award, the Queer Palm and Best Actor. The film was screened at festivals worldwide and won several awards, including Best European Discovery at the European Film Awards 2018.

Besides *Dust*, Angelo is currently working with Lukas Dhont again on his second feature film *Angel*. *Dust* is Angelo's first solo screenplay and first collaboration with both A Private View and director Anke Blondé.

Angelo lives in Antwerp with his husband Nick and his cat Viktor.

#### SYNOPSIS

In Spring 1999, Luc and Geert, two Belgian entrepreneurs, learn that their structure of fake companies is going to be exposed in the international press. An emergency board meeting is held. The end of their reign is announced. Evidence needs shredding and discretion is expected. Tomorrow morning, the police will be at the door.

Luc, the technical genius, retreats to his villa where his wife seems to be in on everything. They spend their final Sunday together: calling investors, having sex for the first and last time in a while. Geert, the salesman, enjoys the intimacy of his lover and driver. Will he make a run for it? In the middle of the night, he visits his sister's bakery. She also invested in the company, so he reveals nothing. The loss of the shares will be devastating for her.

At dawn they are back in the office before the police. They meet in the lavatory, dirty, without shoes, power or freedom. At the end of their long day's journey through the night, a sparkle of light appears.

#### INTENTION

*Dust* is a story set where and when I grew up: the West of Flanders, in the '90s. I want to take the "real story" of two fraudulent managers of a world-class company and turn it into fiction in order to explore fragile masculinity. How suits and shoes cannot save you when your castle of lies collapses. I want to show queer characters, strong women, in a landscape that has been scarred by violent history and harsh weather.

The story of *Dust* is the final 24 hours. I believe that by showing the end, it is possible to address the beginning, as when a star dies and becomes a black dwarf. *Dust* is written in Dutch (and local varieties), French, English and Cantonese: I want to combine languages and cultures.

By writing this story, I want to discuss growth and the unsustainable idea that the only way for us as a species to exist is to keep on growing. I have tried to look my characters in the eyes. Although I despise most of what they stand for, I came to like them, and I hope the audience will too.



# Flores

Ena Sendijarević  
Netherlands

*A surreal, fantastical film about the madness  
of the colonial rule in the 1900 Dutch East Indies,  
told from a female perspective.*

---

**PRODUCTION COMPANY**

Lemming Film  
Valschermkade 36-F  
1059 CD Amsterdam  
Netherlands  
[www.lemmingfilm.com](http://www.lemmingfilm.com)  
T +31 206610424  
[info@lemmingfilm.com](mailto:info@lemmingfilm.com)

**PRODUCER**

Erik Glijnis

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 2.500.000



## Ena Sendijarević

Writer & Director

A Bosnian-Dutch filmmaker, Ena Sendijarević studied Film at the University of Amsterdam and at the Free University of Berlin, before graduating from the Netherlands Film Academy as a writer/director in 2014.

She directed several well-travelled short films, such as *Travelers Into the Night* (2013) and *Fernweh* (2014). Her latest short *Import* premiered at Cannes Directors' Fortnight 2016 and was the official Dutch entry for the Oscars 2017.

*Take Me Somewhere Nice*, Ena's debut feature film, premiered in Competition at the International Film Festival Rotterdam 2019, where it won the Special Jury Award for exceptional artistic achievement. It was selected for Cannes' ACID 2019 and won the Heart of Sarajevo for Best Film at the Sarajevo Film Festival 2019.

### SYNOPSIS

1900. Out on the lush, flowery island of Flores in the Dutch East Indies, middle aged Agathe and her husband Jan are running a plantation. Their marriage is loveless, their relationship conservative.

When Jan suddenly dies, Agathe's son Cornelis and his pregnant wife Josephine arrive from the Netherlands to help Agathe at the plantation. Their progressive and somewhat naïve ideas disrupt the status quo and create tension in the relationships with the Indonesian workers. When Cornelis has to leave the plantation to save their business, the women are left on their own.

Proportions change further as the women start to shrink, not only in power but also in size. Smaller than ever, they slowly sink into insanity. How long will they be able to hold on in this endlessly colourful environment?

### INTENTION

The main characters of *Flores* are two Dutch women from different generations. Both of them are privileged, but their position is changing and they have to deal with this change. These women are passive oppressors, so to say, upholding a repressive system.

I want to dive deeper into the effects on the psyche of this schizophrenic state of being and express it cinematically. Furthermore, I want to take a closer look at the relationship between femininity and structural violence.

Following the unsettling tone of the works of Juraj Herz and Luis Buñuel, combined with Billy Wilder's quote, "If you're going to tell people the truth, be funny or they'll kill you", I want to avoid getting killed by using humour and absurdity as my main guides through this period of insanity, which still has much influence on how we perceive our world today.



# Madame

Dominik Locher, Lisa Brühlmann  
Switzerland

*When a mistreated maid fights  
back with poison, her employer makes  
her an offer she cannot refuse.*

---

**PRODUCTION COMPANY**

maximage  
Neugasse 6  
8005 Zurich  
Switzerland  
[www.maximage.ch](http://www.maximage.ch)  
T +41 442748866  
[info@maximage.ch](mailto:info@maximage.ch)

**PRODUCER**

Cornelia Seidler

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 2.600.000

**IN PARTNERSHIP WITH**

SWISS FILMS



## Dominik Locher

Writer & Director

As the eldest son of a bricklayer, Dominik Locher grew up in the Swiss alps. After various employments as a removal man, hotel manager and a dime novelist, he studied Film and Theatre at the American Film Institute and the Zurich University of the Arts. Since 2013, he has directed several plays.

Dominik Locher's debut feature *Tempo Girl* premiered at the Hof International Film Festival 2013. In 2017 his second feature film *Goliath* premiered in International Competition at the Locarno Film Festival.

His main focus is on emotional storytelling about helplessness, silent anger and the longing for warmth.



## Lisa Brühlmann

Co-writer

Lisa Brühlmann staged her first play when she was 8 years old. Before graduating in Filmmaking at the Zurich University of the Arts, she starred as an actress in several films and TV productions in Germany and Switzerland.

Her directorial debut feature *Blue My Mind* premiered in New Directors at the San Sebastián IFF 2017 and won several prizes across the world. Since then, she directed episodes for TV dramas, both in the United Kingdom and the United States. She was nominated for the Emmy Award for her work in *Killing Eve*, in the category Outstanding Directing for a Drama Series 2019.

Her main focus is on powerful stories about women, lovers and rebels.

### SYNOPSIS

In a large mansion outside of Geneva, Sofia, a 28-year-old undocumented Mexican, starts her new job as a maid for Georgette, a 66-year-old retired company owner. Defiant by nature, Sofia tries her best to fit in; however, she becomes increasingly upset with her employer's degrading manner.

Pushed to her limits, she seeks revenge by mixing poisonous plants into Madame's breakfast omelette. Georgette gets sick, though only for one day. Things improve for a while, but soon Sofia is forced to retaliate once more. This time she gets busted. Instead of calling the police, Madame requests Sofia to prepare a lethal dose in exchange for a large sum of money.

Sofia is torn. She tentatively accepts the proposal, while secretly planning to run away as soon as the money has been wired into her account. She is on the verge of leaving, when she realizes how close the two have become.

Sofia returns to mix the poison and stays with Madame until she dies. Sofia travels home, a rich and changed woman.

### INTENTION

As we both come from Swiss working-class backgrounds, *Madame* allows us to enter two worlds that we are not familiar with, so as to explore dynamics of power, mistrust and the possibility of connection between two women from opposite socio-economic stratospheres.

Centering around a heroine who is not willing to accept her own helplessness in the face of humiliation, we wish to write about the incredible force injustice has in fuelling the need to use whatever means necessary to change your destiny. In the end, a longing for connection holds Sofia back from truly surrendering to her darkest desires. A longing she shares with her antagonist.

Even when they both act cruelly in their own way, we want to evoke feelings of hope and empathy, ultimately leading up to that moment when Sofia is able to see past the power play, allowing them to connect for a short moment.

We envision a quiet film, which is both cold and cruel, but also fragile and sensual, leaving the viewer with mixed emotions.



# Novak

Harry Lagoussis  
Greece/France/Serbia

*An ageing, delusional neuroscientist  
gets a second chance at saving the world.*

---

**PRODUCTION COMPANY**

Heretic  
Tzavella 52  
15451 Neo Psychiko, Athens  
Greece  
[www.heretic.gr](http://www.heretic.gr)  
T +30 2106005260  
[info@heretic.gr](mailto:info@heretic.gr)

**PRODUCER**

Giorgos Karnavas

**CO-PRODUCERS**

Cinéma Defacto – France  
Non-Aligned Films – Serbia

**PRODUCTION STATUS**

In development, financing

**TOTAL PRODUCTION BUDGET**

€ 1.100.000

**IN PARTNERSHIP WITH**





## Harry Lagoussis

Writer & Director

Born in Athens in 1977, Harry Lagoussis studied Filmmaking at the London Film School. He has written and directed the short films *Maasai*, which premiered at Aspen Shortsfest 2014, and *Postcards from Manila* (2015), an autobiographical film essay. His video work has been screened in several galleries and museums around the world.

Apart from his own films, Harry has co-written Yannis Economides' feature films *Stratos* (Berlinale Competition 2014) and *Ballad for a Pierced Heart* (currently in post-production). He is also a cartoonist and his comics and artworks have been shown at group exhibitions in Greece and abroad, and have been published in various international anthologies.

### SYNOPSIS

Dr. Novak, an ageing Serbo-Croatian former neuroscientist, lives a grey, reclusive life in the suburbs of Athens. Having been branded a paranoid schizophrenic for his radical research on the effects of electromagnetic radiation on humans, he now keeps his old utopian dreams at bay with heavy psychiatric medication.

When a young admirer, Petros, finds him and tries to convince him to continue his past research, Dr. Novak is torn between maintaining his sanity and pursuing his dreams of saving humankind. In the end hope prevails. Dr. Novak quits his medication and follows Petros to New Atlantis, an intersectional art/science residency built on Dr. Novak's old theories. There, surrounded by young scientists, artists and dreamers, his life acquires meaning again.

But as his messiah complex resurfaces, Dr. Novak keeps pushing himself to breaking point, risking his second chance at happiness in pursuit of a higher goal that might only exist in his mind.

### INTENTION

*Novak* is a film about how each person builds their own view of the world and how, in extreme cases, this can lead to full-blown paranoia and madness. It follows the character of Dr. Nikola Novak, a modern-day Don Quixote who devotes his life to building a better world, setting the bar so high that he is doomed to fail.

My goal is to show someone with a messiah complex as a three-dimensional human being. In the film, Dr. Novak keeps restructuring reality in his head to live up to the expectations he has set for himself, in short to avoid getting hurt. In this respect, he is not really different from any of us. We may like to think of ourselves as rational beings, but our worldviews are more biased by our emotional needs than we would like to admit.

Also, by feeling for a character like Dr. Novak, my hope is that the audience will come out of the cinema thinking that we need visionaries like him, no matter how crazy they may seem. They might just be our only hope in this mad world.



## Only Lola

Grzegorz Mołda, Jarosław Kamiński  
Poland

*The forbidden love of two women  
caught up in the anti-Semitic purges  
in 1960s Communist Poland.*

---

**ORIGINAL TITLE**

Tylko Lola

**PRODUCTION STATUS**

In development,  
seeking producer and  
co-producers



## Grzegorz Motła

Writer & Director

Grzegorz was born in Poland in 1993. He worked as a journalist for a sports TV channel and as a 1<sup>st</sup> AD for many Polish feature films. He also directed a documentary show for Discovery Channel.

His graduation short film *Koniec Widzenia* premiered in Competition at the Cannes Film Festival 2017.

In addition to his debut feature project *Only Lola*, Grzegorz is currently working as a director for a Polish TV drama.



## Jarosław Kamiński

Scriptwriter

A Warsaw-based writer and scriptwriter, Jarosław Kamiński published four novels: *Sensual* (2012), *Vivarium* (2015), *Only Lola* (2017) and *Dogs Will Devour Jezebel's Flesh* (2019). The main subject of his writing is the clash between the individual and History.

He worked as the headwriter of the TV4 series *Eye for an Eye*, as well as a co-writer of the serial dramas *The Pact* and *Without Secrets*, both broadcasted by HBO. He also wrote the short films *Nachmieter* by Marc Metzger and *3xLOVE* by Olga Chajdas, which won the LAIFF March Award at the Los Angeles Independent Film Festival Awards 2016.

### SYNOPSIS

Poland, 1967. Nina is a young ambitious journalist living in Warsaw with her father. Intending to live life to the fullest, she fills her evenings with parties.

Lidia is a producer at Polish national TV, who feels trapped in the monotony of everyday life. She is commissioned by the authorities to create a new TV show for young people. Lidia asks an old acquaintance to help her find someone young and spirited to be the face of the show. This person turns out to be Nina's father and the two women begin to work together.

Their relationship starts to develop in a direction that neither of them expected. Perhaps this is because Nina looks strikingly similar to her aunt Lola, Lidia's former love. Nina experiences a desire that she has never felt before, and Lidia once more feels like she is alive.

Their relationship is complicated by the impending political developments enveloping the country as Nina uncovers a family secret that could change everything.

### INTENTION

I was raised by three women – my grandmother, my mother and my older sister – and grew up on my grandmother's stories about the 1960s in Poland. So, when I read the novel *Only Lola* by my friend Jarosław Kamiński, I was captivated by the story.

*Only Lola* is about love between two women during an oppressive time in our country. Lidia follows the norms of the communists while secretly yearning for her lost lover, Lola. Nina is unsure of herself and needs a mentor, a lover, who validates her. Our challenge in the film is to portray the multifaceted love story in the book, inspired by classical Polish cinema. To capture the uncertainty, recognition, tension, desire and betrayal.

We relate to these characters because we identify with Lidia's inability to let go of a past love and Nina's search for her place in the world. The end of the '60s in Poland is an extremely colourful period – with the flowering of culture and art; but also a period of persecution of which we should be ashamed.



# Painless

Michael Wahrmann  
Brazil

*A class struggle over land rights  
on a tropical island in a social horror thriller.*

---

**ORIGINAL TITLE**

Sem Dor

**CO-WRITERS**

Alejandro Fadel, Diego Lerer,  
Gabriela Amaral de Almeida

**PRODUCTION COMPANY**

SANCHO&PUNTA  
Rua Plínio de Moraes 304  
01252-030 São Paulo  
Brazil  
www.sanchopunta.com  
T +55 11966674149  
julia@sanchopunta.com

**PRODUCER**  
Julia Alves

**PRODUCTION STATUS**

In development, seeking  
co-producers and sales

**TOTAL PRODUCTION BUDGET**

€ 2.000.000

**IN PARTNERSHIP WITH**



## Michael Wahrmann

Writer & Director

Michael was born in Montevideo, Uruguay, grew up in Haifa, Israel and lives in São Paulo, Brazil, since 2004. He graduated in Cinema in 2007.

His short films *Grandmothers* (2009), *Oma* (2011), *The Beast* (2016), as well as his debut feature film *Avanti Popolo* (2012) were screened at several international film festivals, including Cannes Directors' Fortnight, Berlinale, International Film Festival Rotterdam and Brasília International Film Festival, winning more than 60 awards over the years.

His new feature film project *Painless* has also been selected in 2019 for the Ikusmira Berriak and the Ibermedia programmes.

### SYNOPSIS

A French retired diplomat and his Brazilian wife buy an old abandoned house on a paradisiac island in Brazil. When they move there, they find out that, on part of the property, there is a small village of fishermen, descendants of an old German colony. They are blond, tall and have blue eyes. The strange inhabitants offer to take care of the house, in exchange, the couple would let them continue living there.

Four youngsters are sent to work with the couple. They have a sinister aspect: one wears an eye patch, another is visibly lame, one is full of scars and the last one is mute. Despite the initial kindness, there is something deeply unsettling about them as inexplicable accidents begin to occur.

During a horrific stormy night, the couple finds out that the inhabitants of the island suffer from a rare syndrome: they do not feel any pain. Fearing for their land and life, the couple takes a drastic action that leads to a violent confrontation, questioning the limits of pain and compassion.

### INTENTION

*Painless* came from a dream. In it, my ex-wife and I had bought a country house. When we got there, we found there was a squatter's settlement inside the property. She got furious; she bought those lands with her own money and hard work. It was hers. I tried to explain that they would not bother us, as they would occupy a distant part that we would never use. She insisted. I gave up.

The next morning, I read an article about CIPA, a rare genetic disease which deprives people from feeling any pain. Unfelt injuries lead to infections, amputation or even death. The article described kids with visible scars and deformities. What seemed at first as a superpower was actually a curse.

These two universes blended together into a single story where fear of the other (or the excluded) becomes the main dramatic motor. The horror genre construction in this story should find a way to turn the film into a personal expression that reveals, in the cruellest way, the essence of Brazil today: a dark tropical nightmare.



# Panopticon

George Sikharulidze  
Georgia/France

*When his father leaves him  
to become a monk, Sandro struggles  
between faith and awakening sexuality.*

---

**PRODUCTION COMPANY**

20 Steps Productions  
10a Akhmeteli  
0159 Tbilisi  
Georgia  
[www.20steps.ge](http://www.20steps.ge)  
T +995 591227377  
[katcharava@gmail.com](mailto:katcharava@gmail.com)

**PRODUCER**

Vladimer Katcharava

**CO-PRODUCER**

Arizona Productions – France

**PRODUCTION STATUS**

In financing, seeking  
co-producers

**TOTAL PRODUCTION BUDGET**

€ 800.000



## George Sikharulidze

Writer & Director

George Sikharulidze was born and raised in Tbilisi, Georgia, just before the collapse of the Soviet Union. At 18 years old, he moved to the United States to pursue his studies in New York, where he earned a BS in Media Studies from New York University and an MFA in Film Directing from Columbia University.

His short films, set in Georgia, include *The Fish that Drowned*, which premiered at Clermont-Ferrand ISFF 2014, as well as *Red Apples* (2016) and *A New Year* (2018), which both premiered in Competition at the Toronto International Film Festival and were selected at many other festivals, winning several awards. His latest short *Fatherland* premiered in Competition at the Sundance Film Festival 2019. His debut feature project *Panopticon* has been selected at the Cannes' Cinéfondation Residence.

Apart from writing and directing, George has taught filmmaking at New York University and Columbia University.

### SYNOPSIS

After his father leaves to become a monk, Sandro stays with his grandmother, who is not a strong moral support. At 16, he must become a man while maintaining religious values in a country where premarital sex is a religious taboo for girls, but an unspoken cultural mandate for boys.

Sandro dives deeper into Orthodox Christianity to make his father happy, while becoming increasingly troubled by his sexual desires that begin to manifest in unhealthy ways. Young and vulnerable, he joins the Christian Fascist group – at the expense of his soccer career – and their fight to kick out Muslim immigrants that run sex clubs where Georgian boys go.

His struggle between body and soul affects his relationship with Tina, his girlfriend for whom he must repress his desires. Sandro is at risk of losing everything as his religious fanaticism collides with his sexual drives and leads to violence, but he fights for survival – a trial that will reveal his humanity as much as the Georgian society that threatens it.

### INTENTION

I feel immense urgency to tell the story of Sandro because this is my story of growing up in Georgia. I want to talk about this social system and how it affects the men of tomorrow.

What kind of citizens will this society produce if its teenagers are at risk of psychological damage, like visiting a brothel to enter “manhood” as a requirement for marriage? What is the risk when Christian Fundamentalism becomes a sure sign of nationalistic identity? How can Fascist ideology lead young men towards unhealthy sexual behaviour, alienation and eventually violence?

Despite this, I want to capture the young Georgian spirit and the joys of being a teenager. Sandro is still capable to enjoy little things of life and more importantly, to learn a lesson. He is a good kid with a kind heart, who falls on a dangerous path on his search for a father.

This is why my goal is to reveal humanity in this boy. I want to deliver him from this trap and hope that he survives this painful search for love.



# Rhino

Dubravka Turić  
Croatia

*A lazy, unemployed pothead  
plans to steal and sell a rhino horn  
to keep up his passive lifestyle.*

---

**ORIGINAL TITLE**

Nosorog

**PRODUCTION COMPANY**

Kinorama  
Šulekova 29  
10000 Zagreb  
Croatia  
www.kinorama.hr  
T +385 98465576  
ankica@kinorama.hr

**PRODUCER**

Ankica Jurić Tilić

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 1.000.000





## Dubravka Turić

Writer & Director

Dubravka graduated in Film Editing from the Academy of Dramatic Art in Zagreb. She has edited more than thirty fiction, animated and experimental films, and worked as an assistant director and screenwriter on many projects.

*Belladonna*, her first short film as a director, writer and editor, won the Orizzonti Award for Best Short Film at the Venice Film Festival 2015. It was also screened in the Official Selection of many international film festivals, including Sundance and Rotterdam. Her second short film *Cherries* premiered at Cannes Directors' Fortnight 2017 and is still on its estival tour, while her third short film *Tina* premiered at the Sarajevo Film Festival 2019.

Dubravka is currently working on her debut feature *Traces*, which is now in the final phase of financing and will be shot in 2020. *Rhino* is her second feature, still in an early stage of development. The project was supported by the Croatian Audiovisual Centre.

### SYNOPSIS

Raks, a middle-aged slacker, is in a financial fix. One night, he comes up with a plan for getting rich quickly: he will steal a rhino horn from a museum. Since the plan sounds easy, his friends Bara and Zivko join him. After a series of bizarre, failed attempts, they give up.

Meanwhile, the media reports about the arrest of a corrupted minister and his secret bunker full of priceless works of art and rare hunting trophies. The three friends break into the bunker and finally get a horn. But soon the politician's henchmen are on Raks' tail. After a dramatic manhunt which ends in a puppet theatre full of gaping kids, he is caught and forced to return the horn.

Resigned, Raks watches the news about the invaluable masterpieces found in the bunker. Among them is a painting by an unknown artist: Bara, Raks' friend, has planted his amateur work while stealing the horn. As Bara's huge exhibition at the National Gallery gathers celebs and politicians, Raks walks away into the bleak Zagreb night.

### INTENTION

*Rhino* is a comedy of the absurd based on true events. Croatia was recently shaken by a series of surreal political affairs. One of them was the flight of a corrupt minister and the discovery of his secret underground bunker, full of priceless works of art and hunting trophies of rare animals. At the same time, small-time criminals were breaking into European natural history museums for "harmless" robberies of the rhino horn.

I merged those motives into a story that follows three friends, "the boys next door": they wish to make some easy money and find themselves in a series of absurd situations that will lead them into contact with political power wielders.

Through *Rhino*, I want to show the absurdity of real life in the events that I have witnessed, and to portray the society I am living in: from likable, small-time crooks on one side, to the corrupted and unscrupulous local bigwigs on the other. The passive society in which "opportunity makes a thief" and everyone is out for themselves.



# Suddenly

Melisa Önel, Feride Çiçekoğlu  
Turkey

*Feeling lost without scents,  
Reyhan becomes a flâneuse in İstanbul  
to establish new bonds with life.*

---

**ORIGINAL TITLE**

Aniden

**PRODUCTION COMPANY**

Vigo Film  
Katip Çelebi Mahallesi  
Anadolu Sokak 23/4  
34433 İstanbul  
Turkey  
www.vigofilm.com  
T +90 5383513345  
alara@vigofilm.com

**PRODUCER**

Alara Hamamcioğlu

**CO-PRODUCER**

Beatrice Films –Turkey

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 750.000



**Melisa Önel**  
Writer & Director

Filmmaker and photographer Melisa Önel graduated in International Relations from the Tufts University of Boston, and later earned an MA in Film Studies at the İstanbul Bilgi University. Her photography work has been presented in many international exhibitions. She also collaborates in theater, making video installations. She has been writing and directing shorts, fiction films and documentaries since 2007, including *Me and Nuri Bala* (Best First Documentary at Antalya Film Festival 2009), *Seaburners* (Berlinale Forum 2014) and *Coastliners* (International İstanbul Film Festival 2016).



**Feride Çiçekoğlu**  
Scriptwriter

Feride Çiçekoğlu has a background in architecture, with a PhD from the University of Pennsylvania. Her teaching career in Turkey was interrupted due to her stint in prison during the military junta of 1980 because of her political opposition. This was the inspiration for her first book *Don't Let Them Shoot the Kite* (1986), which she also adapted for the screen in 1989 with director Tunç Başaran. *Journey to Hope* by Xavier Koller (Academy Award for Best Foreign Film 1991) and *Seaburners* by Melisa Önel are among her later scripts. Currently, she is the Director of the MA in Film and Television at İstanbul Bilgi University.

**SYNOPSIS**

After decades of living in Hamburg, Reyhan returns to Istanbul with her husband for a short time. The city she encounters is not the city she has left, and her relationships with her mother and sister do not root her. Reyhan first realizes that she has lost her sense of smell. Without scents, she feels her body is failing her, and to establish new bonds with life, she decides to leave it all behind.

Reyhan vanishes. She secretly moves into her late grandmother's flat, gets a random job at a hotel, and meets a sensual blind man. As she ventures, chasing after scents, she realizes that her previous life will not unleash her. When she sees a missing person flyer of herself in an underpass, she suddenly becomes invisible. From that moment on, an unseen Reyhan moves through the city.

She explores sensuality without the visible presence of a body. A voyeur with no responsibility.

Is this what it means to be free?

**INTENTION**

*Suddenly* is an atmospheric film that aims at luring the senses of its viewers to explore what it feels like to be a character who has lost the sense of smell and is losing visibility.

We follow our character's curiosity that has never been tapped into, like a feared dark side, which leads her further away from the roles she is expected to fulfill – mother, daughter, wife, responsible, rooted. We feel strongly about our character becoming invisible as both a form of transgression and a way to question agency and womanhood.

As we worked on the script, we were tackling issues of what is considered to be "permissible" in terms of female desire: where the private and the public space and self begins and ends? What it means to be a woman, to be selfish, to desire and walk in the streets? Is being invisible, a voyeur and a flâneuse, a chance to redefine our character?

Does Reyhan have a chance for freedom? We hope to question.



# Takotsubo

Miki Polonski  
Israel/France

*An immigrant family  
are unable to liberate themselves  
from their existential situation.*

---

**PRODUCTION COMPANY**

KM Production  
16 Shtand St.  
6437426 Tel Aviv  
Israel  
T +972 523577042  
shira2301@gmail.com  
kobmiz@walla.com

**PRODUCERS**

Shira Hochman, Kobi Mizrahi

**CO-PRODUCER**

KinoElektron – France

**PRODUCTION STATUS**

In development, financing

**TOTAL PRODUCTION BUDGET**

€ 735.000



## Miki Polonski

### Writer & Director

Miki Polonski was born in Bat Yam, Israel. In 2015 he graduated with honors from the Film Department of the Minshar School of Art, Tel Aviv, and now teaches Film Directing and gives lectures at the Sapir Academic College and at the Minshar School of Art.

He directed six short films which have been screened in numerous film festivals and won international awards, such as *Ten Buildings Away* (Cannes Cinéfondation Official Selection 2015), *1 Building and 40 People Dancing* (Best Short Documentary at DocAviv Film Festival 2015 and Best Short Film at the Israeli Documentary Filmmakers Forum 2015) and *Shmama* (Silver Pardino in Leopards of Tomorrow at Locarno Film Festival 2017). In 2017 his films were featured in retrospectives at several international film festivals.

Miki's debut feature project *Takotsubo* was selected at the Talent Village of Les Arcs Film Festival 2018, where it won the BNP Paribas Prize, and has received development support from the Rabinovich Foundation for the Arts and the New Fund for Cinema and Television.

#### SYNOPSIS

Between mountain curves and endless rows of public housing, through shifting landscapes of faith and pain, four people exist. A mother, a father, two brothers: a family. Omer, the older brother, takes care of them all. His younger brother Uri, married with two kids, is a hopeless gambler who repeatedly pulls the family into darkness, making them weaker and weaker. Pain is transmitted from one to the other.

Omer works in security at the Ben Gurion Airport of Tel Aviv when racism in Israel seems to be at its peak. The harassment of tourists who are about to leave the country is exposed through his actions. In many ways, his behaviour at the airport parallels the actions of his younger brother.

Omer's relationships with each of his close family members constructs his silent but impossible attempts to hold them together as a family.

#### INTENTION

The film takes place a few days before Yom Kippur and on the day itself. It is a day of reflection and forgiveness. People fast, pray, and repent their past mistakes. The family in the film believes in God, like many other families in Israel, only on this day. I have memories of this day: that nothing matters; everything you do is grace.

When I was young, I remember my mother telling me and my younger brother, that our grandfather, whom I did not know, was the biggest gambler in their hometown Bender, in Moldova. I never understood why she was so proud of that. Years later, we discovered that my younger brother is a heavy gambler. Can we save those who are closest to us, those whose blood we share? How much can we sacrifice for that same blood, that same flesh?

Omer's only way to escape the destructive relationships that are eating his soul is to disappear. At the end of the film, he chooses to sacrifice his life, not only for his younger brother, but to regain power over his own destiny.



# The Permanent Picture

Laura Ferrés Moreno  
Spain/France

*In the invisibility of middle age,  
a woman makes a living from images  
without resisting their power.*

---

**ORIGINAL TITLE**

La Imagen Permanente

**PRODUCTION COMPANY**

Fasten Films  
Carrer Ciutat de Granada 45  
08005 Barcelona  
Spain  
www.fastenfilms.com  
T +34 627400297  
adria@fastenfilms.com

**PRODUCER**

Adrià Monés

**CO-PRODUCER**

Le Bureau – France

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 1.500.000



**Laura Ferrés Moreno**  
Writer & Director

Born in Barcelona in 1989, Laura graduated in Film Directing from the Cinema and Audiovisual School of Catalonia.

Her first short film *The Disinherited*, a portrait of her father facing the end of his family business, premiered at Cannes Critics' Week 2017, where it won the Leica Cine Discovery Prize for Best Short Film. Since then, it was screened at 70 international film festivals, nominated at the European Film Awards 2017 and awarded among other distinctions Best Documentary Short Film at the Goya Awards 2018, being therefore qualified for the Academy Awards. *The Disinherited* was also released in Spanish cinemas, not before a feature or as part of a shorts programme, but solo, an unprecedented event in Spain as far as short films are concerned.

Her debut feature *The Permanent Picture* was selected at Cannes Critics' Week's Next Step programme in 2017.

**SYNOPSIS**

Carmen, a 52-year-old casting director working at the same advertising agency for years, lives in Barcelona, the next Venice, a city smothered by its own success. Carmen's body is changing because of menopause, her mother Antonia needs a hip operation, and Carmen's routine is rocked when her superior, Mario Senior, is replaced by his heir, Mario Junior.

Carmen becomes an endangered species in this environment beset by Mario Junior's good intentions and modernizing plans: pep talks by a company happiness coach; an open plan office which has transformed the old space into a panopticon; a new intern, Federico, who may be there to replace her. In this world in crisis, one supposedly brimming with opportunities, the new version of the agency is built on the same foundation as the old one.

Thanks to Carmen's irreverence, her sense of humour and the unexpected friendship she forges with Federico, advertising becomes "a supposedly fun thing she will never do again".

**INTENTION**

My years working as a casting director in advertising were quixotic. Like all liberal professions, advertising plays upon one's dreams: in other words, one must not only be willing to be exploited, but must also be grateful for the opportunity to be exploited.

In this world, where youth is a precious asset exalted by advertising, and in a film industry crammed with nostalgic productions that pander to the good old days, I would like to portray a 52-year-old woman who looks into the future. Someone who, despite working in an industry which feeds on stereotypes, defies stereotypes; who helps to create a fake world, but who ends facing it; who is the result of how this work experience transformed me, and how middle-age people I know faced a new employment situation due to the financial crisis.

An attempt to talk about the re-evaluation of those promises of autonomy and fulfilment through work, as well as the construction of identity through images and the other's gaze.

Can we trust images?



# The Quiet Migration

Malene Choi Jensen  
Denmark

*How do you find your home in a  
world where your body is out of place?*

---

**ORIGINAL TITLE**

Stille Liv

**PRODUCER**

Maria Møller Kjeldgaard

**TOTAL PRODUCTION BUDGET**

€ 1.500.000

**PRODUCTION COMPANY**

Manna Film  
Bentzonsvej 21  
2000 Frederiksberg  
Denmark  
www.mannafilm.dk  
T +45 61462682  
mmkjeldgaard@mannafilm.dk

**PRODUCTION STATUS**

In development





## Malene Choi Jensen

Writer & Director

Born in 1973, Malene was adopted from South Korea and grew up in Denmark. In 2005, she graduated from the National Film School of Denmark's documentary programme as a director. Her graduation short film *Inshallah* received an Honorary Mention at the Hot Docs Canadian International Documentary Festival 2006, while her short *Creature* won the Robert Award for Best Danish Short 2013.

Her debut feature *The Return* had its world premiere in Bright Future at the International Film Festival Rotterdam 2018, where it received the Special Mention. Later, it has been screened at several festivals around the world, winning the FIPRESCI Prize – Special Mention at the Gothenburg Film Festival 2018, the Best Film Award of Meeting Point Competition at the Valladolid International Film Festival 2018, and the Special Jury Prize at the Jeonju International Film Festival 2018, among others.

### SYNOPSIS

In the countryside of Denmark, a meteorite falls from the sky creating a big hole in the field. Here lives the 19-year-old boy Carl, who was adopted from the Philippines, and helps his Danish adoptive family to secure the survival of the farm. His father wants him to inherit it, but it is proved too big of a burden for Carl, recently out of high school.

At a family gathering tensions rise, and several of Carl's uncles burst out racist comments – some directed towards the boy. He almost turns white as a ghost, but one of the waitresses, Marie, an adopted Chinese woman, sees his struggle and an unspoken kinship springs up between them. She becomes a friend he can summon to share his sorrow of losing his original family with. Something his Danish family perceives as a threat to their relationship.

Carl reconnects with his past and turns to nature, which has been calling for him. He lies in the forest with Marie. Together, it becomes easier to have a body out of place and Carl feels ready to build a home with his new family at the farm.

### INTENTION

Am I allowed to be here? How do you live your life, when you live in a farm with your adoptive parents, who are unaware of the fact that they have actually formed a multicultural family? That body and ethnicity mean everything to others and your possibilities to find friends, love and achieve intimacy. What does it mean to have a body out of place?

*The Quiet Migration* shows how subtle assaults slowly cement into the protagonist's soul, who starts to feel that he does not belong to the world that he is thrown into. The need to belong is undeniably a universal need that resonates in all of us. I want this to be vivid throughout the story, told with naturalistic scenes combined with magical moments. I want to shed a light on some of the unforeseen consequences of transnational adoption.

The things that are too embarrassing and too difficult to talk about and to live with.



## The Songsmith

Bayu Prihantoro Filemon  
Indonesia

*A singer's journey in search for artistic  
and personal liberation during  
the dictatorship era in '90s Indonesia.*

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**PRODUCTION COMPANY**

KawanKawan Media  
Jl. Tebet Dalam II-A No. 4  
12810 Jakarta Selatan  
Indonesia  
T +62 81282275648  
yuliaevina@gmail.com

**PRODUCER**

Yulia Evina Bhara

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 500.000

**IN PARTNERSHIP WITH**



## Bayu Prianthoro Filemon

Writer & Director

A self-taught filmmaker, Bayu is an Asian Film Academy and a Berlinale Talents alumnus.

His debut short film *On the Origin of Fear* premiered in Competition at Venice International Film Festival 2016 and won the Special Mention Award at the Singapore International Film Festival 2016.

Bayu also teaches a film class at the Multimedia Nusantara University, Tangerang, Indonesia.

### SYNOPSIS

Jakarta, 1992. 45-year-old Vero is a popular TV-host and the star of the Artis Safari Group, the government-backed singers collective. As the national election day gets closer, Vero intensely travels from one city to another, singing and performing as the forefront vote-getter for the National Party.

Enjoying her rising popularity, Vero slowly realizes that she has been deeply trapped into a submissive political system that controls every inch of her musical performance. She starts to refuse the concert assignment and, to maintain her loyalty image, she proposes a political re-educational programme: training a choir of women prisoners.

As the political situation intensifies, Vero's relationships with the prisoners she trains grow closer, but she grows apart from 42-year-old Mus, the colleague she secretly loves.

One day, Vero is removed from her position as the host of the variety show.

On the election day, Vero drives her car to the prison, realizing that the inmates have more chance to liberate her than the outside world.

### INTENTION

What if we fight and we know we are not going to win?

This is the initial point of *The Songsmith*, right after one evening I watched Dialita, a vocal group composed of women in their fifties, who treated music as a means of survival and liberation during their decades of extrajudicial jail. Their hopes, images and sounds invited me into a journey that examines dynamics between music and politics of '90s Indonesia.

Being a liberative medium behind bars, music became a contested terrain in the world outside the prison, that some musicians were even forced to legitimize the government in exchange for patronages or freedom from censorship. Freedom, then, is an illusion that spans between celebration and obedience, between a factual struggle for liberty and a fictional battle of winning it.

I envisage *The Songsmith* as a journey between that paradox. A film that is rich in low-fi textures of the '90s, in every stream of sounds and imageries. A drama about the history that was not televised.



# The Swedish Torpedo

Frida Kempff  
Sweden/Denmark

*Sweden, 1939. Sally has to defy her family  
and social norms to swim the English Channel.*

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**ORIGINAL TITLE**

Den svenska torpeden

**PRODUCTION COMPANY**

Momento Film  
Södermannagatan 39  
116 40 Stockholm  
Sweden  
www.momentofilm.se  
T +46 735082418  
david@momentofilm.se

**PRODUCER**

David Herdies

**CO-PRODUCER**

Toolbox Film – Denmark

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 3.000.000



## Frida Kempff

Writer & Director

Frida Kempff graduated in Directing from the Stockholm Academy of Dramatic Arts. Her films have been screened and awarded at several festivals across the world, including Cannes Film Festival, BFI London International Film Festival, Telluride Film Festival, Palm Springs International Film Festival, International Documentary Film Festival Amsterdam and Gothenburg Film Festival, among others.

In 2010 she was the first Swede since 1957 to win an award in the Cannes Film Festival Short Film Official Selection for *Micky Bader* (Jury Prize). Her debut feature-length film, the documentary *Winter Buoy*, premiered in Competition at the Gothenburg Film Festival 2015. She has just wrapped shooting her debut fiction feature, a thriller called *Knockings*, and is now working on her second fiction feature *The Swedish Torpedo*, to be produced by David Herdies and Erik Andersson. Frida's style is deeply visual, and she is keenly interested in human relations and the methods for managing one's past and dreams.

### SYNOPSIS

World War II is around the corner, but the only thing Sally Bauer can think of is the ocean. Her dream is to swim across the English Channel. Her father has tried to exorcise her obsession with swimming since she was a toddler, without success.

An unwanted pregnancy forces her to abandon her dream – and herself. The child's father does not want to be involved, so as a woman in the '30s in Sweden, Sally has no choice but to do what is expected of her: to be a mother. There is no place left for her dreams and Sally is pulled into bottomless darkness, until her sister Carla saves her. With renewed purpose, together the sisters begin to dismantle the conventions they are constantly facing.

In late August 1939, Sally stands on the shore at Dover and takes her first step into the English Channel. She swims across the open and icy sea for 15 hours, waving to the Navy who are readying for war. A couple of days after Sally swims ashore at Calais, Poland is invaded.

### INTENTION

In 2010 I directed the short documentary *Bathing Micky*, about a strong and inspiring 100-year-old woman, Micky, who swims every day – no matter the season – to soothe her memories from World War II. Micky told me about Sally Bauer and since then, I have nurtured a dream to make a film about this inspiring person who swam over the English Channel as the first European woman.

The story about Sally takes place 80 years ago, but for me this is a contemporary story about breaking norms and walking your own way despite how society will judge you.

Water has played a central role in several of my previous films, and obviously it will in this film as well. The waters that my films explore are connected to my own feelings of eternity and the uncharted; the source of all life.

As a mother and a director, I feel affinity with both the female main characters. The world is still shaped by our expectations of being the Good Mother, where our own dreams should be secondary.



# The Sweet Bitterness of Ripe Pomegranates

Andrey Volkashin  
North Macedonia

*Dora has to confront her repressed desires when her husband rescues a mysterious young woman.*

---

**ORIGINAL TITLE**

Слатката Горчина на  
Зрелите Калинки

**PRODUCTION COMPANY**

Veda Film Productions  
Ul. Socijalisticka Zora 36-1/3  
1000 Skopje  
North Macedonia  
T +389 71321487  
elena.staniseva@gmail.com

**PRODUCER**

Elena Stanisheva

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 422.800



## Andrey Volkashin

Writer & Director

Andrey Volkashin graduated in Film Directing at the National Academy for Theatre and Film Arts in Sofia, Bulgaria, and is currently based in Stockholm, Sweden.

His first short documentary *Nothing in the Air* premiered at Sofia IFF 2008, and his graduation film *Kinder Surprise* won the Audience Award at Sofia IFF 2011. His musical comedy *Shhh... Sing To Me* (2014) was the first short film to be theatrically distributed in Bulgaria and has created a strong cult following. His short film *Koliva* opened the International Competition at Huesca IFF 2018, while his latest short film project *Ficus* was selected by the Sarajevo City of Film programme and was produced as a part of the Sarajevo Film Festival 2018. *Ficus* was also nominated for the Iris Prize, the largest LGBT+ short film prize in the world, and screened at the International Shorts Film Festival in Drama.

Andrey has just completed his latest short film *Snake* and is currently developing two feature film projects, both supported with script development grants by the North Macedonian Film Agency. He is also a published novelist in his native Macedonia.

### SYNOPSIS

Dora, a retired nurse, has created her personal garden of Eden out of her pomegranate orchard, in a remote North Macedonian village. After the tragic death of her younger sister, the only meaning she finds in life is caring for her teenage son and her demented mother.

On the anniversary of her sister's death, Dora's husband, who is the town's mayor, finds a wounded young woman on the side of the road, Lilith. She suffers from post-traumatic amnesia and has no clear memory of her past or identity. Dora takes her in to nurture her back to health.

As Lilith recovers, she ignites feelings Dora has tried to suppress her entire life. Love and desire overwhelm the two women, while autumn storms form in the sky, flooding the farmlands. Torn between her passion for Lilith and the fear that she will bring great shame to her household and lose her family, Dora is forced to confront her true nature.

### INTENTION

The journey of Dora's character was inspired by the countless lives wasted when people go against their nature in order to fit other people's perceptions of what is natural. In her home and lush garden, Dora builds what, on the surface and despite all her daily problems, seems to be her own personal paradise. But with Lilith's presence in the home, a part of Dora is awakened, something which terrifies her.

I grew up in a small town in the mountains, where people's basic survival still depends on the crops they grow. In a place where our relation to nature is so fundamental, the contradictions in the concepts of natural and unnatural intrigued me. In my village, everyone who does not fit the norm is regarded with utmost resentment, labelled as "a mistake of Mother Nature". This is especially true for the people in the LGBT+ spectrum.

Through Dora, I want to paint a portrait of a deteriorating society. One that has lost its connection to the natural world, a world which defines its very existence.



## Three Days of Fish

Peter Hoogendoorn  
Netherlands

*A dry-witted road movie following  
a father and a son during  
their 3-day annual reunion.*

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**ORIGINAL TITLE**

Drie Dagen Vis

**PRODUCTION COMPANY**

Circe Films  
Krophollerstraat 17  
1064 DB Amsterdam  
www.circe.nl  
T +31 624556825  
stienette@circe.nl

**PRODUCER**

Stienette Bosklopper

**PRODUCTION STATUS**

In development, financing

**TOTAL PRODUCTION BUDGET**

€ 1.600.000





## Peter Hoogendoorn

Writer & Director

Peter Hoogendoorn was born and raised in Rotterdam. He graduated in 2009 at the Dutch Film and Television Academy with the short film *Wes*, which has been screened and won many awards at several European film festivals.

His debut feature *Between 10 and 12* premiered at Venice Days 2014, where it was nominated for the Venice Days Award.

### SYNOPSIS

65-year-old Rotterdam-born Gerrie suffers from COPD and has lived in the clean Algarvian air with his Cape Verdean second wife for years. He visits his hometown once a year for his check-ups and routine visits, reuniting with his only son, 35-year-old Dick, who has unparalleled world views one could just as easily call mental health issues.

Although Dick now has a girlfriend, Bianca, and seems to be doing a little better, even though he is not too keen on having sex with her, Gerrie has been shutting his eyes to his son's issues over the years. He has a fixed itinerary he needs to complete and would rather not let conversations go too deep. Dick's expectations for the visit are always too highly strung.

In a 3-day road movie, we follow father and son during their annual reunion, watching their unspoken attempts to find affection between the lines of their highly combustible communication.

### INTENTION

*Three Days of Fish* is a portrait of a father and a son mainly focused on the dynamics between them. In their endless small accusations and insinuations, Dick and Gerrie are showing the opposite of unconditional love. Yet while discovering their unfulfilled desires we come to understand that they desperately want to come closer to each other.

Using simple, everyday actions and "liminal moments", I intend to create intimacy and connection between the audience and the characters. The spirit of the film is simple, understated and contemplative.

Next to family dynamics, this film is about the transience of life. While wishing desperately for Dick and Gerrie to show more of their truly-felt affection for each other, people in the audience might be reminded of their own family ties.



© Eric Guglielmi  
*Je suis un piéton, rien de plus*

## Wild Encounters

Sarah Arnold  
France/Switzerland

*A policeman investigates an illicit  
wild boar trade without realising  
he is actually investigating himself.*

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**ORIGINAL TITLE**

L'Espèce explosive

**PRODUCER**

Helen Olive

**TOTAL PRODUCTION BUDGET**

€ 2.000.000

**CO-WRITER**

Olivier Séror

**CO-PRODUCER**

TWOSA Films – Switzerland

**PRODUCTION COMPANY**

5 à 7 Films  
20 rue Louis Blanc  
93310 Le Pré-Saint-Gervais  
France  
T +33 680326302  
contact@5a7films.com

**PRODUCTION STATUS**

In development, financing



## Sarah Arnold Writer & Director

Sarah Arnold is a Swiss-Italian director based in Paris, and graduate of the Ecole Nationale Supérieure d'Audiovisuel in Toulouse. Her films explore the notion of political responsibility as well as the relationship that man has with his environment. The question of domination is recurrent in her work, as she tries to understand where our freedom begins and where it ends.

Her debut short film *The Quartet* won the Jury Prize at the Torino Film Festival 2010. Her second short *Totems* won the Golden Pardino for Best Swiss Short Film at the Locarno Film Festival 2015 and was pre-selected for the César Awards. Her latest short *Fabula Rasa* won the Young Jury Prize at the Locarno Film Festival 2018, and was also pre-selected for the César Awards.

Her debut feature project *Wild Encounters* received the Swiss Society of Authors' writing grant in 2017, writing grants from the French Île-de-France and the Grand Est regions in 2018, as well as the CNC Aide à l'Écriture in 2019.

### SYNOPSIS

In a remote corner of north-eastern France, hunters and farmers are at war over wild boar overpopulation and crop destruction. Brun, a 50-year-old farmer, struggles to keep his farm afloat. But Brun is also the last in a long line of hunters whose "black blood" burns in their veins like an addiction to hunting. When a local nobleman pushes him to the limit, Brun shoots him with his father's rifle and disappears into the forest.

A year later, Brun is still on the run, and Fulda, a depressed cop transferred from Corsica to this godforsaken hole for disciplinary measures, is forced to investigate. But the wild boars proliferating in the region begin to invade his psyche, echoing strangely with his mistrust of women and his inability to comply with the rules. Things go from bad to worse when the psychologist assigned to Fulda turns out to be female, as well as attracted to him.

When he finally crosses paths with Brun, Fulda goes off the rails, fleeing into the wild himself.

### INTENTION

*Wild Encounters* is at the same time a detective film, a black comedy, an initiation quest, a social drama and a love story. With this film, I would like to talk about impulses we do not understand – emotions and instincts that cannot be contained.

Wild boars are troublesome, ugly, ridiculous and majestic. I recognise in them a symbol of our own inner brutality and rebellious nature. Their pervasive presence can be read as a metaphor for the intrusion of the wild into our domesticated world. Through them, I can question the role of what is considered savage in contemporary society, the borders we create to delimit this society and our desire to break these boundaries – what hides behind what we call "human".

A hunter comes face-to-face with this savage nature when he kills an animal, killing what he admires most: the animal with which he identifies and his own wildness. Hunting also allows me to study man's relationship to predation and, consequently, his relationship to others, to sex and to love.



© Sven Zellner

## Ze

Lkhagvadulam Purev-Ochir  
Mongolia

*A story of shamanism,  
sexual awakening and young love  
set in contemporary Ulaanbaatar.*

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**PRODUCTION COMPANY**

Guru Media  
1002 N Tower, Ikh Toiruu – 43  
14193 Ulaanbaatar  
Mongolia  
[www.gurumedia.mn](http://www.gurumedia.mn)  
T +976 99118472  
[ariunaa.gurumedia@gmail.com](mailto:ariunaa.gurumedia@gmail.com)

**PRODUCER**

Ariunaa Tserenpil

**PRODUCTION STATUS**

In development

**TOTAL PRODUCTION BUDGET**

€ 350.000



## Lkhagvadulam Purev-Ochir

Writer & Director

After earning a BA in Film Direction from the Dokuz Eylül University, Lkhagvadulam Purev-Ochir was trained at the Mongolia National Broadcaster under the mentorship of renowned filmmaker Jigjidsuren Gombojav.

Between 2012 and 2014, she taught at the School of Film, Radio and Television at the Mongolian University of Arts and Culture as well as at the Mongolian Institute of Cinematography. She also attended the Screenwriting programme at FAMU in Prague, and earned an MA in Screenwriting from Kino Eyes – The European Movie Masters in 2018.

Currently she is doing her PhD – focused on screenwriting and Gilles Deleuze's "time-image" – and developing her debut feature *Ze*, which won the Euroscript Screenwriting Competition 2017, the FEST Film Lab Award 2018, and was selected at Locarno Open Doors 2019.

### SYNOPSIS

Yurt districts of Ulaanbaatar. Grandpa Spirit is a powerful shaman, well known for helping the poor and downtrodden in the neighbourhood. When Marla, a 16-year-old overprotected and lonely girl with congenital heart problems comes to Grandpa Spirit for help, she is surprised and amused to find Ze, an awkward 17-year-old teenager, underneath the fearsome dressing of the shaman. She beats him at video games and teases him with sexually graphic manga books. Ze is entranced.

The teens find in each other outlets for repressed hormones and first-time experiences. In between stolen kisses, Ze carries out his duty as the comforter to the lost people of the city. When Marla dies, Ze faces the ephemeral nature of life and love, as well as the limits of his powers and tradition.

Ze rejects his spirit and dives into the uncertainty of teenage life, struggling to juggle overbearing parents, an impending graduation, a pregnant sister, and a relentless bully.

### INTENTION

In 2014 I went to see a shaman named Uranbold. Although going to shamans was not a new experience for me, meeting Uranbold shocked me, because a young man of twenty-one in jeans and T-shirt appeared from underneath the shamanic robes and headdress after the ritual.

A shaman must balance double lives. He must listen to and guide people who come with problems ranging from infidelity to bankruptcy. He must play the role of psychiatrist, financial adviser, doctor and many more. He must comfort the dying and those they leave behind. And that is just his life outside of school, friendship, and romance.

With Uranbold in mind, I began to form the backstory for *Ze*. I want to tell a story about the bipolar experience of growing up in contemporary Mongolia, where we lead precarious existences due to ongoing economic instability and underdeveloped social infrastructure. Within this context, shamans play an important role in providing comfort and guidance. Yet they are people, too, living and breathing within the same restraints and freedoms as any other Mongolian.

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# STORY EDITING





**Sarieke Hoeksma**  
Story Editor • Netherlands

Sarieke Hoeksma graduated from the University of Amsterdam with an MA in Film Studies and a specialisation in Gender Studies and Philosophy. She also attended a semester at the Simon Fraser University in Vancouver, following courses on diversity and representation in media.

After her graduation, she started working as an assistant producer at Lemming Film and subsequently worked in script development for the production company PRPL. She has also worked as an editor-in-chief for VERS Magazine, aimed at young Dutch film and TV makers. She currently works as a freelance script consultant and creative writer for production companies such as Keplerfilm, PRPL and Blazhoffski.

Sarieke took part in the extensive Six Days of Practice workshop, led by Franz Rodenkirchen and Françoise von Roy, as well as in Emmanuel Oberg's 3-day development workshop.

**CONTACT**

sariekehoeksma@gmail.com



**Crăița Nanu**  
Story Editor, Scriptwriter,  
Film Festival • Romania

Crăița Nanu has a BA in Journalism and an MA in Scriptwriting, and she has worked for the past 17 years in the film industry, from set jobs and scriptwriting, to film and festival PR, and festival programming.

She worked as an assistant director for international co-productions at the Buftea Studios in Bucharest, and wrote several features, shorts and TV series. For the past 8 years, she has been involved as Main Programmer and Head of the Guest Department at Transilvania International Film Festival, and for the past 2 years she has been working as PR for Les Films de Cannes à Bucarest. In her spare time, she writes about films for several publications.

With very few exceptions, script reading and story editing are nonexistent practices in Romania. Therefore, her experience working with tutor Franz Rodenkirchen provided a solid base for her wish to help strengthen her home film industry from the inside.

**CONTACT**

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## Joanna Szymańska

Producer, Story Editor

- Poland

Joanna graduated in Film Studies and Law. She co-founded in 2013 the Warsaw-based production company SHIPsBOY, mainly focused on character-driven and audience engaging features as well as serialised content.

She produced numerous short and feature films, including international co-productions. Her credits include the feature period drama *Adventures of a Mathematician* by Thor Klein, recipient of the Alfred P. Sloan Prize at Tribeca Film Festival 2017 (in post-production), as well as an edgy rom-com about two women falling in love in contemporary Poland (in development).

An EAVE Producers Workshop and Eric Pommer Institut's European TV Drama Lab alumna, Joanna is passionate about storytelling, and constantly develops her creative skills. She works as Head of Studies at Atelier Scenariuszowe, a script development programme for first and second features. She is a member of the Polish Film Institute Board and a Board Member of the European Film Academy.

### CONTACT

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Skype: joanszyma



## Melisa Üneri

Scriptwriter, Story Editor

- Turkey

Melisa is a scriptwriter and story editor born and raised in Finland. She earned an MA in Playwriting and Script Development from the University of Exeter, graduating with distinctions. Her autobiographical creative documentary *Daddy's Girl* was supported by the Finnish Film Foundation and Yle, and premiered at DOK Leipzig 2015.

Melisa now lives in Istanbul, where she also teaches Screenwriting at the Bahçeşehir University. She began to engage with commissioned work in 2016 as a scriptwriter and later as a story consultant for the animated series *Limon and Oli*, Turkey's first Disney production. She is currently working as a script consultant on a one-hour drama series and wishes to focus on the episodic form even more in the future.

Melisa attended the If Sundance Screenwriters Lab 2017 and is currently re-writing her feature-length screenplay, which was granted a writing fund by Turkey's Ministry of Culture. She is also developing the half-hour series *Fake It 'till You Make It*, a dramedy about the hardships of millennial success.

### CONTACT

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Skype: melisauneri\_1





## Isabella Weber

Story Editor • Italy

Born in Naples and based in Rome, Isabella earned an MA in Film & Media Studies in 2013. Since 2011 she has been working at the Venice Film Festival's sidebar Venice Days as a consultant for the film selection, acting also as Jury Coordinator. Since 2015 Isabella also works for the European Parliament LUX Prize and Europa Distribution, as a communication consultant.

In 2017 Isabella started her career as a script consultant for international productions. She collaborates with Isabelle Fauvel's company Initiative Films, focusing on script analysis and literary adaptations. Throughout the year, Isabella attends several film markets and festivals, following their industry programmes and scouting for films.

Always keen on trying new things and jumping into the deep water, Isabella has set her future goals in the field of story consulting. A dream position would be working creatively with a production company or with an international streaming provider.

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### CONTACT

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# FeatureLab

# FEATURELAB

Working on a selection of film projects represents a particular experience. It is not about curating existing pieces of art but about dealing with ideas, still unknown galaxies, narrative structures that could – eventually – make a film.

But FeatureLab is more than this, more than giving visibility to 1<sup>st</sup> and 2<sup>nd</sup> feature film projects. It offers quite a unique opportunity, focussing at the same time on storytelling, on the audio-visual aspects and on the whole artistic profile of the film. It is about working in a thoughtful dialogue with others on topics which sometimes sound for granted but often are not.

The framework to make this possible was essential. Both in Bordeaux and in Portoroz we were hosted by fantastic partners: ALCA and REACT, with whom we created a real interaction between the TFL participants and the professionals from these regions.

We would like to thank the readers and to express our deep gratitude to the trainers, who shared their amazing experience and ideas with the film teams, with passion and generosity. Thank you to the participants for their trust. We are privileged to have this opportunity of growing together, thinking and discussing cinema, therefore, the world. Thank you to our TFL colleagues: we feel part of a family.

We are delighted to be all together in Turin, with the jury in charge of the TFL Production and Co-Production Awards. It will definitely play an important role for the further development and production of these projects.

**Violeta Bava**  
FeatureLab Head of Studies

**Vincenzo Bugno**  
Curator

## WITH THE SUPPORT OF



## IN PARTNERSHIP WITH

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## FEATURELAB AWARDS 2019

ArteKino International Prize\*

Amsterdam Post Lab Award

Sub-Ti Award

Sub-Ti Access Award

TFL Production Awards

TFL Co-Production Awards (created thanks to the support of Creative Europe – MEDIA)

\* The ArteKino International Prize will be awarded to either a FeatureLab or a ScriptLab project

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## PEDAGOGICAL TEAM

### HEAD OF STUDIES



**Violeta Bava**  
Production & Film  
Festival • Argentina

### CURATORS



**Amra Bakšić Čamo**  
Production • Bosnia  
and Herzegovina



**Vincenzo Bugno**  
Film Fund • Italy

### TRAINERS



**Marta Andreu**  
Production • Spain



**Bruno Bettati**  
Pitch Training • Chile



**Marietta von Hausswolff  
von Baumgarten**  
Story Editor &  
Scriptwriter • Sweden



**Nanouk Leopold**  
Writer/director  
• Netherlands



**Miguel Machalski**  
Story Editor  
• Argentina



**Vasco Pimentel**  
Sound Designer  
• Portugal



**Rui Poças**  
Cinematographer  
• Portugal



**Niko Remus**  
Post-production  
Supervisor • Germany



**Paul Rieth**  
Audience Design  
• Germany



**Franz Rodenkirchen**  
Story Editor •  
Germany



**João Pedro Rodrigues**  
Writer/director  
• Portugal



**Joanna Solecka**  
Audience Design  
• Poland



**Nadia Turincev**  
Production • France



**Hédi Zardi**  
Sales • France

## FEATURELAB JURY



### Isabelle Glachant

Producer, Chinese  
Shadows • Hong Kong

Isabelle Glachant started as a journalist for the French TV broadcaster Canal+ and began her career in cinema as the executive producer of *Shanghai Dreams* by Wang Xiaoshuai (Jury Prize at Cannes Film Festival 2005). Since then, she has participated in most of Wang Xiaoshuai's films, including *Red Amnesia* (Venice Film Festival 2014) and *Chinese Portrait* (Taipei Golden Horse Film Festival 2018). She also worked with directors such as Li Yu, Lu Chuan, Lou Ye and Mouly Surya.

Glachant founded in 2014 the sales company Asian Shadows, which represents internationally Asian films like *Coming Home Again* by Wayne Wang, *Marlina the Murderer in Four Acts* by Mouly Surya, *Village Rockstars* by Rima Das and *Three Sisters* by Wang Bing.

Knight of the Order of Arts and Letters by the French Ministry of Culture and based in Asia, Glachant is also, since 2012, UniFrance's Greater China representative.



### Giona Nazzaro

General Delegate, Venice  
International Film Critics'  
Week • Italy

Giona Nazzaro acts as General Delegate of the Venice International Film Critics' Week, programmer and curator for Visions du Réel, member of the Union of Italian Film Critics (SNCCI), journalist and writer.

He has also been working on the programming of the Torino Film Festival, the Florence Festival dei Popoli and the Rome Film Festival. He collaborates with the Locarno Film Festival.

He curated the art exhibition *Il Di/Segno del Cinema – The De/Sign of Cinema* in Cagliari, Italy. He wrote books and essays on Hong Kong cinema and postmodern action films, as well as a collection of short stories.



## Julia Oh

Senior Commissioning Executive, Film4  
• United Kingdom

Julia Oh runs a slate of feature-length films at Film4, which includes projects by Steve McQueen, Will Sharpe, Sarah Gavron and Peter Strickland, among others.

Prior to joining Film4, Julia was a New York City-based independent producer. She produced the feature film *Nasty Baby* by Sebastián Silva (Teddy Award at Berlinale 2015) and co-produced *American Honey* by Andrea Arnold (Jury Prize at Cannes Film Festival 2016).

She also worked in development and production at Parts & Labor Films (*The Witch* by Robert Eggers, 2015) and Killer Films (*Carol* by Todd Haynes, 2015).



## Adina Pintilie

Writer/director  
• Romania

Filmmaker Adina Pintilie works on the boundary between fiction, reality and visual art. In the new Romanian cinema landscape, her body of work stands out through a highly individual visual style, the courage of cinematic experimentation and uncompromising interest in the human psyche.

Her medium-length film *Don't Get Me Wrong* premiered in the Filmmakers of the Present section at the Locarno Film Festival 2007 and was screened in over 50 festivals.

Her short film *Oxygen* premiered in Competition at the IFF Rotterdam 2010, was screened at festivals such as BAFICI, Montpellier International Festival of Mediterranean Film and Thessaloniki IFF, and was nominated for the Gopo Award for Best Short Film 2011.

Her debut feature *Touch Me Not* won the Golden Bear for Best Film and the GFWW Award for Best First Feature at Berlinale 2018, was screened at major film festivals and venues such as Toronto IFF, Karlovy Vary IFF, BFI London, Viennale, MoMA New York, ICA London, Sarajevo FF and Sidney FF, was nominated for the European Discovery – FIPRESCI Prize at the European Film Awards 2018, and was released in more than 35 countries.



## Katriel Schory

Senior Consultant international co-productions • Israel

Katriel Schory graduated from the Film School of the New York University Tisch School of the Arts.

In 1974 he founded the Israeli production company Belfilms, which produced more than 150 films and TV shows, including feature films, documentaries, TV dramas and international co-productions.

Since 1999 and for more than 20 years, Katriel Schory has worked as the Executive Director of the Israel Film Fund. During this time, the institution authorized and supported the production and the promotion of more than 300 fiction feature films, both in Israel and worldwide, including more than 80 international co-productions, mainly with Europe. Many of these films went on to the major film festivals and won prestigious awards, collecting Golden and Silver Lions at the Venice Film Festivals, Golden Bears at Berlinale, and 4 Academy Award-nominations.

Katriel Schory was honoured with the French Knight of the Order of Arts and Letters, the Berlinale Camera Award for Outstanding Contribution to the Film Industry, the Special Medallion for Outstanding Achievements at the Telluride Film Festival, and the Variety Award for Creative Impact.



## A Male

Fabián Hernández, Manuel Ruíz Montealegre  
Colombia/Netherlands

*Carlos lives with a latent angst, hiding his fears,  
seeking to free himself from the male stereotype.*

### SYNOPSIS

At 16 years old, Carlos undergoes a rite of passage to become a male.

The threatening presence of the men in his midst and his concern for looking after his mother and his sister inexorably push him towards seeking out a type of masculinity that conforms to his social context, a stereotype that will become a threat to himself. In private, Carlos faces and allows himself to explore his sensitivity, his fragility, and all that "real men" do not show.

Carlos is torn between following the path of the men of the street in a marginal neighbourhood of Bogotá or to follow the beat of his contradictions. He dreams of family joy on Christmas Eve, unaware that his life will hang in the balance.

### ORIGINAL TITLE

Un Varón

### PRODUCTION COMPANY

Medio de Contención Producciones  
Carrera 25 No. 42-06  
111311 Bogotá  
Colombia  
[www.mediodecontencion.com](http://www.mediodecontencion.com)  
T +57 311251628  
[manuel@mediodecontencion.com](mailto:manuel@mediodecontencion.com)

### CO-PRODUCER

Fortuna Films – Netherlands





## Fabián Hernández

Writer & Director

Fabián Hernández earned an MA in Film from the University Sorbonne Nouvelle.

He has written and directed the short films *Mala Mañana* (2014) and *Tras la Montaña* (2015), which have been screened in the official selections of several festivals, as well as *Golpe y Censura* and *Los Mártires*, both in post-production.

As an assistant director, he worked on several Colombian films recognized internationally.



## Manuel Ruíz Montealegre

Producer

Manuel graduated in History from the National University of Colombia and in Anthropology and Ethnology from the School for Advanced Studies in the Social Sciences in Paris.

In 2006 he founded the audiovisual production company Medio de Contención Producciones, with which he produced several documentaries as well as the fiction feature film *Tantas Almas* by Nicolas Rincón Gille, which is currently in post-production.

Since 2011 Manuel is professor at the Film School of the National University of Colombia. He also develops film and education projects such as [cinescuola.org](http://cinescuola.org).

### INTENTION

This film is a re-encounter with moments that are still raw, which I lived through in my adolescence: my sources for making this film are my experiences. Growing up in a patriarchal setting of machos, of "strong men", where concepts such as vulnerability, crying and fear are associated with femininity, with the lack of virility, a flaw, I developed an aversion to the poetry I loved, towards expressing my feelings, sensations, exploring my sexual desires, towards sensitivity.

The story of *A Male* reveals the vulnerability, the latent restlessness for that desired masculinity that hides the fear of something much deeper in men. What makes this tale endearing is that it breaks free from the clichés. At the same time, what makes my protagonist grow and evolve is that he rebels against the mandate to be a violent macho man.

This is an optimistic film that chooses life. It says that you can save yourself, that it is possible to break free from this framework of masculinity.

### BUDGET, DISTRIBUTION & SALES

*A Male* is a tale of initiation around masculinity and adolescence in a contemporary setting anchored in the current Colombian, Bogotá political reality. Masculinity, youth identity and social construction of gender are the evolving key points of the film, the different stages of the rite of passage. The film has great potential to resonate with international audiences and we believe that this sensitive and powerful story is able to touch even the most demanding audience.

Our main goal with the distribution is to establish Fabián Hernández as a talent through his debut feature. This means engaging the audience with an A-level festival premiere and build a momentum from that to cinema distribution.

The budget for the film is € 570.000. We have secured 51%, which corresponds principally to the production support received from Proimágenes Colombia for € 250.000. In March 2020 we intend to apply to the World Cinema Fund and Visions Sud Est, and our co-producer Fortuna Films is going to apply for HBF+Europe in April 2020.

We are open to find new international co-producers and we would like to confirm international sales agents.

We are planning to start shooting in July 2020.



## A Year of Cold

Min Bahadur Bham, Catherine Dussart  
Nepal/France/Norway/Singapore/Myanmar

*Married under polyandry customs, pregnant Pema searches for her missing husband in the harsh Himalayas of Nepal.*

### SYNOPSIS

As per the polyandry custom of Himalayan Nepal, 22-year-old Pema is married to 28-year-old Tashi and to his two younger brothers: Karma, a monk, and Lakpa. A month after the marriage, Tashi leaves for the trade in the mountains, promising that he will return in a few months. Pema is left with Lakpa, but he soon leaves for India, in search of a better life.

Amidst tiring fieldwork in the harsh and barren landscape, Pema finds out that she is pregnant with Tashi's child.

A couple of months later, Tashi's friends return from the trade, but Tashi is not among them. Now Pema must find one of her husbands, in order to give an identity for her future child. She goes to the monastery and begs Karma to leave the monastic duty and formally accept her as his wife. He declines but promises to help her look for his older brother.

Pema and Karma embark on a difficult journey deep in the Himalayas retracing clues to Tashi's footsteps. The journey gradually liberates Pema and gives her the strength to take her destiny in her own hands.

### ORIGINAL TITLE

Chiso Barsa

### PRODUCTION COMPANY

Shooney Films  
New Baneshwor 34  
44600 Kathmandu  
Nepal  
T +977 9851095120  
shooneyfilm@gmail.com

### CO-PRODUCERS

CDP – Catherine Dussart Productions – France  
Ape&Bjørn – Norway  
Potocol – Singapore  
Green Age Film Production – Myanmar



## Min Bahadur Bham

Writer & Director

Min Bahadur Bham graduated in Filmmaking and Literature and earned a Master's degree in Buddhist Philosophy and Political Science.

His short film *The Flute* (2012) was the first Nepalese film selected at the Venice International Film Festival.

His debut feature *The Black Hen* premiered at Venice Critics' Week 2015, where it won the FEDEORA Award for Best Film, and was selected as the Nepalese entry for Best Foreign Language Film at the Academy Awards 2016.



## Catherine Dussart

Producer

After graduating in Economics, Catherine Dussart began her career in cinema in 1992. She produced more than 45 films, which were widely acclaimed and awarded at the major film festivals around the world.

Her credits include Rithy Panh's *The Missing Picture* (Un Certain Regard Main Prize at Cannes FF 2013; Academy Award-nominated for Best Foreign Language Film 2014), Min Bahadur Bham's *The Black Hen* (2015), *The Fourth Direction* by Gurvinder Singh (Un Certain Regard at Cannes FF 2015), *A Tramway in Jerusalem* by Amos Gitai (Out of Competition at Venice IFF 2018), and *Graves Without A Name* (Out of Competition at Venice IFF 2018 as well as the Cambodian entry for Best Foreign Language Film at the Academy Awards 2019), among others.

### INTENTION

In the pristine landscape of Nepal, beauty prevails. However, beneath the serene beauty of rural mountain life lie patriarchy, discrimination, marginalization and social injustice.

This story focuses on the vulnerable position of a rural young woman from the Himalayan villages chained to ancient laws of polyandry, in which a woman married to a man is also married to his brothers. As a filmmaker from this region, I have always questioned this custom and how the identity of a woman is dependent on her husband(s). Hence, I wanted to explore a protagonist whose husbands are missing under various circumstances and how, as a result, she and her future child's identity are exiled.

The story will be rooted in the context of the harsh life in the Himalayan mountain village, layering economic pressures of sustenance with the complexity of the rural socio-politics to depict a physical and philosophical journey of a woman crossing the picturesque yet dangerous mountain ranges in a bid to give herself and her child an identity.

### BUDGET, DISTRIBUTION & SALES

*A Year of Cold* is the second feature film of Min Bahadur Bham. The script was selected for Cannes' Cinéfondation Residence and the Nipkow Programm in Berlin. It participated in the Asian Project Market 2017, winning the SØRFOND Award, as well as in Locarno Open Doors 2018, where it won the ArteKino International Prize. In 2019 the project also won the SØRFOND Production Grant.

The budget amounts to € 600.000, from which 65% is secured thanks to a mix of soft funds, minimum guarantees, private equity and equipment sponsorships. We have co-producers attached from France, Singapore and Myanmar, along with distributor minimum guarantees from Station 5 Films in Nepal and Les Acacias in France. Both of these distributors also handled Min Bahadur Bham's previous film *The Black Hen*.

Currently, the project is in financing stage and we are seeking potential sales agents, distributors and post-production support.

The main locations and cast have already been confirmed and we are aiming for principal photography to start during Spring 2020.



## About the End

Cristina Picchi, Costanza Julia Bani, Jesper Kurlandsky  
Sweden/Lithuania/Italy

*A film about the apocalypses that we have survived,  
and those that we are still waiting for.*

### SYNOPSIS

The end, whether seen as a religious experience bound to a final day of judgment, as a political threat of weapons of mass destruction, a natural disaster or an ecological issue, evokes the universal human fear of our powerlessness and finiteness.

*About the End* explores the concept of "apocalypse", in its emotional, metaphorical, philosophical and socio-political manifestations, ultimately touching on themes such as human transiency and vulnerability. The film will develop as the interplay of multiple storylines, unfolding through different extreme situations across different continents, exploring a past, a present and a future apocalypse.

In Indonesia, we will be with a community living at the edge of Mount Merapi, one of the world's most active volcanoes; in Europe, we will accompany the everyday life of a "prepper", a person who is getting equipped and mentally ready to survive an imminent catastrophe; in Quebec, we will follow the dismantling works of a series of radar stations that were built during the Cold War to detect nuclear attacks.

### PRODUCTION COMPANY

Fasad Production  
Tomtebogatan 14a  
11339 Stockholm  
Sweden  
[www.fasad.se](http://www.fasad.se)  
T +49 1636892470  
[bani@fasad.se](mailto:bani@fasad.se)

### CO-PRODUCERS

Just a moment – Lithuania  
Kino Produzioni – Italy



## Cristina Picchi

Writer & Director

Cristina is an award-winning Italian filmmaker, artist and writer. Her films were screened in festivals and galleries worldwide winning numerous prizes such as the Silver Leopard in Locarno and a nomination for Best Short Film at the EFA. A Berlinale Talents alumna, Cristina is also a recipient of the residency programmes EMAN#EMARE in Montreal and Quartier21 in Vienna.



## Costanza Julia Bani

Producer

After working for 15 years in the German film industry, in 2018 Costanza moved to Sweden and started to work as a Producer for Fasad and as an Assistant Professor in Production at the Stockholm Academy of the Arts. An EAVE graduate, her background makes her a producer with natural capacities for international co-productions. Her career focuses on creative documentaries.



## Jesper Kurlandsky

Producer

Jesper is Managing Director at Fasad. His credits as producer include Jesper Ganslandt's feature films *The Ape* (2009) and *Jimmie* (2018), *Avalon* by Axel Petersén (FIPRESCI Award at Toronto IFF 2011), as well as the documentary *The Raft* by Marcus Lindeen (Dox:Award at CPH:DOX 2018). Jesper also founded the Stockholm Coordination Initiative, an organisation that initiated the cross culture festival The Stockholm Act.

### INTENTION

Through *About the End*, I look to create an immersive audiovisual experience that depicts the beauty and horror of what being alive – and therefore vulnerable – means, the challenges that we are facing as individuals and as a collectivity, and how both our realistic and perceived fears might change the course of our lives.

### BUDGET, DISTRIBUTION & SALES

The production budget of *About the End* is estimated to be € 740.000. The project is currently planned as a co-production between Sweden, Lithuania and Italy and we wish to attach a Canadian producer as well. It received development funds from the Swedish Film Institute and the Sundance Institute, so far.

The participation of Sweden in the production financing plan may include funding from the Swedish Film Institute as well as from SVT or HBO and the Sundance Production support. We hope to receive the Lithuanian Film Center's support to minor co-production, Italy's Toscana and Lazio Film Commission, RAI Cinema and MiBACT, as well as the support from the Canadian National Film Board or the Quebec agency SODEC, beside an automatic tax credit. Finally we aim to apply for Eurimages.

In Canada we aim for a pre-sale to TFO, Télé-Québec, the digital platform ICI TOU.TV.

We are currently in discussion with two Swedish distributors who could enter a distribution agreement with a minimum guarantee. We also have an interest from Cinetic Media as sales agent for the North American territories and we are looking for a partner to cover the rest of the world.

Our goal is to premiere in 2021 at an A-class festival such as Locarno, Toronto, Venice or the International Documentary Film Festival Amsterdam; or in 2022 at Sundance or Berlinale.

We expect a Scandinavian theatrical release around Spring 2022.



## Crocodile Tears

Tumpal Tampubolon, Mandy Marahimin  
Indonesia/France

*Johan and Mama live peacefully in a crocodile farm until he invites another woman into their lives.*

### SYNOPSIS

19-year-old Johan and his mother live in a crocodile farm. Johan's father left them when he was still small, so Mama took an albino crocodile as Johan's surrogate father. She talks to it daily, consulting him about Johan. Mama is very protective towards Johan. She says that human beings are more dangerous than crocodiles. As a result, the people in the town have started talking about them. They see them as a strange couple, and they do not want to have anything to do with them.

One day, Johan meets a young woman, 23-year-old Arumi. She is new in town, where she works as a hostess in a karaoke parlor. They instantly connect and become good friends, seeing each other often – although privately, as Johan does not want Mama to know. Soon their relationship turns into a love relationship and one day, Arumi finds out that she is pregnant.

Johan decides to invite Arumi to live with him in the crocodile farm. Arumi enters a new world. By doing so, she will shake the relationship between Johan and Mama.

### PRODUCTION COMPANY

Tanakhir Films  
Jl. Rawa Maja No. 41  
12410 Jakarta  
Indonesia  
T +62 81380917133  
mm@tanakhirfilms.com

### CO-PRODUCER

Acrobates Films – France

### IN PARTNERSHIP WITH





## Tumpal Tampubolon

Writer & Director

Tumpal Tampubolon's first screenplay *The Last Believer* was awarded Best Short Fiction at the Jakarta IFF Script Development Competition 2005. He has written and directed several short films, which were screened in various international film festivals.

He wrote the feature film *Tabula Rasa* by Adhianto Dewo (Citra Award for Best Original Screenplay 2014) and he co-wrote the feature film *212 Warrior* by Angga Dwimas Sasongko, co-produced by Fox International Productions and LifeLike Pictures.



## Mandy Marahimin

Producer

Mandy Marahimin started to work in film in 2000. In 2013 she established Tanakhir Films, with which she produced several fiction features and documentary films.

She is a Rotterdam Lab alumna.

### INTENTION

A few years ago, I was watching a documentary about crocodiles on TV. There was a scene where a female crocodile was trying to save its hatchling from another crocodile by putting it inside its jaws. I was mesmerised by this scene: there was something primordial, terrifying, but also tender and caring in the action of the female crocodile.

That crocodile reminds me of my mother. We usually associate the expression Mother Nature as something gentle, benevolent, but living in Indonesia, a country that is prone to many natural disasters, I think Mother Nature is also one hell of a tough mother.

In *Crocodile Tears*, I want to explore the dynamics between a mother and her son, as well as between nature and humans. We will see how two people who live under the same roof, look after the same crocodiles, eat the same food and sleep on the same bed, can come up with different perceptions about the world – and how their perceptions clash and try to consume each other, until finally one of them is swallowed by the other.

### BUDGET, DISTRIBUTION & SALES

*Crocodile Tears* will be a co-production between Indonesia and France, with a total budget of € 532.563. The shooting will take place in Indonesia, in a real crocodile farm location that is home to an albino crocodile that we can use for the film.

Our target audience are cinema-lovers between 18 and 60-years-old, especially people who love psychological drama. Drama is a big genre in Indonesia, and a big selling point is that it will be a very different kind of drama film proposal: *Crocodile Tears* is also a universal story about family relationships between mother, son, and daughter-in-law. The setting is unique as well, as we do not see many films set in a crocodile farm. The crocodile itself is exotic, and they are seen as supernatural beings in Indonesia.

The project has no sales agent attached yet. We aim to screen it at international film festivals for six months prior to its domestic release, in order to create word-of-mouth buzz that will later be an asset for our social media campaigns.

We will make large use of social media, especially Instagram, Twitter and Facebook. We will also create a Youtube channel that will be filled with content about the making of the film.



# Houses

Veronica Nicole Tetelbaum, Ronen Ben-Tal  
Israel

*Sasha has nothing except his car. He sets out on a journey of self-discovery, forced to contend with his deepest fears.*

## SYNOPSIS

A house has no function, if it is not lived in; the body has no value, if we do not identify with it; and the heart has no comfort, if it has no love.

Sasha is a 28-year-old man. He moved to Israel from the former Soviet Union with his family in 1990, back when he still had his hair in two ponytails. Today, he has nothing more than an old car and a notebook. He tries to understand why.

One day, on the road to Tsfat, the first city he lived in after moving to Israel with his family, he comes across an injured fawn and carries it to the local clinic. Between visits to the clinic and time nursing the fawn, Sasha decides to stay in Tsfat. He finds a job, sleeps in his car, visits every house and places he used to spend time when growing up, trying to catch up with his conflicting memories.

## ORIGINAL TITLE

Batim

## PRODUCTION COMPANY

Plan B Productions  
16 Fishman Maimon st.  
6423616 Tel Aviv  
Israel  
[www.planb-productions.com](http://www.planb-productions.com)  
T +972 546649771  
[ronenbental@gmail.com](mailto:ronenbental@gmail.com)





## Veronica Nicole Tetelbaum

Writer & Director

Veronica is a filmmaker, scriptwriter, artist photographer and an actress. Her short films *Who Are You* (2012), *Water-Fish* (2014) and *Every Day* (2015) were screened at several international film festivals, and her latest short film *Confession* won Best Short Independent Film at the Cinema South International Film Festival 2019.

Veronica presented her works of art in various exhibitions, both collective and personal. As an actress, she played in films directed by Amos Gitai, Assaf Tager, Hagar Ben-Asher and Eitan Tzur, among others.



## Ronen Ben-Tal

Producer

Ronen established Plan B Productions in 2009 to produce fiction and documentary films directed by filmmakers with a significant inner voice, a unique cinematic perspective and an exciting story to tell.

He produced the fiction feature films *Invisible* by Michal Aviad (Prize of Ecumenical Jury at Berlinale 2011), *Tikkun* by Avishai Sivan (Silver Leopard Special Jury Award at Locarno Film Festival 2015), *Ewa* by Haim Tabakman (2016) and *Virginity* by Maor Zaguri (2017), to name a few.

He is currently producing the documentary film *My Promised Land* by Dan Setton, which will be broadcasted on HBO.

### INTENTION

By blurring the lines between past and present, male and female, reality and fantasy, the film tells a story that takes place inside and yet shows outwards – and vice versa.

Sasha returns to the houses he has lived in as a child, in essence reclaiming the home that only he can provide himself. His journey reveals a personal and poetic perspective that does not provide definitive answers but rather woos the viewers in, as partners in his quest for reclamation.

The visual language of the film follows Sasha's journey and echoes the most inner voice of this language-less androgynous *émigré* by documenting his daily activities, seen through his eyes and echoed deep in his heart. This is achieved through diary entries and documentary footage from his younger life, references to other works of art and wide shots showing the entire scope of his subjective reality.

### BUDGET, DISTRIBUTION & SALES

*Houses* received development support from the Rabinovich Foundation for the Arts, and we recently submitted the project to the Israel Film Fund.

Our estimated budget is € 400.000. We expect to secure 70% of the funding from Israel and we are looking for an international co-producer to cover the rest of the budget.

We are also looking for a sales agent to help us bring the film to an A-class festival premiere, in order to boost its domestic and international distribution.

We aim to establish Nicole Veronica Tetelbaum as a new talented and daring voice of the Israeli and international cinema.



## Mizeria

Eva Michon, Karen Harnisch  
Canada/Poland

*A young woman and her older boyfriend defend their relationship and turf in the mountains of Poland.*

### SYNOPSIS

30-year-old Lydia and 50-year-old Henryk arrive at their newly renovated chalet in the Polish mountains. Lydia, born and raised in Poland, has worked in hotels since high school, while Henryk has recently returned after starting a life and family in Canada. The next day, Henryk's daughter Alice arrives in Poland.

Henryk spontaneously assigns Alice with overseeing all interior design, which agitates Lydia considerably. Meanwhile, their neighbour Boris has turned off Henryk's water with a valve on his property to derail the couple's plans and keep away unwanted foreigners. In order to regain access, Boris proposes that Henryk pay a monthly stipend. Henryk conceals the truth from Lydia and Alice, determined to fix things himself.

Alice discovers that Lydia is pregnant. The news brings them closer, yet leaves them feeling betrayed by Henryk. In the film's climax, Lydia confronts her impending motherhood when Boris' cow's delivery goes awry, by pulling the newborn calf free in a moment of catharsis.

### PRODUCTION COMPANY

Film Forge  
369 Shaw St.  
M6J 2X4 Toronto  
Canada  
[www.filmforge.ca](http://www.filmforge.ca)  
T +1 6472378712  
[karen.e.harnisch@gmail.com](mailto:karen.e.harnisch@gmail.com)

### CO-PRODUCER

Opus Film – Poland



**Eva Michon**  
Writer & Director

Eva Michon is an award-winning Polish-Canadian director with a background in music video and commercials. She attended the film school at the Ryerson University in Toronto, after which she worked as a production designer and compositor, and she founded Bad Day magazine.

Eva started to direct music videos and fashion films for friends. In 2015 she directed the short film *Small Fry* in Poland, which premiered in Short Cuts at Toronto IFF 2016. Since then, she has been developing the characters of her first feature film, *Mizeria*.



**Karen Harnisch**  
Producer

Karen is a Ryerson University School of Image Arts, TIFF Studio, and an EAVE Producers Workshop alumna.

She works for the Canadian production company Film Forge, and her credits include the feature film *Sleeping Giant* by Andrew Cividino, which premiered at Cannes Critics' Week 2015, won the CineVision Award at the Munich IFF 2015 and was nominated for Best Motion Picture at the Canadian Screen Awards of the same year.

Her latest production, *White Lie* by Calvin Thomas and Yonah Lewis, premiered in Contemporary World Cinema at Toronto IFF 2019.

**INTENTION**

*Mizeria* is the name of a Polish cucumber salad but it also translates to misery. As a child, I never realized it; despite the name, it is one of the most refreshing and delightful sides you could eat. My vision for the film is also like that. It comes in a refreshing and unpretentious form, but under the sweet surface there is a layer that goes deeper and darker.

As a Polish kid growing up in Canada, I always felt a bit in the middle; never fully Polish and never totally Canadian. This middle-ground has stayed with me and influenced *Mizeria's* story. It is complicated to reconnect with your roots and the land your parents came from. Territory is a big theme, whether in regard to Henryk's land squabbling with Boris, or Lydia's tug-of-war with Alice for primacy over Henryk, each character is involved in a dark and funny game of turf warfare.

Setting the story in Poland, where borders have been contested for centuries, elevates this theme and binds the characters to their historical context.

**BUDGET, DISTRIBUTION & SALES**

*Mizeria* is the debut feature by Polish-Canadian director Eva Michon, inspired by characters of her 2016 short film *Small Fry*. It is currently in its final phase of development, with plans to start principal photography in early Summer 2020.

The total production budget for the film is € 2.373.049. Telefilm Canada has committed € 750.000 to production funding and Canadian theatrical distribution rights have been secured by levelFILM while Canadian broadcasting rights have been secured by CraveTV, a division of Bell Media.

We hope to close financing with support from the Polish Film Institute, Eurimages, Ontario Creates, and further pre-sales or private equity.



# Pilgrims

Laurynas Bareisa, Klementina Remeikaite  
Lithuania

*Two people go back to a place  
they have never been to.*

## SYNOPSIS

Paulius and Indrė arrive at a small town near an airport. They go to the terminal but do not board a plane. They visit a shop but leave without buying anything. They wait at a bus stop looking at an empty space beside it.

On the second day, they visit a house and pretend to buy it. They first ask to visit the cellar of the house, but they get recognized by the owner and thrown out.

Soon, people in town start guessing the motives of these visits when it becomes apparent that Paulius is the brother and Indrė is a former girlfriend of a boy who was kidnapped, tortured, raped and brutally murdered here four years ago.

Undisturbed by the mood of the locals, Indrė and Paulius carry on recounting the steps of the gruesome crime. Finally, they come to the forest where, on the last night, it all ended, but they are unable to find the exact tree near which it happened.

## ORIGINAL TITLE

Pilgrimai

## PRODUCTION COMPANY

afterschool  
Lvovo g. 11-25  
09313 Vilnius  
Lithuania  
[www.afterschool.lt](http://www.afterschool.lt)  
T +370 61418571  
[klementina@afterschool.lt](mailto:klementina@afterschool.lt)



## Laurynas Bareisa

Writer & Director

Laurynas graduated in Applied Mathematics and Cinematography, and earned a MA in Film Directing.

He directed the short films *By the Pool* (Venice IFF, Orizzonti 2017) and *Caucasus* (Locarno FF, Leopards of Tomorrow 2018), among others.

He recently worked as cinematographer on the feature film *Summer Survivors* by Marija Kavtaradze (Toronto IFF, Discovery 2018).



## Klementina Remeikaite

Producer

Klementina graduated in Film Production from the Lithuanian Academy of Music and Theatre.

She co-founded the production company called *afterschool* and is currently the Head of the company. Her credits include more than 10 short films, including Laurynas Bareisa's *By the Pool* (2017) and *Caucasus* (2018), as well as the feature film *Summer Survivors* by Marija Kavtaradze (2018).

### INTENTION

I did my last short film in my parents' hometown of Karmélava, an ordinary small town in Lithuania. While scouting for locations, I kept hearing about different crimes that happened around town: a boy raped and thrown into the river, a girl killed in a forest path, an old woman burnt alive.

Standing in the exact spot where something so horrible happened and not seeing any traces made me think about the immense ability of a place to witness an event and not give it away. On the contrary, a person can be unable to forget an event he did not even see. If you do not know what happened there, the place will not reveal it to you. But when you know, the seemingly random place becomes unbearable.

So working back from this image of a person standing in a nondescript place and crying because he is feeling something so immense towards it, I created the fictional story of *Pilgrims*.

Through this story, I want to talk about the relation between a person, memory and space.

### BUDGET, DISTRIBUTION & SALES

*Pilgrims* is Laurynas Bareisa's first feature film. It is the continuation of the work we did with his four previous short films. During this period, we co-founded a film production company in order to have a platform to pursue our projects independently.

Our estimated budget is € 430.000. We are planning to secure 80% of our budget through the Lithuanian Film Center by the end of February 2020. We are confident in obtaining these funds because of the strong short film track record of the director. In addition, we are looking for potential partners outside of Lithuania for the remaining 20%. This includes visual post-production, editing, distributors and sales.

We are currently in advanced stage of development: casting and locations are confirmed. Shooting is planned for Summer 2020.

*Pilgrims* has features of a psychological thriller, so we would like to concentrate on this genre aspect in its promotion strategy.



# Runner

Marian Mathias, Joy Jorgensen  
Germany/France/United States

*After the death of her father, Haas meets Will.  
A story of two strangers finding, changing and leaving one another.*

## SYNOPSIS

Haas is an 18-year-old girl raised by a single father in Missouri. Growing up in an isolated town composed of mostly German immigrant families, she is unsure of the life that has been set out for her by her community.

When her father suddenly dies, she is left to bury him alone. In order to meet the terms of his will, she must bring him to the town where he was born, a community battling both the stresses of climate and economy. It is in this area, along the Mississippi River, where she meets Will. He is in the region working to support his mother whose eyesight is failing her.

Will has an artistic soul, but one tethered to the harsh reality of his circumstances. He is drawn to Haas and Haas is drawn to him. He teaches Haas to live and Haas teaches him to feel. It is in their friendship, their shared expression of living, where Haas' understanding of loss begins to take shape.

## PRODUCTION COMPANY

Killjoy Films  
Berlin  
Germany  
[www.killjoyfilms.de](http://www.killjoyfilms.de)  
T +49 151 19671145  
[kontakt@killjoyfilms.de](mailto:kontakt@killjoyfilms.de)

## CO-PRODUCERS

Easy Riders – France  
Man Alive – United States



## Marian Mathias

Writer & Director

Marian earned an MFA from NYU Tisch School of the Arts as a Departmental Fellow. She is a recipient of the Hollywood Foreign Press Award, the Sara Driver Production Award, and two awards in Fine Arts.

Marian's graduation film *Give Up The Ghost* premiered in the Cinéfondation Selection at Cannes Film Festival 2017, and her later films premiered at film festivals worldwide.

*Runner*, her debut feature, was selected at Cinéfondation's Residence 2018.



## Joy Jorgensen

Producer

Joy earned a BA from Columbia University and a Master's degree in Screenwriting and Directing at the NYU Tisch School of the Arts.

She is based in Berlin and is the founder of Killjoy Films, whose productions premiered in festivals all over the world, including Sundance IFF and Toronto IFF.

Joy is a recipient of a Screen Actors Guild Award for her work in television and the Media Services Award for excellence in creative producing.

### INTENTION

The subject of love – particularly the struggle between love and circumstance – is important to me right now. *Runner* is my first feature and it is also the story of first love. It is a story of two young people, both in times of great trial, who find and reinforce one another. The characters in focus are those who possess both fragility and strength: Haas, in her quietude, her connectedness with people and environment, has enormous power; Will, a young man who possesses the same, is ridiculed for his sensitivity.

Like a painting or a still, I try to see each frame as an opportunity or an idea. We are capable of great things with the technical advances available to filmmakers today, but I believe visuals can be equally captivating when used with restraint. In *Runner*, I aim to present a visual language that reflects the narrative's constant push and pull between dark and light, death and life. I will look at joy as a means of investigating sorrow and vice versa, and for love to grow somewhere in between.

### BUDGET, DISTRIBUTION & SALES

*Runner* is Marian Mathias' debut feature. Set in the American Midwest, it poetically conveys the diversity of characters and thoughts that still survive in this unique landscape.

The budget is € 620.000, of which we have secured € 175.000 in private equity funding. The film is eligible for a 30% tax credit from the State of Illinois.

We are looking for partners in financing and for an international sales agent to help complete funding before going into production in March 2020.

We will film along the Mississippi River during the dramatic change between Winter and Spring.



## Still Here

Suranga D. Katugampala, Francesca Bennett  
Italy/Portugal

*Two kids board a barge to reach their mother  
who vanished in a city along the new Silk Road.*

### SYNOPSIS

A ghostly tree emerges from the fog swirling around a shabby courtyard in the Tuarith estate. Two children sitting on the steps are waiting for the return of their mother, who has set off on a mysterious journey.

Tired of waiting, they go outside the confines of the courtyard and discover an old door, hidden behind a tangle of overgrown plants. Every night, a mysterious barge moors here, laden with its glittering bright cargo.

Having lost all hope of their mother returning someday, the two siblings decide to go and join her, boarding the barge as it is about to depart.

### PRODUCTION COMPANY

Okta Film  
Via Cesare Battisti, 23  
34125 Trieste  
Italy  
[www.oktafilm.it](http://www.oktafilm.it)  
T +39 3927809449  
[prod@oktafilm.it](mailto:prod@oktafilm.it)

### CO-PRODUCER

O Som e a Fúria – Portugal





## Suranga D. Katugampala

Writer & Director

Born in Sri Lanka, Suranga D. Katugampala lives and works in Italy.

His first feature film *For a Son* premiered at Tallinn Black Nights Film Festival 2016. In 2017 his short film *The Delivery* was selected at the Venice Film Festival (MigrArti).



## Francesca Bennett

Producer

Francesca Bennett joined Okta Film in 2017 as a production assistant. Since then she has been working on various projects at different stages of production, increasing her skills and passion.

*Still Here* is her first film as a junior producer.

### INTENTION

I spent the early years of my life waiting for my mother to return from trips that would take her far away from Sri Lanka. My brother and I would make up angst-ridden tales about the mysterious places that separated us from her.

Years later, in a working-class area of Milan with a large migrant population, I happened to stumble across the memory of a visionary project to equip the city with a vast port. The project had long been abandoned, but it was still rooted in the memories of the elders of the community who were once young labourers, who had come there from all over Italy to work. Their story reminded me of my mother's journeys.

Now, everything has changed. An earthquake is creating a new world order. The old European dream is fading, while a new Asian dream is rising: a futuristic Chinese city is putting Sri Lanka on the new Silk Road. Since I am drawn to the elsewhere and inebriated by anachronisms in history, I want to film the absence and the memories left by layers of dreams.

### BUDGET, DISTRIBUTION & SALES

*Still Here* is the second feature film by Suranga D. Katugampala. After a year-long development phase supported by RAI Cinema, TorinoFilmLab and the Italian non-profit organization Pianoterra, we have completed the script and a first location scouting in Milan, where the film will be shot.

Our estimated budget is approximately 600.000 €.

It will be an international co-production. An agreement already exists between Italy (Okta Film) and Portugal (O Som e a Fúria), and likewise we are working to involve a Sri Lankan co-producer as well as another European partner for artistic, financial and distribution reasons. We are also looking for an international sales agent and an Italian distributor.

*Still Here* is scheduled to go into production in Fall 2020 (7 week-long shooting).

The director's status of belonging to two "national identities" will help redefine a new free cinema aimed at revealing and questioning the inevitable merging of stories of the North/South/East/West of the 21<sup>st</sup> century.



# Unrest

Cyril Schäublin, Michela Pini  
Switzerland

*As technology is transforming a 19<sup>th</sup>-century mountain community,  
two lovers meet in the anarchist watchmaker movement.*

## SYNOPSIS

A valley in Northwestern Switzerland, 1872. Josephine works in a watch factory where she produces the axis of unrest, a minute piece causing the swing in the center of the mechanical watch. Having difficulties to pay her communal taxes, she soon grows uneasy with the organisation of work and possession in the village and its factory, and joins the anarchist worker movement of the local watchmakers, the Fédération Jurassienne. There she meets Piotr Kropotkin, a moony Russian traveller.

Their encounter unfolds in a time when time measurement, photography and the telegraph are transforming the social order and anarchist narratives are competing with an emerging nationalism.

On a walk through the woods, Josephine and Piotr ask themselves: are not time, money and the government all but fictions?

## ORIGINAL TITLE

Unrueh

## PRODUCTION COMPANY

Seeland Filmproduktion  
Fabrikstrasse 12  
8005 Zurich  
Switzerland  
[www.seelandfilm.ch](http://www.seelandfilm.ch)  
T +41 765035561  
[info@seelandfilm.ch](mailto:info@seelandfilm.ch)



**Cyril Schäublin**  
Writer & Director

Cyril, a descendant of a watchmaker worker family, was born in Zurich in 1984 and grew up in Switzerland. He studied cinema in Beijing at Zhongxi Academy and at the German Film and Television Academy in Berlin.

His debut feature *Those Who Are Fine* premiered in Filmmakers of the Present at Locarno FF 2017 and was later screened at several film festivals, including IFF Rotterdam and the Edinburgh IFF (Best International Feature Film 2018). It was distributed in cinemas internationally and got nominated at the EFA for European Discovery of the Year 2018.



**Michela Pini**  
Producer

Michela was born and raised in Lugano. After graduating in Cinema Studies from the University of Brescia, she worked as an executive producer for various films by directors such as Alice Rohrwacher, Ursula Meier and Denis Rabaglia.

In 2007 she founded her company Cinédokké. She co-produced *The Guest* by Duccio Chiarini, which premiered in Piazza Grande at the Locarno FF 2018, and she produced *Cronofobia* by Francesco Rizzi (2018).

**INTENTION**

Based on the historical events which made the Swiss watchmaking valley of Saint-Imier the political epicentre of the growing international anarchist movement in the 19<sup>th</sup> century, the film reconstructs a watch factory and its meticulous administration.

The language spoken in *Unrest* will remind us of constantly repeated mantras, orbiting around the organisation of time, work and possession in the beginnings of industrial capitalism. This language will strangely and amusingly remind us of our own communication in contemporary society.

Along with the two main protagonists Josephine and Piotr, the audience will be invited to reconsider the idea that "time is money". Little by little, we will draw nearer to the central questions of the film: who tells us the story about ourselves? How is this narrative connected to the way we work and how we experience time? Could maybe everything look completely different?

**BUDGET, DISTRIBUTION & SALES**

Our total budget is € 2.000.000, with € 350.000 already secured. The financing plan is based on the support of the two main Swiss domestic film financing sources, the Swiss Federal Office of Culture and the Zurich Film Foundation. We expect to raise € 1.600.000 in Switzerland, and we are now looking for European co-producers.

The development phase of *Unrest* received the support of Creative Europe – MEDIA and the project won the Foundation Camargo Prize at FIDLab Marseille. A Swiss distributor, Filmcoopi, is already on board.

Our film wishes to reach its international target audience by sparking a positive discussion, raising contemporary questions about the organisation of time, work and money, seen through the Swiss anarchist watchmaker movement of the 19<sup>th</sup> century.

We are looking for an international sales partner to collaborate and to develop the potential of our project already from an early stage on.

The film is planned to go into production in Summer 2020 and to be released in 2021.



## Victus

Andrei Tănase, Irena Isbășescu, Anamaria Antoci  
Romania

*While going through an emotional breakdown, Vera,  
a small town zoo veterinarian, causes the escape of a tiger.*

### SYNOPSIS

31-year-old Vera is a small-town zoo veterinarian from Transylvania. After losing her newborn baby, she starts to be obsessed about giving him the proper Eastern Orthodox burial rituals, spending more time at work and subsequently drifting apart from her husband, Toma.

When she discovers that he is cheating on her with a barely legal teenage girl, Vera refuses to affront him and decides to spend the night alone at the zoo. There, she gets drunk and after feeding a recently acquired tiger, leaves its cage unlocked. The following morning, she realizes that the animal is missing. She is forced to urgently find him before anyone gets hurt.

Roaming through the surrounding woods, accompanied by her cheating husband and a search party summoned by the local authorities, Vera goes through an intense emotional journey, experiencing a series of adventures and conflicts which push her to do some serious soul-searching and challenge her overall perspective on life.

### PRODUCTION COMPANY

Domestic Film  
Strada General C. Budisteanu 12-14  
10775 Bucharest  
Romania  
T +40 741271273  
irenaibasescu@gmail.com



**Andrei Tănase**  
Writer & Director

After graduating from the National University of Theatre and Film in Bucharest, Andrei worked as a translator, a tour guide, and as a freelance writer/director for a couple of TV shows. He participated in Sarajevo Talent Campus 2010 and directed a few critically acclaimed fiction short films. The most recent one, *First Night*, premiered in Orizzonti at Venice IFF 2016 and won several awards in festivals around the world.



**Irena Isbășescu**  
Producer

With a Master's degree in European Studies from the University of Amsterdam and a BA in International Relations from the University of Bucharest, Irena has worked for several years as Director, Cultural Projects Manager and Artistic Consultant for the Romanian Cultural Institute. Using her experience in developing and managing projects, in 2015 she joined 4 PROOF FILM, first as Production Coordinator and later as Head of Development.



**Anamaria Antoci**  
Producer

Anamaria is an EAVE, EFP'S Producers on the Move and ACE Producers alumna, and an EFA member. Her credits include Adrian Sitaru's feature films *Illegitimate* (CICAE Art Cinema Award at Berlinale Forum 2016) and *The Fixer* (Toronto IFF, Contemporary World Cinema 2016), as well as Hadrian Marcu's debut feature *A Decent Man* (San Sebastián IFF, New Directors 2018).

**INTENTION**

A few years ago, a female tiger escaped from a Transylvanian zoo and, after taking a several-hour peaceful stroll through a forest nearby and an uptown neighbourhood, she was shot dead by one of the search party hunters.

Around the same time, a close friend of mine lost her baby during her eighth month of pregnancy. I witnessed the impact of such an event on couple dynamics: the guilt, the alienation and the resentment it can generate between two people who otherwise genuinely care for each other.

These two arbitrary deaths somehow connected for me on a very deep level and became the starting point for a unique tragicomical story set to explore wide, universal themes like individual freedom, the obsession of control and the refusal to let go, the acceptance of randomness as an indisputable presence in our lives, the relativity of conjugal love. The film also tackles our relationship with nature and wildlife at a time when respecting and protecting the environment should no longer be a choice, but a necessity.

**BUDGET, DISTRIBUTION & SALES**

Based on a true story and dealing with universal themes such as loss and the ability to accept that which cannot be changed, the film has a strong potential to resonate with international audiences. The presence of a real tiger on set and the fact that it will be mainly shot outdoors in charming Transylvania will add visual value to our project, making it stand out from the typical Romanian films.

Shooting is aimed for August 2020.

A journey, a fairy tale, a quest: the tone of the film will mix drama and elements of off-beat humour, which will increase sales potential and audience appeal, making it reach out to the most demanding viewers.

The project was selected at Sarajevo Film Festival's CineLink and the script has now reached its final stage of development. Our estimated budget is € 800.000. We have already secured the selective production support from the Romanian National Film Center and from Creative Europe – MEDIA.

We are looking for international co-production partners and a sales agent. We are open to discuss key positions like editing, VFX, sound and image post-production.

We aim for an A-class festival premiere in order to boost the film's domestic and international audience and to establish Andrei Tănase as a new voice in Romanian Cinema.



# TFL Funds

## TFL FUNDS

From the beginning, TorinoFilmLab has aspired to offer a comprehensive support to film professionals, starting from the development and the production of feature film projects. In 2011 we realized that a further step was necessary to “close the circle”: the distribution stage. But how to do that, in a moment when distribution is undergoing a complete revolution?

First of all, by establishing a new approach. Through the programme Audience Design, our aim was to train a new kind of expert, able to accompany a film in every step with a clear goal: the audience. More than 40 film professionals were trained within the scheme; so when we launched the TFL Audience Design Fund in 2014, thanks to Creative Europe – MEDIA, we were not only able to offer a financial contribution, but also to support the projects on how to build an effective audience strategy.

Over the last five years, 15 films have been awarded and successfully released in line with these strategies. Films like *Birds of Passage*, *A Land Imagined* and *Tel Aviv on Fire* opened the road, and we wish the same journey to the three projects awarded this year.

We would also like to present the first edition of the TFL World Co-Production Fund, which aims at financing projects of experienced talents. This is another attempt to stand side by side with filmmakers on the long run, giving visibility to three international co-productions. Our international Jury will ultimately assign a production grant to one of them.

We hope to be able to continue supporting emerging talents, as well as more established directors, for many years to come.

### **Letizia Caspani**

Meeting Event Coordinator,  
Project Manager TFL  
Audience Design Fund

### **Daniele Segre**

Production & Distribution  
Advisor

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#### SUPPORTED BY



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



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## TFL FUNDS AWARDS

**TFL World Co-Production Fund Award**

**TFL Audience Design Fund Awards**

The TFL Audience Design and the TFL World Co-Production Funds are created thanks to the support of Creative Europe – MEDIA

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## PEDAGOGICAL TEAM

### HEAD OF STUDIES



**Valeria Richter**  
Production & Training  
• Denmark

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## INDIVIDUAL CONSULTATIONS AT THE TFL MEETING EVENT

### TFL WORLD CO-PRODUCTION FUND TRAINER



**Eilon Ratzkovsky**  
Production • Italy

### TFL AUDIENCE DESIGN FUND TRAINERS – *MATERNAL*



**Benjamin Cölle**  
Audience Design  
• Germany



**Paul Rieth**  
Audience Design  
• Germany

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## TFL WORLD CO-PRODUCTION FUND JURY



### Ed Guiney

Producer, Element Pictures • Ireland

Ed is co-founder of Element Pictures. Past productions include all of Yorgos Lanthimos' English language films including *The Favourite* (2018) and all of Lenny Abrahamson's films including *Room* (2015). Current productions include Sean Durkin's *The Nest*, *The Dublin Murders*, an 8-part series for BBC/Starz and *Normal People*, a TV series for BBC/Hulu, based on Sally Rooney's acclaimed novel.

Ed's productions have been nominated for two Academy Awards (Best Picture for *The Favourite* and for *Room*) and has won two BAFTA Awards (*The Favourite* and the TV drama *Omagh* by Pete Travis). He was awarded the Eurimages Prize at the European Film Awards in 2014.



### Paz Lázaro

Senior Advisor and Selection Committee Member, Berlinale • Germany

Paz Lázaro worked in film production, mainly in Spain, as well as in theatre production with artists including Constanza Macras and the Dorky Park Company. As a script consultant, she has collaborated with the Spanish Film Commission (ICAA), the Uruguayan ICAU, the Mexicans FOPROCINE and IMCINE, The Match Factory and Ibermedia, among others.

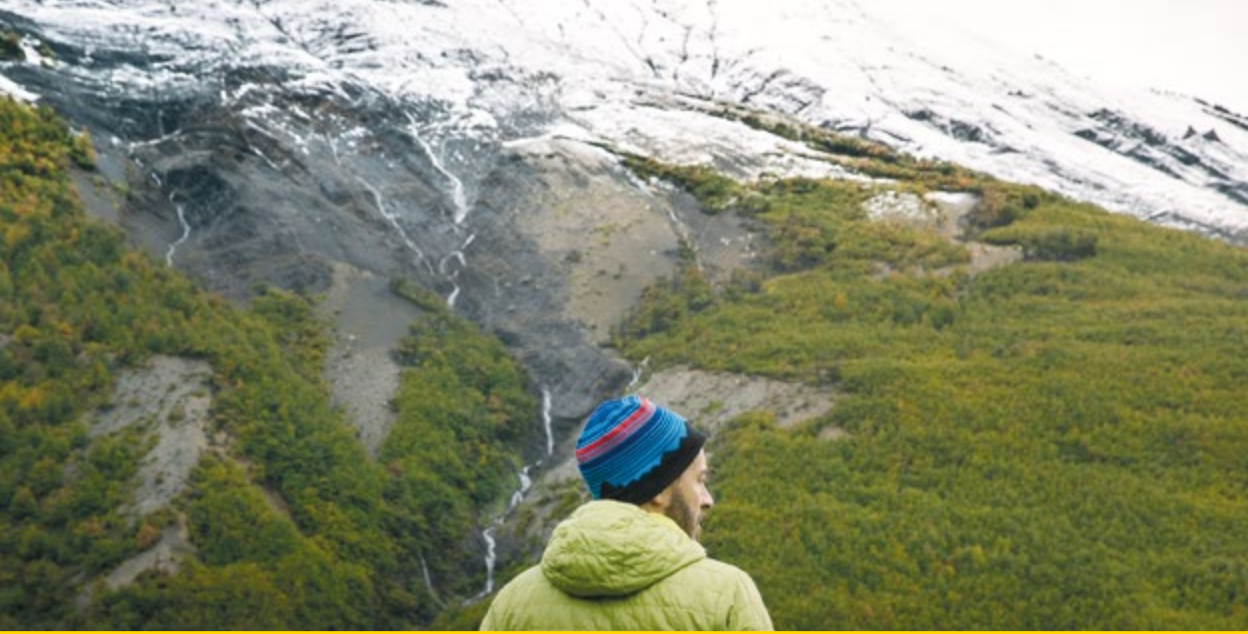
Prior to becoming a Senior Advisor and Selection Committee Member of the Berlinale, Paz both directed and curated the Panorama after acting as Programme Manager and Delegate for the Berlinale since 2006. In 2007 she became a member of the selection committee for the Official Competition, and in 2015 a member of the Berlinale Series selection committee.



### Carole Scotta

Producer, Haut et Court • France

Carole Scotta founded Haut et Court in 1992, the same year she won the Fondation Hachette Grant as Best Young Producer. Over the past 25 years, feature films and TV series produced by Haut et Court have been selected and awarded at several international film festivals, winning the Golden Palm at Cannes FF 2008 (*The Class* by Laurent Cantet) and the International Emmy for Best Drama Series 2013 (*The Returned* by Fabrice Gobert), among others. Carole has been the co-president of the French independent distributor syndicate DIRE since 2009.



# Brother Danger

written & directed by Pablo Fendrik  
Argentina/Denmark/Chile

## SYNOPSIS

During a high endurance race, Leandro witnesses the death of a runner. When the man's family finds out he was poisoned, Leandro quickly becomes the main suspect. He is threatened and before the police shows up, he flees to the mountains.

After days in the wild, he tracks down his older brother who he has not seen in years. Once Leandro finds out that Ramiro and his wife are expecting a child, he hides the true nature of his visit and leaves to cross the ice fields.

Ramiro's cabin is then assaulted by the pursuers. He learns that Leandro is wanted for murder and is forced to join a raid to capture him. But when Ramiro learns the identity of the dead runner, he unravels a circle of vengeance that ties both families.

## PRODUCED BY

Benjamin Domenech  
Rei Cine – Argentina  
[www.reicine.com.ar](http://www.reicine.com.ar)  
T +54 1145435395  
[bd@reicine.com.ar](mailto:bd@reicine.com.ar)

## IN CO-PRODUCTION WITH

Snowglobe – Denmark  
Fabula – Chile

## WORLD SALES

Rei Cine – Argentina  
[www.reicine.com.ar](http://www.reicine.com.ar)  
T +54 91155773496  
[bd@reicine.com.ar](mailto:bd@reicine.com.ar)



# Cidade; Campo

written & directed by Juliana Rojas  
Brazil/France

## SYNOPSIS

Two stories of migration between city and countryside. In the first part, after a tailings dam disaster flood her hometown, 45-year-old rural worker Joana migrates to São Paulo to find her sister Tania, who lives on the outskirts with her grandson Jaime. While developing an emotional bond with her great-nephew, Joana learns the codes of conduct required for one to thrive in the "working city".

In the second part, after the death of her estranged father, 32-year-old Flavia moves to his farm with her girlfriend Mara. The two women struggle for a fresh start in the wilderness. The nature forces them to face frustrations and cope with old memories and ghosts.

## PRODUCED BY

Sara Silveira  
Dezenove Som e Imagens – Brazil  
[www.dezenove.net](http://www.dezenove.net)  
T +55 1130313017  
[sara@dezenove.net](mailto:sara@dezenove.net)

## IN CO-PRODUCTION WITH

Good Fortune Films – France



© Ram Chettri

# The Sky Is Mine

written & directed by Deepak Rauniyar  
Nepal/Norway/Germany/Netherlands/Singapore

## SYNOPSIS

Pooja, a Nepali police officer, has broken centuries-old misogyny by becoming the first female Superintendent. She comes across her first case in a violent border town, a case nobody wants to deal with. Whilst tens of thousands are in the streets protesting systemic discrimination against the dark-skinned Madhesi, two light-skinned boys have been kidnapped. The ransom is more than anyone could pay.

Pooja has only 24 hours to save the boys and very few clues. A tough, no-nonsense cop, she is forced to seek help from Mamata, a feminine, dark-skinned Madhesi, who seems to sympathize with the protests. With dozens of civilians and police officers killed in the last days, failure to find the boys could spark a revolution.

## CO-WRITTEN BY

David Barker, Asha Magrati

## PRODUCED BY

Deepak Rauniyar  
Aadi Films – Nepal  
[www.aadifilms.com](http://www.aadifilms.com)  
[info@aadiproduction.com](mailto:info@aadiproduction.com)

Alan R. Milligan  
Tannhauser Gate – Norway  
T +47 92859197  
[alan@tannhausergate.no](mailto:alan@tannhausergate.no)

## IN CO-PRODUCTION WITH

The Match Factory – Germany  
The Film Kitchen – Netherlands  
Potocol – Singapore  
Aurora Media Holdings – Singapore  
Cinema Art – Nepal

## WORLD SALES

The Match Factory – Germany  
[www.the-match-factory.com](http://www.the-match-factory.com)  
T +49 2215397090  
[info@matchfactory.de](mailto:info@matchfactory.de)

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# TFL AUDIENCE DESIGN FUND





# Cuban Dancer

written & directed by Roberto Salinas  
Italy/Canada/Chile

## SYNOPSIS

Alexis, a talented and proud student of the National Ballet School of Cuba, spends his life practising chassés and entrechats with his girlfriend and dance partner Yelenia. However, when his family moves to Florida to be reunited with his sister, he must adjust his expectations and dreams to a radically new environment.

Alexis, facing rejection and homesick for his native Cuba, feels lost and alone. He must find his way in the bourgeois and elitist world of American ballet while remaining faithful to his roots.

## CO-WRITTEN BY

Laura Domingo Agüero

## PRODUCED BY

Michele Fornasero  
Indyca – Italy  
[www.indyca.it](http://www.indyca.it)  
T +39 0110201670  
[michele.fornasero@indyca.it](mailto:michele.fornasero@indyca.it)

## IN CO-PRODUCTION WITH

Megafun – Canada  
Valdivia Films – Chile  
RAI Cinema – Italy

## DISTRIBUTION

Istituto Luce Cinecittà – Italy  
Filmoption International – Canada  
Jirafa – Chile

## WORLD SALES

Filmoption International – Canada  
[www.filmoptioninternational.com](http://www.filmoptioninternational.com)  
T +1 5149980974  
[anoble@filmoption.com](mailto:anoble@filmoption.com)



# La Nuit des Rois

written & directed by Philippe Lacôte  
France/Canada/Ivory Coast

## SYNOPSIS

MACA is Abidjan's main prison and one of the most overpopulated in all of West Africa. Built in the middle of a forest, MACA is a world unto itself, with its own language and codes.

Old and sick, Black Beard is its ever more contested boss. To hold onto his power, he carries on with the tradition of the "Romancer", a ritual where a prisoner is forced to tell stories all night long. A young pickpocket is designated.

Romancer does not know how to tell stories but he is haunted nonetheless by a tale, that of the "microbe" leader, Zama King...

## PRODUCED BY

Delphine Jaquet  
Banshee Films – France  
T +33 616688485  
contact@bansheefilms.net

## IN CO-PRODUCTION WITH

Peripheria – Canada  
Wassakara Productions – Ivory Coast

## DISTRIBUTION

Les Films du Losange – France  
Axia Films – Canada  
E2C Distribution – Ivory Coast

## WORLD SALES

Memento Films – France  
www.international.memento-films.com  
T +33 153349020  
sales@memento-films.com





# Maternal

written & directed by Maura Delpero  
Italy/Argentina

## SYNOPSIS

Lu and Fati are teen mums living in a religious shelter in Buenos Aires. Sister Paola arrives from Italy to take her final vows. When one of the girls runs away, the young nun takes care of her baby.

## PRODUCED BY

Alessandro Amato, Luigi Chimienti  
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## IN CO-PRODUCTION WITH

Campo Cine – Argentina  
Vivo film – Italy  
RAI Cinema – Italy

## DISTRIBUTION

Vivo film – Italy  
Santa Cine – Argentina  
Looking for a distributor in a third country

## WORLD SALES

Charades – France  
T +33 645029171  
jonas@charades.eu



The background is a solid yellow color with a subtle, light-colored grid pattern. The grid lines are thin and spaced evenly, creating a textured effect. The text is centered in the middle of the page.

**TFL**  
**Coming Soon**

## TFL COMING SOON

Welcome to the 5<sup>th</sup> edition of our *TFL Coming Soon* work-in-progress showcase!

The event is dedicated to presenting films that were developed within TorinoFilmLab programmes and are now in post-production or ready to be released in international festivals, to a selected industry audience of distributors and festival representatives.

The *TFL Coming Soon* section is an essential brick “in the building” of these upcoming TFL Films. It is a great opportunity to present, in front of a carefully curated group of Decision Makers, the projects in their last mile of production – when the film is almost ready and the film team starts to plan its festival strategy and international distribution.

Acclaimed works that were showcased in the past editions include Cannes Directors’ Fortnight 2019 entry *The Orphanage* by Afghan filmmaker Shahrbanoo Sadat, Rubaiyat Hossain’s new feature *Made in Bangladesh* – selected in the Contemporary World Cinema section of Toronto International Film Festival 2019 – as well as *Touch Me Not* by Adina Pintilie – Golden Bear for Best Film at Berlinale 2018.

We wish a similar success to this year’s projects!

**Daniele Segre**

Production & Distribution Advisor



## Cuban Dancer

written & directed by  
**Roberto Salinas**  
Italy/Canada/Chile

SEE P. 93

### CO-WRITTEN BY

Laura Domingo Agüero

### PRODUCED BY

Michele Fornasero  
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www.indyca.it  
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michele.fornasero@indyca.it

### IN CO-PRODUCTION WITH

Megafun – Canada  
Valdivia Films – Chile  
RAI Cinema – Italy

### DISTRIBUTION

Istituto Luce Cinecittà – Italy  
Filmoption International – Canada  
Jirafa – Chile

### WORLD SALES

Filmoption International – Canada  
www.filmoptioninternational.com  
T +1 5149980974  
anoble@filmoption.com



## La Nuit des Rois

written & directed by  
**Philippe Lacôte**  
France/Canada/Ivory Coast

SEE P. 94

### PRODUCED BY

Delphine Jaquet  
Banshee Films – France  
T +33 616688485  
contact@bansheefilms.net

### IN CO-PRODUCTION WITH

Peripheria – Canada  
Wassakara Productions – Ivory Coast

### DISTRIBUTION

Les Films du Losange – France  
Axia Films – Canada  
E2C Distribution – Ivory Coast

### WORLD SALES

Memento Films – France  
www.international.memento-films.com  
T +33 153349020  
sales@memento-films.com



## Noche de Fuego

written & directed by Tatiana Huezo  
Mexico/Germany/Brazil/Switzerland

### SYNOPSIS

In a mountain town, where corn and poppies grow, the girls wear boyish haircuts and have hiding places underground to escape the threat of being stolen.

Ana and her two best friends grow up together, affirming the bonds of their friendship and discovering what it means to be women in a rural town marked by violence. Their mothers train them to flee death, to escape those who turn them into slaves or ghosts.

They create their own impenetrable universe, but one day one of the girls does not make it back to her hiding place in time.

### PRODUCED BY

Maya Scherr-Willson, Nicolás Celis  
Pimienta Films – Mexico  
[www.pimientafilms.com](http://www.pimientafilms.com)  
T +52 5556153925  
[maya@pimientafilms.com](mailto:maya@pimientafilms.com)

### IN CO-PRODUCTION WITH

Match Factory Productions – Germany  
Desvia – Brazil  
Bord Cadre – Switzerland  
Cactus Film & Video – Mexico

### WORLD SALES

The Match Factory – Germany  
[www.the-match-factory.com](http://www.the-match-factory.com)  
T +49 2215397090  
[tobias.pausinger@matchfactory.de](mailto:tobias.pausinger@matchfactory.de)



# Semina il Vento

written & directed by Danilo Caputo  
France/Italy/Greece

## SYNOPSIS

My name is Nica, I study agronomy. I'm going home, after a long absence, to my parents' house in Apulia. A bug has infested the olive trees and threatens the land of my late grandmother. She used to live there, in a *masseria* that for centuries was at the heart of a pagan ritual, and she is the one who taught me that nature is alive. If I do not do anything, these trees will die.

I try to attract an antagonist insect that will kill the bug, but my father does all he can to keep me away from the olive grove. One night, I understand that he has found an easy way to make money dumping toxic waste among the trees.

Something becomes clear: my insects will not be enough to save this place. I have to become an antagonist myself.

## CO-WRITER

Milena Magnani

## PRODUCED BY

Jacques Bidou, Marianne Dumoulin  
JBA Production – France  
www.jbaproduction.com  
T +33 148048460  
jbaprod@jbaproduction.com

Paolo Benzi  
Okta Film – Italy  
www.oktafilm.it  
T +39 3382904240  
prod@oktafilm.it

## IN CO-PRODUCTION WITH

RAI Cinema – Italy  
Graal Films – Greece

## WORLD SALES

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



## Sweat

Magnus von Horn  
Poland/Sweden

### SYNOPSIS

*Sweat* follows three days in the life of fitness motivator Sylwia Zając, whose presence on social media has made her a celebrity. Although she has hundreds of thousands of followers, is surrounded by loyal employees and admired by her acquaintances, her life lacks true intimacy.

### PRODUCED BY

Mariusz Włodarski  
Lava Films – Poland  
[www.lavafilms.pl](http://www.lavafilms.pl)  
T +48 506061974  
[mariusz@lavafilms.pl](mailto:mariusz@lavafilms.pl)

### IN CO-PRODUCTION WITH

Zentropa Sweden – Sweden  
Film i Väst – Sweden  
EC1 Łódź – Poland

### WORLD SALES

New Europe Film Sales – Poland  
[www.neweuropefilmsales.com](http://www.neweuropefilmsales.com)  
T +48 609804296  
[ewa@neweuropefilmsales.com](mailto:ewa@neweuropefilmsales.com)







# TFL Community

*TFL Extended – Creative Production*  
*TFL Alumni Meeting*

## TFL COMMUNITY

Co-creation is a key point for TorinoFilmLab: a process based on the diversity of competencies, talent, approach and experience. We always try to boost new effective collaborations and empower a community-oriented thinking, which might help individuals and teams of professionals to build inclusive strategies that are serving the future of industry.

When we started **TFL Extended**, we did not know that it was going to become a huge community platform. Over the past two years, thanks to the 10 highly professional workshops held in Turin, we helped around 200 projects from all over the world to express their best potential.

The rapid increase of this initiative posed a new big challenge: how to integrate it with our other activities, mix both TFL communities and create a common space, to stimulate creativity, innovation and connections?

We decided to connect our TFL Extended workshop on Creative Production to the TFL Alumni Meeting and the Torino Film Industry. The **TFL Alumni Meeting** is the annual gathering of the TFL Community, a 4-day event which mixes lectures, group sessions and individual consultations with experts. It is a moment where a selection of Alumni can get inspiration, network and fast-track the development of their projects. The **Torino Film Industry**, on the other hand, is a week of activities and events addressed to all industry representatives, organized in collaboration with our local partners.

This special conjunction of events is an occasion to form a unique creative hub of international professionals, able to foster exploration and collaboration and to build a more cohesive, open and connected film industry.

### **Angelica Cantisani**

Head of TFL Extended, 1:1 Meetings Coordinator

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# TFL EXTENDED – CREATIVE PRODUCTION





**Alfonso Acosta**

Writer & Director • Colombia



**Carolina Mosquera**

Producer • Colombia

**Almost Never Too Late**

FEATURE FILM

In the city of rain, bombs and Rock & Roll, Juan, a high school contrarian kid becomes the main suspect of the murder of his school principal.

Juan not only has to deal with Lizarazo, a run-down detective in charge of the investigation, but also with Amanda, his distant mother, who doubts her son's innocence. In this frantic weekend, Juan has to look into the abyss into which his life has fallen and prove his innocence.

Bogotá, December 6<sup>th</sup>, 1989. A new bomb blast shakes the city; a bloody morning after which those lives thrown together by the teacher's murder will never be the same.

IN PARTNERSHIP WITH



**Harriet Teng Teng Wong**

Director • Macau



**Jackie Virginia Tse**

Producer • Macau

**Beloved**

FEATURE FILM

Being the executive chef at the Macau Governor's Palace, Tim leads a prestigious life, until the sudden death of his wife subverts his entire world. Lily, their daughter, is involved in the divorce process of her "married" boyfriend. The abandoned garden at home is a portrayal of their lives, until an admission letter to a gardening course from Portugal shows up.

Tim decides to join the course on behalf of his wife and starts an adventurous journey in search for his beloved.

IN PARTNERSHIP WITH





**Barney Elliott**  
Writer & Director,  
Producer • Peru



**Ernesto González Quattrini**  
Scriptwriter &  
Producer • Peru



**Angineh Isanians**  
Writer & Director • Armenia



**Emily Mkrtichian**  
Producer • Armenia

## Daughters

FEATURE FILM

Mateo Flores is a widower in his forties who suffers from a terminal illness that requires a bone-marrow transplant. When his 7-year-old daughter, Olivia, is tested, not only does Mateo learn that she is not a match, but worse, he discovers that she is not his biological daughter.

Determined to find the culprit of his deceased wife's infidelity, Mateo uncovers a horrific truth: his biological child was incorrectly tagged in the incubation ward where she was born. Despite his deteriorating health, Mateo tracks down the location of his biological daughter in the hope that his two daughters will begin a relationship that will last a lifetime.

## Enough

FEATURE FILM

*Enough* is an intimate look into a family torn apart by a revolution in modern Armenia.

Lilit and Narek are silently struggling to make ends meet and to provide for their family; they hold no hope for a brighter future in Armenia. Their daughter, Arevik, resents them for their apathy and runs off to join the country's youth as they overthrow the government.

In order to stay together through the growing protests and civil unrest, the family must learn how to reject their apathy and believe in a better future for them all.

IN PARTNERSHIP WITH





**Oliver Fa**

Writer & Director • Macau



**Fernando Lourenço**

Producer • Macau

## Fallen King of Jai-Alai

FEATURE FILM

This is a story of a retired jai-alai master from the '80s who rediscovered his passion after he was offered a chance to lead a school jai-alai team.

The film highlights a series of complicated dynamics, connections, twists, secrets, dreams and lies between friends, lovers and family members.

This is a drama that uses an interestingly unique sport as the backdrop to take the audience to experience a series of emotional rollercoasters that reflect life.

**IN PARTNERSHIP WITH**



**Maxim Bessmertny**

Writer & Director • Macau



**Jorge Cordeiro dos Santos**

Scriptwriter & Producer  
• Macau

## Investigator Mendonza

FEATURE FILM

Macau, 1980. Hotel Casino Cascais is robbed and one employee is murdered. Private Detective Mendonza is summoned to Macau from Portugal to investigate. He does not speak a word of Chinese and everyone is suspicious of him.

He is led to Maria, a local Macau lawyer who speaks Chinese and Portuguese. Through her, Mendonza finds out about Chang, a Macau businessman who is acquiring a tender in a newly formed ferry transportation business.

Mendonza starts to suspect that Chang might have somehow been involved in the casino robbery and tries to catch him red-handed.

**IN PARTNERSHIP WITH**







**Federica Gianni**  
Writer & Director • Italy



**Lara Costa-Calzado**  
Producer • Spain



**Rocko D. Márquez**  
Writer & Director • Mexico



**Marco Antonio Salgado Aguilera**  
Producer • Mexico

## Karaoke King

FEATURE FILM

After an earthquake, Raoul, a doe-eyed teenager, and his wandering older brother Danilo leave their mountain village to live outside Rome with their estranged uncle, who works at a marketplace that is on the verge of closing. The brothers' relationship is put at risk as they try to find their place in this new environment.

Raoul falls for Samuele, the market's handsome bartender, while Danilo gets involved with a local organisation that spreads right-wing sentiment around the city. Their differing lifestyles clash together as they try to organize a karaoke event to save the market.

## Lala

FEATURE FILM

*Lala* is inspired by real events.

In a rural town in Western Mexico, Lala, a 24-year-old woman with a mental disability, has for 14 years been chained by her grandmother Virginia, who believes Lala is demonized due to her condition. Blanca, Lala's younger sister, is fed up with the abuses of Virginia and 22-year-old Aristeo, her narco brother.

Blanca steals Aristeo's money and car to flee with Lala, ignoring that the trunk is loaded with drugs. Heading to Tijuana in search of their mother Rosaura, whom they have not seen for years, they are pursued by Aristeo and his boss.

In parallel, we follow Rosaura's life, since Lala's birth.



**Jakub Piątek**

Writer & Director • Poland



**Jakub Razowki**

Producer • Poland

**Prime Time**

FEATURE FILM

In 1999 Sebastian locks himself in a TV studio. He has two hostages, a gun, and an important message for the world. A few hours later, after police negotiations, he releases the hostages and surrenders.

He never tells his message. The story of the failed terrorist attack is intertwined with the TV archive materials from the late '90s that leave various clues of what Sebastian's message was.

As the credits roll, every viewer is connected by one question: if I had the world's attention for a moment, what would I say? What would I rebel against?



**Will Domingos**

Writer & Director • Brazil



**Aline Mazzarella**

Producer • Brazil

**Tectonic Love**

FEATURE FILM

In the near future of an ultraconservative Brazilian society, Antonia lives in mourning since the recent murder of her gay son Luan. On Sundays, she materializes her suffering with a strange ritual: she puts on a bulletproof vest and has a masked young man shoot her in the chest with a gun. The masked man is Luan's doppelgänger, and together they spend the rest of the day visiting places she never went to with her dead son.

When the media activist hacker Selma comes into Antonia's life, her grieving finds a new meaning, and a desire for revenge starts to grow.

IN PARTNERSHIP WITH





**Cecilia Stefanescu**

Writer & Director • Romania



**Bogdan Craciun**

Producer • Romania

**The Great Adventure**

FEATURE FILM

Lucia, a 35-year-old woman, goes with her husband, son and friends to the beach, in a Bulgarian village near the Romanian border. A newly arrived man comes and perturbs the peaceful holiday.

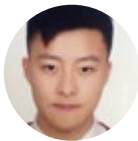
Though at first the two families welcome him gladly, gradually we learn that Lucia already knows the stranger and that they are having an affair.

The seaside village is shaken when a local child disappears without a trace. All clues point to her lover.



**David Fu Xiang Sun Tan**

Writer & Director • Macau



**Pou Sam Chan**

Producer • Macau

**The Rainbow Sky**

FEATURE FILM

The story is set in Macau and is focused on a small family of five members: the mother, who works as a dealer at the casino; the father, who manages a Public Relations company; the unemployed older brother; the sister, a school social worker; and the younger brother, a student.

The parents are busy workers and do not have time to raise their children, causing alienated relationships. In this environment, the mother tries her best to save the situation.

The film follows the interactions between these characters to reflect the situation of many Macanese families, focusing on the importance of communication in deadlocked relationships.

**IN PARTNERSHIP WITH**





**Ingrid Hrubaničová**  
Scriptwriter • Slovakia



**Vít Janeček**  
Producer • Czech Republic



**Carolina Markowicz**  
Writer & Director • Brazil



**Karen Castanho**  
Producer • Brazil

## The Unbalanced

FEATURE FILM

45-year-old Nadia is at a stage in life where she has decided to start living anew after her divorce, feeling more composed and successful than earlier. Yet, paradoxically, she finds herself in a whirlwind of even bigger and unsolvable problems of all kinds, from immediate conflicts in the neighbourhood to authorities and her daughter's school teachers. The repeating and growing failure to communicate leads to an increase in her frustration.

A woman who longs for living a peaceful life, working and raising her daughter gradually becomes a lonely neurotic mess.

*The Unbalanced* is a story told through dark humour.

## Toll

FEATURE FILM

Suellen is a toll booth attendant who starts using her own job to help a gang of thieves steal watches from people driving to the coast.

But only for a noble cause: to send her son to an expensive gay conversion workshop performed by a Latin preacher who is a superstar in the field.

# TFL

TorinoFilmLab

EXTENDED

## Join TFL Extended in 2020!

Develop your projects, deepen your competences  
& network with film professionals from all over the world  
in these intensive 4-day workshops.

### **TFL Extended – TV Series**

Gain the tools necessary to develop original  
and ambitious TV series projects.

**TURIN, FEBRUARY 12<sup>TH</sup> – 16<sup>TH</sup>**

### **TFL Extended – Feature Film**

Dive deep into the writing process  
in these intensive development workshops.

**TURIN, APRIL 17<sup>TH</sup> – 21<sup>ST</sup>**

**TURIN, JUNE 13<sup>TH</sup> – 16<sup>TH</sup>**

**TURIN, JUNE 18<sup>TH</sup> – 22<sup>ND</sup>**

**TURIN, SEPTEMBER 11<sup>TH</sup> – 15<sup>TH</sup>**

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# TFL ALUMNI MEETING





## Arnaud Bénoliel

Writer & Director • France

ScriptLab 2005

## Citadel

FEATURE FILM

Paris, 2010. David Alterman, a 35-year-old architect, is offered to take over the construction of Alameda, a small city in Spain, which was suddenly abandoned by its project developer in the aftermath of the 2008 economic crisis. David, who is busy building the home where he plans to move in with Léna, his life-long partner, refuses to commit to the unusual project.

When David finds out that Léna has abruptly decided to leave him, he drives alone, without telling anyone, to the Spanish heartland where an unfinished ghost town and its clandestine inhabitants wait for him in the country's arid steppes.

Dealing with the aftermath of his ongoing separation and plagued by an increasingly disturbing depersonalisation crisis, the architect comes to believe that he must finish and repair the abandoned city, embarking on a harrowing journey of personal and collective discovery.



## Redmond Entwistle

Writer & Director  
• United Kingdom

ScriptLab 2018

## Decoys

FEATURE FILM

In 2008, as the U.S. Army bases around Frankfurt begin to be closed, a young woman, Simone, and a young man, James, whose fragile identities are on the verge of collapse, take on the roles of seducer and victim in a reconstruction of one of the last actions of the Red Army Faction.

Simone drops out of a play in New York and returns to visit her newly remarried mother in Frankfurt. A female RAF member is in the news for the pick-up and murder of an American soldier in Wiesbaden in 1985. Simone becomes fascinated by the case and starts to imagine herself as this young woman – or as the prosecutor called her, a "Lockvogel" or sexual decoy.

She begins to pick up young soldiers in the weeks before their departure and meets James who lives in the shadow of the army bases. James is drawn into her role-play, and together they start a dangerous game.



**Paul Piedfort**  
Scriptwriter • Belgium

SeriesLab 2019

## Deep Blue

TV SERIES

Year 2358. The world has changed completely. Many generations before, scientists started experimenting with brain programming. Since then and based on complex algorithms, people have been programmed at birth. Personality, intelligence, choices that have to be made: all is fixed and is part of one coherent system. Only Adam does not seem to fit into this "brave new world".

The reason is simple as well as tragic. Because of a computer bug, code-named Deep Blue, Adam failed to get the necessary treatment at birth. As a consequence, he feels lost, but most of all he starts questioning the world he is living in. The authorities are aware of his existence and will try to neutralize him.

In order to escape, Adam will attempt to blend in each time in a new community, while conquering the heart of the beautiful Eve, the woman who unfortunately is programmed to love someone else.



**Kai Gero Lenke**  
Writer & Director • Germany



**Nicole Gerhards**  
Producer • Germany

Interchange 2011  
ScriptLab 2012  
ScriptLab 2017

## Echoes

FEATURE FILM

Georg, a failed writer, and Maria, a suicidal woman in her mid-thirties, are both part of a dubious experiment: a company wants to build an arc for humanity by scanning the bodies and memories of several people, send their data through space and print them out on a strange planet, 159.000 years away from Earth. After the scanning process they meet again, and both share the same melancholy, the same feeling of world weariness. They soon fall in love and become a couple.

Two years later, Maria is killed by a truck. It is unclear whether it was an accident or suicide. Georg, who cannot imagine a life without her anymore, decides to break into the lab and steal the mission's data. With the prototype of a new 3D-printer he escapes into the wilderness to print out his Maria.

Unfortunately, though, he first has to print the entire space station that was meant for another planet, including all of its inhabitants.





### Feyrouz Serhal

Writer & Director • Lebanon

Interchange 2012

## I Am Here But You Can't See Me

FEATURE FILM

Viola and Farah live in the fictitious city of Beirut. Viola is a singer and a member of an underground movement that assassinates corrupt politicians. Farah is the son of a politician, who spends his days roaming the city in his car like a ghost with no destination.

One day as he drives, Farah witnesses a sudden bold action: Viola defies the authorities then calmly jogs away. From that moment on, Viola constantly haunts Farah's field of vision but unintentionally eludes him like a mirage. He becomes aware of her as she becomes ubiquitous to him.

As Viola is absorbed into her unwavering goal, Farah at last locates her. As Farah loves her, Viola uses him as a tool for the mission. In the midst of her orderly world, Viola finds peace in Farah's humanity, his fragility attracts her. When her heart starts beating Viola questions everything. Now she wants nothing but to abandon her strength.



### Harry Ayiotis

Scriptwriter • Cyprus

SeriesLab 2019

## Les Chimères

TV SERIES

*Les Chimères* follows the traumatic misadventures of a group of modern circus performers, led by the eccentric 64-year-old Malo Le Roux, the Ringmaster and founder of the travelling circus company Les Chimères. A company that used to be the holy grail of the modern circus revolution with unorthodox acts that shocked and appalled until a fatal incident destroyed the company's reputation.

Years later, Malo struggles to make ends meet but soon his luck turns around when he meets the 28-year-old Olympia Doukas, a wealthy trauma-ridden woman with the need to belong somewhere together with all her neuroses. Olympia believes in Malo's vision in resurrecting Les Chimères, a circus where traumatized artists use their internal anguish to give out mesmerising performances.

Soon Olympia realizes that Malo's intentions are not aligned with hers and begins to unravel a web of lies that indicate Les Chimères is not the place she thought it was.



### Lucie La Chimia

Scriptwriter • France

SeriesLab 2019



### **Maria Ruotsala**

Writer & Director • Finland

ScriptLab 2005

## **Mirdja**

TV SERIES

Mirdja, a young artist, has had enough of searching for her identity under men's admiring gazes in early 20<sup>th</sup> century Helsinki and decides to move to Paris.

There she lives a wild life among cosmopolitan artists, until one day, dressed as a man, she attends a clinical demonstration on hysteria at the Salpêtrière Hospital. She is devastated as she identifies with the patients. They remind Mirdja of her illiterate mother, shut in a Finnish mental hospital.

She throws away her mask of narcissism. Now guided by justice and truth she turns to the invisible world inside herself: towards her true self.



### **Alberto Fasulo**

Writer & Director • Italy



### **Nadia Trevisan**

Producer • Italy

FeatureLab 2018

## **The Rope**

FEATURE FILM

Banished from space and condemned to return to Earth, which has been devastated by human beings, Pawl will be the last man and the new Adam.

This is a story of ropes, both real and metaphorical, which tie the present to the past and create relationships that imprison, kill and save. During this exodus, Pawl will discover both himself and life on Earth, learning how to recognise ropes, use them and, in the end, free himself from them.

This will be the prelude to a new harmony.



**Martin Turk**

Writer & Director • Slovenia

ScriptLab 2007  
FeatureLab 2010



**Fabrizio Bozzetti**

Scriptwriter • Italy



**Ida Weiss**

Producer • Slovenia

FeatureLab 2010



**Martijn Maria Smits**

Writer & Director • Netherlands

ScriptLab 2011  
FeatureLab 2012

## The Washed Skull

FEATURE FILM

Love is a trap. A family is a cage. The past is a shame that needs erasing. That is what Nadia, a successful 40-year-old lawyer who lives in Udine, believes. But the funeral of her grandmother forces her to return to the town where she grew up, Cave del Predil, among the mountains that divide Italy from Slovenia.

Her mother wants to carry out an ancient and macabre ritual typical of the local Slovenian minority – an identity Nadia has rejected. For Nadia, it is the beginning of an excavation into her past. The ritual will change everything and everyone, and Nadia will recover the part of herself that she had repressed and will discover the truth about her family.

She will learn that children never really know their parents and vice versa; that every person has their own unique way of loving, and that accepting our roots is the only way of finding a true balance and remedying the mistakes of the previous generations.

## This Is Not My Real Life

FEATURE FILM

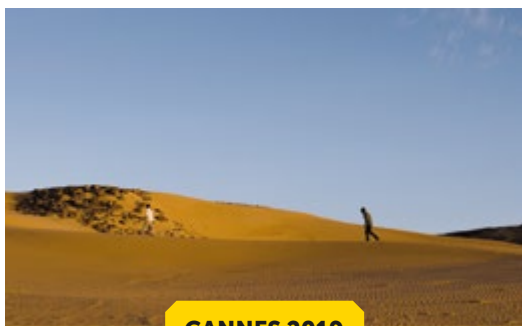
Fulvia is a half-dead drug addict and an unsuccessful musician who has been breaking off contact with her daughter Isabella for fifteen years. Florida and Rocco live with their young single mother Isabella. She is anything but the figurehead of what a good mother should be. Florida takes care of her brother and of the household. Isabella collects along houses for so-called sick children.

She is caught stealing and the residents of the building arrive. Isabella receives a collective beating, dying by accident. Fulvia has to identify her body and is told for the first time that she has two grandchildren. In the meantime, Isabella scrambles on the shore from where her body was dumped.

She cannot remember anything. The people who offer her help wonder if she is a confused woman or if she has really lost her children. Rocco and Florida reunite with their unknown grandmother for the first time.



# TFL Films



**CANNES 2019**

## Abou Leila

written & directed by  
**Amin Sidi-Boumédiène**  
Algeria/France

**PRODUCED BY**

Thala Films – Algeria  
www.thalafilms.com  
T +213 21435400  
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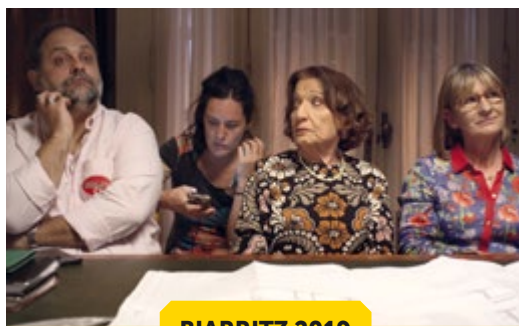
Films Boutique – Germany  
www.filmsboutique.com  
T +49 3069537850  
contact@filmsboutique.com

**PREMIERE**

Cannes Critics' Week, Competition 2019

WATCH IT AT THE

**37TFF**  
TORINO FILM FESTIVAL



**BIARRITZ 2019**

## Alelí

written & directed by  
**Leticia Jorge Romero**  
Uruguay/Argentina

**CO-WRITTEN BY**

Ana Guevara Pose

**PRODUCED BY**

Mutante Cine – Uruguay  
www.mutantecine.com  
T +598 24033074  
contacto@mutantecine.com

**PREMIERE**

Biarritz Festival Latin America, Competition 2019

WATCH IT AT THE

**37TFF**  
TORINO FILM FESTIVAL



**KARLOVY VARY 2019**

## Lara

directed by  
**Jan-Ole Gerster**  
Germany

**WRITTEN BY**

Blaž Kutin

**PRODUCED BY**

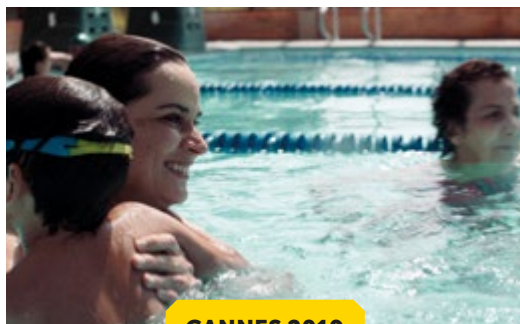
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**WORLD SALES**

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T +49 89673469  
[beta@betacinema.com](mailto:beta@betacinema.com)

**PREMIERE**

Karlovy Vary International Film Festival,  
Competition 2019 / Special Jury Prize,  
Prize of the Ecumenical Jury, Best Actress



**CANNES 2019**

## Litigante

written & directed by  
**Franco Lolli**  
Colombia/France

**CO-WRITTEN BY**

Marie Amachoukeli, Virginie Legeay

**PRODUCED BY**

Les Films du Worso – France  
[www.lesfilmsduworso.com](http://www.lesfilmsduworso.com)  
T +33 145440770  
[cbarral@worso.com](mailto:cbarral@worso.com)

**TFL AWARD**

TFL Co-Production Award 2017

**WORLD SALES**

Kinology – France  
[www.kinology.eu](http://www.kinology.eu)  
T +33 951474344  
[gmareschi@kinology.eu](mailto:gmareschi@kinology.eu)

**PREMIERE**

Cannes Critics' Week, Opening Film 2019

**WATCH IT AT THE**

**37TFF**  
TORINO FILM FESTIVAL



**TORONTO 2019**

## Made in Bangladesh

written & directed by  
Rubaiyat Hossain

France/Bangladesh/Denmark/Portugal

**CO-WRITTEN BY**

Philippe Barrière

**PRODUCED BY**

Les Films de l'Après-Midi – France

[www.films-am.com](http://www.films-am.com)

T +33 145440781

[contact@films-am.com](mailto:contact@films-am.com)

**TFL AWARD**

TFL Audience Design Fund 2018

**WORLD SALES**

Pyramide International – France

[www.pyramidefilms.com](http://www.pyramidefilms.com)

T +33 142960220

[sales@pyramidefilms.com](mailto:sales@pyramidefilms.com)

**PREMIERE**

Toronto International Film Festival,  
Contemporary World Cinema 2019

**WATCH IT AT THE**

**37TFF**  
TORINO FILM FESTIVAL



**LOCARNO 2019**

## Maternal

written & directed by  
Maura Delpero  
Italy/Argentina

**PRODUCED BY**

disparte – Italy

[www.disparte.com](http://www.disparte.com)

T +39 3397493520

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

Campo Cine – Argentina

[www.elcampocine.com.ar](http://www.elcampocine.com.ar)

T +54 1145549036

[info@elcampocine.com.ar](mailto:info@elcampocine.com.ar)

**TFL AWARD**

TFL Audience Design Fund 2019

**WORLD SALES**

Charades – France

T +33 645029171

[jonas@charades.eu](mailto:jonas@charades.eu)

**PREMIERE**

Locarno Film Festival, International Competition  
2019 / Jury Special Mention, Europa Cinemas Label,  
Prize of the Ecumenical Jury, Second Prize of the  
Junior Jury





VENICE 2019

## Pelican Blood

written & directed by  
Katrin Gebbe  
Germany/Bulgaria

### PRODUCED BY

Junafilm – Germany  
www.junafilm.de  
T +49 04039906567  
verena@junafilm.de

### WORLD SALES

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

### PREMIERE

Venice Film Festival,  
Orizzonti, Opening Film 2019



CANNES 2019

## Port Authority

written & directed by  
Danielle Lessovitz  
France/United States

### PRODUCED BY

Madeleine Films – France  
www.madeleinefilms.com  
T +33 0141341300  
info@madeleinefilms.com

### TFL AWARD

TFL Co-Production Award 2016

### WORLD SALES

mk2 Films – France  
www.mk2films.com  
T +33 144673030  
intl@mk2.com

### PREMIERE

Cannes Film Festival, Un Certain Regard 2019

WATCH IT AT THE

**37TFF**  
TORINO FILM FESTIVAL



VENICE 2019

## Psychosia

written & directed by  
**Marie Grahtø**  
Denmark/Finland

**PRODUCED BY**

Beo Starling – Denmark  
[www.beofilm.dk](http://www.beofilm.dk)  
T +45 29864890  
[amalie@beofilm.dk](mailto:amalie@beofilm.dk)

**PREMIERE**

Venice Critics' Week 2019



VENICE 2019

## Sole

written & directed by  
**Carlo Sironi**  
Italy/Poland

**PRODUCED BY**

Kino Produzioni – Italy  
[www.kinoproduzioni.it](http://www.kinoproduzioni.it)  
T +39 0697626706  
[giovanni@kinoproduzioni.it](mailto:giovanni@kinoproduzioni.it)

**TFL AWARD**

TFL Production Award 2017

**WORLD SALES**

Luxbox – France  
[www.luxboxfilms.com](http://www.luxboxfilms.com)  
T + 33 171379934  
[info@luxboxfilms.com](mailto:info@luxboxfilms.com)

**PREMIERE**

Venice Film Festival, Competition 2019 / FEDIC  
Award for Best Film, Lanterna Magica Award,  
NUOVOIMAIE Talent Award for Best New  
Young Actor



**LOCARNO 2019**

## The Fever

written & directed by  
**Maya Da-Rin**  
Brazil/France/Germany

### PRODUCED BY

Tamanduá Vermelho – Brazil  
[www.tamanduavermelho.com](http://www.tamanduavermelho.com)  
T +55 21996495892  
[contato@tamanduavermelho.com](mailto:contato@tamanduavermelho.com)

Enquadramento Produções – Brazil  
[www.enquadramen.to](http://www.enquadramen.to)  
T +55 11999900515  
[imecchi@enquadramen.to](mailto:imecchi@enquadramen.to)

### TFL AWARD

TFL Co-Production Award 2016

### WORLD SALES

Still Moving – France  
[www.stillmoving.fr](http://www.stillmoving.fr)  
T +33 685113663  
[pmenahem@stillmoving.fr](mailto:pmenahem@stillmoving.fr)

### PREMIERE

Locarno Film Festival, International Competition  
2019 / Leopard for Best Actor, FIPRESCI Prize,  
Special Prize "Environment and quality of life"

### WATCH IT AT THE

**37TFF**  
TORINO FILM FESTIVAL



**CANNES 2019**

## The Orphanage

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

### PRODUCED BY

Adomeit Film – Denmark  
[www.adomeitfilm.com](http://www.adomeitfilm.com)  
T +45 31 41 86 81  
[katja@adomeitfilm.com](mailto:katja@adomeitfilm.com)

### TFL AWARD

TFL Production Award 2016

### WORLD SALES

Luxbox – France  
[www.luxboxfilms.com](http://www.luxboxfilms.com)  
T + 33 171379934  
[info@luxboxfilms.com](mailto:info@luxboxfilms.com)

### PREMIERE

Cannes Directors' Fortnight 2019



**SOFIA 2019**

## The Pig

written & directed by  
**Dragomir Sholev**  
Bulgaria/Romania

**CO-WRITTEN BY**

Martin Iliev

**PRODUCED BY**

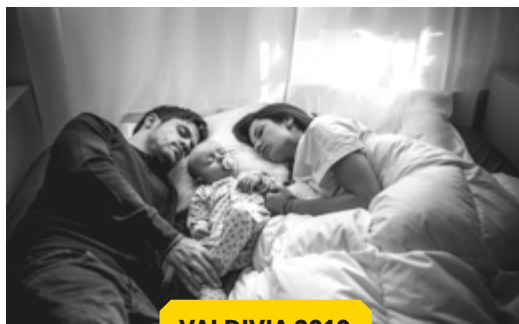
Gorilla Films – Bulgaria  
T +359 898390713  
gorillafilmsproduction@gmail.com

**WORLD SALES**

WIDE – France  
www.widemanagement.com  
T + 33 153950464  
infos@widemanagement.com

**PREMIERE**

Sofia International Film Festival, Competition 2019  
/ Special Jury Award, Best Bulgarian Feature Film  
Award, FIPRESCI Prize



**VALDIVIA 2019**

## The Play

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

**PRODUCED BY**

Film & Roll – Czech Republic  
www.filmandroll.com  
T +420 603865157  
finkova@filmandroll.com

**TFL AWARD**

TFL Audience Design Fund 2018

**WORLD SALES**

Jirafa – Chile  
www.jirafa.cl  
T +56 632213556  
bruno@jirafa.cl

**PREMIERE**

Valdivia International Film Festival, Gala 2019

**WATCH IT AT THE**

**37TFF**  
TORINO FILM FESTIVAL





# TFL Staff & Pedagogical Team

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## STAFF



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Communication Manager TFL Extended  
• Sweden



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**Micaela Maestrini**  
Hospitality Office Intern • Italy



---

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Head of Industry • United Kingdom



**Amra Bakšić Čamo**  
Curator • Bosnia and Herzegovina



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ScriptLab Head of Studies • Sweden



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SeriesLab Head of Studies • Italy



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**Roberta Canevari**  
Italy

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## GRAPHIC DESIGN

**BRH+**

**DISCOVER**

**TODAY THE CINEMA**

**OF TOMORROW.**

ArteKino International Prize  
TorinoFilmLab Meeting Event





Festivals On Demand  
World Wide

# FESTIVAL SCOPE

[pro.festivalscope.com](http://pro.festivalscope.com)  
[www.festivalscope.com](http://www.festivalscope.com)



# NOUVELLE-AQUITAINE REGION

## A PARTNER FOR INTERNATIONAL COPRODUCTION

*Film Fund, Film Commission, Talent Agency, Services  
in Nouvelle-Aquitaine – South-West France*

ALCA, the cultural agency for publishing and cinema of the Nouvelle-Aquitaine Region, provides a wide-range of support services for cinema and audiovisual industry. It supports creation and production through fundings, a regional Film Commission, artists-in-residence program, partnerships with Labs and International Market, distribution. It also stands by film professionals from the region for national and international film festivals, markets and coproduction events.

The Nouvelle-Aquitaine Region manages a 7M€ film fund, which reaches 11M€ with local governments, active in all fields (documentary, fiction, Tv, animation) and at every step of the creation process (scriptwriting, development, production). These fundings are accessible to international coproductions through a production partner established in the region.

A fortnight production companies are involved in international coproductions.

### ALCA NOUVELLE-AQUITAINE

Site de Bordeaux:

MÉCA

5, parvis Corto-Maltese

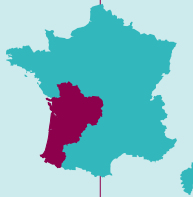
CS 81 993

33088 Bordeaux Cedex

France

+33 (0)5 47 50 10 00

[www.alca-nouvelle-aquitaine.fr](http://www.alca-nouvelle-aquitaine.fr)



# MEET US AT THE TFL MEETING EVENT!

21-26  
NOVEMBER  
2019

# Torino Film Industry



**TFL**  
TorinoFilmLab

**TFF**  
TorinoFilmFestival

**TSFM**  
Shorts, Web, Digital

## TFI TORINO FILM INDUSTRY, PIEDMONT CINEMA NETWORK FOR THE AUDIOVISUAL INDUSTRY

Held during Torino Film Festival and spanning six days, TFI Torino Film Industry showcases a rich schedule of events, masterclasses and workshops for cinema professionals. The program kicks off with Torino Short Film Market and TorinoFilmLab's Meeting Event and closes with the Production Days event - affording two days of in depth study and discussion on independent cinema, international coproductions and new digital distribution challenges - organized by Film Commission Torino Piemonte.

Torino Film Industry is a collaborative effort among the key players in the local cinema network, aiming to develop a structured set of initiatives open to all national and international audiovisual operators and decision makers.

[www.fctp.it/torinofilmindustry](http://www.fctp.it/torinofilmindustry)

WITH THE SUPPORT OF



# TFL

TorinoFilmLab

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10153 Torino – Italy  
T +39 011 2379221  
[info@torinofilmlab.it](mailto:info@torinofilmlab.it)  
[www.torinofilmlab.it](http://www.torinofilmlab.it)



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TORINO



TORINO  
CITTÀ  
DEL  
CINEMA  
2020

# 37TFF TORINO FILM FESTIVAL

22—30  
NOVEMBRE  
2019

VENETECHPOPART

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CINEMA e  
AUDIOVISIVO



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THE FESTIVAL ENDOR

CINECITTÀ  
NEWS

movieplayer.it

FESTIVAL SCOPE

