

69

festival

cinéma nyon

intern

# visions du reel industry

50<sup>TH</sup> INTERNATIONAL  
FILM FESTIVAL  
NYON

5 — 13  
APRIL  
2019

# SUMMARY

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# EDITORIAL



**EMILIE BUJÈS**  
ARTISTIC DIRECTOR



**GUDULA MEINZOLT**  
HEAD OF INDUSTRY

This year, the Festival is celebrating its 50th edition. Fifty years during which Visions du Réel has taken many forms and directions, has played an essential role in the festival landscape, both in Switzerland and abroad. Revisiting and celebrating history on the Festival side and with an official selection to be proud of (no less than 90 films presented as world premieres), the Industry aims to bear witness of richness and strength of cinema of the real, not only for today but also in the years to come.

We have selected 27 strong, provocative and diverse projects for our three different sections: Pitching du Réel, Docs in Progress and Rough Cut Lab. All the projects will be presented here for the first time at their current stage of development. Our ambition is to compose a wide and rich spectrum of practices, approaches, countries and subjects, so that professionals attending the Industry may find attractive cinematic pieces and, hopefully, initiate collaborations and partnerships with the projects' representatives. Visions du Réel Industry is a pivotal platform for future films to find supporting structures in every stage of their development.

In addition to these three programmes, Visions du Réel 2019 Industry includes a large number of activities, such as: the Media Library, giving access to more than 400 finished films carefully

selected by the Festival's programmers; Switzerland meets... Québec, which will be the occasion for coproduction meetings between producers and institutions aiming to network; the Opening Scenes Lab, a programme made for 16 filmmakers taking part in the Opening Scenes Competition, that allows them to get better acquainted with the market and decision makers.

Several conferences, panels, debates, work sessions and case studies will take place and are possible thanks to collaborations and partnerships with organisations and institutions we are very happy and proud to be working with: On & For Production and Distribution (Brussels), idw - interactive documentary workshop (SUPSI), ACE, EAVE and Eurodoc, among others. To all of them, we offer our deepest gratitude.

We would like to specially thank our jury, as well as our new awarding and supporting partners, for their commitment and generosity. Many thanks as well to our tutors, speakers and moderators. And most of all, of course, to the filmmakers and producers who are entrusting us with their projects and films.

Welcome to the 17th edition of Visions du Réel Industry!

We wish you a pleasant and very productive stay in Nyon.

# DAY BY DAY

**FR 5**  
APRIL

**SA 6**  
APRIL

**SU 7**  
APRIL

**MO 8**  
APRIL

**14:00 - 20:00** | ML 

MEDIA LIBRARY  
page 133

**09:00 - 20:00** | ML 

MEDIA LIBRARY  
page 133

**09:00 - 20:00** | ML 

MEDIA LIBRARY  
page 133

**09:00 - 20:00** | ML 

MEDIA LIBRARY  
page 133

**09:00 - 12:15** | SR1 

PRIX RTS: PERSPECTIVES  
D'UN DOC  
page 93

**10:30 - 13:30** | SR1 

THE FUTURE OF CREATIVE  
DOCUMENTARY FILMS  
page 129

**10:00 - 13:30** | SR2 

ROUGH CUT LAB 1  
page 79

SR1 Industry (la Mobilière)  
Screening Room 1

**12:30 - 14:00** | CAF 

ROMANDIE LUNCH  
page 134

**13:30 - 14:30** | CAF 

ARF/FDS APERITIF  
page 134

SR2 Industry (la Mobilière)  
Screening Room 2

**17:30 - 19:00** | LC 

CINÉFOROM / ZÜRCHER  
FILMSTIFTUNG  
page 136

**16:00 - 18:00** | LAB 

INTRODUCTION TO  
OPENING SCENES LAB  
page 115

OS Industry (la Mobilière)  
Open Space

ML Industry (la Mobilière)  
Media Library

CAF Industry (la Mobilière)  
Café

CLM Industry (la Mobilière)  
Cafétéria la Mobilière

LAB Industry (la Mobilière)  
Lab

LC Village du Réel  
Le Club

TF Village du Réel  
The Factory

FOR Village du Réel  
Forum

CH Château de Nyon

CF Capitole Salle Fellini

**10:00 - 11:30** | SR1 

CAST YOUR STORY  
page 130

**10:00 - 11:30** | LAB 

OPENING SCENES LAB:  
FESTIVAL STRATEGY  
page 115

**15:00 - 18:30** | SR2 

ROUGH CUT LAB 2  
page 79

**15:00 - 17:00** | SR1 

DIGITAL FILM PUBLISHING  
page 130

**16:00 - 18:00** | OS 

MEET THE FESTIVALS  
page 134

**18:30 - 19:30** | TF 

MAGIC HOUR  
HOSTED BY  
HEAD - GENEVA  
page 134

**16:00 - 17:30** | FOR 

GENDER EQUALITY IN SWISS  
FILM PRODUCTION  
page 129

**16:30 - 18:00** | SR2 

ROUGH CUT LAB PREP  
page 79

**17:30 - 18:00** | FOR 

SWAN PLEDGE SIGNING  
page 136

**18:30 - 19:30** | TF 

MAGIC HOUR  
HOSTED BY JURY  
INTERRELIGIEUX  
page 134

**20:00 - 21:30** | FOR 

NEW GENERATION DRINKS  
page 134

 OPEN TO THE PUBLIC

 ALL ACCREDITED WELCOME

 BY INVITATION ONLY

 INDUSTRY ACCREDITED ONLY

# TU 9

APRIL

09:00 - 20:00 | ML

MEDIA LIBRARY  
page 133

09:00 - 10:30 | OS

OPENING SCENES LAB:  
BREAKFAST WITH THE  
PRODUCERS  
page 115

09:30 - 13:00 | SR2

ROUGH CUT LAB 3  
page 79

11:00 - 13:00 | SR1

SWITZERLAND MEETS...  
QUÉBEC PART 1  
page 103

14:30 - 16:00 | OS

MEET THE DISTRIBUTORS  
page 134

14:30 - 19:00 | SR2

ROUGH CUT LAB 4 &  
DEBRIEFING  
page 79

16:00 - 18:00 | CF

SWISS FILMS MARKET  
PREVIEW  
page 136

16:00 - 18:00 | CAF

VR PROJECT: *AFROROUTES*  
page 132

16:30 - 18:00 | OS

PROJECT AND FILM  
MARKETING  
page 131

18:30 - 19:30 | TF

MAGIC HOUR  
HOSTED BY  
*SWISS FILMS*  
page 134

# WE 10

APRIL

09:00 - 20:00 | ML

MEDIA LIBRARY  
page 133

09:00 - 10:30 | OS

OPENING SCENES LAB:  
BREAKFAST WITH THE  
SHORT FILM EXPERTS  
page 115

10:00 - 16:00 | SR2

SWITZERLAND MEETS  
QUÉBEC PART 2 & 3  
page 103

10:30 - 12:30 | CAF

VR PROJECT: *AFROROUTES*  
page 132

11:30 - 15:30 | SR1

DOCS IN PROGRESS  
page 59

14:00 - 18:00 | SR2

PITCHING DU RÉEL PREP  
page 15

14:00 - 16:00 | FOR

VR PROJECT: *AFROROUTES*  
page 132

16:00 - 18:00 | OS

DOCS IN PROGRESS  
& ROUGH CUT LAB:  
ONE-ON-ONE  
page 59/79

16:30 - 18:00 | FOR

NEW FORMS OF IMMERSIVE  
NARRATIVES  
page 132

18:30 - 19:30 | TF

MAGIC HOUR  
HOSTED BY  
*FREESTUDIOS*  
page 134

20:00 - 22:00 | LC

INDUSTRY AWARDS &  
CELEBRATING QUÉBEC /  
CANADA PARTY  
page 135

# TH 11

APRIL

09:00 - 20:00 | ML

MEDIA LIBRARY  
page 133

09:00 - 17:30 | SR1

PITCHING DU RÉEL  
page 15

17:45 - 18:30 | SR1

COPRODUCTION CASE  
STUDY WITH ACE, EAVE,  
EURODOC  
page 131

18:30 - 19:30 | TF

MAGIC HOUR  
HOSTED BY  
*POLISH TV*  
page 134

19:30 - 21:30 | CH

PITCHING DU RÉEL  
RECEPTION  
page 135

# FR 12

APRIL

09:00 - 17:00 | ML

MEDIA LIBRARY  
page 133

09:00 - 12:30 | SR1

PITCHING DU RÉEL  
page 15

11:00 - 12:30 | SR1

DOC & ART: AMI PROJECTS  
PRODUCTION  
page 127

13:45 - 17:00 | OS

PITCHING DU RÉEL  
ONE-ON-ONE  
page 15

14:00 - 16:45 | SR2

DOC & ART ARTISTS' WORK  
SESSION  
page 127-128

17:00 - 18:30 | CAF

INDUSTRY AWARDS &  
CLOSING DRINKS  
HOSTED BY *CHILEDOC*  
page 135

# AWARDS

## PITCHING DU RÉEL

### **DOC & FILM INTERNATIONAL DISTRIBUTION AWARD**

Acquisition of international rights

### **HEAD – GENEVA POSTPRODUCTION AWARD**

Colour grading and creation of the files for diffusion

### **MFI SCRIPT2FILM WORKSHOPS PROJECT DEVELOPMENT AWARD**

Script workshop's participation tuition fees covered

### **DOC CORNER, MARCHÉ DU FILM - FESTIVAL DE CANNES AWARD**

The filmmaker and producer of the awarded project receive two accreditations for the Marché du Film, to participate in the Doc Corner

*Awarded by Pierre-Alexis Chevit (Doc Corner)*

### **DOK LEIPZIG TALENT DEVELOPMENT AWARD**

Accreditation and accommodation to DOK Leipzig 2020 for the filmmaker and producer of the awarded project and access to DOK CO-PRO MARKET

*Awarded by Brigid O'Shea (Dok Leipzig)*

### **THESSALONIKI DOCUMENTARY FESTIVAL AWARD**

Accreditation and accommodation to TDF 2020 of the winner and access to AGORA

*Awarded by Yanna Sarri (Thessaloniki Documentary Festival)*

## DOCS IN PROGRESS

### **ASTERISK\* DIGITAL MARKETING AWARD**

Digital marketing and social media curation

### **FREESTUDIOS DCP DELIVERY PACKAGE AWARD**

Creation of a DCP package

# JURY: PITCHING DU RÉEL & DOCS IN PROGRESS



**BRUNI BURES**  
PRODUCER / SENIOR  
CONSULTANT  
SUNDANCE INSTITUTE  
USA



**PETER METTLER**  
DIRECTOR  
CANADA / SWITZERLAND



**CHRISTOPH TERHECHTE**  
ARTISTIC DIRECTOR  
MARRAKECH INTERNATIONAL FILM  
FESTIVAL  
MOROCCO



**DANIELA ELSTNER**  
CEO  
DOC & FILM  
SPECIAL PITCHING DU RÉEL JURY  
FRANCE

# JURY: VISIONS SUD EST



**THIERRY JOBIN**  
DIRECTOR  
FESTIVAL INTERNATIONAL DE  
FILMS DE FRIBOURG  
SWITZERLAND



**JULIAN ROSS**  
PROGRAMMER  
LOCARNO FILM FESTIVAL  
SWITZERLAND



**MERET RUGGLE**  
PUBLIC RELATIONS, VOD  
TRIGON-FILM  
SWITZERLAND

## AWARDS

PITCHING DU RÉEL

DOCS IN PROGRESS

ROUGH CUT LAB

### **VISIONS SUD EST AWARD 10'000 CHF**

Best project from a country in Africa,  
Middle East, Asia, Latin America or  
the Caribbean

# JURY: ROUGH CUT LAB



**GION-RETO KILLIAS**  
EDITOR  
SWITZERLAND



**ISABELLE INGOLD**  
EDITOR  
FRANCE

## AWARD

**ROUGH CUT LAB**

**RAGGIOVERDE SUBTITLING AWARD**

Subtitle creation in one language

# OPENING SCENES AWARDS

## OPENING SCENES

### **IDFA TALENT AWARD**

One of the film directors of the Opening Scenes section will be invited to IDFA's next edition to participate in a tailor made program within the IDFA Industry and training activities (travel & accommodation included)

*Awarded by Orwa Nyrabia & Laurien Ten Houten*

### **META CULTURAL FOUNDATION AWARD**

Slon Residency, invitation to a creative film residency in Slon (Romania)

*Awarded by Eva Pervolovici*

### **TËNK AWARD**

Purchase of broadcasting rights for one film and editing residency

*Awarded by Jean-Marie Barbe, Alizée Mandereau & Eva Tourrent*

# JURY: PRIX PERSPECTIVES D'UN DOC



**STEVEN ARTELS**  
HEAD OF THE DOCUMENTARY  
UNIT  
RTS  
SWITZERLAND



**ISABELLE CHRISTIAENS**  
HEAD OF DOCUMENTARY  
COPRODUCTIONS  
RTBF  
BELGIUM



**PHILIPPA DE ROTEN**  
HEAD OF CULTURAL, MUSICAL  
AND ENTERTAINMENT PROGRAMS  
RTS  
SWITZERLAND



**ANTOINE DUPLAN**  
FILM CRITIC / JOURNALIST  
LE TEMPS  
SWITZERLAND



**GASPARD LAMUNIÈRE**  
PRODUCER / COMMISSIONING  
EDITOR  
RTS  
SWITZERLAND

## AWARD

PRIX RTS: PERSPECTIVES D'UN DOC

**PRIX RTS**  
**CHF 10'000**  
Best feature film project



# PITCHING DU RÉEL

THE PITCHING DU RÉEL IS VISIONS DU RÉEL'S INTERNATIONAL COPRODUCTION FORUM FOR CREATIVE DOCUMENTARIES INTENDED FOR THEATRICAL DISTRIBUTION AND TV BROADCASTING. IT OFFERS PARTICIPANTS THE OPPORTUNITY TO DISCUSS THE CONTENT AND FORM OF THEIR PROJECT AND TO FIND OUT WHICH CONTEXTS AND MARKETS MIGHT BE THE MOST RELEVANT FOR IT. IT ENCOURAGES INTERNATIONAL COPRODUCTIONS AND HELPS THE FUNDING OF OUTSTANDING FILM PROJECTS ADDRESSING AN INTERNATIONAL AUDIENCE.

BY INVITATION ONLY

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<b><i>EPIC OF A STONE</i></b>	<b>26</b>
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# ▶ DOC Salon

AT THE EUROPEAN FILM MARKET

**THE DOCUMENTARY PLATFORM**

FOR BUYERS, SELLERS, DIRECTORS AND PRODUCERS OF DOCUMENTARIES

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MEET AT  
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IN BERLIN

[www.efm-docsalon.com](http://www.efm-docsalon.com)



# ABOUT

2019 means 50 festival years of Visions du Réel and 15 years of its coproduction forum, Pitching du Réel, the most acknowledged part of Visions du Réel Industry and a real success story. About 80% of the projects presented have been finished or are still in production. In Nyon, they found coproduction partners, financing and distribution. The directors and producers built sustainable professional relationships and began or continued their way and career on the international arena. Sometimes it may take time: *Flesh Out* (PdR 2013), the Italian project directed by Michela Occhipinti and produced by Vivo Film was selected in Berlinale Panorama in 2019. On the other end of the spectrum, the Belgian project presented in 2017 *By the Name of Tania*, directed by Bénédicte Liénard and Mary Jiménez and produced by Clin d'Oeil Films was selected at Berlinale Generation in 2019.

We stick to director driven projects: our 2019 selection once again shows the talent and ambition of filmmakers and producers, as well as the diversity and broad horizons that cinema of the real has to offer. Much like the Festival's official selection, Pitching du Réel's projects provide personal and singular descriptions of past and present realities through their formal and aesthetic choices in a committed and sometimes humorous way. This year's selected filmmakers appropriate genres and incorporate a variety of stylistic approaches such as traditional narrative, experimental or non-narrative, personal investigation, filmic dialogues or observation. Within a broad range of subjects, these unique projects are about personal, political and social relationships and conflicts in a globalized world.

We have selected 15 outstanding projects from Africa, Asia, Latin America, North America and Europe. With our unique 3-step structure presentation, we wish to encourage the exchange of ideas, international partnerships and financing cooperations. During a 10-minute pitch, the teams present their project. They then join in round-table conversations and individual meetings to discuss the content and form of their

project in order to find out which contexts and markets may be the most suitable for their project.

With over 60 decision makers, the smartest producers, distributors, consultants, TV commissioning editors and funding institution and festival representatives to hear their pitch and discuss their projects, we hope to provide the filmmakers with an opportunity to take their projects a step further, without compromising their vision.

We are happy to continue our collaboration with HEAD-Geneva for the HEAD post-production Award, and very pleased to offer (new) exciting awards: the Doc & Film International Distribution Award, the MEDITERRANEAN FILM INSTITUTE (MFI) Project Development Award that allows a project team to participate in their scriptwriting workshop, the Thessaloniki Documentary Festival Award and the Dok Leipzig Talent Development Award that both invite the winners to further expand their existing network, the Marché du Film - Festival de Cannes Award for which the winner receives two accreditations for the Doc Corner in Cannes. Project teams from the global South and East will be eligible for the Visions sud est Award.

We are also pleased to announce that ACE Producers' Director and Head of Studies Jacobine Van der Vloed, EAVE - European Audiovisual Entrepreneurs' Head of Studies Lise Lense-Møller, and EURODOC's Head of Program Maria Bonsanti, will be scouting for new and upcoming talents at this year's Pitching du Réel. Finally, Alessandra Speciale, who is in charge of the Final Cut at Venice Production Bridge, will also take a look at the projects from Arab and African countries.

We wish to thank our wonderful jury and moderators for preparing the pitch teams and for creating a fertile dynamic for the filmmakers.

We are very much looking forward to this new edition of Pitching du Réel and wish you the most productive and pleasant days possible!

# SCHEDULE

## WEDNESDAY 10 APRIL

- 14:00 - 18:00 **PITCH PREPARATION** & Technical Check  
(only for pitch team members and moderators)  
SCREENING ROOM 2 & LAB
- 18:00 - 19:00 **TECHNICAL CHECK FOR PITCH TEAMS**  
(only for projects pitching on Thursday morning)  
SCREENING ROOM 1

## THURSDAY 11 APRIL

- 08:30 - 09:00 **COFFEE AND CROISSANTS**  
CAFÉ
- 09:00 - 09:15 **WELCOME BY**  
Emilie Bujès & Gudula Meinzolt  
Introduction of the Moderators & Industry Team  
SCREENING ROOM 1
- 09:15 - 10:15 **PITCH OF 5 PROJECTS** (10 minutes each)  
- *To Sail Close To The Wind* by Gregoris Rentis  
- *The Flats (Once We Were Terrorists)* by Alessandra Celesia  
- *The Flame* by Arfan Sabran  
- *National Pride* by Sven Augustijnen  
- *Pornomelancholia* by Manuel Abramovich  
SCREENING ROOM 1
- 10:15 - 10:30 **COFFEE BREAK**  
CAFÉ
- 10:30 - 12:45 **ROUNDTABLE DISCUSSIONS**  
- *To Sail Close To The Wind*  
- *The Flats*  
- *The Flame*  
- *National Pride*  
- *Pornomelancholia*  
SCREENING ROOM 2 & LAB
- 10:30 - 11:30 **TECHNICAL CHECK FOR PITCH TEAMS**  
(only for projects pitching on Thursday afternoon)  
SCREENING ROOM 1
- 13:00 - 14:00 **LUNCH**  
CAFÉTÉRIA (LA MOBILIÈRE)
- 14:00 - 15:00 **PITCH OF 5 PROJECTS** (10 minutes each)  
- *Segovia* by Diana María Escobar Bustamante  
- *Epic Of A Stone* by Sean Wang  
- *Ostrov - The Island* by Svetlana Rodina, Laurent Stoop  
- *Meril* by Victoria Verseau  
- *Whitewash* by Ahmet Necdet Cupur  
SCREENING ROOM 1

- 15:00 - 15:15 **COFFEE BREAK**  
CAFÉ
- 15:15 - 17:30 **ROUND TABLE DISCUSSIONS**  
- *Segovia*  
- *Epic Of A Stone*  
- *Ostrov - The Island*  
- *Meril*  
- *Whitewash*  
SCREENING ROOM 2 & LAB
- 15:15 - 16:15 **TECHNICAL CHECK FOR PITCH TEAMS**  
(only for projects pitching on Friday morning)  
SCREENING ROOM 1
- 19:30 - 21:30 **PITCHING DU RÉEL RECEPTION**  
CHÂTEAU DE NYON

## FRIDAY 12 APRIL

- 09:00 - 10:00 **PITCH OF 5 PROJECTS** (10 minutes each)  
- *Four Journeys* by Louis Hothothot  
- *Dreamers* by Stephanie Barbey, Luc Peter  
- *The Mother Of All Lies* by Asmae El Moudir  
- *Realm Of Satan* by Scott Cummings  
- *A Thousand Fires* by Saeed Taji Farouky  
SCREENING ROOM 1
- 10:00 - 10:15 **COFFEE BREAK**  
CAFÉ
- 10:15 - 12:30 **ROUND TABLE DISCUSSIONS**  
- *Four Journeys*  
- *Dreamers*  
- *The Mother Of All Lies*  
- *Realm Of Satan*  
- *A Thousand Fires*  
SCREENING ROOM 2 & LAB
- 12:30 - 13:45 **LUNCH**  
CAFÉTÉRIA (LA MOBILIÈRE)
- 13:45 - 17:00 **ONE-ON-ONE MEETINGS** (booked on site)  
All projects  
OPEN SPACE
- 17:00 - 18:30 **INDUSTRY AWARDS & CLOSING DRINKS**  
hosted by *ChileDoc*  
CAFÉ

# MODERATORS



**VIOLETA BAVA**

vbava@visionsdureel.ch

## **VISIONS DU RÉEL - INDUSTRY ADVISOR**

ARGENTINA

WWW.VISIONSDUREEL.CH

Founder and producer at Ruda Cine, a film production company based in Buenos Aires and dedicated to author-driven films. The Ruda Cine catalogue includes, among others, the following recent films: *Too Late to Die Young*, by Dominga Sotomayor (2018); *The Human Surge*, by Eduardo Williams (2016); *The*

*Idea of a Lake* by Milagros Mumenthaler (2016) and *Two Shot Fired* by Martin Rejtman (2015). Program Consultant at Venice International Film Festival and Venice Production Bridge. Program Consultant at International Film Festival & Awards Macao. FeatureLab Head of Studies at Torino Film Lab.



**FRANCESCO GIAI VIA**

francescogiaivia@gmail.com

## **VENICE FILM FESTIVAL**

ITALY

Francesco Gaii Via is a festival director, programmer and film critic based in Torino, Italy. He's programming consultant of the Mostra Internazionale d'Arte Cinematografica di Venezia and Collaborator of the Venice Production

Bridge. He is the festival director of Anney Cinema Italien (France) and Carbonia Film Festival (Italy). Since 2015 he works with TorinoFilmLab as a scout, trainer, reader, and member of the selection committee.



**GITTE HANSEN**

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## **FIRST HAND FILMS**

SWITZERLAND

WWW.FIRSTHANDFILMS.COM

Dedicated Production and tailor-made Distribution for every story in every medium everywhere. First Hand Films is an international sales agent, a theatrical distributor in Switzerland and a producer

based in Zürich. Titles in our new line up include *Dreams from the Outback*, *Survivors*, *The Reformist - A Female Imam* and *A Thousand Girls Like Me*.

# MODERATORS



**VANJA KALUDJERIC**  
vanja@mubi.com

**MUBI**  
UK  
WWW.MUBI.COM

Vanja Kaludjeric works at SVOD platform MUBI as Director of Acquisitions. MUBI is a curated global streaming service and theatrical distributor specialising in releasing visionary cinema. We are acquiring all-rights in the UK and US, as well as global online exclusives and distinctive libraries. Before joining MUBI, she worked for the IFF Rotterdam where she headed Talks & Masterclasses section.

She has also worked as head of the Holland Film Meeting at the Netherlands Film Festival, Head of Industry at Les Arcs European Film Festival, and established the Paris Co-production Village in 2014. As a programmer, she has worked for Sarajevo Film Festival, Paris-based Cinéma du Réel and CPH:DOX, where she was also Head of Studies within the production workshop CPH:LAB.



**BRIGID O'SHEA**  
oshea@dok-leipzig.de

**DOK LEIPZIG**  
GERMANY  
WWW.DOK-LEIPZIG.DE

DOK LEIPZIG is one of the world's leading documentary and animated film festivals, uniquely combining these two genres in a festival history that spans more than 60 years. Taking place at the end of October each year, the festival attracts over 47,000 visitors and shares more than 300 films from around the globe. DOK Leipzig has become an

important platform for directors to present their films to a public audience for the first time and the international film industry comes together at the DOK Industry Programme to develop, promote and distribute new films and interactive projects. The 62nd edition of DOK Leipzig will take place on 28th October to 3rd November 2019.



**MARTEN RABARTS**  
martenrabarts@eyefilm.nl

**EYE INTERNATIONAL**  
NETHERLANDS  
WWW.INTERNATIONAL.EYEFILM.NL

Marten Rabarts is Head of Eye International. Eye International is the division of Eye Film Museum Netherlands tasked with the worldwide promotion of Dutch Films and Film culture. Previously, he was appointed Head of Development & Training of the NFDC (National Film Development Corporation) in Mumbai, India, in 2012; he was Artistic Director of

Binger FilmLab in Amsterdam for 12 years. Among many films and productions, recent successes from Marten's venture in India include the acclaimed film The Lunchbox, the Indian Oscar submission The Good Road and Cannes-Un Certain Regard film Titli. Rabarts is a member of the advisory board of TorinoFilmLab, CPH: DOX Lab and Clinik Kathmandu.

SAEED TAJI FAROUKY

# A THOUSAND FIRES

FRANCE, PALESTINE | 2020 | 90' | BURMESE



## LOGLINE

*A Thousand Fires* is a story about the human scale of the oil industry in Myanmar, and the marks it leaves on the body and soul. It is a film about transformation, reincarnation, and generational clashes.

## SYNOPSIS

"Oil will bring us ruin... it is the devil's excrement" - Juan Pablo Perez Alfonso, one of the founders of OPEC.

In Magway province, central Myanmar, there is an industry found almost nowhere else in the world. Oil wells dug by hand, hundreds of meters deep, using only a diesel engine and manual tools. Thousands of miners flock to new fields, driven by the rumours of the latest discovery, and creating an illegal, dangerous and itinerant industry. One of these miners is 55-year-old Thein Shwe. He and his wife Twe Tin spend every day digging by hand; their bodies covered in mud, sweat and oil. As devout Buddhists, they try their best to be good, honest people so they will be rewarded with good karma. They dig for one reason: to put their youngest son Zin Ko Aung through school. The couple never went to school, and they will do anything to give him a better future and a chance to escape the cycle of poverty.

But Zin Ko Aung isn't interested in studying and working hard. He wants to be a professional football player. The future he wants is the one being sold by a new Myanmar - the dream of an open, fun and prosperous life. He watches music videos and the X-Factor on TV, and wants a future that looks like that. His parents despair, heartbroken by the fact that he's squandering his chance at an education, and are hurt that he doesn't appreciate all the hard work they do to put him through school. They think his plan of playing professional football is just an unrealistic dream. But when Zin Ko Aung is selected in one of Yangon's professional youth teams, his parents realise it's more than just a dream. Their son might actually be able to support them into old age and retirement.

## GOALS AT PITCHING DU RÉEL

Meet and discuss with international financing partners (funds, broadcasters, world sales). Further explore coproduction potential and impact of the story.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
4th

**FILMING LOCATION**  
Myanmar

**SHOOTING LANGUAGE**  
Burmese

**SHOOTING DATE & DURATION**  
2018 - 2020, 18 months

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
Les Films du Balibari (France),  
Odeh Films (Palestine)

**PRODUCER(S)**  
Estelle Robin You, May Odeh

**EXPECTED RELEASE**  
October 2020

**TOTAL BUDGET**  
461'655 €

**CONFIRMED AMOUNT**  
181'051 € - 39 %

**CONFIRMED FINANCIAL SOURCES**  
CNC, Région Pays de la Loire, Procirep,  
Région Rhône Alpes, Aide au Cinémas  
du Monde, Creative Europe Slate  
Funding, Les Films du Balibari

**REQUIRED AMOUNT**  
280'604 € - 61 %

## DIRECTOR'S NOTE

As a child, in Bahrain and Saudi Arabia, I was at the epicenter of the giant, global oil trade. This behemoth is at the centre of nearly everything in our lives. It creates and destroys. It brings unimaginable wealth to countries, and decimates them. It is practically unavoidable. The story of this film begins with my desire to get beyond the industry and understand the human scale of oil.

My research brought me to Dahat Pin, a historical oil region in the centre of Myanmar, where I met Thein Shwe, a tough man with calloused hands and a warm smile. He reminded me of my father. He is the lowest rung on the ladder of oil, surviving on the discarded crumbs of the commercial industry. While most people imagine the industry as a vast, inhuman machine, Thein Shwe has his hands deep in the mud, smelling his fingers for traces of the precious resources, living amongst his wells. The oil industry is my entry point, but the film is about Thein Shwe and his family. It's about the love for his son that sees his father struggling daily to give him an education, and a better life. It's about his dreams and fears, all seen through his philosophy of reincarnation.

I see Thein Shwe's life as a series of cycles. He struggles daily to break the cycle of poverty. His oil is a cycle: he

## PRODUCERS' NOTE

*A Thousand Fires* is a feature-length project from Berlinale Panorama audience winner Saeed Taji Farouky (*Tell Spring Not To Come This Year*, 2015).

Saeed and I developed the project at the EAVE Producers Workshop 2016. This is our second collaboration. Saeed brings poetry and a beautifully crafted visual style, to tell very harsh yet human stories.

The future of big oil is a major global conversation, touching on environmental, social, economic and political aspects. *A Thousand Fires* views this conversation through the eyes of a family that has become very close to our hearts.

He digs it out of the ground, powers his machines, and with those machines digs for more oil. His money is a cycle: he sells oil, gives money to support Buddhist shrines, then prays at those shrines for more oil and more money. Above all, he is concerned with life-cycles. He wants to be good in this life to ensure a better reincarnation.

I am inspired by a quote from Juan Pablo Pérez Alfonzo, one of the founders of OPEC: "Oil will bring us ruin...It is the devil's excrement." I begin to imagine the earth as a living beast.

I see this beast as a dragon, another of the film's motifs. There is a dragon shrine near the oil fields, and locals worship there, believing the dragon is the source of their oil. We see many figurative dragons: plumes of fire and smoke. Pipelines snaking their way through the countryside, like a dragon's tail. The film's audio will emphasise these organic sounds: digestion, the rumbling of a belly, the growl of a giant creature.

Ultimately, although Thein Shwe's circumstances are unique, I want audiences to relate simply to his desires and motivations. Like any of us, he is a single person at the mercy of structures much greater than him: fate, economics, politics and luck.

Six research trips have taken place, where Saeed filmed substantial amounts of material, accompanied by our invaluable assistant director Joshua (reporter of *Burma VJ*: reporting from a closed country). We have taken on board Cannes-awarded French talent Emmanuel Gras (*MAKALA*) as script consultant. More than half of the film remains to be shot.

We have received financial support from Creative Europe (slate funding), Regional Funds, CNC Aide aux Cinémas du Monde, and our co-producers, and EAVE accomplices, will be searching for Arab and Scandinavian financing opportunities (SVT, SFI, AFAC, DFI...).

## DIRECTOR'S PROFILE

**Saeed Taji Farouky** is an award-winning filmmaker focusing on film about human rights and colonialism for over ten years. In 2011, he was awarded a Senior TED Fellowship for his documentary work, and was previously named Artist-In-Residence at the British Museum and Tate Britain. *Tell Spring Not to Come This Year*, his most recent cinematic documentary, premiered at the 2015 Berlinale where it was awarded the Amnesty International Human Rights Film award and the Panorama Audience Choice Award. His childhood in Bahrain and Saudi Arabia sparked his interest in a film about the human scale of the oil industry, the inspiration behind *A Thousand Fires*.

*Tell Spring Not To Come This Year* (2015, Berlinale, IDFA Best Of Fests)

*There Will Be Some Who Will Not Fear Even That Void* (2013, Winner Trömse)

*The Runner* (2013, IDFA Best Of Fests & Winner Trömse)

## PRODUCER'S PROFILE

### Les Films du Balibari

*Les Films du Balibari* is a French company with solid roots in its home base, and strong networks internationally. Two female producers are at the helm, Estelle Robin You in Nantes, producer and MD since 2005, and Clara Vuillermoz in Lyon since 2015. Having worked with TV broadcasters in France and abroad such as France télévisions, ARTE, ZDF, YLE, RTBF, ORF, we have also ensured that our films travel to major festivals such as IDFA, HOT DOCS, *Visions du Réel*, *Cinéma du Réel*. Current or recent productions include *Libres!* (Arno Bitschy), *Debouttes* (Maxime Faure), *Zinder* (Aïcha Macky) and coproductions such as *Ouaga Girls* (Theresa Traore Dahlberg) and *Dolphin Man* (Lefteris Charitos). Estelle is an Ex ORIENTE and EAVE Producers Network alumni. Clara is a EURODOC 2014 graduate.

In 2010, 2017, 2018 and 2019 the company was nominated for the Procirep French TV producer award.

STÉPHANIE BARBEY, LUC PETER

# DREAMERS

SWITZERLAND | 2020 | 80' | ENGLISH, SPANISH



## LOGLINE

At the age of 9, Carlos arrives illegally in Chicago with his Mexican family. The day he turns 18, his future becomes uncertain: in the eyes of the law he is now undocumented. The American Dream turns into a nightmare.

## SYNOPSIS

Blue Island, a suburb of the city of Chicago in Illinois, USA. It's 5am, the ground is covered in snow. A young man in his thirties, tall and handsome, holding a torchlight, is carefully checking the state of his car. Headlights, tires, breaks, indicators. His movements are precise and automatic. This is part of a routine. He frowns, he is concentrated, his life depends on this. If he is pulled over for something as trivial as a faulty indicator, he knows he could lose everything. "Even though I think of myself as an American and consider America my country, my country doesn't think of me as one of its own", he confides. Carlos has been living in the US for over 20 years with his three brothers. It is where he has grown up since the age of nine, after his parents decided to leave Mexico. Today, in the US, there are around 2 million young people who, like Carlos, have grown up in the US. However, the day they come of age, they are condemned to a life in the shadows. As minors, they were given immunity, a chance to be educated like

any other young American, exempt from deportation. But as they turn 18, their life is turned upside down. At an age where the world should be their oyster, they discover that they don't have the right to work legally, to study, to drive or receive emergency medical attention. Living in shame and in fear of being deported, they get by with the odd, badly-paid jobs. Youngsters who deep down feel American and have embraced the American way of life, far away from their country of origin, which they have perhaps never even set foot in. These young people are called Dreamers, because they embody the American Dream, which under Trump's presidency is turning into a nightmare.

## GOALS AT PITCHING DU RÉEL

By participating in Visions du Réel industry, we want to convince European partners to co-produce and/or pre-buy and distribute the film. This would enable us to meet our financing target and widen the distribution of the film.

## REPRESENTATIVES IN NYON



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## (NO) FEATURE FILM

2nd

## FILMING LOCATION

USA (Chicago, Illinois), Mexico

## SHOOTING LANGUAGE

English, Spanish

## SHOOTING DATE & DURATION

Oct 2019-April 2020, 6 weeks

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

80'

## PRODUCTION NAME - COUNTRY

Intermezzo Films (Switzerland)

## PRODUCER(S)

Luc Peter

## EXPECTED RELEASE

July 2020

## TOTAL BUDGET

655'247 €

## CONFIRMED AMOUNT

426'997 € - 65 %

## CONFIRMED FINANCIAL SOURCES

OFC sélectif, OFC PICS, Cinéforum sélectif, Cinéforum complémentaire, Fonds culturel, Suissimage, Fonds de soutien Intermezzo

## REQUIRED AMOUNT

228'250 € - 35 %

## DIRECTORS' NOTE

We met Carlos many years ago while scouting for our latest film, *Broken Land*. But it is Donald Trump's abolition of the DACA program and his "zero tolerance policy" for those who cross the border illegally that convinced us to urgently tell the story of Carlos and his family.

Carlos embodies the fate of many migrants, but by putting a name on a face and by taking time to tell one story, we believe we can measure the extent of the immigration tragedy and display the hypocrisy of the existing legal system. The power of cinema is not in explanation and numbers, but in feeling and empathy. Carlos has something unique and emblematic at the same time. There is something about him that touches us deeply: a combination of courage and resignation that makes him very moving. He is a daily hero who never gives up despite all the difficulties.

Carlos is our main character and his entourage, his three brothers and his mother, are the secondary characters. The story of Carlos structures the film and it is narrated through his voice, his perception, and his interpretation of reality. Carlos is our main narrator but we will also solicit, in a documentary approach, discussions between him and other members of his family and entour-

## PRODUCERS' NOTE

Through the intimate story of a family of undocumented immigrants in Chicago, the film *Dreamers* raises questions on immigration today. Starting from a very personal and intimate story, the film addresses issues of a more universal level through a tense and emotional narrative and a black-and-white cinematographic approach which generates a strong atmosphere. *Dreamers* is the third film directed by Stéphanie Barbey and Luc Peter, after *Magic Radio* in 2007 and *Broken Land* in 2014. Both films had RTS and Arte coproduction and were selected by A and B festivals. While researching and conceiving our projects together, Stéphanie is dedicated to the screenplay and Luc works on the production and financial parts. During the shooting, we work as a close team, sharing all the important decisions. But Stéphanie is usually leading the interviews and Luc is filming with a

age. The daily life of Carlos and his family takes place in the city of Chicago, a sanctuary city that tries to apply a tolerant policy towards the undocumented but which remains the ground of violence, racism and inequalities among the most important of the nation. Chicago is also home to the third largest Latino community. If it offers us the "outdoor setting" with its suburbs, snowstorms, highways and lake, Carlos' modest house offers us a place to film "the intimate world of the family". It is a "refuge home" in a country that seems to reject him and his family. In order for the viewer to identify with Carlos, the camera will often be close to his face, his hands, his back. It will be calm and steady. We have in mind the film *Son of Saul* (Hungary, 2015) which sticks to his character and makes the viewer discover the context around him in a blurry way which activates our sense of imagination. The film will be shot in black and white to strengthen the sensation of a life in the shadows. Black and white reflects something that we see, feel and guess of the world. It enables us to focus on a timeless aesthetic unity. Whether night or day, summer or winter, yesterday or today, under the presidency of Trump or Obama, the daily life of the people in the shadows does not change.

second camera along with the director of photography. The editing process is done together with an editor to achieve our artistic aims. Today, we have raised 425'000 € which represents 65 % of the 655'000€ total budget. We have received Swiss federal and regional funds (OFC, Cineforum, Suissimage) and we are looking for a coproduction with the Swiss TV - RTS. Our goal is to get a European coproduction for about 130'000 € (20% of the budget) in order to complete our financing plan and to get a larger audience in Europe. Intermezzo Films is an independent production company that has been active for the last 25 years in Switzerland. It has produced more than 50 films, mostly cinema documentaries and fictions, with a focus on social, political and artistic values. Our editorial line defends films made around the world with a bold and artistic point of view.

## DIRECTORS' PROFILE

**Stéphanie Barbey** has an MA from the London School of Economics and Political Sciences. She studied documentary film at Ateliers Varan, Paris. Since 2006, she has been an associate at Intermezzo Films.

2018 *Traces* (in development)

2018 *The Greener Grass* (research and collaboration on Peter Mettler's new film)

2014 *Broken Land*

2007 *Magic Radio*

**Luc Peter** is a documentary filmmaker and line producer at Intermezzo Films since 2000. He studied Political Science at the University of Geneva, then attended the Lausanne film school. An assistant director on many feature films during the 90's (Krzysztof Kieslovski, Christine Pascal, Jean-Luc Godard), he has directed many documentaries. He is also executive producer since 2000 of over 30 films.

2014 *Broken Land*

2007 *Magic Radio*

2004 *La Ribot Distinguida*

## PRODUCER'S PROFILE

### Intermezzo Films

Intermezzo Films was founded in 1993 to produce feature and documentary films in a spirit of freedom and artistic standards, to foster innovative and creative movies. The company is committed to be an independent entity, close to the films it produces.

With over 50 films, Intermezzo Films is today one of the leading Swiss French-speaking production company. Designed with international coproductions alongside France or Germany, as well as an established European television network (RTS, SSR, ARTE, France 2, France 3, WDR).

*Before Summer Ends* by Maryam Goormaghtigh (2017 Cannes ACID Showcase, Swiss Films Awards 2018)

*Sarah Plays A Werewolf* by Katarina Wyss (Venice 2017 Critics' Week, New Berlin Film Award 2018, Golden Taiga Award Best Film)

*Sonita* by Rokhsareh Ghaem Maghami (2016 Sundance World Cinema Documentary)

*Broken Land* by Stéphanie Barbey & Luc Peter (IFFR, Locarno, Guadalajara)

*Bloody Daughter* by Stephanie Argerich (2013 FIPA)

SEAN WANG

# EPIC OF A STONE

SHI SHI SHI (ORIGINAL TITLE)

NETHERLANDS, CHINA | 2020 | 85' | CHINESE, ENGLISH, GREEK



## LOGLINE

A piece of white marble stone mined in Greece re-embarks its Odyssey journey along the "food chain" of globalized industrialization. The film attempts to depict the underlying global phenomenon of "Chinanism", through meaningful details and twists at different levels along this chain.

## SYNOPSIS

Different from films that demonstrate China as the "world factory", our film reveals the new era when China has rapidly become the "world buyer" and when the US-China tension intensifies. Our story follows the Odyssey journey of a white marble stone. After mined in Greece, the stone is shipped to China and made into commercial products that copy and symbolize Greek/European civilization. Mostly these products will be brought back to Greece by Greek merchants coming to Yiwu, the Chinese city known as world capital of small commodities, and to be sold eventually to the Chinese tourists. Along the global economic "food chain", we capture characteristics of people representing different social classes and cultural background, such as the proud Chinese businessman who bought the traditional Greek marble mine during the financial crisis, Chinese workers who make foreign souvenirs but never go abroad, middle-class couples who

come to Greece for their dream weddings, daughters of a Greek real estate businessman who have learned Chinese to help their father selling houses to Chinese buyers... Through their stories, we investigate the global chain of consumption driven by the Chinese domestic market and capitals. When now the Chinese Gross Domestic Product (GDP) increase slows down, our film captures the breakdown of this fragile commercial 'food chain'. Also we would like to contrast the fate of tiny individuals against the massive "Chinansisation" and reflect on how and why Western cultures are being copied, diverted and consumed by Chinese in the last decades, and the often isolated worldview of Chinese who own the largest self-production and self-consumption markets of the world for "imported goods".

## GOALS AT PITCHING DU RÉEL

Coproduction, broadcasters, distributors, funds.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
2nd

**FILMING LOCATION**  
China, Greece

**SHOOTING LANGUAGE**  
Chinese, English, Greek

**SHOOTING DATE & DURATION**  
2019 - 2020, 10 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
85'

**PRODUCTION NAME - COUNTRY**  
Muyi Film (Netherlands), Black Fin  
Production (China)

**PRODUCER(S)**  
Jia Zhao, Zijian Wang

**EXPECTED RELEASE**  
End of June 2020

**TOTAL BUDGET**  
251'000 €

**CONFIRMED AMOUNT**  
50'000 € - 20 %

**CONFIRMED FINANCIAL SOURCES**  
Muyi Film, Black Fin Production

**REQUIRED AMOUNT**  
201'000 € - 80 %

## DIRECTOR'S NOTE

When I filmed my first feature documentary *Lady of the Harbour* in Greece, I met the Greek Chinese businessmen who bought the marble mines. I soon discovered that there lies an unexpected industrial chain behind the marble stone which is the symbol for the Western civilization. The journey of a stone threads up various themes that mostly interest me, including immigration, consumption of cultures and China in transition. At the same time, it allows me to encounter people who "wander" like the stone between the East and West, with whom I share a certain complex feeling of embarrassment and helplessness.

The structure of storytelling has three layers which interweave into each other.

### 1. Industrial layer

We will zoom in the industrial details of a stone: how it is mined, shipped, processed, purchased back to China. This is to reveal the relationship between capitals, producers, wholesalers, retailers and consumers in a huge market for "imported goods" which is spread over the world but after all based on the self-production and self-consumption in China itself. Inspired by Austrian documentaries by Bernd & Hilla Becher, the film uses a static and precise camera style to express the 'dehumanized' character, together with a strong sense of humour.

### 2. Social/economic layer

We will capture the most interesting characteristics belonging to each of the

social and economic layers of this food chain. For example, Piraeus port is bought by a state-owned Chinese company; a successful Chinese businessman in Greece starting from street vending now buys the mine from the Greek family company; rich Chinese individuals buy real estate in Greece to immigrate to Europe; middle-class Chinese couples come to the heavily advertised dream island Santorini to fulfill their European dreams; the Chinese factory workers make souvenirs that copy European culture while knowing little about the culture itself, and Chinese buy these souvenirs to symbolize and demonstrate certain social value in their life, while Greek/European merchants make a living from the different kinds of trade between Greece and China.

### 3. Individual/human layer

In order to bring the skeleton - that the two first layers constitute - to life, we will follow a few individuals from different social classes and cultural backgrounds into their lives. We would like to take a closer look at the reasons why the Chinese are so fascinated by copies of European culture, at what sacrifices the individuals make, what they have to win and how their fate is related to and controlled by the massive world economic chain, whether it be conscious or not. It reflects the peculiar values of Chinese people as a consequence of owning by nature the largest market of the world, while to a very high extent remaining isolated from the rest of the world in many ways.

## PRODUCERS' NOTE

The young Chinese director Sean Wang (b. 1991) never ceases to surprise with his unique viewpoint for stories about China, and with his storytelling on both macro- and micro-levels, between realism and surrealism, and never devoid of strong sense of humor!

I worked with Sean on his first feature-length documentary *Lady of the Harbour* (premiered at IDFA2017), which took a unique point of view about the European refugee crisis from a Chinese perspective of "symbiosis".

The current project deals with the phenomenon "Chinatisation", when China has grown in the past 15 years from its role as "world factory", into the "world buyer". As an overseas Chinese living in Europe, I clearly sense that the "Chinatisation" is causing increasingly

mixed uneasy feelings in Western countries. Sean, grown up during such a process, is the best person to take us on a refreshing journey into this phenomenon from inside out.

We have teamed up with the Chinese production company Black Fin known for the production of Chinese indie films by young filmmakers, which are gaining lots of international recognition. We plan to go into production by the Summer of 2019 and to finish in the Spring of 2020. As a Chinese producer based in Europe, I strive in bringing the resources together (financing and expertise) from both Asia and Europe, as I did for *Kabul, City in the Wind* (opening film IDFA2018, also selected at Visions Du Reel 2019), in order to support this important story to a full end.

## DIRECTOR'S PROFILE

**Sean Wang** is a Chinese Muslim director and screenwriter. He holds an MA in screenplay from Beijing Film Academy, tutored by famous commercially successful director Xue Xiaolu, and an BA at Communication University of China. His graduate film "*Huis Away From Home*" (2014) is a story about Chinese Muslim's immigration in Northwestern China. It was awarded Best Student Film by the China Documentary Academy Award and was nominated at Les Ecrans de Chine Documentary Festival in Paris.

His short documentary Chinese "*Canvasser*" (2015) was nominated at CCDF, GZDOC and won the China Documentary Academy Award. The film "*The Stepmother*" he edited, won the Grand Jury Award of AUFF, the Jury Special Award of the Delhi Film Festival and was selected in 2016 Cannes Festival. His first feature documentary "*Lady of the Harbour*" premiered at IDFA2017.

## PRODUCERS' PROFILE

### MUYI FILM

MUYI FILM focuses on international documentary films that embrace cultural differences and express respect for human lives.

**Jia Zhao** is a Chinese producer based in Amsterdam. She speaks fluently Chinese, Japanese, English and Dutch and is the founder for MUYI FILM and co-founder with Afghan filmmaker Aboozar Amini for SILK ROAD FILM SALON. Some of her recent works include: *Inner Landscape* by Frank Scheffer (IFFR Voices, 2019); *Kabul, City in the Wind* by Aboozar Amin (Opening film IDFA2018, Special Jury Award for First Appearance Competition); *Lady of the Harbour* by Sean Wang (IDFA 2017, Dutch competition); *The Crow is Beautiful* (IDFA2017, Masters); *Fallen Flowers Thick Leaves* by Laetitia Schoofs (coproduction with ARTE/ZDF, IDFA 2016, Dutch competition); *Angelus Novus*, IFFR 2015 by Aboozar Amini; *Mr Hu and the Temple* by Yan Ting Yuen (2015, Dutch competition IDFA 2015).

LOUIS HOTHOTHOT

# FOUR JOURNEYS

NETHERLANDS | 2020 | 90' | CHINESE



## LOGLINE

I was illegal due to China's One Child Policy. I was the second-born child. I travel back home to revisit my illegal childhood and the guilt I feel towards my parents, who paid a high price for my birth. While I'm trying to fix our broken relationship, they are pushing me to have children.

## SYNOPSIS

I was illegal due to China's One Child Policy. When I was born, my father had to pay a forfeit equal to 3 years-worth of his salary, ending his political career. At the age of 31, after five years of living in the Netherlands, I feel the desire to free myself of this guilt, to explore my sense of belonging and repair my broken family relationships. I travel back to China to visit my family in 2017. My parents have moved to a new apartment in Beijing, one that doesn't hold any memories, with no hint of the past. I do manage to find one family photo, which was taken in May 1986 in Tiananmen. When my mum was pregnant with me, my parents and my older sister travelled 2,600 miles to find a safe place for my birth. During their trip, they took a picture with Mao's portrait. In 2018, I travel back to China again. This time, my father is ill and I take care of him at the hospital. I find out that he cares much more about my sister than about me. I feel alienated.

I learn more about my older brother, who drowned at the age of two. After he died, they decided to hide their pain and tried to forget him. I travel to visit my relatives, and gather stories about my brother. Finally, I manage to find his grave in a wild forest, rather than in our family graveyard. I understand my family much better after these two trips, but both journeys lead to new questions about the past. Meanwhile, my family only cares about the future. They have started to urge me more and more to get married and to have children of my own. My family thinks a new child could resolve all these problems and create a new more positive situation, in the same way that my birth closed the wound of my brother's death.

## GOALS AT PITCHING DU RÉEL

We are looking for coproductions, international financing, pre-sales, world sales.

**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
China

**SHOOTING LANGUAGE**  
Chinese

**SHOOTING DATE & DURATION**  
2019, 8 months

**SHOOTING FORMAT**  
2K

**EXPECTED RUNTIME**  
90' / 54'

**PRODUCTION NAME - COUNTRY**  
Pieter van Huystee Film (Netherlands)

**PRODUCER(S)**  
Pieter van Huystee

**EXPECTED RELEASE**  
November 2020

**TOTAL BUDGET**  
355'006 €

**CONFIRMED AMOUNT**  
65'000 € - 18 %

**CONFIRMED FINANCIAL SOURCES**  
Netherlands Film Fund

**REQUIRED AMOUNT**  
290'000 € - 82 %

## REPRESENTATIVES IN NYON



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## DIRECTOR'S NOTE

Formally, this film is a personal memoir; I am the narrator, character and camera-man, my camera is like a pen, recording my discoveries and thoughts during my research.

This film focuses strongly on how I observe my family. My relationship with my parents represents two generations in contemporary China. My lens will also be focused on my mother and my sister, showing the two generations' female voices under a political system that is dominated by men. I want to invite the audience into my family relationship as intimate spectators, to see my story from the inside, and to inspire their imagination.

## PRODUCER'S NOTE

We think that the story of *Four Journeys* is an urgent, universal film story that is recognisable to many people around the world. It asks the question; how do politics influence the personal lives of people? It gives us insight into family life in Chinese culture, that the West is increasingly into contact with. A Chinese society that has evolved over these past decades, from a dictatorial, collective society to a liberal, socially controlled society. While the West has developed from a social-democratic, to a more individual, consumerist society. This

I pay much attention to the way politics affect peoples' personal lives. This is not exclusive to modern Chinese history, of course, but connects every political regime in the world. I feel this is something that we tend to overlook or disregard.

I have professional work experience in the fields of graphic design and non-narrative video art. In my cinematic language research, I sometimes use graphic aesthetics within my cinematic language. I will use visual metaphors and repeating elements, close-ups and shallow focus. The style will be humorous and playful.

changing contrast is clear to see in the lives and characters of Louis's father and the filmmaker himself. Because of his strong visual background, Louis is able to make a layered, visual film with a distinct signature.

During the research period, Louis made his first two trips in 2017 and 2018. This year, after securing financing, we intend to make the next two trips. We aim to start post production in 2020, finishing the film in the latter part of the year.

## DIRECTOR'S PROFILE

**Louis Hothothot** is a multimedia artist who combines curating, visual art, and art criticism as part of his practice. His research is a concern with politics and identity. He comes from China and studied at the Central Academy of Fine Art. In 2012, he enrolled the Master of Fine Arts at the Dutch Art Institute. He is presently studying in the Netherlands Film Academy. His work is regularly shown in galleries, dance festivals and film festivals. His work has been screened at: Seattle International video dance festival, Cinedans, "Moving future" Dansmakers, "Using the Museum" exhibition in Van Abbe Museum, Beijing Yanhuang Art Museum. His curating exhibition "Urgent Care of Identity" included works by such artists as Jonas Staal and Heath Bunting, shown at A-Lab in Amsterdam in 2015.

## PRODUCER'S PROFILE

### Pieter van Huystee Film

In 1995, Pieter van Huystee started his own production company. Since then, he has produced many film projects and international coproductions, most of them documentaries with renowned Dutch filmmakers such as Johan van der Keuken, Heddy Honigmann, Renzo Martens, Leonard Retel, Helmrigh, Boris Gerrets and young talented directors. Many of the documentaries and features are screened at festivals all over the world and have received numerous awards.

VICTORIA VERSEAU

# MERIL

SWEDEN | 2021 | 72' | SWEDISH, ENGLISH, THAI



## LOGLINE

What are the conditions for love and intimacy when you exist outside of the norm? *Meril* is an investigation of the fluid state of transition and identity. Told from the point of view of transpersons, this is a story about new voices, new bodies and new ideals.

## SYNOPSIS

Victoria, Nami and Athena travel to Thailand to work on a film based on Victoria's memory of her friend Meril and the place where she went through her gender reassignment surgery six years earlier. Meril became her support during this life changing process. Together with Nami and Athena, who are also about to go through with their surgeries, Victoria seeks to narrate her experience from the time of transition, and her memories of the place itself: Mueng Chonburi. She remembers it as a barren and mysterious place far from the well-known images of the tourist brochures. The trio attempts to reconstruct Victoria's memories as well as documenting their journey, but soon, the line between the past and present becomes blurred. For Nami, being close to the gender reassignment clinic causes anxiety about her own operation. Athena questions the meaning of life, why does she want to become a woman when life itself is meaningless. Is it really enough to correct one's body to make things right?

They talk about transitioning, the constant process of change that makes it hard to know who you really are. The dreams Victoria had about the future are not the same. After her transition her experience has collided with the illusion of what life would become. In a way, she has come to realize that life continues just as before. For Nami and Athena, Victoria's experiences causes uncertainty in regard to their intentions. Will they become fulfilled, or are their wishes just naive projections? Nami, Victoria and Athena share the same feeling of alienation. They long for intimacy and love. Their time together leave them faced with the burning question of what happiness, meaning and belonging means to them.

## GOALS AT PITCHING DU RÉEL

Our aim is to find a European co-producer, financing and distribution.

## REPRESENTATIVES IN NYON



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HER Film  
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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Sweden, Thailand

**SHOOTING LANGUAGE**  
Swedish, English, Thai

**SHOOTING DATE & DURATION**  
2019-2020, 17 days

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
72'

**PRODUCTION NAME - COUNTRY**  
HER Film (Sweden)

**PRODUCER(S)**  
Malin Hüber

**EXPECTED RELEASE**  
End of February 2021

**TOTAL BUDGET**  
378'827 €

**CONFIRMED AMOUNT**  
92'632 € - 24,5 %

**CONFIRMED FINANCIAL SOURCES**  
Swedish Film Institute, Film Capital Stockholm, Anna Priset (Women in Film and Television/UN Women Sweden)

**REQUIRED AMOUNT**  
286'195 € - 75,5%

## DIRECTOR'S NOTE

With *Meril*, I am seeking to investigate memory, loneliness and belonging. The film revolves around a period in 2012, when I traveled to Thailand to undergo my gender reassignment surgery. I am seeking to convey the fluidity of that moment - the mental and physical change, the barren landscape and the dust of a small industrial town and a group of people losing and finding themselves again.

I arrived alone in the desolate and poor city Mueng. It was an empty place. Soon I found other transgender people who were there for the same reason as I was. Among them I got to know Meril. We were both fragile. We had both been exposed to the hardships of life. Meril was longing for, as I was, the intimacy and love we had not experienced before.

*Meril* is a story of this place, this situation and these people. Through a hybrid form, together with Athena and Nami

## PRODUCER'S NOTE

*Meril* is at an early stage of development, we are planning our first research trip to Thailand with Victoria, Athena and Nami. We have secured our development funding and are now looking to attach international partners to the project for the next stage.

Most of my current projects circle around and interact with documentary strategies or its tradition. At the moment this is the field within moving image that

who are now, just as I was then, in transition from male to female. What interests me is the time right before, during and after the surgery. The very moment of transition. With the film I want to raise questions about identity; I keep coming back to who am I? It is about the soul, physics, society and the individual. Who am I if I inhabit a body that is perceived by others as that of a man - when I feel like I am a woman?

Perhaps through this project Nami, Athena and I, all in different stages of transition, can delve deeper into the understanding of what it means to be transgender, human and now women. Is it possible to picture the memory of the most important event of one's life? What happens when one realizes that the memory of a place and a time in the past is not translatable through film? I want to create a story that asks questions about the conditions of life, right at its very core.

is striving towards new narratives whilst truly exploring what the medium can be. *Meril* is a story that asks us to broaden the expectation of identity as a static form - it invites us to share the fluid state of searching for oneself. Victoria's unique perspective expands the existing portrayals of the trans experience - a necessary perspective today. To what extent is your physical body allowed to dictate who you are?

## DIRECTOR'S PROFILE

**Victoria Verseau** is a director, screenwriter and artist. Her films move freely within the genres of documentary, fiction and art film. Her work addresses subjects such as transition, memory, gender construction, the private and the public experience. In 2018, Victoria received 'Anna-priset', a scholarship distributed by Woman In Film and Television Sweden, UN Women Sweden. She has directed and written the short films "Exercise One" (2016), "The Session" (2014) and "To be Unclear" (2013). "Exercise One" had its international premiere at Outfest Los Angeles, was also screened at Encounters Film Festival, Gothenburg International Filmfestival and Torino IFF and has a Swedish film distribution in theatres.

## PRODUCER'S PROFILE

### HER Film

HER Film produces moving images in the intersection of film and art. HER actively seeks to develop new voices and new narratives with the aim to further other perspectives of our contemporary society. The company was founded in 2015 by producers Hedvig Lundgren, Ruth Reid and Malin Hüber and works internationally with feature, documentary and hybrid films.

### Recent films:

*An Army of Lovers*, dir. Ingrid Ryberg (2018)  
*Workers!*, dir. Petra Bauer (2019).

SVEN AUGUSTIJNEN

# NATIONAL PRIDE

FIERTÉ NATIONALE (ORIGINAL TITLE)

BELGIUM | 2021 | 100' | SPANISH, FRENCH, ARABIC, HEBREW, ENGLISH, DUTCH



## LOGLINE

Using re-enactments and testimonials, *National Pride* takes the viewer along on a travelogue of geopolitical upheavals, characterized by many revolutions and counterrevolutions - a violent history in which Belgian weapons built by Fabrique Nationale d'Herstal have been mixed up with, to this day.

## SYNOPSIS

*National Pride* is not a documentary film about the Fabrique Nationale d'Herstal, nor is it about the issues behind the trade of firearms. Instead, the film takes the most famous Belgian assault rifle - the FAL - as a main thread for a travelogue through our history from the sixties and seventies to the present. The film intends to bring to light a series of events that have been forgotten, such as the role of Belgian weapons in the Cuban revolution, how they were used by Palestinian Fedayeen who were called 'the Belgians' of Jordan, or how they were also used by both the South African Apartheid regime and the ANC. *National Pride* will use a singular documentary grammar that oscillates between a detective's visual notebook and a guided tour through a scarred historical landscape. Our main character, Hassan Balawi, will lead us from meetings with historians to conversations with former revolutionaries and arm connoisseurs into a journey that combines historical and personal consider-

ations. Hassan Balawi is a journalist but also a diplomat in the Palestinian Mission for the European Union, in Belgium and Luxembourg. This double role makes him the ideal person to follow across the world, as he tries to unveil the historical connections and fractures that resulted from the use of the Belgian-built FAL on both sides of the ideological spectrum, simultaneously revealing alliances between those different liberation movements. My aim in using the FAL as a leitmotiv of the film is twofold. On one hand, I want to investigate how the production, trade and use of the rifle have shaped history, and on the other, I want to highlight the wounds and scars that it has created, and how these stay active across generations.

## GOALS AT PITCHING DU RÉEL

30% of our financing is still undetermined. We are mainly looking for financing in Television and contemporary art spaces.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
3rd

**FILMING LOCATION**  
Cuba, Belgium, South Africa,  
Palestine, Israel

**SHOOTING LANGUAGE**  
Spanish, French, Arabic, Hebrew,  
English, Dutch

**SHOOTING DATE & DURATION**  
2018 - 2019, 70 days

**SHOOTING FORMAT**  
2K

**EXPECTED RUNTIME**  
100'

**PRODUCTION NAME - COUNTRY**  
Auguste Orts (Belgium)

**PRODUCER(S)**  
Marie Logie

**EXPECTED RELEASE**  
May 2021

**TOTAL BUDGET**  
323'300 €

**CONFIRMED AMOUNT**  
224'171 € - 70 %

**CONFIRMED FINANCIAL SOURCES**  
Flanders Audiovisual Fund, VRT TV,  
SMAK museum, Willame & Mophradad  
Foundation, participation filmmaker,  
Kunstenfestivaldesarts, Wallonie  
Image Bruxelles, CNAP, FCAC

**REQUIRED AMOUNT**  
99'129 € - 30 %

## DIRECTOR'S NOTE

During the making of my film *Spectres* (2011), I discovered that Patrice Lumumba, the first prime minister of independent Congo, was executed in 1961 with a FN-built FAL. This eventually led me to my desire to dedicate my next film to the weapons made by the Fabrique Nationale.

The Fabrique Nationale de Herstal (FN) was established in 1889 in order to provide the Belgian army with hand weapons. It has since grown to become one of the world's largest producer of firearms. The crown jewel of the FN - the FAL (Fusil Automatique Léger) - became the standard 1960's rifle for NATO armies, as well as many other Western allies. The nickname it was given was "the Right Arm of the Free World".

At the beginning of my research, I was surprised to find out that there did not exist a comprehensive study about the weapons made by FN Herstal. This encouraged me to start my own research. To gain insight into the distribution of the FAL, I decided to systematically study magazines, such as *Paris Match*, *Time* and *Life*, from the mid-1950s to the present. During my research I discovered that "the Right Arm of the Free World" was used, not only by the West and its allies, but also on the left side of the ideological spectrum.

This ironic turn in History can be observed, for example, during the Che

## PRODUCERS' NOTE

Auguste Orts was founded in 2006 to produce and distribute the work of several Belgian artists-filmmakers, including Sven Augustijnen. In 2011, we made *Spectres* together, a film about the assassination of Lumumba in Congo which won several awards and travelled extensively (film festivals, solo shows, cinema release, TV, VOD etc). We are excited to work on *National Pride* because of its relevance for Belgium today, because of its continuing relevance with respect to the production and distribution of Belgian firearms and their use in conflicts around the world, because of the links and tensions that are researched within the ideological landscape, because of the wide perspective the filmmaker takes on, comb-

Guevara rebellion in Congo, in the Israeli-Palestinian conflict, and in South Africa, where both the Apartheid regime and the freedom fighters of the ANC used the FAL.

In 2016, I met Hassan Balawi in Brussels. His double role as a diplomat and journalist makes him an ideal person to follow across different continents, while his background and expertise is useful in researching the use of FN weapons by various liberation movements. I found it striking that our "National Pride" could be "hijacked" by a Palestinian diplomat.

I use a specific method to make my films: I transform the knowledge and narrative lines that I have built up over many years of research into "created" situations. I am interested in revealing how historical and political events have entered the bodies and discourses of the protagonists and how these are being relived today in constructed situations. The film is therefore not built with archival material.

My position as a filmmaker is defined by taking the camera in my own hands. My presence with the camera, and by extension also the whole cinematic process that I set in motion, is the catalyst of what is being "played out" for the camera. Within this configuration, my aim is to understand how history manifests itself in the here and now.

ined with a personal and contemporary focus.

Today the research on the Fabrique Nationale de Herstal and at the different locations is finished, 70% of the financing is in place, and we finalized our first shooting session in Cuba at the end of 2018. We are applying for financing in French-speaking Belgium in coproduction with Cobra Films and we are looking for TV sales and coproductions with contemporary art spaces.

Partners involved in distribution so far are a Belgian cinema distributor, contemporary art spaces in Gent, Zurich, Geneva and Mexico and Flemish television.

## DIRECTOR'S PROFILE

**Sven Augustijnen**, lives and works in Brussels. His films, publications and installations on political, historical and social themes constantly challenge the genre of the documentary, reflecting a wider interest in historiography and a predilection for the nature of storytelling: 'Historiography is by no means a natural phenomenon. The way we use stories, images and fiction to construct reality and history fascinates me.' He had solo shows at *Wiels, Centre for Contemporary Art, Brussels*; *de Appel, arts centre, Amsterdam*; *Malmö Konsthall*; *Vox, Centre pour l'Image contemporaine, Montréal*; *CCS Bard, Annandale-on-Hudson*.

*Spectres* (2011)

*Une Femme Entreprenante* (2004)

*Johan / François* (2001-2003)

*Le Guide du Parc* (2001)

*L'Ecole des Pickpockets* (2000)

## PRODUCER'S PROFILE

**Auguste Orts**

Auguste Orts is a Brussels-based production and distribution platform founded by artists Herman Asselberghs, Sven Augustijnen, Manon de Boer and Anouk De Clercq. In 2006, these four artists, active primarily in the expanded field of film and video decided to join forces to found the Auguste Orts platform.

The expertise is shared through guest productions and put in a discursive context in various ways. In collaboration with *Argos & Courtisane*, Auguste Orts set up *DISSENT!*, a series of talks on politics and cinema. And Auguste Orts launched *On & For Production*, an initiative to facilitate the production of artists' films on an international level.

LAURENT STOOP, SVETLANA RODINA

# OSTROV - THE ISLAND

OSTROV - L'ÎLE (ORIGINAL TITLE)

SWITZERLAND | 2020 | 90' | RUSSIAN, FRENCH, GERMAN



## LOGLINE

*OSTROV - The Island* is a metaphor for today's Russia, where fantasy and reality often intertwine. The islanders, abandoned by the state, survive by poaching. Influenced by TV propaganda, they carry on believing in Putin and the restored greatness of Russia, even though the country is becoming ever increasingly isolated.

## SYNOPSIS

Lost in the Caspian Sea, the island was once home to a well-functioning fishing collective farm. After the fall of the USSR, the farm was destroyed, and black caviar extraction was banned. 3,000 people used to live on the island. Now, around fifty remain. The island has no gas or electricity, it has no jobs, no doctors, or police. On the mainland, Ostrov is known as the "poachers' island". Ivan has been imprisoned twice for poaching and he caught TB whilst in jail. Yet he goes out to sea again. There is no choice – he either gets the caviar or he starves. Anna studied in the city but fell in love with Ivan and chose the harsh life of the island. They want their children to have a better future somewhere else. Alina loves the nature of the island, and Anton, together with his friend and cousin Roma, has already started to go out to sea. Roma has married a Muslim girl from the mainland, Tamargiz, and has secretly adopted Islam. Tamargiz hopes she can persuade the reluctant Roma to move back to the mainland.

Roma finds support in his faith, while Anton dreams that one day he will get rich by catching a giant fish. When there is electricity, Ivan watches the state news. He believes in Putin and wants to write to him and explain that the people of the island need legal work. Will Ivan write his letter? Will Roma stay on Ostrov with Tamargiz? Will Anton's dream come true, or will he be caught and sent to prison just like his father? Ostrov is a ghost in the fog, where people live an illegal parallel life, with only bad phone reception and state TV propaganda connecting them with the rest of the country. Ostrov is also a metaphor for the whole of Russia: The same dreams, illusions, ideas and sentiments can be found throughout the country.

## GOALS AT PITCHING DU RÉEL

Our main goal is to find potential co-producers (focusing on Europe) and to present the film to Swiss and international theatrical and TV-distributors.

## REPRESENTATIVES IN NYON



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## (NO) FEATURE FILM

1st (director) / 2nd (co-director)

## FILMING LOCATION

Dagestan, Russia

## SHOOTING LANGUAGE

Russian

## SHOOTING DATE & DURATION

2019 - 2020, 45 days

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

90'

## PRODUCTION NAME - COUNTRY

DokLab GmbH (Switzerland)

## PRODUCER(S)

Sonja Kilbertus

## EXPECTED RELEASE

April 2020

## TOTAL BUDGET

630'000 €

## CONFIRMED AMOUNT

89'000 € - 14 %

## CONFIRMED FINANCIAL SOURCES

BAK Succès Cinéma Producer's Funding, Development Funding Zürcher Filmstiftung (Switzerland), Development Funding Berner Filmförderung (Switzerland), Development Funding Aargauer Kuratorium (Switzerland), Producers' Investment

## REQUIRED AMOUNT

541'000 € - 86 %

## DIRECTOR'S NOTE

In the early 90's I found myself in Moscow, armed with two cameras, and I have never really left since then. Despite enormous challenges, the sense of being re-energised and the desire to open up, to change, to get out of the isolation of the Soviet era was immense. The entire country was immersed in a sense of total freedom, without any taboos.

Yet twenty-seven years later, Vladimir Putin, an autocrat, has been re-elected. Why is Russia once again coming into conflict with the West and turning into an island; detached from the rest of the world? For the time being, mobility rights for Russian citizens are still guaranteed, but a new ideological and psychological wall, an invisible one, is being erected between us.

This film aims to give a voice to the majority of Russians who are neither mobsters nor spies, certainly not democrats in the western sense, and who adhere to the neo-Soviet values. Those who dream of a Russia once again becoming a respected and feared superpower, even if it means being isolated and surrounded by enemies. What are the expectations, fears and dreams of these Russians today?

How can we imagine living without a salary, without insurance, without any social system? All these things that bring us well-being at home, comfort and freedom, are perceived differently in Ostrov. What if it represents another form of freedom? I would like to let my camera discover this dramatic world, to create a film that is poetic and imbued with a great humanity.

*Laurent Stoop, Director*

## PRODUCERS' NOTE

Laurent Stoop, DOP in the DokLab production *Bottled Life* (2012) and in several documentaries about Russia, approached us with an idea of a sophisticated high concept film that has a strong cinematic potential and an important geopolitical agenda. The Russian Co-director, Svetlana Rodina, provides unique access to the characters and an authentic angle. The concept promises a hypnotic journey into the microcosm of the island and new insights into understanding modern Russia. There are many films about

The desire to make a film about the Russian mentality, about the notorious "Russian soul" came to me after emigrating to Switzerland. The remark of a Swiss colleague made me think, when he asked why Russian people did not take to the streets to demonstrate against Putin, and why they didn't fight for freedom and democracy in these last elections of 2018? Contrary to what people think here, it is not a question of politics or economics, since we all consume the very same products, but above all a matter of emotions and pride.

Then Laurent and I discovered this amazing place. At first, I was intrigued by its mysterious landscape. After that, I met the vibrant characters who lived there, which in turn evoked some very contradictory feelings in me; from rejection and pity to admiration and respect. Despite extreme isolation, these people surprisingly think and say the very same things as most people living in Moscow or other Russian cities.

We are going to make a film that isn't just about one island, but a dramatic, symbolic and poetic film about today's Russia in miniature. People of Ostrov are the representatives of the majority of Russians, who love their country, but have to survive in a vast and bizarre empire, governed by its own rules. An empire which is never truly discussed without bias, neither here in Switzerland, nor anywhere else in the world.

*Svetlana Rodina, Co-director*

Russia, but what is rare, are films that bring us closer to those people who enabled Putin's record election results past year, even though they have long since lost hope for their own future. This film will show who Putin's voters are and therefore speak to both Swiss and international arthouse audiences. Due to the original camera concept, we expect the film to perform well at international film festivals, including the possibility to win prizes for the best camerawork and best film.

## DIRECTOR'S PROFILE

**Laurent Stoop** was born in Lausanne in 1965. He has a degree in literature and photography. He has worked for many major European television stations. As DOP he filmed a great number of documentaries, including politically engaged films that deal with Chechnya, Anna Politovskaya, Aung San Suui Kyi, and more.

*Selected filmography as DOP:*

*Gyranthera, sur les traces d'Henri Pittier* (2018)

*Syrie, le cri étouffé* (2017)

*Citizen Khodorkovsky* (2016)

*Bottled Life* (2011).

**Svetlana Rodina** graduated in philology in Kazan and later in film directing in Moscow. She has worked as a reporter and host for various TV programmes on the RTR channel. In 2011 she became editor-in-chief of the documentary department of one of the largest production companies in Russia; United Media Group. Since 2006 she has primarily worked on TV documentaries as script writer and director.

*Selected filmography:*

*Planeta Tuva* (2018)

*Revolution 1917* (2017)

*Gone with The Sea* (2014)

## PRODUCER'S PROFILE

### DokLab GmbH

At DokLab we are passionate about producing documentary films that are focused on geopolitical, social or cultural topics. We aim to create films that stimulate thought and action, but which also stand the test of time. Meticulous story development and engaging analysis lie at the heart of everything we do. Our goal is to reach an international audience by tapping into universal values.

*Filmography of recent films:*

*Body of Truth* (2019), dir. Evelyn Schels

*To the End of Dreams* (2018), dir. Wilfried Meichtry

*Second Hand Heroes* (2017), dir. Christian Knorr

*Eritreas Young Deserters* (2017), dir. Jonas Dunkel

*Tibetian Warrior* (2015), dir. Dodo Hunziker

*Bottled Life* (2012), dir. Urs Schnell

MANUEL ABRAMOVICH

# PORNOMELANCHOLIA

PORNOMELANCOLÍA (ORIGINAL TITLE)

ARGENTINA | 2020 | 80' | SPANISH



## LOGLINE

"Why do you want to make porn?" somebody asks Lalo during his audition. "Because I like to fake pleasure." *Pornomelancholia* takes pornography as a starting point to reflect about the construction of intimacy as a show. Porn is the context to discuss sex in a world where the self is performed for others in an ever-connected reality.

## SYNOPSIS

Lalo lives with his working class family in rural Mexico. Every night, he turns into an exhibitionist object of desire for hundreds of online followers. He is offered an audition for a porn movie. The production company is called Mecos Films and specializes in amateur Mexican-themed gay films. "Why do you want to make porn?" is the first thing they ask him in his audition. "I love to fake pleasure." he replies. Trained by social media in the art of staging his everyday life, Lalo wants to translate this acquired digital talent into a real shoot. As the making of the movie unfolds, Lalo weaves his own plot: How to become the best possible porn actor? How do you go from being a supporting actor to having more scenes? The movie they're shooting serves as a

a stage for Lalo in which the pleasure he no longer feels becomes channeled into framing, training and directions. Lalo uses every resource he has at hand, while his own sexuality increasingly feels staged. The shooting of the film splits Lalo's reality in two: the narrative he constructs based on his own experience and the subjectivity that infiltrates him. How to turn pleasure into spectacle? If a porn actor turns his sexuality into a show, where does he find true pleasure?

## GOALS AT PITCHING DU RÉEL

Discuss with producers, funds and other members of the industry with an interest to get involved in the project, in creative as well as in financial terms.

**(NO) FEATURE FILM**  
4th

**FILMING LOCATION**  
Mexico (Oaxaca, Mexico City)

**SHOOTING LANGUAGE**  
Spanish

**SHOOTING DATE & DURATION**  
2019, 4 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
80'

**PRODUCTION NAME - COUNTRY**  
Gema Films (Argentina)

**PRODUCER(S)**  
Gema Juárez Allen

**EXPECTED RELEASE**  
May 2020

**TOTAL BUDGET**  
170'000 €

**CONFIRMED AMOUNT**  
74'769 € - 43 %

**CONFIRMED FINANCIAL SOURCES**  
INCAA (Argentina), Ikusmira Berriak / San Sebastián Film Festival (Spain), Mecenazgo GCBA (Argentina)

**REQUIRED AMOUNT**  
95'231 € - 57 %

## REPRESENTATIVES IN NYON



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## DIRECTOR'S NOTE

My work explores the frontier between reality and fiction. However, my previous films have been closer to a documentary approach. I work with real people, non-actors, on their own stories and experiences, combining elements of documentary observation with staged elements, some *mise-en-scène*. In *Pornomelancholia*, I plan to go deeper into the work method, the exploration of these limits. The final result will have a hard-to-classify tone. Actors in this film will be people playing themselves following a script that will be close to their experience, with a few unfamiliar elements. Lalo's story generates questions in vein with those of my previous works: tradition, the construction of a character for the gaze of others, institutional pressure on individuals, society as a great *mise-en-scène*, as a tableau. I am interested in the porn industry as a context to discuss sex in a world where the self is fabricated for others, where in order to exist you have to be seen, to be

## PRODUCERS' NOTE

This is my second collaboration with Manuel, an author who fascinates me because of his singular talent, his technical sobriety and the originality with which he frames contemporary subjects. I produced his feature documentary *Soldier*, that premiered in 2017 at the Berlinale Generation. We also collaborated on the film *Theatre of War* by Lola Arias in which he had an important creative participation as a director of photography. The film also premiered at the Berlinale Forum one year later. In 2018 during a trip to present his retrospective at the Mexico City Cineteca, he met Lalo and Diablo, the protagonists of this project and he shared with me his ideas to develop *Pornomelancholia*. *Pornomelancholia* is a unique project that proposes a kaleidoscope of themes at the center of contemporary discuss-

on social media, to be connected and with immediate access. *Pornomelancholia* is not a pornographic film: it's a film about pornography as a form of representation. About how sex becomes fiction, sex as performativity. However, the representation of sex will be set in the background, in this film there is not a single explicit sex scene (the sex act itself). All we see are bodies, faces. We hear the sound of sex happening outside of the frame. The interest is in what is around the sexual act, its rituals and details, but not the act itself. How to make a film about pornography without showing explicit sex scenes? The shooting of the film-within-the-film, Mexican corruption, creates a representational space within the film and parodies Mexican reality by exaggerating its political and economical aspects. The emphasis will not be on the images resulting from that shooting but on the creative process itself, in that twilight state of the "meanwhile".

ions about the construction of personal and public identity. The making of *Pornomelancholia* demands courage and the development of a cinematographic device involving a certain elegance to deal with a universe rarely approached in documentary films that involves pornography, sexuality and desire. Manuel developed the project at the prestigious Artist Program of Tabakalera of the San Sebastián Film Festival in the fall of 2018. The project was supported by the Argentinean film fund INCAA and Mecenazgo (City of Buenos Aires). We are planning to start production in the second semester of 2019 for a period of 3-4 months. We are looking for creative and financial partners that are interested in further participating in the film.

## DIRECTOR'S PROFILE

**Manuel Abramovich** (b. Buenos Aires, 1987) is a filmmaker and director of photography. His work explores the performativity of everyday life. In his films, ordinary people become characters. Combining observation and staging, he calls into question the norms of what is considered 'documentary cinema'. He graduated as a Director of Photography at ENERC and is a Berlinale Talents and IDFA Summer School alumni.

His films have been shown at important festivals (Berlinale, Venice, MoMA, Cinéma du Réel, IDFA, Tribeca, San Sebastián, Film Society of Lincoln Center NYC, BAFICI) and have received numerous awards. In 2019 he has been awarded with the prestigious fellowship DAAD-Artists-in-Berlin Program. His latest film *Blue Boy* won the Silver Bear at the Berlinale Shorts Competition 2019.

## PRODUCER'S PROFILE

### Gema Films

*Gema Films* is a Buenos Aires based production company founded in 2009 by Gema Juárez Allen dedicated to documentaries and arthouse films.

Among her most recent films are *Theatre Of War* (2018, Lola Arias), *La Cama* (2018, Monica Lairana) both premiered at Berlinale FORUM 2018; *Ruben Blades Is Not My Name* (2018, Abner Benaim) premiered at SXSW; *Soldado* (2017, Manuel Abramovich) premiere at Berlinale, *Oscuro Animal* (2016, Felipe Guerrero) premiere at the Tiger Competition at the IFFR; *Camino A La Paz* (2015, Francisco Varone); *327 Cuadernos* (2014, Andres Di Tella) premiered at San Sebastian IFF.

Previous films include *Vivan Las Antipodas!* (Victor Kossakovsky, 2011), *Corta* (Felipe Guerrero, IFFR 2012), *El Ojo Del Tiburon* (Alejo Hoijman, Roma 2012).

SCOTT CUMMINGS

# REALM OF SATAN

USA | 2020 | 67' | NO DIALOGUE



## LOGLINE

An experimental exploration and celebration of one of America's oldest and most diabolical counterculture organisations - the Church of Satan.

## SYNOPSIS

*Realm of Satan* is an experimental non-fiction portrait of the Church of Satan; a half-century old religion dedicated to carnality and individualism that takes Satan as its central figure. The film explores Satanists as they exist today: their surroundings, their everyday lives and the magical rituals they engage in. *Realm of Satan* consists of 66 staged scenes. The form of the film mirrors the Sigil of Baphomet (a goat's head in an inverted pentagram). Major events occur at the five points of this pentagram, all of which feature High Priest Peter Gilmore, the central figure in Satanism worldwide. The film begins with the birth of a goat in front of an altar, which morphs into Baphomet, and then into a man: Gilmore. Other members of the Church appear in vignettes: Maga Blanche Barton (founder Anton LaVey's partner), kinkster couple Magister David and Witch Heather, Warlock Michaelanthony (a black man), and Warlock Robert (who has Cerebral Palsy). These vignettes are developed through a long pre-produc-

tion process with the participants and drawn from their lives: Robert prepares for surgery as he fights his body's deterioration; Michaelanthony struggles to pay his rent whilst working as a night watchman at a castle; David and sex-worker Heather produce fetish material. While the first half of the film adheres closely to reality, the second pushes deeper into psychedelia, presenting both magic and the supernatural as non-fiction. The film crescendos in a Black Mass ritual sequence, featuring many of the subjects and led by Gilmore. Here, Peter invokes the names of the Devil in front of a naked woman reclining on an altar. The film and the spell break as Peter and the congregation proclaim: "Hail Satan!".

## GOALS AT PITCHING DU RÉEL

International producing and financing partners, European post finishing services, sales agents, potential commissions by artistic or documentary platforms.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

## FILMING LOCATION

USA (New York State, New Orleans), UK (London), Switzerland (Geneva), Canada (Toronto)

## SHOOTING LANGUAGE

No dialogue

## SHOOTING DATE & DURATION

March 2019, 5 days / May - September 2019, 2 months

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

67'

## PRODUCTION NAME - COUNTRY

n / a

## PRODUCER(S)

Caitlin Mae Burke

## EXPECTED RELEASE

February 2020

## TOTAL BUDGET

177'694 €

## CONFIRMED AMOUNT

70'000 € - 39 %

## CONFIRMED FINANCIAL SOURCES

Sundance Art of Non-Fiction Grant, director's participation, Paradise Shores LLC, Rooftop Films/Edgeworx Visual FX Grant

## REQUIRED AMOUNT

107'694 € - 61 %

## DIRECTOR'S NOTE

*Realm of Satan* is a rigorously formal, experiential non-fiction film that playfully explores one of pop culture's most notorious outsider religions. The film rejects the standard tropes of American documentary in favour of a sardonic and detached point of view more common in fiction filmmaking. This filmmaking style embraces collaboration with the subjects, in which the objectivity of the filmmaker submerges itself in the subjectivity of the participants.

*Realm of Satan* will resemble my previous film *Buffalo Juggalos* – a mixture of sixty-six tableau portraits and intricate steadicam shots. Scenes unfold in a single, rigidly controlled shot, and mathematical editing gives the whole film a hypnotic quality. There will be no interviews and no observational footage. Instead, situations will be heavily staged and choreographed. All scenes will take place in spaces the characters frequent, but a production designer will "enhance" these spaces. These scenes will be developed with the participants from their personal lives and from iconography central to Satanism and then acted out by the subjects.

The visual language will draw from the iconography of Satanism itself, as well as referencing classic paintings by Goya, Bosch, Delacroix and Caravaggio. The Church has a highly codified aesthetic

## PRODUCER'S NOTE

After the pleasure of working together on *Adversary* I was so glad to find that Scott and I are compatible collaborators, as I think he is one of the most brilliant contemporary filmmakers of today. I was totally bewitched by his vision for *Realm of Satan*, and the opportunity to employ his artistry to such an intoxicating subject as the Church of Satan has been an exciting challenge.

The film is currently in pre-production. We plan to shoot with several ranking Satanists in New York in early spring 2019,

of black, red and silver, which will infuse the film. Lighting will be subtly theatrical, with prominent use of strong reds and blue-greens, as well as Chiaroscuro. Outdoor scenes lit with natural light will only be shot during magic hour and will be offset by small, subtle red and green lighting touches. Naturalism and realism will constantly be undermined. To further emphasise this, there is no location sound shot, instead all sound is created in post-production with a sound designer. There will be no dialogue beyond the use of ritual language. This sound design will act as the only "music" in the film. There will be no traditional score.

As secrecy is central to Satanism, many characters will appear in cowed robes or wearing masks, lending the impression that Satanists surround us. Animals and animal symbolism will feature throughout, using goats, snakes, a crow, and a lion. The film also includes a small amount of CGI – for instance, creating a Baphomet-like version of High Priest Peter Gilmore – and will include other practical FX, such as a burning church and a goat birth on an altar.

The resulting film will oscillate between two styles: rigorous formal filmmaking and experimental psychedelia, meant in large part to mirror the experience of a Satanic Ritual.

and will also film the birth of the goat to create one of the main VFX shots in the film (Peter becoming Baphomet). We will edit this footage into a proof of concept sample to raise additional funds. In late spring 2019 we will branch out to both high-ranking international Satanists, and collaborate with them over a short period to create visuals. Finally, in summer 2019, we will shoot the bulk of the film, and then begin editing and sound designing, with an anticipated finish in early 2020.

## DIRECTOR'S PROFILE

**Scott Cummings** is a New York-based filmmaker. His work has been shown at MOMA, The Centre Pompidou, *Visions du Reel*, IFF Rotterdam, CPH:DOX, BAMcinemaFEST, *Rooftop Films*, and more. His 2014 film "*Buffalo Juggalos*" won the Grand Jury Prize at AFI Fest and at Bucharest International Experimental Film Festival, as well as receiving the Cinema Eye Honors for Outstanding Achievement in Short Non-fiction Filmmaking. He was named one of *Filmmaker Magazine's* 25 New Faces of Independent Film in 2014 and *Berlinale Talents* 2016. His latest film, "*Adversary*", produced by *Field of Vision*, was a *Vimeo Staff Pick* and won *Best Documentary* at the *Dallas International Film Festival*. In 2017, he received an *Art of Nonfiction* grant from the *Sundance Institute* for "*Realm of Satan*".

*Adversary* (2016)  
*Buffalo Juggalos* (2014)  
*Spacemonkey* (2012)  
*Lauderman* (2008)  
*The Hesh* (2006)

## PRODUCER'S PROFILE

**Caitlin Mae Burke** is an Emmy award-winning producer, *Berlinale Talents* alumna, and inaugural inductee to *DOC NYC's* 40 UNDER 40 list. In 2019, she premiered two features in competition at *Berlinale*, including "*Anbessa*" (*Glashutte Documentary Award* nominee). Caitlin produced the documentary features "*Nuts!*" (*Special Jury Prize Sundance 2016*), and "*Obit*". (*Tribeca 2016*) one of *Entertainment Weekly's* "Ten Best Movies of 2017." as well as "*Feast of the Epiphany*" (*Film Comment's* "Best Unreleased Films 2018"), "*We Could Be King*" (2015 *Sports Emmy*, *Outstanding Sports Documentary*) and "*Approaching the Elephant*", a nominee at the *Gotham Awards*, *Cinema Eye Honors*, and *Independent Spirit Awards*. Her short film work currently making the festival rounds includes "*Adversary*" (dir. Scott Cummings) for *Field of Vision*, awarded *Best Documentary Short* at *Dallas International Film Festival*.

DIANA MARÍA BUSTAMANTE ESCOBAR

# SEGOVIA

COLOMBIA, MEXICO | 2020 | 90' | SPANISH



## LOGLINE

*Segovia* is a collage of images, repetitions, and memories, assembled with content from Colombian news archives from the 1980's and 90's. It reconstructs a story linked to a generation - my generation - who grew up normalised to violence in the face of these images.

## SYNOPSIS

I close my eyes and see blood dripping from the stage. People are shouting, there are gunshots. Text flashes up on the TV screen: EXTRA, BREAKING NEWS. It's 1989, I'm 9 years old, and I am witnessing the assassination of presidential candidate Luis Carlos Galán, who was a symbol of hope for a country in crisis: Colombia. Similar images appear, yet they are not the same: it's different blood, and different people. Over and over: images of tear-stained faces, more people shouting, gunshots, blood, piles of bodies, and more blood. It's as if they are looped; a single mass of fragments; a collection of images that dominated the news reports of my country between the 80's and '90s. In 1987, at seven years old, as I started becoming aware of the world, it became clear to me that people died. In my hometown of Medellín, only criminals, prostitutes and punks walked the streets at night; those who no longer feared death, nor appreciated life. And the uncensored images

being constantly projected by the media only served to reaffirm this, pervading the minds of a generation that grew up in front of the TV. *Segovia* has no north, only a core which speaks to the visual aesthetic of punk that appeared in my town at that time, from its precariousness and harshness as an angry response to despair, through stock images as a sort of unprocessed "mnemonic device". I try to understand my memories in the context of what happened to us as a society and in particular, as a generation. *Segovia* is a reinterpretation of the stock news footage from that time, which left its mark on the population and instilled a sense of apathy, scepticism and indifference. The images take us on a journey to explore our generation: the generation of images.

## GOALS AT PITCHING DU RÉEL

To find a co-producer and international financing.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
None

**SHOOTING LANGUAGE**  
None

**SHOOTING DATE & DURATION**  
5 years, 3 months

**SHOOTING FORMAT**  
Archives

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
Burning Blue (Colombia)

**PRODUCER(S)**  
Diana María Bustamante Escobar

**EXPECTED RELEASE**  
February 2020

**TOTAL BUDGET**  
135'923 €

**CONFIRMED AMOUNT**  
59'408 € - 44 %

**CONFIRMED FINANCIAL SOURCES**  
Colombian Film Fund, Interior XIII,  
Caracol TV

**REQUIRED AMOUNT**  
76'515 € - 56 %

## DIRECTOR'S NOTE

*Segovia* is a film essay composed entirely of stock media footage from the '80s and the 90's in my country: Colombia. It is primarily a reflection on image through image itself and on how these images are inextricably linked to building the identity of a generation that was raised on television: A passive witness of a dense reality, which over time has transformed us into an apathetic No Future generation. *Segovia* does not attempt to be a historiography, it is an exercise in reinterpreting this stock footage, of what it released and what it set aside. It moves beyond the violence of those images to explore how this violence was trivialised.

It is in my nature, as a film professional, to intervene. I like to alter images in the same way that our memories and mnemonic processes alter us: editing, creating biases and recomposing. I examine images and explore how they became part of our social and individual memory. I use image as a language of which I take ownership as part of my generation, the same generation that would look at the camera and cry out in an attempt to avoid what was practically unavoidable: death. These are images that are repeated, spread, re-framed

## PRODUCER'S NOTE

During the ten years that I have worked in cinema, developing and producing several projects, programming and carrying out curatorial work, I held the notion that I was postponing my research and artistic projects. However, when I started developing this film, I realised that this time was not wasted. This project helped me understand the meaning of time, of my previous experiences and the needs of such a particular creative process.

Being a producer and director was a challenge, but at the same time one of my strengths. I have used this time making films and making this film to optimise complicated processes such as the investigation of archival material. In this case, I used this time not only to find the right images but also to find the copyright of my material. It has taken a lot more time to find the material than to negotiate its usage, some thing linked with a kind of memory system in the co-

and used as explicit demonstrations of their own fragility; through their alteration, these images are witness to what is referred to as "the truth". A collage that gives shape to the dead, where senselessness of the images speaks for itself. Repetitions, flashes of shots and a constant change in rhythm – taken from the punk movement of that time – are also important elements in creating a discourse, which moves beyond the recounting of the events of a specific time, to explore the trivialisisation of violence and the generation that was raised on these images.

Mixing images, loops, times, repetitions and sounds, I am searching for a collage that creates the sensation of fear that surrounded our lives as Colombians for decades, and continues to do so today. Sound, as part of the archive, is also a subject of deconstruction. I am mixing different layers, playing with time and mainly with repetitions, using the "harsh" sound of the physical material and exploring silence to create the voice over sections. At the beginning of this creative process I rejected the idea of a voice over, but I am now conscious of the need for a voice in the film. This part of the process is still in progress.

untry. However, the time spent on this has resulted in incredible licensed archive materials for the film.

This type of work doesn't only require time, but also the ability to step back and see the bigger picture. I have had the opportunity to stop and see what is happening with the materials, exchange ideas and do other things in the middle of the process in order to clear my mind and provide me with a fresh perspective on the film.

In practical terms, *Segovia* has all the required materials, a first cut, and the necessary elements to move forward with an editor who can provide a fresh point of view.

I still need to achieve 50% of the total budget, which will cover editing, finalising the image and sound design; which, creatively and technically, is one of the most delicate stages of the process.

## DIRECTOR'S PROFILE

**Diana María Bustamante Escobar** graduated in Film and Television from the National University of Colombia, and is the founder of *Burning Blue*. She has developed and produced more than fourteen remarkable films for Colombian cinema. She is also the former Artistic Director of the International Film Festival of Cartagena (FICCI) 2014 – 2018.

She has directed the documentary film "*Opposition-Fusion*," based on the acoustic musician *Jacqueline Nova* and released at the International Documentary Film Fest of Bogota in 2009.

Focusing on production during these past few years, she has been involved in the creative process and production of several films, including "*Land and Shade*" by Cesar Acevedo and "*Violence*" by Jorge Forero.

## PRODUCER'S PROFILE

### **Burning Blue**

Founded in 2010 by *Diana Bustamante*, *Burning Blue* focuses on cinematographic expressions that constantly push boundaries, advancing formal developments in audiovisual language. With a distinctive editorial line and a rigorous work ethic, *burning blue* has positioned its films on the most important world markets, consolidating a viable and effective production model, both nationally and internationally, which takes coproduction models to a higher level.

*Burning Blue* aims to work primarily with projects possessing strong aesthetic or narrative proposals, with an emphasis on new talents, developing high-quality films for specific audiences.

ARFAN SABRAN

# THE FLAME

BARA (ORIGINAL TITLE)

INDONESIA | 2020 | 70' | INDONESIAN



## LOGLINE

This is a story about 77 year-old Iber Djamal. He is risking the remaining years of his life in order to stand up against the palm oil companies threatening to take his land and ancestral forest. Iber's family believes that he is too old for the fight and that the chances of success are very narrow. Nevertheless, Iber refuses to give up.

## SYNOPSIS

Iber Djamal (77 years old), tries to legalize his customary forest to prevent his land from the invasion of a palm oil company. He collects all of the required documents to have it legalized by the government. He thus realizes that the government has no intention to approve his proposal. This is the reason why Iber is in search for an organization willing to help him out. Iber's son, Ardianto (41 years old), doesn't approve of his father's acts. But in the same time, he goes from being a rubber farmer to building a water-refilling station. Ardianto believes he should take the money like everyone else. Time is always the most crucial aspect. The burning season comes more often now,

and the impact of the haze is vastly covering the entire (Kalimantan) rain-forest. Soon, the haze will come to the city, including nearby countries like Malaysia and Singapore. Iber is aware of this impending danger and he decides to take action promptly, with all of his remaining strength and wisdom. He realised that his health is getting worse. Iber puts all of his hope into his 5 year-old grandson Demetri who is eager to know everything about the forest.

## GOALS AT PITCHING DU RÉEL

Co-producers, broadcasters, distributors, festivals.

**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Indonesia (Kalimantan)

**SHOOTING LANGUAGE**  
Indonesian

**SHOOTING DATE & DURATION**  
2014, 2018, 2019, 6 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
70'

**PRODUCTION NAME - COUNTRY**  
RIM Cine Production (Indonesia),  
Cineria Films (Indonesia)

**PRODUCER(S)**  
Gita Fara

**EXPECTED RELEASE**  
Mid-February 2020

**TOTAL BUDGET**  
37'000 €

**CONFIRMED AMOUNT**  
11'000 € - 30 %

**CONFIRMED FINANCIAL SOURCES**  
RIM Cine Production (Makassar,  
Indonesia), Cineria Films (Jakarta,  
Indonesia)

**REQUIRED AMOUNT**  
26'000 € - 70 %

## REPRESENTATIVES IN NYON



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## DIRECTOR'S NOTE

I met Iber Djamal in 2014 when I was starting filming the burning season in Kalimantan. The smoke and haze generated by the forest fires also caused disruptions and economic losses to many neighboring countries, causing diplomatic tensions. But at that time, I didn't follow Iber Djamal in particular because I focused on the making of a story about the impacts of the forest fires and on climate change. At that time, I visited not only rainforests in Kalimantan, but also in Papua. It was the first time that I saw the conditions of my country's rainforests. The exploitation of the rainforests of my country has become out of control for a while now. It was the moment I thought I had to make a film about this. My previous film about forest fires in Kalimantan and Papua was completed in the end of 2015, but I think I am not done exploring this subject yet. I decided to continue the journey on this topic to make a film based on the story of my main character Iber Djamal and make a deeper connection with him. I started building the story of Iber's personal story. Why did I choose Iber? Iber is one among the thousands of victims of Indonesia's Mega Rice Project. He experienced trauma and I always picture that he has 'The Flame' inside him, an agony and anger that still present. This is also one of the reason why I picked *The Flame* as a title for the film. He always cried when I asked about the Mega Rice Project, as he would be thinking about what could happen to the forest in the future, especially if we don't take action to save it. I respect Iber because he never gave up, even with his declining health condition. The forest is a symbol of life, balance, and wisdom.

## PRODUCERS' NOTE

Arfan is one of Indonesia's documentary director, whose voice I think is important to be heard. Being a documentary filmmaker in Indonesia is definitely not an easy path. He encounters lot of problems, from financing to censorship. Through *The Flame*, we want to shares our voice and concern through Iber Jamal, the guy who is always on standby for the forest fire, whose spirit is still very high until it ultimately became our source of inspiration. Deforestation is a serious problem in Indonesia. And it is in need for an act of change. My biggest passion is to work on the social, cultural

I am really interested to explore the connection between the forest and humans, generation after generation. I am developing my story not only for the sake of Iber, but also to see the different connections between the forest and three generations in one family: Iber, his son, and his grandson. After a long time of research, in 2018 I started to focus my filming on Iber's family. This film is about Iber and his three-generation family. Iber is struggling to save his land and forest from the palm oil company, but his children aren't concerned about this and think that they should just take the money like everyone else. Meanwhile, the next generation (Iber's grandson) is starting to ask about the forest and everything that is already lost and will soon be. My visual concept for *The Flame* involves more static visuals, especially for Iber, giving more time for the audience to feel what Iber is feeling. Our sound design is more atmospheric - especially during the burning parts. I will use a lot of natural forest sounds in the sound design as well. In some parts, the film will be silent, in order to capture *The Flame* inside Iber. By presenting Iber's family's personal story, I hope this film, will open our government's eyes so that they may create a great policy to save Indonesia's Indigenous Forest. Iber's family is a part of us, a part of Kalimantan. If Kalimantan will not be saved, it will create a domino impact in regard to the balance of the world. Deforestation has led to soil erosion, massive forest fires and climate change. A fight that we have to win, in order to save the future.

and environmental issues through films. I believe that *The Flame* is an important documentary project, especially for Indonesian people. It will be our small mirror on the society, in which they will learn to see, accept and take actions about themselves, the livelihood they create and the world they live in. At this moment, we have done three shooting trips, and we are looking forward to another one to finally complete this story. We are looking forward to have international collaborations that will accept to accompany this project in order to widen the voice of this film.

## DIRECTOR'S PROFILE

**Arfan Sabran's** endeavor in the world of documentary filmmaking began when he entered the Eagle Awards Documentary Competitions in 2006. Eagle Awards is the biggest documentary competition in Indonesia, held by a prominent TV Station, Metro TV. His first short documentary, *SUSTER APUNG*, won three awards in that competition, respectively for best cinematography, favorite film and the award for Best Film.

Arfan has made five short documentaries. *The Flame* is his first feature length documentary film. Arfan is currently a program manager for *Rumah Ide*, a film community in Makassar, Indonesia that actively seek to develop the film industry in Eastern Indonesia. He also made some documentaries for NGOs and became a line producer with some international documentary coproduction.

## PRODUCERS' PROFILE

### RIM Cine Production

*RIM Cine Production* is a production company located in Makassar, in Eastern Indonesia. Producing several documentaries for broadcasting networks, NGOs and other international institutions. *RIM Cine Production* also supports a few international film productions (Germany, the Netherlands, USA, etc.) in Indonesia.

### Cineria Films

*Cineria Films* is an independent production company based in Jakarta, Indonesia. *Cineria* aims at being a hub for collaboration within the Indonesian independent film community. The company has works within a wide range of film production, always looking for distinctive ways of telling a story.

### Gita Fara

*Gita Fara* has produced 2 feature films that have been circulating within the International Film Festival circuit. She has also produced several short films. Her latest film, *The Seen and Unseen* by Kamila Andini won numerous international awards, from *Berlinale's Grand Prix Awards for Generation Kplus* to *Tokyo Filmex*.

ALESSANDRA CELESIA

# THE FLATS

(ONCE WE WERE TERRORISTS)

FRANCE, NORTHERN IRELAND, IRELAND, ITALY | 2021 | 90' | ENGLISH



## LOGLINE

New Lodge, a small Catholic area in the heart of Belfast, paid dearly for the conflict in Northern Ireland. More than twenty years after the cease-fire, what has become of its residents? Miraculously, these larger-than-life characters have stood upright and keep going, with a touch of theatre that enables them to represent all of us, with our fears, our failures and our hopes.

## SYNOPSIS

The conflict in Northern Ireland had a huge impact on the small community of New Lodge. Today the daily lives of those, who at age 15 were hailed as "freedom fighters" (foot soldiers for the IRA), are undermined by disillusion and unemployment. These one-time "heroes" spend their days in their pyjamas, rarely leaving their flats where they have been forgotten by the outside world. Tormented by restless nights and poor health, they still emerge to thumb their noses at destiny, coming together for defiantly boozy reunions with old friends, who have stood by them through the years. Several generations of women in New Lodge stay busy to keep the community afloat, occasionally taking time out to get what kicks they can, now that the worst is behind them. They believe in the dead who wander among the living, in the departed who were lost too soon and attempt to come back. They also believe in package holidays and foreign beaches, which offer a momentary

escape from cloud-laden skies and sad memories in Ireland. Then there are the young people. With their youthful insouciance, they have overturned the archetype of the male warrior, and announced their determination to put an end to "nostalgia for the Troubles", a wasting disease that is still prevalent on the streets of New Lodge. They dream of fashion shows, of love and liberty. Old and new generations, war widows and young men seeking their identity, all of them struggling their way through an era, in which heroism appears to be the glory of losers and the future is devoid of ideals. But let's not underestimate the ferocity of Joe's wit, the power of Christine's sunbed, the joys of Mrs Foyle's cakes, and the persuasive force of Peter Smirnoff.

## GOALS AT PITCHING DU RÉEL

We are looking for a world sale agent, for domestic distributors and broadcasters.

## REPRESENTATIVES IN NYON



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## (NO) FEATURE FILM

3rd

## FILMING LOCATION

Northern Ireland (New Lodge, Belfast)

## SHOOTING LANGUAGE

English

## SHOOTING DATE & DURATION

June - Aug 2019, 2 months

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

90'

## PRODUCTION NAME - COUNTRY

Films de Force Majeure (France),  
Dumbworld (UK), Planet Korda  
(Ireland), Graffiti Doc (Italy)

## PRODUCER(S)

Jean-Laurent Csinidis, John Mc Illduff,  
Jeremiah Cullinane, Capra Enrica

## EXPECTED RELEASE

Mid-May 2021

## TOTAL BUDGET

490 000 €

## CONFIRMED AMOUNT

59 000 € - 12 %

## CONFIRMED FINANCIAL SOURCES

Région PACA (France), MEDIA,  
Northern Ireland Screen, Dumbworld,  
Graffiti Doc

## REQUIRED AMOUNT

431 000 € - 88 %

## DIRECTOR'S NOTE

There is a recurrent and somehow obsessional theme in my films: human beings' capacity to keep going in spite of everything else. Once again that is what attracted me to the characters I met in New Lodge. They may be depressed and spend days in their pyjamas, they still have a childlike spark in their eyes. This inner space of innocence and life which is impervious to the ravages of time. My ultimate goal is to understand this attachment to life, which assumes its full meaning in the ruins of a battlefield. I'm scrutinizing every form of my characters' resistance to the void in order to find a recipe for survival. What interests me is their defiant response to despair, their humour, their human fragility. In this sense, this film can be seen as a dark comedy. It is their ability to laugh at their own tragedy that has led me to love Joe, Chubby, Christine and the other residents of New Lodge. I have been developing this film for 3 years, traveling as often as I can to New Lodge for discussions, improvisation and writing sessions with the characters. My efforts to immerse myself in the neighbourhood were both patient and cautious. But I finally managed to win their confidence and to be accepted. In my bid to integrate, I had a secret weapon: my married name, McIlduff. My husband's great-grandfather was a shoemaker in New Lodge. In addition to this, when I said that my son's first name is Liam, my passport was

## PRODUCER'S NOTE

The thing I love in Alessandra's work is her talent as a 'documentary storyteller'. At the same time, her films are deeply rooted in the reality, and there is something fictional about them. This is something I connect strongly with, as a producer. In *The Flats*, New Lodge and its 'larger than life' inhabitants made me step in a very unique world, full of emotions, humor, and humanity. Besides, Alessandra deals with the political and historical background in a very subtle way. She wants to show how a collective trauma can be revealed through several individual lives. Alessandra has been writing and developing this film for 3 years. We are now in the last phase of development, we want to shoot in 2019, and to release the film in 2021. For me this project is intended as a big-screen

granted. For me, documentary making is a slow descent towards the truth that occurs in the course of a long presence in the field. I intend to spend a lot more time in New Lodge before, during, and after the shooting, because only time has the power to open the doors of the imagination and the heart. I would like to reveal beauty in a place that has long been perceived to be devoid of visual charm. I will use an unfussy aesthetic that derives from concrete and shades of grey. I want to create joyful neon-lit portraits. Beauty is a simple matter, and when colours are desaturated, we ultimately understand them better. Filming will be structured around shot-sequences that leave space for the slow intrusion of events. I have decided to use a shoulder-mounted camera so as to remain agile around the subject. I will slowly follow the action, in a manner that studiously avoids the frenetic rhythms of reportage or Direct Cinema. I want to film in scope. First, to be able to film the setting without ceasing to film the characters. Second, because this format means "cinema". And I want to offer that to the residents of New Lodge. This is not only a question of style, it is a political choice. These characters deserve to be framed in a way that immediately shows they are actors in their own lives, as opposed to passive victims of specific circumstances. The aim is for them to be magnified, for they deserve to be presented as cinematic heroes.

film that combines an explosive mix of Italian comedy and auteur documentary. Thus, I would like to finance it a cinema film and have it premiere in a top-tier international film festival. I am also planning a coproduction deal with the Republic of Ireland (Planet Korda) and with Italy (Graffiti Doc). Finally, we intend to apply to Eurimages. In France, I have applied to CNC (Cinemas du Monde) and I will apply to the region where I am based (PACA Region), which has already provided support for the development of the film. In parallel, we are introducing the project to domestic distributors, sales agents and broadcasters, aiming to build a theatrical distribution strategy and, subsequently a television and digital distribution.

## DIRECTOR'S PROFILE

**Alessandra Celesia** was born in Italy (Aosta) in 1970 and lives between Paris and Belfast. After studying contemporary literature and theater, she began a career as an actress and stage director, promoting experimental and collective creation. In 2006, she directed the documentary *Luntano*, which marks her first collaboration with the producer Michel David (Zeugma Films). In 2011, she directed *The Bookseller of Belfast* coproduced by ARTE France, the film was shown in particular at *Visions du Réel*, in Lussas... In 2013, *Italian Mirage* had its premiere at *Cinéma du Réel*. In 2017, *Anatomia del miracolo*, co-produced by ARTE France as well, was selected in *Locarno* and received a "Star of the Scam". In parallel, she also directed films in collaboration with the "Théâtre de Chaillot". Since 2015, she has been developing *The Flats*.

## PRODUCER'S PROFILE

### Films de Force Majeure

*Films de Force Majeure* is a production company based in Marseille, France. Since its creation in 2010, our activity is mainly focused on art-house films, with a keen interest in documentaries and international collaborations. We are keen on strong commitments and projects which transcend boundaries.

*Films de Force Majeure* is part of several European networks such as EAVE and EURODOC. On the national level, we are involved in the SPI (Syndicat des Producteurs indépendants) and are part of UniFrance.

In 2018, we completed *Game Girls*, a feature documentary by Alina Skrzyszewska which premiered at *Berlinale* 2018.

We have also presented successful coproductions such as *A Land Imagined* by Yeo Siew Hua, *Golden Leopard* at *Locarno* (Singapore, France, Netherlands), *Still Recording* by Saeed Albatal & Ghiath Ayoub, awarded 5 times at the *Critics' Week of Venice* (Lebanon, France, Germany).

ASMAE EL MOUDIR

# THE MOTHER OF ALL LIES

MOROCCO, FRANCE, BELGIUM | 2021 | 90' | ARABIC



## LOGLINE

A young Moroccan woman's search for truth becomes entangled in a web of lies from her family history. As a daughter and filmmaker, Asmae fuses personal and national history as she reflects on the 1981 Bread Riots, drawing out connections to contemporary Morocco.

## SYNOPSIS

Asmae, a 29-year-old female Moroccan filmmaker, doesn't have any pictures of herself as a child. The only one her mother could provide is an old photograph, damaged by time, in which we can barely make out a little girl in the background. This is the only visual evidence she has of her childhood. But Asmae knows the girl in the picture is not her. She will play with this incident of the strange photograph to tell other stories that she doesn't believe either. This sensitive subject will be the starting point of an investigation that unravels the secrets of a Casablanca family. Using different personal stories of her family members to ground historical and

political events, Asmae shows how each of their stories contain a number of invented facts. This will be the plot's leitmotiv that will expose bigger events and move to focus on the 1981 violent "Bread Riots" by weaving the riots into the story. Through her mother's, father's and grandmother's memories, Asmae is not only drawing a portrait of her family, but of Moroccan society as well.

## GOALS AT PITCHING DU RÉEL

Currently at the start of our financing process, we are looking for partners who are interested in supporting the film and who would enable us to move forwards.

## (NO) FEATURE FILM

1st

## FILMING LOCATION

Morocco (Casablanca)

## SHOOTING LANGUAGE

Arabic

## SHOOTING DATE & DURATION

2020, 3 months

## SHOOTING FORMAT

2K

## EXPECTED RUNTIME

90' / 52'

## PRODUCTION NAME - COUNTRY

Insight Films (Morocco), Hutong Productions (France), Savage Film (Belgium)

## PRODUCER(S)

Lucie Rego, Pauline Tran Van Lieu, Asmae El Moudir

## EXPECTED RELEASE

January 2021

## TOTAL BUDGET

230'000 €

## CONFIRMED AMOUNT

65'000 € - 28 %

## CONFIRMED FINANCIAL SOURCES

Insight Films, Hutong Productions, AlJazeera Documentary, IDFA Bertha Fund

## REQUIRED AMOUNT

165'000 € - 72 %

## REPRESENTATIVES IN NYON



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## DIRECTOR'S NOTE

The film takes place in the El Moudir's house - my family house - located in the neighbourhood of Hay Mohammadi, in Casablanca. As a film director, I carry many unanswered questions with me to this day. Some are personal, some are political and I have decided to ask them now. My point of view is that of a daughter, who interacts with those closest to her. From these most familiar relationships, I create a common space for the filmmaker I am and the people I film: the house, a space of complicity, love, anger, negotiations, hostilities and objections. First, I decide to investigate my childhood stories, to put them into words and to make them contradict themselves. This is me - half-child and half-adult - looking back at the stories which created the person I am today. My questions, as well as my fantasized memories, stuck between fiction and reality, between truth and lies, will show how difficult it is to build one's identity when every memory we have is brought into doubt. Holding my camera and asking disturbing questions, tensions will appear, and the movement of the film will be punctuated by the crises I provoke. The idea is not to collect testimonies in order to establish an objective story but rather to foster the appearance of intimate stories. My film will be marked by my will to unravel the stories that I heard as a little girl, the ones that my parents and grandmother always told me. My character tries - through daily life in the house - to reinterpret

## PRODUCERS' NOTE

Asmae and Lucie first met during the producer's training with Eurodoc, a programme for developing author-driven documentary films. Asmae was selected with her film, as both director and producer. She was looking for a French co-producer. Since then, Hutong Productions have developed and co-produced Asmae's film and are working closely on artistic and financing strategies together with Insight Films in Morocco. The film has participated in development programs such as Eurodoc, IDFAcademy, Robert Bosch Stiftung, DFI Producer's Lab, Africadoc and Fidadoc. Early this year, the broadcaster AlJazeera Documentary decided to join the project as a co-producer. In the meantime, we have started a coproduction with Belgium company; Savage Film; and we recently won support for development from IDFA Bertha Fund. The film has a strong artistic potential in the way the director uses storytelling modalities and creative use of archive footage. Just like in her previous film,

the memories imagined by the family members, the very stories that built my own imaginary world. Little by little, this narrative choice will allow me to ask my parents about the 1981 "Bread Riots", and how they lived through this dark and little-known event of Moroccan history that the government decided to suppress. In this sense, my goal is not so much to try to document the real story but rather to make a film about the multiplicity of points of view and plurality of interpretations that coexist within the same intimate space, regarding family, national stories and history. My desire to associate our family stories with the context of the "Bread Riots" consists in highlighting the overall situation in Morocco. Dark years correspond to the 1970-1999 period under King Hassan II. This era was synonymous with violence and repression against political opponents and democratic activists. Even though the new king has begun to transform the country, I want to understand how the 1981 "Bread Riots" can embody the fragility of the current regime and the resonance they have with contemporary Morocco. In my former Project *Thank God It's Friday* I used Russian dolls to embody my family members. Now, with my first feature, I want to replace them with what they really are: compelling characters. Their memories become a productive cinematographic tool to dig into the hopes and disillusion of a country that is still stuck in its own contradictions.

*Thank God It's Friday* she transforms her intimate world into something deeply metaphorical through playful filmmaking. To be able to make this film we need time; for research, shooting and editing. And this constraint has a cost. Now we need to find other financing sources to be able to pursue the making of this film. France is particularly supportive of projects of this kind, so in the upcoming months we will apply for production grants, such as CNC's Aide aux Cinémas du Monde. On another note, we are looking to secure support from the Moroccan Cinematographic Centre, which previously supported Asmae's short films. We strongly believe that if we manage to gather broadcasters around the project, it will give us the financing means to bring together the best artistic team and give us time to prepare the filming and the editing in the best possible way. And subsequently, *The Mother of All Lies* will find recognition from a major festival, and thereby contribute to the birth of a new Moroccan talent.

## DIRECTOR'S PROFILE

**Asmae El Moudir** (director, editor and producer) has been working in cinema and audiovisual since 2010. She has directed documentaries for SNRT, AlJazeera Documentary, BBC and Al Araby TV.

She has been first assistant director on multiple Moroccan feature films. She has directed three short fiction films and studied at La Fémis (French film school) where she produced "Thank God It's Friday" her film with the most awards: Sao Paulo Short Film Festival, Mostra FF, Malmo, Beirut, Fameck Arab Film Festival, Tangier National IFF, Africa Movie Academy Awards and many others. Staging her family in a chronicle about Friday couscous and the story of her communist uncle Merzouk was a way of engaging with the political repression under the regime of king Hassan II during the country's darker years. Her current project, "The Mother Of All Lies", is a new step in her career as it will be her first feature film.

*Hometown* (2019)  
*The Forgotten War* (2019)  
*Light and Shadow* (2018)  
*Harma* (2015)  
*Rough Cut* (2015)  
*Thank God It's Friday* (2013)  
*Colors of Silence* (2011)

## PRODUCERS' PROFILE

### Hutong Productions

Pauline Tran Van Lieu and Lucie Rego met in China in 2015 while they were working in Beijing. They decided to found Hutong Productions a few years later, to launch emerging artists, and offer them long-term support. They aim to promote films that question contemporary themes and aesthetics across fiction, documentary, and experimental idioms. Since its founding, the company has received support from French Regional funds, the CNC's Video Innovation Fund, writing and music grants, Eurodoc and Marseille's FIDLab.

### Insight Films

Insight Films is a production company that was created in 2014 by Asmae El Moudir. The company has produced numerous documentaries for TV channels of the Middle East and Maghreb such as SNRT, AlJazeera Documentary, BBC and Al Araby TV. The company also produced Asmae El Moudir's short films.

GREGORIS RENTIS

# TO SAIL CLOSE TO THE WIND

GREECE, FRANCE | 2020 | 90' | ENGLISH, GREEK, SINHALA, TAGALOG



## LOGLINE

Since the peak in piracy incidents off the coast of Somalia, the business of maritime security installed itself in the region. The film explores a narrative of good and evil, following characters who live in the grey zone, spending the better part of their lives waiting to face a threat that may never manifest.

## SYNOPSIS

On the Somali coastline, maritime piracy has strived for decades. It is an international issue of countless political implications that has been contained, yet never resolved. Instead, insurance companies have made fortunes and mercenaries have found a new niche: maritime security. *To Sail Close to the Wind* follows three characters who live in the grey zone, spending the better part of their lives waiting to face an external threat; a threat that may never manifest. Yorgos (18) seems to find some kind of refuge in violence. Just before his first transit into the High Risk Area, he is initiated into the real world of maritime security at a communal house full of experienced guards near the port of Galle, Sri Lanka. The days before his transit end up becoming his shift into manhood. Costa (30) loves to shoot guns, yet, he declares himself a surfer and a pacifist, who loves to chill by the beach. Disillusioned by yet another uneventful passage, he dreams of off-

ering something of importance to the world. Running around with a gun in his hand doesn't seem enough anymore. Victor (56) spends more than half of the year in the High Risk Area. His need for a higher status and a higher salary led him into this field. Returning home after his last transit, he finds a mundane office job in Athens. Meanwhile, he meets a young recruit and begins to train him. Mentoring him into the industry becomes his swan song of bravery. Following these maritime guards at different stages in their lives, *To Sail Close to the Wind* reflects on their role as protectors and providers. Documenting them on land and at sea, the film questions what it means to live on the edge of what society calls "safe".

## GOALS AT PITCHING DU RÉEL

We are looking for international financing, broadcasters, a world sales agent and constructive feedback.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Indian Ocean, Sri Lanka, Greece  
(Athens)

**SHOOTING LANGUAGE**  
English, Greek

**SHOOTING DATE & DURATION**  
2019, 3 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
asterisk\* (Greece),  
Good Fortune Films (France)

**PRODUCER(S)**  
Vicky Miha, Clément Duboin

**EXPECTED RELEASE**  
May 2020

**TOTAL BUDGET**  
290'000 €

**CONFIRMED AMOUNT**  
118'000 € - 40 %

**CONFIRMED FINANCIAL SOURCES**  
Greek Film Centre, ERT

**REQUIRED AMOUNT**  
172'000 € - 60 %

## DIRECTOR'S NOTE

Our economy is built on fear. Society functions on the premise that if you play by the rules and try to be a model citizen, you will have a problem-free, fulfilling life. If not, all the things you have worked for will be taken away by an almost systemic threat. The Greek poet C.P. Cavafy's in *Waiting for the Barbarians*, describes it eloquently: 'the city strives in fear of the barbarians; the law makers cease to make laws and the assembly gathers to greet them, for they are coming. But what happens when the barbarians don't show up?'

For societies to exist we need the concept of the barbarians, or what is known in socio-political terms as ambient fear; an invisible, almost psychological, threat that manifests all around society. In contrast to a visible foe, such an intangible fear creates a perpetual state of anxiety. This dispersion of fear into the environment finally shapes the way society is aligned, making this a political act, an act of demagoguery.

Maritime security became popular in the early days of the Greek crisis, when a lot

## PRODUCER'S NOTE

*To Sail Close to the Wind* is Gregoris Rentis' first feature film project. Using the piracy incidents on the Somali coast as a backdrop, the film explores the new type of business that was set in the region, that of maritime security. At the same time, it goes further to explore the so called 'ambient fear' - a general feeling of insecurity inflicted in societies - as well as the re-alignment of manhood today.

When the project was presented to me, I felt immediately attracted to the material: its production value and aesthetics was surprising, to say the least; secondly, the director's vision was

of men decided to go into the industry for the money and, more importantly, for the pride it would bring back into their lives; a reclaiming of manhood in a sense. In the film, this proves to be a hollow endeavour as their fight is against a non-enemy, or rather an circumstantial enemy. The guards don't work towards solving an international issue but towards the safe and perpetual flow of goods.

*To Sail Close to the Wind* enlists the backdrop of maritime piracy to draw a portrait of society on a treadmill, circling from crisis to war and back, hopelessly waiting for something to break the pattern.

The film aims at a lyrical approach on an international issue. The intent is to offer an experiential narrative where the viewer gets lost in a storyline that has no clear timeline. Without any interviews or journalistic exposition and with a rather stylized camera work, the filmmaking aims to depart from the pragmatic and reach what Werner Herzog calls an "ecstatic truth".

absolutely compelling and executed with full precision; thirdly, I believe that the project touches on very contemporary themes, such as the definition of manhood today, which is a discussion that we need to foster further.

The project is in advanced stages of development and early stages of financing. Having secured most domestic funding, we are now looking for possibilities internationally. Most importantly we want to bring this project to the world and discuss with like-minded professionals what will be the best ways to help it grow into a fully-fledged, potent film.

## DIRECTOR'S PROFILE

### Gregoris Rentis

After studying electrical engineering at Imperial College London, Gregoris shifted to film directing and received his MFA from California Institute of the Arts with honors.

His thesis film premiered at the Rotterdam Film Festival in 2010 (Spectrum). He started working in filmmaking in various roles; he's the editor of four feature films including *Boy Eating the Bird's Food* (Toronto IFF 2012, winner of Special Mention in Karlovy Vary IFF, Hellenic Film Academy Award for Feature Film 2013) and *My Friend Larry Gus* (Karlovy Vary IFF 2016).

Currently, he is considered one of the most successful branded content directors in Greece having directed numerous TV commercials and music videos, which have been awarded locally and internationally with more than 30 awards, including an Epica Award in 2016.

## PRODUCER'S PROFILE

### asterisk\*

asterisk\* is an Athens-based production company and consulting agency founded in 2017 by Eave and Eurodoc graduate Vicky Miha. Vicky has been working as a producer under various labels in Greece and Sweden for the past 10 years. Her films have been featured at festivals such as Cannes, Berlin, Toronto and San Sebastian, while they have been co-produced internationally with France, Italy, Germany, Latvia, Estonia, Serbia, Albania and Cyprus and have been supported by national and international funds (among which CE Media and Eurimages).

The consulting arm of the company has collaborated with 20+ companies from over 15 countries on development strategies, funding applications and marketing, building a world-wide network and international know-how.

AHMET NECDET CUPUR

# WHITEWASH

FRANCE | 2020 | 75' | ARABIC, TURKISH



## LOGLINE

In a village in southern Turkey, a young man, Mahmut wants to divorce the wife he has recently married. At the same time, his sister, Zeynep, a teenager, decides to end her engagement and gets a job in a factory. As the younger generation rebels, a factual portrayal of traditional family values and child marriage in Turkey emerges.

## SYNOPSIS

In a closed Middle-Eastern Arab community, a young man, Mahmut wants to divorce the wife he has recently married. Ridden with guilt, he doesn't know how to end this marriage. The couple is not even officially married; their wedding was just a religious ceremony because the wife, Nezahat, was too young for a civil marriage. Nezahat fights against Mahmut's decision. She believes she can convince him to love her, if they can spend more time together. Since their marriage, Mahmut has left Nezahat with his parents while he works in Kuwait, seeing her twice a year. If Mahmut decides to divorce, their separation will have tragic consequences for Nezahat. She will have to leave Mahmut's parents' house to live with her mother again and wait for an older man who wants to take a second wife. Under pressure from the community, Mahmut may give up the idea of a divorce and learn how to live with his wife. Nezahat would have won her battle but Mahmut might then hate her for being a burden to him. In the same family, Mahmut's adolescent sister,

Zeynep ends her engagement. Determined to get out of the village, Zeynep enrolls in an open secondary school and finds a job in a factory, working by day and studying by night. Ending her engagement was the first step of a long journey for Zeynep. Against her father's wishes, Zeynep's plan is to graduate, leave the village and study at university. Filmed by their brother, Mahmut and Zeynep come to be at the centre of a real conflict within their family and their community. Ready to use his authority, the father tries to reason with his son over his plans for divorce and fights against his daughter's desire to leave the village. As resentments and dilemmas come to light, the film aims to focus in on this emerging generation trying to escape child marriages and create its own, new mode of life.

## GOALS AT PITCHING DU RÉEL

We need to start production very soon and we are looking for European pre-sales, funding and international co-producers with a creative impact.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Turkey (Keskinçik)

**SHOOTING LANGUAGE**  
Arabic, Turkish

**SHOOTING DATE & DURATION**  
2019 - 2020, 3 months

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
75' / 52'

**PRODUCTION NAME - COUNTRY**  
TS PRODUCTIONS

**PRODUCER(S)**  
Delphine Morel

**EXPECTED RELEASE**  
June 2020

**TOTAL BUDGET**  
233'000 €

**CONFIRMED AMOUNT**  
22'500 € - 10 %

**CONFIRMED FINANCIAL SOURCES**  
CNC ( writing and development support-FAI )

**REQUIRED AMOUNT**  
210'500 € - 90 %

## DIRECTOR'S NOTE

I consider myself as someone who is both an insider of, and outsider to, the village in which I was born. I used to return there regularly, but I still lost any real emotional connection with my relatives. Everything began when my brother, Mahmut, decided to divorce the wife he had recently married, and my sister wanted to end her engagement to her cousin. Knowing that they would be going through a similar battle to myself, before them, I took my camera and headed back to the village. My intention was to film my family whilst seeking a solution. I thought looking at them through the lens of a camera would make things easier, as if what I filmed was not real life, but a filmmaker's fantasy world.

We were born into a closed community in a village in Southeastern Turkey. The locals still follow a traditional Muslim way of life. After God comes the father and in the absence of the father, the eldest son is responsible for the family. My father was always away, working abroad. And when I left home, all the responsibilities fell on Mahmut's shoulders.

Mahmut's divorce declaration is an extremely rare event in that region. A man can have four wives, he can be gone for twenty years and not see his wife, he can do as he wishes with his wife but never divorce her. In this process of separation, my intention is to film the effects of Mahmut's actions on himself, his wife, their parents, and the villagers. While my sister Zenep makes a life of her own, I intend to expose the factory job and the child marriages surrounding her.

## PRODUCER'S NOTE

Ahmet has already directed a short film *Latin Babylone* (award SACD 2017) and with *Whitewash* he presents his first documentary, about child marriage in Turkey. There is a strong need to support young, emerging Turkish directors who have a vision of the social and political changes occurring in Turkey. Ahmet is certainly one of them. The project deals with how Muslim and tribal traditions are challenged by the arrival of a new generation which looks for personal happiness and education. The story of *Whitewash* is timely because it captures the inner force that transforms a society from an insider's point of view. Ahmet films his family and kinsmen from a privileged position, capturing their interior conflicts and their struggle against the conservative figures of the community. The separation will be the backbone of the story, forming a powerful line that

Turkey's moves towards EU integration resulted in a programme for young girls who had to leave school at an early age in order to prevent child marriages. But the situation has turned paradoxical. Underage girls are exploited in this factory and they sometimes wish to get married even sooner because of that. They work twelve hours a day and their salaries go into their parents' pockets.

As I film Mahmut and Zenep in the village, I also wish to capture the women of all ages, from children to the elderly, doing their daily jobs, growing vegetables, cultivating tobacco and olive groves or chatting on the village streets. I want to film the old men praying in the mosque, the young men working hard, the fathers gathering in a courtyard to take a decision about a serious matter of their community.

I want to create a fluid storytelling structure in the film. I want to follow a logic of revealing information, that's to say; starting off with the effects on the individuals and zooming out towards the causes. The structure of the events is to use the separation as the driving force of the story and then move to the parents, to other examples in the village; the imam, the lawyer, the hospital nurse and the police officer. I do not want to cast any moral judgments on events; instead I want to let the events reveal their own meanings. Principally, I want to place myself from my siblings', Mahmut and Zeynep's perspective as they try to find solutions whilst trying to keep the family ties intact.

leads up to the very likely tragic outcome for Nezhahat, Mahmut's wife. We are looking for European partners because a large Turkish minority lives in Europe and this issue is relevant to Turkish minorities as well as to Europeans. This is why European backing is vital for this documentary given its human and cultural interest. There is also a strong European interest in the question of child marriages and separation, as well as the issue of cultural values in traditional Muslim societies. We remember the amazing success in France, for instance, of the Iranian film *Une Separation* by Asghar Farhadi and the acclaim given to *Head On* by Fatih Akin in Germany and in France. *Whitewash* has the potential to garner international interest and we intend to develop two versions; a character-driven long-feature documentary and a shorter version for television.

## DIRECTOR'S PROFILE

**Ahmet Necdet Cupur** was born in a village located next to the Syrian border in Turkey. He left home at the age of thirteen and moved to Antakya to pursue his schooling. He obtained a civil engineering diploma and worked in Iraq and Afghanistan for three years during the war. On one of his journeys, he shot a short film and decided to become a filmmaker. He left his engineering job and moved to Paris. Two years after his arrival, he obtained funding from CNC and a pre-purchase from France 2 for his short film, « *Latin Babylone* » (SACD award 2017). He returned back to the village he was born in, after a twenty-year absence, with the project of shooting a documentary about his family. He managed to obtain national funds from France (*le CNC, la Scam*) to write this documentary. He speaks Arabic, Turkish, English and French.

## PRODUCER'S PROFILE

### TS Productions

TS Productions has been producing fiction and documentary films since 1986. The company has already produced 55 documentaries. TS productions has received the gold FIPA 2018 for the film "*En équilibre*" by A.Bassis and P.Auffray and the audiovisual prize SCAM 2018 for "*City of Dreams*" by S.Faigenbaum. Two of its productions were recently screened at the *Visions du Réel* festival; "*Home Sweet Home*" by Nadine Naous and "*De Cendres et de Braises*" by Marion Ott.

### Delphine Morel

Delphine Morel studied political sciences at the I.E.P of Paris and screenwriting in Los-Angeles at UCLA. A producer and filmmaker since 1997, Delphine has a track record for universal stories told by foreign directors. She has produced over 35 documentaries for TV and Cinema which have been shown in such festivals as IDFA, DokLeipzig, Cinema du Réel, Viennale, IFF Rotterdam...and she has directed 5 documentaries. She joined TS Productions in 2009 and collaborates with the producer C. Loiseau.

# EXPERTS



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**STEVEN ARTELS**  
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**URS AUGSTBURGER**  
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channel of the Swiss public  
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**PALMYRE BADINIER**  
AKKA FILMS  
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**NICOLE BAUM**  
ZDF, Commissioning Editor  
Studied French and German  
Literature, worked as a jour-  
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# EXPERTS



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**MOHAMED EL-MONGY**  
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**ANNA FILIPOVA BERTHOLLET**  
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# EXPERTS



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**MAËLLE GUENEGUES**  
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Cat & Docs represents a catalogue of hand-picked documentaries with an international appeal.  
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**DORIS HEPP**  
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Executive producer for the development and production of HBO Europe's documentary films.  
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**ELINA KEWITZ**  
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**MACIEJ KUBICKI**  
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# EXPERTS

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The company specializes in director driven features films, documentaries and international coproductions.  
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**MICHEL LIPKES**

FICUNAM

Artistic director

Co-founder of the Axolote Ciné society. He has been the artistic director of the FICUNAM festival in Mexico since 2019.  
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**ERKKO LYYTINEN**

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Founded in 2000, Hamburg based. Special stories with a strong visual approach as well as social grievances.  
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Sales & Acquisitions

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LA BÊTE, Producer

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# EXPERTS



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**MLADEN VUSUROVIC**  
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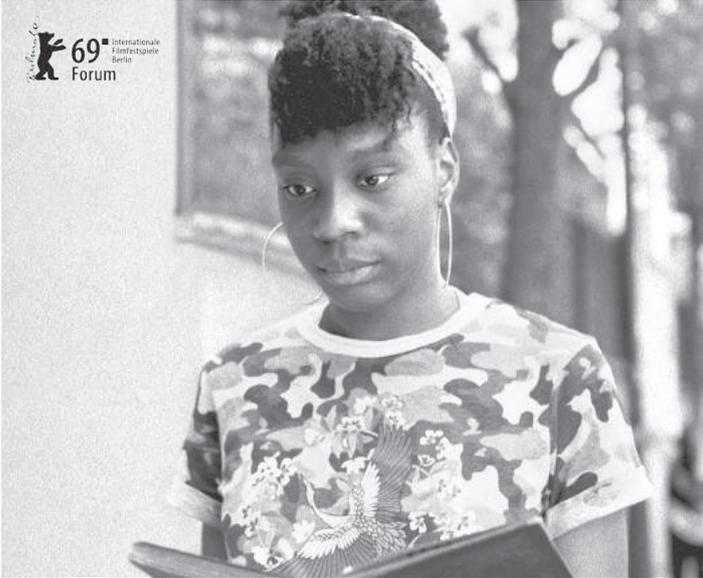
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LATITUDES SECTION

Swiss Premiere



OUR DEFEATS

by Jean-Gabriel Périot

GRAND ANGLE SECTION

Swiss Premiere



MIDNIGHT TRAVELER

by Hassan Fazili & Emelie Mahdavian

UPCOMING DOCS



THE GRAPES OF WRATH:  
THE GHOST OF MODERN AMERICA

by Priscilla Pizzato



HOUSE OF CARDIN

by P. David Ebersole & Todd Hughes

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# DOCS IN PROGRESS

DOCS IN PROGRESS PRESENTS A SELECTION OF EIGHT  
FEATURE DOCUMENTARY FILMS IN THEIR FINAL STAGES.  
WITH A 20-MINUTE SLOT FOR EACH PROJECT, AN EXCERPT IS  
SCREENED FOR FESTIVAL REPRESENTATIVES, DISTRIBUTORS,  
PRODUCERS AND TV COMMISSIONING EDITORS.

ALL ACCREDITED WELCOME

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# ABOUT

Docs in Progress, as part of Visions du Réel Industry, created in 2012, presents eight feature films in their finishing stages. A screening for film professionals exclusively (festival representatives, funds supporting post-production, post-production facilities, distributors, TV buyers, etc.) and specific individual meetings are organized, allowing the projects holders to find suitable partners to start and/or finalize post-production and to look for distribution, festivals, sales, etc.

Several of our selected Docs in Progress projects from previous editions have had impressive careers in film festivals, world sales and elsewhere. Just this year, two of our previous Docs in Progress projects have been selected in Berlin Film Festival's Generation and Panorama respectively 2019: *Baracoa* (Switzerland, USA, Spain) by director Pablo Briones and produced by The Moving Picture Boys and 2018 *Alphapanda* Audience Engagement Award winner, *Lemebel* (Chili, Colombia) by Joanna Reposi and produced by Solita Producciones was selected at the 2019 Berlinale and won the Panorama Teddy Award for Best Documentary / Essay Film.

In 2019 we have selected singular and original projects that offer a wide range of practices and approaches and that combine artistic ambition with high visual quality. The presented projects are intended as creative documentaries with a theatrical potential on international markets and, that address an international audience. Among the projects' holders, we have selected experienced directors as well as emerging directors from Africa, Asia, Europe, Latin America and North America.

We are happy to announce two new awards and partners: Freestudios in Geneva will provide a DCP Package Delivery, asterisk\* from Athens will offer a Visual Marketing Award. Project teams from the global South and East will be eligible for the visions sud est Award.

We wish you all exciting viewings and a successful stay.

# SCHEDULE

WEDNESDAY 10 APRIL

- 09:30 - 11:30 **TECHNICAL CHECK FOR PITCH TEAMS**  
SCREENING ROOM 1
- 11:00 - 11:30 **COFFEE & CROISSANTS**  
SCREENING ROOM 1
- 11:30 - 13:00 **PROJECT PRESENTATIONS 1**  
- *This is Italian Warship* by Valentina Pellitteri  
- *A Machine to Live in* by Yoni Goldstein, Meredith Zielke  
- *Las Ranas* by Edgardo Castro  
- *Lift Like a Girl* by Mayye Zayed  
SCREENING ROOM 1
- 13:00 - 14:00 **LUNCH**  
CAFÉTÉRIA (LA MOBILIÈRE)
- 14:00 - 15:30 **PROJECT PRESENTATIONS 2**  
- *Kombinat* by Gabriel Tejedor  
- *Green Jail* by Yin-yu Huang  
- *Home* by Radu Ciorniciuc  
- *Salt From Bonneville* by Simon Mozgovyi  
SCREENING ROOM 1
- 16:00 - 16:15 **NETWORKING COFFEE**  
OPEN SPACE
- 16:00 - 18:00 **ONE-ON-ONE MEETINGS**  
All projects  
OPEN SPACE

# MODERATOR



**JASMIN BASIC**  
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**VISIONS DU RÉEL - INDUSTRY**  
SWITZERLAND  
[WWW.VISIONSDUREEL.CH/INDUSTRY](http://WWW.VISIONSDUREEL.CH/INDUSTRY)

Film historian and curator, Master of Arts in Cinema. She has collaborated with several festivals, in Switzerland and abroad. She has curated various retrospectives and has collaborated with the Geneva University of Arts & Design (HEAD), the Cinemathèque of Tangier, the Centre for the Image La Virreina Barcelona, the Croatian Audiovisual Center, the French Cinémathèque,

the Centre Pompidou, the Cahiers du Cinéma and the Forum des Images in Paris. She was an appointed expert for the Swiss Federal Office of Culture and the Geneva Film Commission. President of Pro Short, the Swiss association for short films. She is also an associate producer in Switzerland and in France. Since 2013, she has collaborated closely with Visions du Réel.

YONI GOLDSTEIN, MEREDITH ZIELKE

# A MACHINE TO LIVE IN

USA | 2020 | 90' | PORTUGUESE, RUSSIAN, MISCELLANEOUS



## LOGLINE

*A Machine to Live in* examines how the hyper rational modernism of Brasilia gave rise to densest concentration of UFO and Esoteric Religious Communities in the world. The film provides a complex portrait of life, poetry and myth set against the backdrop of a crumbling space age city and flourishing landscape of transcendental spaces.

## SYNOPSIS

*A Machine to Live in* is a documentary feature about cosmic dreams and mystical architecture at the heart of Brazil's remote wilderness. Following four ghostly outsiders, the film moves from the hyper-designed, space-age city of Brasília to the vast and flourishing landscape of UFO cults, spiritist temples, and utopian outposts. Brasília, a sixties-era megaproject, is a crumbling monument to an obsessively rational dream of state power. Lined with massive concrete domes, pyramids, and geometric "superblocks," the city resembles a moonpad in some outdated sci-fi vision of the future. A future where an ultra-rational urban design produces the ultra-rational citizen, living harmoniously in a machine-like order. Yet the people who arrived to witness this utopian project in the hinterlands were themselves possessed by their own powerful visions of the future. Over the decades that followed, this region of Brazil became home to the densest concentration of UFO cults, new religions, cults, and

transcendental movements in the world. The film examines these utopian periods through the eyes of four iconic witnesses who were present at key moments in this history: the writer Clarice Lispector; the Russian cosmonaut Yuri Gagarin; L.L. Zamenhof, inventor of the utopian language Esperanto; and Tia Neiva, Brazil's first female truck driver and cult leader. *A Machine to Live in* assembles fragments of their chronicles and ruminations and tells their stories through portraits, songs, and interviews. The film captures the uncanniness of these spaces as they encountered them: "I have never seen anything like it in the world." Lispector writes, "but I recognize this place to be at the very core of my dreams."

## GOALS AT DOCS IN PROGRESS

Raise additional funds for post-production and finishing, fundraising producers, sales agents and distributors. Visibility in the industry and introduce our future projects.

## REPRESENTATIVES IN NYON



**YONI GOLDSTEIN**  
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Mass Ornament Films  
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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Brazil

**SHOOTING LANGUAGE**  
Portuguese, Russian, Miscellaneous

**SHOOTING DATE & DURATION**  
2013 - 2018, 5 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
Mass Ornament Films (USA),  
Benz Digital (USA)

**PRODUCER(S)**  
Sebastian Alvarez, Andrew Benz  
(executive producer)

**EXPECTED RELEASE**  
January 2020

**TOTAL BUDGET**  
413'140 €

**CONFIRMED AMOUNT**  
132'500 € - 32 %

**CONFIRMED FINANCIAL SOURCES**  
Genuine Article Pictures / Maida Lynn,  
The Graham Foundation, The  
Filmmaker Fund, Kenneth Rainin  
Foundation, Canal Productions,  
SFFilm, Northwestern University, City of  
Chicago Department of Cultural  
Affairs, individual contributions, Espera  
Productions Finishing, Shure  
Microphones, Benz Digital, Red  
Camera Production Kit

**REQUIRED AMOUNT**  
280'640 € - 68 %

## DIRECTOR'S NOTE

I was raised in a planned city in the middle east, established in the same era as Brasília and with similar social designs gone awry. The cultural context is divergent but the experience of living in this space is uncanny. As we assemble this film, a critical effort is made to capture this sense of architecture as extraterrestrial imposition. Borrowing the visual language of 60's and 70's sci-fi (where late modernism stands in for sleek and controlled futures), *A Machine to Live in* is a video poem to the utopian imagination. It depicts peripheral protagonists who exhibit heroic - at times Sisyphean efforts - to secure a vital living space in an uncertain and oftentimes authorit-

## PRODUCER'S NOTE

I hold many personal connections to Brazil, its art, music and culture. During my upbringing I visited Brasília many times to see family and received a scholarship to attend college in Rio Grande do Sul. Over the years, I developed an intimate sense of the struggle that Brazilians have faced as they have endeavored to strengthen their democracy.

Working with the directors for over 6 years has been an enriching experience. Given the political turmoil we are experiencing in America, I find it essential to

participate in creative efforts that redefine the meaning of collective space in civil society. To me, this project provides a new narrative on how a nation is dreamed and constructed.

The research, development, and access phase of our film is complete. The film was presented at IFP's Spotlight on Documentaries in 2015 & 2018. In Summer 2016, the film was part of Dok.Incubator. The project is now at an early fine cut stage.

*Yoni Goldstein*

*Sebastian Alvarez*

## DIRECTORS' PROFILE

**Yoni Goldstein** has been working professionally as a director, editor, cinematographer, and video installation artist since 2004. His cinematography works have been selected at the Cannes Film Festival, South by Southwest, The Whitney Biennial, Oslo Architecture Triennale, and the Criterion online collection. In 2018, he was selected as one of *Filmmaker Magazine's* "25 New Faces" of independent cinema.

**Meredith Zielke** is a documentary filmmaker and educator. Her directorial, editorial and cinematographic works have been exhibited at The Whitney Biennial, New Media Festival in Korea, Hot Springs Documentary Festival, Sydney Latino Film Festival, Festival International du Film Ethnographique du Québec, Hot Docs Digital Doc Shop, Globians Doc Fest Berlin, and is collected in the US National Library of Science. Zielke was recently selected as one of *Filmmaker Magazine's* "25 New Faces" of independent cinema.

## PRODUCERS' PROFILE

### Mass Ornament Films

**Mass Ornament Films** is a Chicago & LA based art house film and video production company created as a partnership of filmmakers Zoe Sua Cho, Anahita Ghazvinizadeh and Yoni Goldstein. Mass Ornament Films develops and produces documentary, fiction and hybrid films focusing on emerging artists and filmmakers. Their short film "Needle" directed by Anahita was awarded the first prize in the Cinéfondation competition at the Festival de Cannes in 2013, and as a result their feature film in development "They," premiered at Cannes in 2016. In 2019, Mass Ornament premiered "House of Hummingbird" at Berlin Film Festival, winning the Grand Prix.

HUANG YIN-YU

# GREEN JAIL

MIDORI NO ROUGOKU (ORIGINAL TITLE)

TAIWAN, FRANCE, JAPAN | 2020 | 100' | TAIWANESE, JAPANESE



## LOGLINE

Grandma Hashima is the last survivor of Taiwanese forced labourers who were brought to Okinawa and into the "Green Jail", during Japan's colonisation of Taiwan. The film is a tale of hidden memories and secrets that are essential to a necessary debate in today's world.

## SYNOPSIS

Only silence remains in the "Green Jail" on Iriomote Island, Okinawa, Japan. Before World War II, the "Green Jail" was a large-scale mining village under Greater East Asia Imperialism, which imprisoned thousands of miners from Kyushu and other parts of Japan, as well as the Japanese colonies of Taiwan and Korea. Most of them were forced to work there and many died from malaria. Grandma Hashima is the daughter of the head of colonial Taiwanese miners, Yang Tien-fu, who experienced the coal mine period in the pre-war era. She is already 92 years old, living alone in a battered, old wooden house where her family lived, near the "jail on the sea". What about Grandma's children? She often recalls her lost sons who left the island and never came back. The solitude makes her grow older day by day. Sometimes she thinks of trivial stories from 10 years ago; sometimes she recalls

the days they were teased as "coal mine foreigners". After the war, no one talked about the coal mine days anymore. "Green Jail", the so-called "Dead Man's Island" has slowly crumbled into an abandoned ruin. What happened inside the coal mine? For a time, Yang Tien-fu recruited hundreds of Taiwanese miners to this "Green Jail", not allowing them to return to Taiwan and leave the jail... Was he a collaborator or a victim under Japanese Imperialism? Grandma alone kept those secrets. This film portrays the last years of Grandma Hashima's life, with the memories of crime, pain, anger; the mine's miserable story that she has carried with her for more than 80 years.

## GOALS AT DOCS IN PROGRESS

International coproduction, post-production in Europe (technical and financial support), broadcasting, pre-buy and distribution.

## (NO) FEATURE FILM

2nd

## FILMING LOCATION

Japan (Iriomote Island, Okinawa), Taiwan

## SHOOTING LANGUAGE

Taiwanese, Japanese

## SHOOTING DATE & DURATION

2014 - 2019, 70 months

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

100'

## PRODUCTION NAME - COUNTRY

Moolin Films Ltd. (Taiwan, Japan), 24images (France), Siglo Co. (Japan)

## PRODUCER(S)

Huang Yin-yu, Annie Ohayon Dekel, Tetsujiro Yamagami

## EXPECTED RELEASE

May 2020

## TOTAL BUDGET

212'689 €

## CONFIRMED AMOUNT

134'653 € - 63 %

## CONFIRMED FINANCIAL SOURCES

National Culture and Arts Foundation of Taiwan, New Taipei City Doc Award, 24 images, Crowdfunding, Moolin Films, Ltd.

## REQUIRED AMOUNT

78'036 € - 37 %

## REPRESENTATIVES IN NYON



**HUANG YIN-YU**  
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**DIRECTOR'S NOTE**

I am always curious about the relationship between the contemporary world and peoples' memories, and how peoples' memories reflect on their current spiritual life, and how their past impacts their future. Colonialism no longer exists in our world, but its traces linger in some parts of the world. "Yaeyama Taiwanese" are actually a long-ignored group of people who just disappeared from History 70 years ago. On the island, at the border between Taiwan and Japan, the pre-war immigrants suffered from the burden of History throughout their whole lives: the loneliness of belonging to no country. In 2014, I found my protagonist, Grandma Hashima, in a battered wooden house that appeared almost as if it was timeless. She is a cranky old woman who lives alone and doesn't get along well with her neighbours. I am the only one who visits her because I can speak the Taiwanese language, which connects me, on some level, to her deepest memories. She lives on the island which used to be home to the infamous "Green Jail". Sunlight never touches her house, and time seems to have stopped on this tranquil tropical island. Her house itself is at odds with today's world: it belongs to another time, and another country, that no longer exists. When the wave of Japanese imperialism reached the shores of Taiwan, the island became a special territory, ruled under foreign laws. Grandma's family was one of the civilians who experienced the historical dynamics in Okinawa island as "stateless" people who were under Japanese

**PRODUCERS' NOTE**

*Green Jail* is the 2nd film of the trilogy project of Yin-Yu Huang. It comes after his previous film *After Spring, the Tamaki Family...* Memory and identity are still the main topics. The memories of Grandma, where the miserable era of Taiwanese forced workers in Japanese coal mines linger. It's an important fragment amongst the history of Taiwan under Japanese colonisation and imperialism; a story of economic exploitation; a story in which some played ambiguous roles; a story buried in the memory of the last survivor, who has no choice but to forgive or forget.

The tragic stories of the protagonist are universal, as I believe it is not just about the humanity and memories that lie be-

hind a hidden History, but also a glimpse of how an ideology turned the coal mine into an economic system, exploiting its workers while keeping them in a strange world. In the past few years, discussions about these colonisers from the past have resurfaced. We believe this universal topic will resonate with people all around the world.

Little by little, I discovered how important Grandma's story is, as it represents the intrinsic link between identity and nationality and speaks of my country, Taiwan, through the spiritual journey of someone's tragic memories. During filming with her, I noticed that she would occasionally mention her anger towards her family and children, which she usually kept hidden, but occasionally she would make brief reference to it. However, during 4 years of shooting with her on this isolated island, I gradually went deeper inside her mind, and discovered the real truth about the prosperous but miserable coal mine era she had lived through. On March 2018, Grandma passed away peacefully at the age of 92, to be finally reunited with her parents in another world. We recorded the last years of her life. The atmosphere of the film is silent, indirect, and haunting. The haunted setting (the house, the coal mines, the jungle, the ruins, and the islands) creates the flow of this film: the film follows the rhythm of Grandma, as well as the invisible rhythm of these surroundings. Grandma's memory takes us to the world inside the "Green Jail": the dark house, the colonial time, the mines, her family history, and her mind. Through the combination of documentary filming, precious archives, and re-enactment, we would like to discover Grandma Hashima's contradictory memories of guilt, forgiveness and blame, and the truth of what happened in the 1930's, leading audiences through the fog of lies and into the island with its hidden secrets.

The most important factor in our endeavour is the director's ambition when it comes to exploring the artistic aspect of storytelling; letting the memories and the space behind the reality tell the story themselves. I believe he is creating a strong film with this topic, part of History, story and archives.

**DIRECTOR'S PROFILE**

**Huang Yin-yu** was born in Taiwan, achieving an MA in Film Major in Tokyo, and is now based in Okinawa.

His documentary works include "Wuguwang N. St. to Taipei" (2010); "Temperature at Nights" (2013), which has been selected by *Visions du Réel*; "The Men Who Protect the Mountains" (2014), produced by Naomi KAWASE; and "After Spring, the Tamaki Family..." (2016), which has been theatrically released in Taiwan and Japan. "Green Jail" has been selected for the "Doc Station" of *Berlinale Talents*, and received the "Pitching du Réel" HEAD Post-production Award at *Visions du Réel* in 2015.

In addition to filmmaking, Huang is also the art director of *Cinema at Sea - Ishigaki Island International Film Festival*, which will be held in 2020 for its 1st edition, focusing on outdoor VR experiences in Japan, with a compelling selection of documentary and fiction films.

**PRODUCERS' PROFILE****Moolin Films Ltd.**

Founded by Huang Yin-yu in 2015. It has recently produced a series of documentaries about pre-war Taiwanese immigrants in the Okinawa region and colonialism ruins between Taiwan and Japan.

**24images**

Founded in 1988, 24images has a rich catalogue of documentaries, short and feature films produced in France and internationally. Our desire is not only to express the sensitivity of the authors we work with, but also their robust challenging of our contemporary realities. Our works are regularly selected for French and international festivals.

**Siglo Co.**

Founded by YAMAGAMI Tetsujiro in 1986. It has produced over 80 films, including works by SATO Makoto, John JUNKERMAN, HIGASHI Yoichi. Now it produces 4-5 films every year. These films were premiered in Cannes, Berlinale and other international film festivals.

**RADU CIORNICIUC**

# HOME

**ACASĂ (ORIGINAL TITLE)**

ROMANIA, NORWAY | 2019 | 80' | ROMANIAN



## LOGLINE

The Enache family lived in the wilderness of the Bucharest Delta for twenty years, until they were chased out of their paradise and forced to adapt to life in the city.

## SYNOPSIS

Living in the wilderness of an abandoned communist reservoir for more than two decades, the Enache family members rule over one of the most spectacular urban natural ecosystems in the world: The Bucharest Delta. Surrounded by hundreds of species of animals, fish and plants, the vast green surroundings provide everything that they need to live a peaceful life. The family have nine children, who have grown up isolated from the rest of society, but in total harmony with nature. Their playgrounds are in the lakes and amongst the trees. Their playmates are snakes, turtles, birds and fish. They don't have running water or electricity, but they are masters at fishing with their bare hands and at hunting with traps made out of sticks and stones. Their golden survival rule is that they always stay and work together, united against any danger. Then, one day, the state

declares the Delta a natural reservation and the Enache family is cast out of its paradise and forced to live in the city. Civilisation is now pressuring them to become socially independent, and they soon discover and pursue their individual aspirations. The children happily swap fishing for maths lessons, hunting for smartphones, and their long and messy hair for the slick, modern haircuts. However, their father longs for his life in the wilderness and the constant fights with his now rebellious children fill him with despair and make him physically ill. Acasă follows the dramatic changes in the life of the Enache family over a period of three years: from wildlife to life in the city.

## GOALS AT DOCS IN PROGRESS

We are looking for a sales agent, distributors, international financing, and interest from festivals.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Romania (Bucharest)

**SHOOTING LANGUAGE**  
Romanian

**SHOOTING DATE & DURATION**  
2016 - 2019, 5 months

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
80'

**PRODUCTION NAME - COUNTRY**  
Manifest Film (Romania)

**PRODUCER(S)**  
Monica Lazurean-Gorgan

**EXPECTED RELEASE**  
November 2019

**TOTAL BUDGET**  
192'127 €

**CONFIRMED AMOUNT**  
122'127 € - 64 %

**CONFIRMED FINANCIAL SOURCES**  
Creative Europe (MEDIA) development support, AFCN (Administration of National Cultural Fund), Manifest Film, Romanian Film Fund, TVR (Romanian National Broadcaster), Postproduction Award Cinelabs.

**REQUIRED AMOUNT**  
70'000 €

**DIRECTOR'S NOTE**

I started filming with the Enache family in 2016 with the overconfidence of a naive and ambitious 28 year-old reporter. I wanted to film a report about what life looks like for someone who knows nothing about civilisation and is about to be catapulted into life in one of Europe's most highly-populated capitals. But I was very soon overwhelmed by the many layers I discovered whilst filming and by the realisation that none of the journalistic techniques I had learned would enable me to draw an honest picture of this complex life experience. I knew how to tell this story, but I didn't know how to convey all the deep meanings and lessons being taught to me by the Enache family. That is why I decided to make the change from journalism to feature-length filmmaking, after more than seven years of reporting on human rights, and environmental issues.

In order to create a sense of familiarity and home, the film is shot at the eye-level of the characters on-screen, and close-up, particularly during highly emotional events.

In the first two parts of the film, where most of the action takes place in the wilderness, the hand-held cameras are used for filming, but with slow and steady camera movements to create a

**PRODUCER'S NOTE**

I believe in the international potential of the project because of this story's dimensions and because of the unique access Radu has been granted to gain an insight into the lives of these very special people. The Enache family used to live almost in the wild and we, the viewers, are lucky to witness the wilderness and then the extreme change to civilization in a powerful documentary film.

Project *Acasă (Home)* is well known in Romania, not only because of the beautiful book *Acasă* (Best non-fiction book 2017 at Superscrieri Awards, Romania), but also because of Radu's full dedication to the topic and to creating a positive change, fighting against social injustice. Talking about cross-media potential, the *Acasă* project already includes multi-platforms such as: the book *Acasă*; Augmented Reality with app build for the book and interactive web videos that are to be released shortly.

sense of being grounded in the natural environment. When the family moves into the city, the key scenes are shot on a tripod, and the compositions become more linear, in order to illustrate the rigours and formalities of life in civilisation. The family were only able to survive the harsh wilderness environment by working together and being united as one. It was their shield against the dangers coming from inside and outside the Delta. But independence is a core value of how our society sees the social integration process. Very soon after moving to the city, the family members learn that the opportunity of having a comfortable life can only be reached by becoming independent. Living or working together is not an option anymore, especially for the family's youngsters. They find it easier than their parents do to adapt to the new reality and are more willing to succeed as socially-integrated citizens. The film is built around two adjoining layers, family drama and a dilemma that questions our modern-day society and way of life: Whether to go back to nature, where life is free but harsh, without the benefits of civilisation? Or whether to be part of a society that offers the opportunity of a comfortable life, but only to those who are willing to embrace the pressures and constraints that come with this comfort.

We are at an advanced stage, with plans to complete the film for late autumn 2019.

With the *Acasă* film project, we would like to raise awareness about social support for citizens in need. We would like to highlight the need for better child welfare services and to encourage the audience to better understand and support minorities. We want to engage viewers in pushing for laws to change. Our aim is to schedule screenings and panel discussions, to invite lawmakers and policy makers to engage in a discussion. I was writing about the outreach campaign because I believe it is very important to think in terms of social change, of putting pressure on inefficient systems - after all, one of the main challenges and goals of a documentary film is to provoke change! And finally, I see it as a chance we have to witness a fascinating group of human beings who were born into the wilderness and who are still living in it.

**DIRECTOR'S PROFILE**

**Radu Ciorniciuc** is the director and co-writer of the "*Acasa (Home)*" project. In 2012, he co-founded the first independent media organisation in Romania - *Casa Jurnalistului* (<http://casajurnalistului.ro/eng/>); a community of reporters specialised in in-depth, long-form and multimedia reporting. Since then, Radu has been working as a long-form writer and undercover investigative reporter. His research is focused on human rights, animal welfare and environmental issues across the globe. His investigative and reporting work has been published in most of the major international media organisations across the globe: *The Guardian*, *Al-Jazeera*, *Channel 4 News*, as well as receiving national and international awards.

**PRODUCER'S PROFILE****Manifest Film**

*Manifest Film* is an award-winning production company, which focuses on making daring and creative documentaries that bring inspiring stories with significant impact to the screen. *Manifest Film's* recent feature documentary "*Timebox*", by Nora Agapi, was awarded Best Documentary in 2018 for *Between the Seas* section in Jihlava IDFF. "*A Mere Breath*" by Monica Lazurean-Gorgan, feature documentary coproduced with HBO Europe, received The Heart of Sarajevo/ Best Documentary Film in Sarajevo IFF (in 2016), the Gopo Award (National Film Awards) for Best Romanian Documentary (in 2017), the Best Documentary Award in LET'S CEE IFF Vienna, Best Romanian Documentary at ASTRA IFF, Best Director at DocuArt FF; it was also selected for the *Visions du Reel* (2016), *Chicago IFF*, *Docs Against Gravity IFF*, *Message to Man IFF*, *ZagrebDox* etc, screened on Mubi in 2017 and Amazon.

GABRIEL TEJEDOR

# KOMBINAT

SWITZERLAND | 2019 | 80' | RUSSIAN



## LOGLINE

Magnitogorsk is a mining and industrial town in the heart of Russia. Aleksandr, Nina and Maria are metallurgists in Magnitogorsk's gigantic steel plant; the Kombinat; but they are also salsa dancers. These three characters provide an insight into today's Russia, between hopes and broken dreams, in the shadow of rusting smokestacks.

## SYNOPSIS

Magnitogorsk; just over 1,000 miles east of Moscow. A town that is tightly connected to its vast Iron and Steel complex, called "The Kombinat". 50,000 workers keep the factory running 24 hours a day. Aleksandr has proudly been one of those workers for twenty years now, despite the environmental and health problems caused by the steel plant, such as his niece's mental disability. He tries to convince his brother not to leave Magnitogorsk and move to a town with less pollution. Aleksandr is a member of a salsa club owned by the Kombinat. The other dancers are like a second family and he sees salsa as an exotic escape, and a way to give his tired body a break. Among the dancers, there is Nina, a lively forty-something "nouveau riche". With her villa that's situated above the city, "well away from the factory's smoke" and her shiny new SUV, she is envied by her salsa companions. This former Miss Kombinat met her husband Vlad when he was a member of the Kombinat's board of directors.

He bought shares when it was privatised. Nina now rents apartments to Kombinat visitors, despite a number of legal obstacles. Maria and her husband are the dance teachers. Her parents and grandparents are what is known in Magnitogorsk as a "metal workers' dynasty". They are communists; she is an ardent supporter of Vladimir Putin whilst her husband is fiercely opposed to him. Political discussions within the family can get very heated. Aleksandr, Nina and Maria are each connected to the gigantic steel plant, which carries its own set of tensions (ecological, economic and political) in Russia. But they all forget everything during the town's big party: Metal Workers' Day.

## GOALS AT DOCS IN PROGRESS

Find an enthusiastic sales agent and a determined co-producer to cover our financing gap and extend the international visibility and exposure of the project.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
3rd

**FILMING LOCATION**  
Russia

**SHOOTING LANGUAGE**  
Russian

**SHOOTING DATE & DURATION**  
Jan 2018 - May 2019, 3 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
80'

**PRODUCTION NAME - COUNTRY**  
IDIP Films (Switzerland)

**PRODUCER(S)**  
Xavier Derigo

**EXPECTED RELEASE**  
November 2019

**TOTAL BUDGET**  
299'000 €

**CONFIRMED AMOUNT**  
225'600 € - 75.5 %

**CONFIRMED FINANCIAL SOURCES**  
SSR, RTS Radio Télévision Suisse,  
Cineforum, Suissimage (Switzerland)

**REQUIRED AMOUNT**  
73'400 € - 24.5 %

## DIRECTOR'S NOTE

In *Kombinat*, I want to examine the human capacity to endure hardship: From adapting to a hostile environment (pollution, noise, competitiveness, extremely limited professional options...), to intractable political power, arbitrary rules (cronyism is a terrible scourge in Russia). The narrative is constructed around three main characters who all have their own particular dilemma:

- An environmental dilemma for Aleksandr, whose livelihood depends on the Kombinat; an industrial complex that pollutes the town and poisons its inhabitants, like his mentally disabled niece.
- An economic dilemma for Nina, who changed her social class by marrying Vlad and who has started an apartment renovation and rental business, despite considerable legal obstacles.
- A political dilemma for Maria, a pro-Putin activist in a family with long-standing Communist sympathies. As a young mother, Maria knows that she has to take a firm stance on the kind of country she wants for her child. Does she really want a country that is polluted, corrupt and at war?

By basing my narrative on these metallurgists, I am able to achieve an original take on the Kombinat and contemporary Russian society. It also gives a common feature; a shared narrative device; to all the characters of my film.

The visual concept is focused on contrasts and oppositions: Magnitogorsk is divided into two visually distinct areas:

## PRODUCER'S NOTE

When Gabriel told me about Magnitogorsk, I was enthralled and convinced: there was a film to be made out there. The Kombinat is a thing of instant fascination and disgust. Its power is overwhelming, its omnipresence is frightening.

By making the salsa club the central element of our narrative where all the protagonists converge, we strengthen the interactions between our characters and we highlight the comparison that we draw between the Kombinat and Russian society as a whole.

the residential part, painted in white and

the black, sooty and smoky Kombinat. A flat landscape contrasts with the chimneys that tower towards the sky.

In the same way, the characters' homes are small, yet very heavily decorated. Similarly, the dance school's classes take place in modestly proportioned rooms. In this respect, scenes from the characters' everyday life will be shot using shoulder camera and natural light in order to be as responsive and as non-intrusive as possible.

In contrast, the town of Magnitogorsk is built in the monumental Soviet style: rows of identical apartment blocks, wide avenues named after Karl Marx, the Soviets, Gagarin... that lead on to vast squares. The Kombinat is also built on the same colossal scale. The use of a fixed camera will allow us to express the town's grandeur along with its industrial landscapes through extended, highly structured shots, in a fictional or pictorial style.

We always prefer interaction between characters and everyday situations to interviews. Nevertheless, it might be necessary to include a few interview sequences to cast a different light on an issue, to put something into context or to add distance to a scene. In these cases, interview sequences will be shot at the character's home, with a tripod camera. We will ensure that these intimate moments of confidentiality and introspection are filmed in a calm and trusting atmosphere.

There was an extensive scouting process to find the characters and to gain an in-depth understanding of their situations. It was very important for the project to be able to see how everyday life is in Magnitogorsk. We therefore moved on to begin shooting footage and to follow our protagonists in those aspects of their lives that were relevant to the film. We shot again in March 2019 in order to cover a whole year in the city and use the visual possibilities offered over all four seasons in Magnitogorsk. This extended period of time will also allow the viewer to see how each of our characters' stories unfold.

## DIRECTOR'S PROFILE

**Gabriel Tejedor**, director and journalist, works for Swiss Radio Television, as well as for personal projects. He co-directed, shot and edited "*La Trace*", released in festivals (*Visions du Réel*, *RIDM*...) and in Swiss theatres in spring 2015. In 2016 he directed "*Mayskaya Street*", shot in Belarus. It had its world premiere at *Visions du Réel* in Nyon, where the film received a special mention, going on to be screened in festivals including IDFA, Artdocfest...

## PRODUCER'S PROFILE

### IDIP Films

Xavier Derigo studied Political Sciences at the University of Geneva and obtained a Master of Arts in Film Studies at the New School, New York University in New York. He worked at Davis Entertainment at 20th Century Fox in Los Angeles and for M6 Television in Paris before accumulating various production experiences on filming. In 2008, he founded IDIP Films, a production company based in Geneva that focuses on fiction and documentary for cinema and TV channels.

*Un Tsunami sur le Lac Léman*, dir. Laurent Graenicher (2018)  
*Rue Mayskaya*, dir. Gabriel Tejedor (2017)  
*Altitudes*, dir. Pierre-Antoine Hiroz (2016)  
*Si Tout va bien*, dir. Christophe Chiesa  
*La Part de l'Autre*, Christophe Chiesa (2013)

EDGARDO CASTRO

# LAS RANAS

ARGENTINA | 2019 | 90' | SPANISH



## LOGLINE

A love story behind bars in a Buenos Aires prison. We follow a "Rana" during her prison visits to find out what she is looking for inside.

## SYNOPSIS

A 19-year-old girl and a 23-year-old boy. She sells door-to-door merchandise. They are both from the Greater Buenos Aires. He is an inmate at the Sierra Chica penitentiary, doing time for burgling houses. She is a "Rana", a woman who visits an inmate and who is not a family member. She brings him food, she gives him love, she smuggles in drugs or mobile phones that she hides inside her vagina. Prison visits; her solitude on the outside; his solitude on the inside. Sex and love intertwined with Greater Buenos Aires. *Las Ranas*, a love story.

## GOALS AT DOCS IN PROGRESS

We are looking for funds for the film's post-production.

## (NO) FEATURE FILM

3rd

## FILMING LOCATION

Argentina (Buenos Aires province)

## SHOOTING LANGUAGE

Spanish

## SHOOTING DATE & DURATION

2018, 6 months

## SHOOTING FORMAT

4K

## EXPECTED RUNTIME

90'

## PRODUCTION NAME - COUNTRY

El Pampero Cine (Argentina)

## PRODUCER(S)

Edgardo Castro

## EXPECTED RELEASE

June 2019

## TOTAL BUDGET

70'000 €

## CONFIRMED AMOUNT

39'000 € - 55%

## CONFIRMED FINANCIAL SOURCES

Premio KINO Arte (France), Edgardo Castro, Stray Dogs (France, distribution)

## REQUIRED AMOUNT

31'000 € - 45 %

## REPRESENTATIVES IN NYON



### EDGARDO CASTRO

Director, producer  
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## DIRECTOR'S NOTE

With this film, my third, I wanted to investigate the reality of the special relationship between a "Rana" and a prison inmate. There is no morality; there is no camera judging them. There is no spatial division; it is one single reality. A hand-held camera brings us right up close to the reality. The locations are real. The lighting and physical spaces are real, but are never seen through a naturalistic lens, always through an artistic one, creating a personal poetry that the characters pass through. A staging that breathes truth, a directing style that finds its form in the moment, at the intersection

## PRODUCER'S NOTE

As in my previous two films, I am both the director and the producer of the film. This is important to me because of the special nature and format of the project, with subjects who are very poor and vulnerable, in dangerous locations and situations, which differentiates this project from more typical, formal productions. We have a small team, as we need to be able to create a strong bond between the characters and the crew.

As both director and producer, I became very involved in the film; it runs through my emotional landscape, as I try to shed light on the hostile surroundings and unfairness of my characters' situations, as well as to denounce the prejudice and lack of opportunities the characters

of documentary and fiction. The wardrobe consists of the clothing that belongs to the characters playing themselves on the fictional plane. There is no pre-set text or dialogue, just an idea for the scene and markers that the characters need to get to. This is not just improvising and capturing what is there. There is a careful and thorough process that precedes each scene. The camera adjusts to the movements of the characters at the same time that it urges them to move through the space, almost in an unconscious manner, like a dancer would with her partner.

suffer from, on the margins of society, in the outskirts of Buenos Aires.

The confinement and isolation, and the love that can rise out of this brutal solitude, are my obsessions and the theme of my films since *La Noche*. In *Las Ranas*, we not only show a love story, but we reaffirm that love can still exist, in these modern times, even in the most inhospitable places.

We are at the post-production stage, and I plan, as producer, to continue raising funds through festivals and grants in order to finish the film. The distribution will be managed by Nathan Fisher of Stray Dogs (France).

## DIRECTOR'S PROFILE

**Edgardo Castro** was born in Buenos Aires in 1970. He has worked as a director, actor and visual artist. Founding member of the KRAPP company (dance-theatre) in 2000. KRAPP company plays were presented in Argentina and at several major festivals in Latin America, Europe and the United States. His debut as a director, *La noche*, won the grand jury prize at the 18th edition of BAFICI. He starred in, directed and produced the film. He recently published the book "Como en la noche" about stories of the Buenos Aires nightlife that could not be told in the film. The book was edited and published by Editorial Planeta in 2018.

*La Noche* (2016)

## PRODUCER'S PROFILE

### El Pampero Cine

*El Pampero Cine* was founded in 2002 in Buenos Aires, Argentina. More than just a simple production company, it is a group of people keen to bring experimentation and innovation to the procedures and practices involved in making cinema in Argentina. As part of the formidable rebirth known as *Nuevo Cine Argentino*, bringing with it films like *Mundo Grúa* by Pablo Trapero, *La libertad* and *Los muertos* by Lisandro Alonso, and *Los guantes mágicos* by Martín Rejtman, the output of *El Pampero Cine* has seen some of the most original and celebrated films of the last ten years; films which have brought innovation to virtually every aspect of filmmaking.

MAYYE ZAYED

# LIFT LIKE A GIRL

EASH YA KABTIN (ORIGINAL TITLE)

EGYPT, GERMANY | 2019 | 90' | ARABIC



## LOGLINE

A coming-of-age story about Zebiba; a young Egyptian girl who wants to be a world champion weightlifter. With the help of her coach Captain Ramadan, she tries to pursue this unusual dream against all odds, training each day in a dusty training yard, nestled amongst the streets of Alexandria.

## SYNOPSIS

In Egypt, where female roles are defined by its male-dominated society, Zebiba dares to be different and to not conform. *Lift Like a Girl* is a character-driven observational documentary that tackles gender, social and class issues in Egypt by following Zebiba from the age of 14, as she prepares for her first local championship, till the age of 18 when she wins three gold medals in the African Junior Championships in 2018. It is a story about the will to survive. Like a daisy growing out of a crack in the pavement; Zebiba thrives. Zebiba's real name is Asmaa Ramadan, but she is not the Captain's daughter. It is just a coincidence that they share the same last name - or maybe not - since the two of them share a very special relationship. The captain is not just a coach to her, but a father-figure whom she loves unconditionally. It's he who nicknamed her Zebiba (meaning Raisin in Arabic), because when she first came to the training yard she was so tiny and small;

like a raisin. Although the 65-year-old man didn't go to school himself, Captain Ramadan believes in women's empowerment and gender equality. He loves to lecture all the girls and their families about this. Yet, he speaks to everyone using masculine pronouns. Although *Lift Like a Girl* is a film about sports, it is not actually its main focus. The traditional sports narrative follows a story that isn't about winning but rather the acceptance of loss. And the biggest loss in Zebiba's life is not a championship or a sporting event, but the loss of her coach. Throughout the 90 minutes of the film, we see Zebiba's continued emotional growth as she learns that she can't win all the time and that life is about both winning and losing.

## GOALS AT DOCS IN PROGRESS

I am looking for post-production funding, sales agents, distributors and social impact professionals.

## REPRESENTATIVES IN NYON



**ANKE PETERSEN**  
Coproducer  
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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Egypt (Alexandria)

**SHOOTING LANGUAGE**  
Arabic

**SHOOTING DATE & DURATION**  
2014 - 2019, 48 months

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
Rufy's Films (Egypt),  
JYOTI Film (Germany)

**PRODUCER(S)**  
Anke Peterson, Mayye Zayed

**EXPECTED RELEASE**  
September 2019

**TOTAL BUDGET**  
162'578 €

**CONFIRMED AMOUNT**  
126'626 € - 78%

**CONFIRMED FINANCIAL SOURCES**  
Arab Fund for Arts & Culture (AFAC),  
Hot Docs Blue-Ice Fund, Getty Images  
ARRAY Grant, Malmo Arab Film  
Festival, Goethe Institute, Travel  
Grants, Documentary Campus  
Masterschool's Scholarship

**REQUIRED AMOUNT**  
35'952 € - 22 %

**DIRECTOR'S NOTE**

When I was a child, my mum always made me wear dresses that I really didn't like. I preferred wearing shorts and playing with the boys, but she never seemed to approve of that. That's why I decided to make a film that tells girls that they don't need to be princesses or to dress in pink. A film that tells them that they can be whoever they want to be. A film that questions gender roles and promotes women's empowerment, as it breaks the stereotypes about women, not only in Egypt or the Arab world, but also all across the globe. Unlike most documentaries coming out of the region, the women in this film are not victims. And I believe it is time to see films in both Egyptian and international cinema that have strong female characters, who know exactly what they want and who go for it.

Despite the male-dominated society in Egypt, there are a few men like Captain Ramadan, who is truly an advocate for women's rights and can be a role model for other men in the whole Arab world and elsewhere. The film explores the idea of equality between men and women, refusing to favour one over the other, and celebrating hard work and dedication regardless of gender norms.

Shot in cinema vérité style, *Lift Like a Girl* explores this tough world of weightlifting through Zebiba's eyes. The audience will both laugh and cry with her and lift all these weights with her. They watch her as she grows up and becomes stronger all the time. However, as I come from a fiction background, the scenes are shot and edited as a narrative film.

**PRODUCER'S NOTE**

There are almost no producers in Egypt. That is why I had to produce the film myself because it's the only way for the film to be made.

The film is currently in editing. We have a first cut but we need to work more on the first two thirds of the story. When we began editing the film, we were starting from a point that was concerned with the sports narrative, which I have come to realise is not so important to the story we're telling. Whilst editing, we realised that we need to focus more on the strong relationship between Zebiba

The story is structured into four chapters of Zebiba's life, with weightlifting championships being the pivot points ending one chapter and starting the new one. The four chapters are: childhood's playfulness and spontaneity; losing and its consequences; the hard work that brings victory and finally the acceptance of loss. And I personally believe that growing up is the process of accepting loss, whether it is a person, a championship or even a special moment.

The story mainly takes place at the training yard, which is Zebiba's world. We don't see her house, her school or any aspect of her life outside of it or that of any other character in the film. It is like the whole world is brought into this small corner of Alexandria. The visual aspect of the training yard changes gradually through each scene, which is an important element to give a sense of the passage of time.

There are also some visual motifs, such as the plants. The film starts with a sequence of shots of the training yard, which is basically a plot of wasteland. Then Captain Ramadan begins to plant some plants, and at the end of the film, after his death, we see the wasteland has been transformed into what could almost be called a park. Zebiba is tranquilly watering these plants when she is all grown up and no longer a child. This symbolism also echoes Captain Ramadan's words to Zebiba in one scene, when he talks about how people are like plants; you have to look after them if you want them to grow.

and Captain Ramadan. That's why we are now looking at the footage again and will re-edit the film with this in mind.

Despite the sad events of the Captain's death, it played an important role in the story we're telling. We didn't know that his death would affect Zebiba the way it did. So now the story has changed dramatically. It's a story about the acceptance of loss, not about winning.

The plan is to have a picture locked by June 2019 and to finish the post-production in August 2019.

**DIRECTOR'S PROFILE**

**Mayye Zayed** is an Egyptian filmmaker and a co-founder of *Rufy's Films*; an independent film production company and a collective of 5 filmmakers in Alexandria, Egypt. She is a Fulbright scholar who studied cinema and media studies in Wellesley College and Innovations in Documentary in MIT in 2011/2012 in the US. She is the recipient of the Getty Images ARRAY Grant in 2018 and Film Independent's Global Media Makers Fellowship in 2017 and an alumna of Berlinale Talents, Documentary Campus Masterschool, DOX BOX and the American Film Showcase documentary program in USC School of Cinematic Arts.

In 2013 she co-directed, co-produced and co-shot the collaborative feature *"The Mice Room"* (Dubai FF 2013, Sao Paulo FF 2014) with 5 other filmmakers. In 2016 she made the award-winning short *"A Stroll Down Sunflower Lane"* (Berlinale 2016, AFI Fest 2016).

**PRODUCER'S PROFILE****Rufy's Films**

*Rufy's Films* is an Egyptian independent film production house and a collective of 5 filmmakers based in Alexandria, that focuses on the quality, and the process of making a film and not just its commercial value and profitability. It has been producing and co-producing award winning features and shorts in all genres since 2010, that have been screened in different venues and film festivals all over the world, such as the Berlinale, IDFA, AFI Fest, Cinemed, Tampere, São Paulo, and Dubai film festivals.

Our selection of film awards has the Best Documentary and Best Experimental (Sharjah Film Platform 2019), as well as the Best Arab Feature Documentary (El-Gouna FF 2017, Tripoli FF 2018), Best Short Documentary (BBC Arabic FF 2017), the Special Mention prize of the University Jury (MedFilm 2016) and the Best Short Film (Malmo Arab FF 2015).

SIMON MOZGOVYI

# SALT FROM BONNEVILLE

СІЛЬ FROM BONNEVILLE (ORIGINAL TITLE)

UKRAINE | 2020 | 115' | ENGLISH, UKRAINIAN, RUSSIAN, SPANISH



## LOGLINE

Two friends from Kyiv try to break the world speed record with an old modified soviet bike at Bonneville Salt Flats in Utah, USA. And when the record is nevertheless cracked, it turns out to be a real test of their friendship.

## SYNOPSIS

The story of this adventure drama is about Nazar and Max - two guys from Ukraine and an old soviet bike - and the ambitious goal they set themselves to beat the world speed record at Bonneville Salt Flats in Utah, USA. This dry salt desert is the meeting point for hundreds of people from all over the world, who spend millions of dollars on their quest to become the next speed racing champion. Nazar and Max spend all their time assembling their bike in a

small garage on the outskirts of Kyiv, travelling hundreds of miles and overcoming countless obstacles to make their dreams come true. And then, on the other side of the world, they both come to realise why they are there.

## GOALS AT DOCS IN PROGRESS

Co-producers, international financing, distribution, post-production funding, distributors.

**(NO) FEATURE FILM**  
2nd

**FILMING LOCATION**  
USA (California, Utah), Ukraine (Kyiv)

**SHOOTING LANGUAGE**  
English, Ukrainian, Russian, Spanish

**SHOOTING DATE & DURATION**  
2016 - 2019, 7 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
115' / 2 x 52'

**PRODUCTION NAME - COUNTRY**  
Mainstream Pictures LLC (Ukraine),  
Atlant Media Group (Ukraine)

**PRODUCER(S)**  
Maksim Leshchanka, Taras Bosak,  
Artem Koliubaiev, Anton Khilman

**EXPECTED RELEASE**  
February 2020

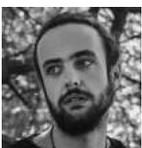
**TOTAL BUDGET**  
178'000 €

**CONFIRMED AMOUNT**  
117'000 € - 66 %

**CONFIRMED FINANCIAL SOURCES**  
Ukrainian State Film Agency,  
Mainstream Pictures LLC, Stewpol Sp,  
Atlant Media Group, British Council

**REQUIRED AMOUNT**  
61'000 € - 34 %

## REPRESENTATIVES IN NYON



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**MAKSIM LESHCHANKA**  
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## DIRECTOR'S NOTE

This film is not just about a speed record. This is a film about what is behind the record. About what lies behind any important choices that are made throughout life. The film scratches beyond the surface and invites audience reflection throughout the film. At first glance, our story is a classic story of success. Nazar, who had nothing left in his homeland except his parents, made a difficult but important decision to stay true to himself and his calling; to live in America and start a brand-new life. Max made this bike in order to prove that he is worth something. Therefore, this is a film about the challenges that a person must take on for the sake of his/her dreams and own personal growth.

The film combines two worlds - a small Kyiv garage, where rust and odds-and-ends give birth to the extremely powerful and vast universe of North America. It is a story full of travel, difficulties, and victories, as well as fateful decisions. Nazar is the first pilot and a chief engineer. He stakes his whole life on this record. His wife leaves him, he loses his job and his house, and he devotes all his time to upgrading the motorcycle. For him, it's a way to believe in himself again. Max is the second pilot and the owner of the motorcycle. He has a small business, which finances their participation in the competition. His dream is to become a world champion. From when we first began filming them, we have observed an inevitable process that has gradually changed their attitudes towards each

## PRODUCERS' NOTE

*Salt from Bonneville* is a festival film with a great potential for cinema distribution. Due to the fact that 60% of the film is in English, it will be well-received in North America, and the audience of large Ukrainian diasporas in Europe and Canada will also provide an audience. We are interested in the film's great festival potential, and after all main prem-

other. Nazar has the ability and skills to set a record, but has no money. Whereas Max has the money but lacks the skills.

There will be several layers to this film. The first, and most obvious, is the long and difficult journey to become record-breakers. The second is that of testing the strength of their friendship, as the two friends begin to compete with each other. The third is that of a more philosophical context, as the film raises metaphysical questions, such as the fact that the one who wants this record the most, will never actually achieve it. And the one who does not expect miracles to happen unexpectedly receives everything even though he has no money, only talent.

It's a film about accepting your place in the world, despite circumstances, traditions and order. It is also a rather critical view of Ukrainian reality, which shows a huge gap between the opportunities there and the opportunities in America. We want to edit the film in such a way that the team spirit as they move ever-closer towards their goal, and the way they act as a team, despite their disagreements and own personal desires, will help create another important line of the film - the coming together of people for a greater cause. I am convinced that the approach to these themes in the form of a creative documentary will help to tell the world a simple, but extraordinary, Ukrainian story, which will be understood by a wide range of viewers.

ieres we will build a festival strategy up until 2020 and secure pre-sales of the film, if possible. Then national and world theatrical release would be scheduled for selected countries in the summer of 2020. From October 2020 for TV and VOD, the film can be released on channels which are specialised in this type of documentary film.

## DIRECTOR'S PROFILE

**Simon Mozgovyi** film director, editor, actor. He was born in 1992 in Kharkiv, Ukraine. In 2009 entered Kharkiv State Academy of Culture, Faculty of Cinema and Television Arts. In 2013 he finished his studies and moved to Kyiv. In 2012-2013 he studied dramaturgy in "Inter" TV Channel School. In 2013, he started acting at the "DAKH" theatre. He now works as a freelance director.

*The Winter Garden's Tale* (2018)  
*Chrysanthemum Day* (2017)

## PRODUCERS' PROFILE

### Mainstream Pictures LLC

Mainstream Pictures LLC is a Ukrainian film production company specialising in international coproduction, with a mandate to make quality, commercially viable films for the global marketplace. Based in Kyiv, Ukraine, Mainstream Pictures focuses on telling stories in unique ways and in a variety of genres to make movies that resonate with audiences, both at home and abroad. Our focus is on theatrical documentaries, feature film and television movies production.

*Kruty 1918* (2019)  
*The Winter Gardens Tale* (2018)  
*Fight Rule* (2017)  
*Chrysanthemum Day* (2017)

VALENTINA PELLITTERI

# THIS IS ITALIAN WARSHIP

ITALY | 2019 | 85' | ITALIAN, ENGLISH



## LOGLINE

The iconography and symbolism deriving from the portrait of Italian SEALs, demonstrate the incessant conflicts of life: between good and bad, kind and evil, peace and war. A bitter and human comedy hidden behind the representation of war.

## SYNOPSIS

A young female filmmaker journeys aboard the Italian aircraft carrier "Cavour" during one of the most important and talked about promotional, humanitarian and training missions in the Middle East and Africa. An external but penetrating view on an almost unknown world, in an attempt to portray

the most human, intimate and profound aspects of a world controlled by strict rules.

## GOALS AT DOCS IN PROGRESS

Post-production support; Festivals and International Sales Agents interest.

**(NO) FEATURE FILM**  
1st

## FILMING LOCATION

Italy (Italian Air Craft Carrier Cavour), Saudi Arabia, Oman, Emirates Arabic Union

## SHOOTING LANGUAGE

Italian, English

## SHOOTING DATE & DURATION

2013 - 2014, 3 months

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

85'

## PRODUCTION NAME - COUNTRY

Bo Film (Italy), InClouds (Italy)

## PRODUCER(S)

Serena Gramizzi, Cristian Cappucci

## EXPECTED RELEASE

July 2019

## TOTAL BUDGET

208'125 €

## CONFIRMED AMOUNT

76'000 € - 36,5%

## CONFIRMED FINANCIAL SOURCES

Production Bo Film, Production InClouds, Sound Post Production Pepper Pot (Maurizio Argentieri), Italian Tax Shelter

## REQUIRED AMOUNT

132'125 € - 63,5%

## REPRESENTATIVES IN NYON



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## DIRECTOR'S NOTE

After a short period on the Italian aircraft carrier "Cavour", I decided to observe the mission I was sharing with the Navy SEALs, as an insider, by exploring the human aspect rather than the purely current affairs side of the story.

My presence is (almost) never declared in image/sound even though I spent most of the time exploring the Cavour ship; talking and interacting with the various characters. To underline the strong relationship I developed with them and their complete confidence in my work, I mainly used hand camera to film them, preventing the use of fix frames - used to shoot the engines and the enormous ship in its greatness.

Very often the life of those paid to make war appeared to me as a fiction, as a *mise-en-scène*. The most fascinating and symbolic side of the military behaviour is that of the rituality of the Navy SEALs' everyday life. They perform repetitive training exercises, doing the same actions day after day, like actors in a theatre play. They become professional athletes or theatre performers during these drills. This led my artistic direction to postmodern philosophy and to the deeper meaning of the word "nonsense".

"This is Italian Warship" has as its ambition to be a non-informative audio-visual experience. The intent of the film is to awaken and impact the collective unconscious. To create this experience I will:

1. Use different video footage: my own HD footage on the ship (the large maj-

## PRODUCERS' NOTE

The relationship between the producers and the director has been built over the last 15 years: we studied and started working together in Bologna. Today we are invested in supporting the intense work Valentina Pellitteri has carried out in a very regimented environment for over three months, while shooting. We are intrigued about the possibility of showing a very particular human habitat to which she had an incredible exclusive access. We think the way Valentina has integrated such an inaccessible world, and the relationship she has built with the main characters, allows us to reveal the most intimate dual aspects of the human being. The film is an observational portrait overlapped with a poetic multi-vocal symphony of audio/news suggestions. The audience can travel into and draw its own conclusions on this world. We are very determined to keep

ority of the edited material), my own hidden phone footage in Saudi Arabia when the crew went for a short but significant walk out and the Istituto Luce Cinecittà Footage including parades and mines' explosions: the war game in all its pompousness, through different decades).

2. Use different languages / registers: the official one; the one of the titles introducing me and my observation of the Navy system; the surreal one used by some of the radio news.

3. Create a very particular sound design: The sound of the electronic war, as a continuous buzz reaching high and dangerous points in precise practical operations, will be a protagonist of the film, just like the ship itself. In addition to this, the many voices of different radio broadcasts received along the trip will be added as very precise narrative choice; as an overview on humans in general, on the nonsensical, amazing and insane world we inhabit. The news is taken from real publications / radio broadcasts.

The experience of the film aims to be deeply subjective but equally universal, leading the viewer to different levels of reflection, as if they were listening to a symphony. My desire is for the audience to experience what I experienced myself: the intimate awareness (without the help of unnecessary explanations) of the complex nature of the human being, who can love but also kill. Those who call home to say, "I love you, Mum," are also those who work with weapons, who sail the oceans to sell torpedoes named "black shark".

the artistic look that Valentina has introduced to this film and to steer away from any judgmental, current affairs or political implications. We think the artistic interpretation of reality is the stronger aspect of the film, together with its incredible visual elements. Once Valentina defined a timeline following her poetic idea, we entered into the project as producers and started the proper editing. Because of its delicate content and to be sure to keep the linguistic and artistic freedom of the film, we decided not to involve any other partners up until this point, now that we have all contents locked. Visions Du Réel is our first real exposition to the industry market: we feel the film has a high interest potential in the international markets. The film is in post-production stage and its release is planned for the end of July 2019.

## DIRECTOR'S PROFILE

**Valentina Pellitteri** was born in Catania in 1981. After studying dance, she began exploring other art languages focusing her attention on experimentation and new media. In 2012 she gained a degree at Palermo Documentary Centro Sperimentale di Cinematografia with the documentary entitled "Terra del Ritorno", a portrait of the photographer Giovanni Chiamonte.

After she finished her studies, she collaborated in "Palermo Pride" a documentary by Manetti Bros - produced by Anele and RAI. She directed some permanent video-performances on Sicilian archaeology for both Museo Paolo Orsi, Siracusa, and Museo della Ceramica, Caltagirone (CT).

## PRODUCERS' PROFILE

### Bo Film

Bo Film is a social issues and creative documentaries production company. It has produced films that have been selected by international festivals and acquired / co-produced by some broadcasters (PressTV, RAI, SKYARTE, FranceTélévisions). "Un paese di Calabria" (watched by more than 55,000 people in Italy) and "ALMOST NOTHING" (theatrically released in Italy in 103 halls) both won a Visions du Réel Award and were internationally distributed.

### InClouds

InClouds is an audio-visual and multimedia production company. It produced "I Talk Otherwise"; a road movie along the Danube river from Western to Eastern Europe (8 countries and 9 languages) and "InDanube" a trans-media anthology project connected to several European countries, acquired by Istituto Luce. Our mission is to create a link between analogic pictures and digital culture with the creation of a new digital language.

2019



The Wind. A Documentary. Thriller. dir.: Michał Bielawski



# The Wind. A Documentary Thriller

DIR.: MICHAŁ BIELAWSKI

SCREENINGS:

**THURSDAY APRIL 11 / 19:15** / GRANDE SALLE  
(FOLLOWED BY A DISCUSSION)

**FRIDAY APRIL 12 / 16:30** / GRANDE SALLE

[www.polishdocs.pl](http://www.polishdocs.pl)



An Ordinary Country. dir.: Tomasz Wolski

INVITATION



# POLISH DOCS PRO MAGIC HOUR

**THURSDAY APRIL 11 / 18:30-19:30**  
THE FACTORY (VILLAGE DU RÉEL)

PROJECT CO-FINANCED BY THE POLISH FILM INSTITUTE



# ROUGH CUT LAB

AS PART OF VISIONS DU RÉEL INDUSTRY, THE ROUGH CUT LAB INVITES FOUR FILM TEAMS, WITH A FEATURE-LENGTH CREATIVE DOCUMENTARY IN ITS FINISHING STAGE, TO PRESENT THEIR ROUGH CUT TO INDUSTRY PROFESSIONALS IN ORDER TO RECEIVE SPECIFIC FEEDBACK AND ADVICE.

BY INVITATION ONLY

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<b>TUTORS</b>	<b>82</b>
<b>AFTER YOUR REVOLT, YOUR VOTE</b>	<b>84</b>
<b>OUR DARK 70'S</b>	<b>86</b>
<b>THE DEVIL'S DRIVERS</b>	<b>88</b>
<b>URBAN AMAZONS</b>	<b>90</b>

# ABOUT

Rough Cut Lab at Visions du Réel, created in 2012, gives privileged access and expert advice to decision makers for teams who are working on films in their editing stage. The idea is to support filmmakers in finding the best way to finish their films. In a non-public session, each rough cut will be screened and discussed together with the film teams, two editors and selected cinema professionals for three hours, moderated by a tutor. Attending one-on-one meetings allow the project teams to connect with potential financing and distribution partners.

We are happy to announce that Raggio Verde will provide the subtitles for the winning project. Project teams from the global South and East will be eligible for the visions sud est Award.

We wish to warmly thank our jury and tutors for their generous feedback!

# SCHEDULE

## SUNDAY 07 APRIL

16:30 - 18:00

### **ROUGH CUT LAB PREPARATION**

(only for Rough Cut Lab team members and tutors)  
SCREENING ROOM 2

## MONDAY 08 APRIL

10:00 - 13:30

### **ROUGH CUT LAB 1** (30 min technical check before session)

- *Our Dark 70's* by Ali Essafi  
SCREENING ROOM 2

15:00 - 18:30

### **ROUGH CUT LAB 2** (30 min technical check before session)

- *After Your Revolt, Your Vote* by Kiswendsida Parfait Kaboré  
SCREENING ROOM 2

## TUESDAY 09 APRIL

09:30 - 13:00

### **ROUGH CUT LAB 3** (30 min technical check before session)

- *The Devil's Drivers* by Mohammed Abugeth, Daniel Carsenty  
SCREENING ROOM 2

14:30 - 18:00

### **ROUGH CUT LAB 4** (30 min technical check before session)

- *Urban Amazons* by Thais Odermatt  
SCREENING ROOM 2

18:00 - 19:00

### **ROUGH CUT LAB DEBRIEFING**

SCREENING ROOM 2

## WEDNESDAY 10 APRIL

16:00 - 18:00

### **ONE-ON-ONE MEETINGS** (booked on site)

All projects  
OPEN SPACE

# TUTORS



**MARIA BONSAANTI**  
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**EURODOC**  
FRANCE  
WWW.EURODOC-NET.COM

Maria Bonsanti has established herself in the world of documentary film since 2000. For twelve years she worked for the Festival dei Popoli in Florence, where she was appointed co-director in 2011. She also frequently worked for the Locarno Festival, where she coordinated, for instance, the Play Forward section in 2006 and 2007. From 2012 to 2017, Bonsanti was artistic director of

the documentary film festival *Cinéma du réel* at the Centre Pompidou in Paris. Since 2017, she has been the head of Program for Eurodoc, a leading training programme and network for over 1,000 documentary producers from more than 60 countries worldwide. Maria Bonsanti has already served on a number of festival juries around the globe.



**MATTHIEU DARRAS**  
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**FIRST CUT LAB**  
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Matthieu Darras is First Cut Lab's director. He collaborates with various film talents initiatives such as When East Meets West's First Cut Lab. As a festival programmer, he notably worked for Cannes Critics' Week, and is currently delegate of San Sebastian Film Festival in charge

of Eastern Europe. He is a contributor to the film magazine *Positif*; he founded & directed the European Network of Young Cinema NISI MASA. He recently founded the Pop Up Film Residency.



**MARINA DROZDOVA**  
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**FLAHERTIANA INTERNATIONAL FILM FESTIVAL**  
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Marina graduated from Moscow University, and has since enjoyed a long career as a film critic and film archives researcher for European documentaries.

She has also written and produced historical documentaries and is the artistic co-director of *Flahertiana* IFF (Perm, Russia).



**RADA SESIC**  
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**SARAJEVO FILM FESTIVAL / DOCU ROUGH CUT BOUTIQUE**

BOSNIA HERZEGOVIA  
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Rada is a documentary filmmaker, film critic and lecturer, festival programmer. She was born in Croatia, lived in Bosnia and Herzegovina (Sarajevo), now she lives in The Netherlands. She collaborates on the program of two biggest film festivals in The Netherlands - IFFR Rotterdam where she is a program advisor and on the selection of Hubert Bals Fund and IDFA Amsterdam where she is on a viewing comity and IDFA Bertha

Fund selection. She teaches at the Master of film at the Dutch film Academy Amsterdam and was lecturer for seven years at the University of Amsterdam at Film and Media studies. At the Sarajevo Film Festival, Rada heads the documentary competition and co-heads the Docu Rough Cut Boutique. With friends, she started a film festival in The Hague - Eastern Neighbours -where she is the artistic director.



**GION-RETO KILLIAS**  
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**EDITOR**  
SWITZERLAND

Born in 1970, in Zurich. ZHdK Film Zürich 1994-1999. Film editor (including): *Das Fräulein* (fic./2006) Andrea Staka, *Day Is Done* (doc./2011) Thomas Imbach, *Abrir puertas y ventanas* (fic./2012) Milagros Mumenthaler, *Eine wenig, dr Dällebach Kari* (fic./2012) Xavier Koller,

*Nichts passiert* (fic./2015) Micha Lewinsky, *Schellen-Ursli* (fic./2015) Xavier Koller, *The Idea of A Lake* (orig.: *La idea de un lago*) (fic./2016) Milagros Mumenthaler, *Almost There* (doc./2016) Jacqueline Zünd, *Where We Belong* (doc./2019) Jacqueline Zünd



**ISABELLE INGOLD**  
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Isabelle Ingold is a freelance editor. She is a La Femis alumni with a major in editing. Since her graduation, she has worked with a number of different directors, among others, such as Amos Gitai, Vincent Dieutre, Vivianne Perelmuter, Toshi Fujiwara, Barmak Akram, Bojena Horackova, Itvan Kebabian, Renaud

Cohen, Jean-Charles Massera And Julia Pinget. Several of the documentary and fiction features she has edited have been selected in Festivals such as: Venice, Cannes, Toronto, Berlinale, Sundance, Locarno, Lussas, Visions du Réel.

KISWENDSIDA PARFAIT KABORÉ

# AFTER YOUR REVOLT, YOUR VOTE

APRÈS TA RÉVOLTE, TON VOTE (ORIGINAL TITLE)

BURKINA FASO, FRANCE | 2019 | 90' | FRENCH, MORÉ, DIOULA, BISSA



## LOGLINE

Following a popular uprising in October 2014, Burkina Faso commits to a historic vote. Thanks to a movement lead by the young Burkina generation, this is the first time the country is witnessing a change of government via the ballot boxes.

## SYNOPSIS

The Balai Citoyen, a civil society movement, wants Burkina Faso to become a country in which all citizens have the same rights and the same duties, where justice is fair and where everyone can benefit from its resources. For this, they do not hesitate to denounce the flaws of society. It brings young people together claiming the legacy of Thomas Sankara, who came to power in 1983, with the ambition to change things. Sankara wanted to end corruption. Under his presidency, Burkina Faso achieved independence in food production. He ended up being overthrown by Blaise Compaoré in 1987. Twenty-seven years later, thousands of people are gathering to drive Compaoré out of power. The regime in place is weakening. After a week of protest, the president fled. It is this period that I filmed in my previous film. After the October 2014 uprising, a transitional government was set up. The dates of an election are set for the end of this transition period. This is the first

time that Burkina Faso has had access to a change of government via the ballot box. On September 2015, the Presidential Security Regiment took the President of the Transitional Government as a hostage. Barricades were erected, young people were killed by bullets. Two weeks later, the regular army came to reinforce the putschists. Another date was proposed for the elections. This documentary is a way of measuring the strength of this youth positioned as a sentinel to preserve the gains obtained after the insurrection. With my camera, I paint the various changes that have occurred in the political life of my country, but this work is also a memory for generations to come, that can serve as an inspiration to continue the fight.

## GOALS AT ROUGH CUT LAB

Finding new financial partners for post production. Looking for an International Sales Agent.

## (NO) FEATURE FILM

2nd

## FILMING LOCATION

Burkina Faso

## SHOOTING LANGUAGE

French, Moré, Dioula, Bissa

## SHOOTING DATE & DURATION

2015, 10 months

## SHOOTING FORMAT

2K

## EXPECTED RUNTIME

90'

## PRODUCTION NAME - COUNTRY

Les Valseurs (France),  
BRANDIMAGE (Burkina Faso)

## PRODUCER(S)

Justin Pechberty, Serge Ouedraogo

## EXPECTED RELEASE

September 2019

## TOTAL BUDGET

115'000 €

## CONFIRMED AMOUNT

65'000 € - 57 %

## CONFIRMED FINANCIAL SOURCES

Fonds Jeune Création Francophone,  
Organisation Internationale de la  
Francophonie, Brand Images - Etalons  
Films, Les Valseurs

## REQUIRED AMOUNT

50'000 € - 43 %

## REPRESENTATIVES IN NYON



**KISWENDSIDA PARFAIT KABORÉ**  
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**SERGE DÉSIRÉ OUEDRAOGO**  
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## DIRECTOR'S NOTE

In 2012, I started a feature documentary, *Place à la Révolution*, on political and social challenges in Burkina Faso. *After Your Revolt, Your Vote* is the second part of a trilogy that follows the Balai Citoyen group.

It was impossible for me to remain inactive in the face of history being written. The 2015 elections were an unprecedented event in Burkina Faso. The same question arose during the coup d'état. Filming is for me a way to resist. That's why I do not hesitate to use my camera to testify on what is happening.

I use a hand held camera to film, and often choose tighter frames or close-ups. Behind my camera, I participate at times in discussions. In the majority of sequences, the camera becomes a character itself.

During the concerts organized by the Balai Citoyen to raise awareness and convince people to vote during the election time, I was on the podium, but I also put myself at times in the crowd to capture the point of view of spectators and young people coming to participate in the event.

During the coup, it was difficult to film, the media being targeted. However, I was able to capture how the resistance did set up. To better understand the stakes of the revolution, I used digital messages concerning the resistance

## PRODUCERS' NOTE

Parfait has now completed the shooting of the movie and is in possession of rare and rich images. They were essential to capture on the spot the presidential elections, in spite of the financial precariousness, in order to testify of what was happening.

We met Parfait during the Documentary Film Festival of Saint-Louis in Senegal. We were immediately enthusiastic about the radicalism of his cinema and his point of view.

strategy to report the mood during this period of resistance. The radios were no longer broadcasting, but a clandestine radio had been put in place. The media, which have regained an important place in the society after the 2014 insurrection, have a significant place in my film.

The sound is always a direct sound, participating in the immersion of the spectator. On the other hand, I used at certain moments of the film, the music composed in a studio, by Samsk, Smockey or Valian, members of the Balai Citoyen. But most of the music in the film is diegetic.

The camera I used allowed me to film without disrupting meetings. This is the same camera used in *Place à la Révolution*. This strategy is subtle and without great influence on my comrades. It's a device that does not dissociate the camera from me. It allowed me to participate and to film discussions where debates arise, since it is the place and the moment where the strategies of protest are being discussed. I shoot, often in close-ups, these exchanges, sometimes heated, between the members of the coordination. I am not a mere observer and I make suggestions myself. Through this process, it is the current situation of my country, history in progress, that I would like to be able to show on screen again.

We want to give Parfait time and resources to push his cinematographic aesthetics as far as possible and to facilitate the access of his work to the world.

Parfait offers a committed vision from inside that helps us understand the recent history of Burkina Faso. His radicalism can convince and sensitize a large number of spectators to these questions.

## DIRECTOR'S PROFILE

**Kiswendsida Parfait Kaboré** known as *Galadio*, born in 1984 in Ouagadougou opted for a fitter training at the *Imagine Institute* and regularly visiting film sets. Spotted by the director *Guy Désiré Yaméogo*, he was hired to work on his feature. He undertakes training with directors such as *Gaston JM Kaboré* and *Jamel Tahi*. In 2012, he graduated with a *Masters in documentary creation in Saint-Louis, Senegal*. He produced documentary short films, including *"Demain L'Afrique"*, which showcases his vision of the panafrikan ideal and *"À double Tranchant"* shot during the summer school of *La Fémis*. *"Place à la révolution"*, his first feature-length documentary, received prizes at the *International Film Festival of Human Rights, at Saint-Louis, at the Ouagadougou Ciné Droit Libre* and at the *Panafrikan Documentary Film Festival of Yaoundé*.

## PRODUCERS' PROFILE

### Les Valseurs

*Les Valseurs* do not shy away from any genre or format, and above all they want to allow the emergence of new points of view on the world. They produced twenty short films, mixing fiction, animation and documentary, and two features documentaries. Their latest films travelled from Venice to IDFA and Toronto and they recently won the César for Best Short Animation with *VILAINE FILLE* by the Turkish director *Ayce Kartal*. As distributors, they theatrically released *Eugène Green's FAIRE LA PAROLE (Cinéma du Réel)* and *Julian Ballester's MIDNIGHT RAMBLERS (special mention at This Human World, Best First Work Competition at MiradasDoc, FIDBA)*.

ALI ESSAFI

# OUR DARK 70'S

AL DHAKIRA 70 (ORIGINAL TITLE)

MOROCCO, FRANCE | 2019 | 80' | ARABIC, FRENCH



## LOGLINE

*Our Dark 70's* is an archival footage project which reveals the mood and the artistic production of an era that has long been censored. Assembling fragments of works (film, photo, sound) together with interviews of the protagonists, the film will tell the story of this very unique period in Morocco's history known as "The Years of Lead".

## SYNOPSIS

In Morocco, the seventies were the first time in its post-colonial history when struggles and dreams for change began to surface. Most importantly, this period saw the best in artistic and cultural production. Morocco had just recently gained independence, but it quickly became caught up in the power struggles of the Cold War. The new king, Hassan II, chose to award himself absolute power, putting in place an infernal system controlled by the army and the police, of which he was the supreme chief. The first generation of post-colonial Moroccan artists thrived in these new conditions. Before and during the colonial period, except for the musicians, Moroccan artists received very little exposure. For the first time in its history, Moroccan art was the expression of an individual's free will. At the same time, a libertarian wave was sweeping across the rest of the world. Collective dreams

and projects began to form, invoking the wrath of the country's despotic rulers. The film will tell the story of these tumultuous years through the audio interviews of two protagonists. The first will tell us the twists and turns of his first political activity at the age of 21, and the second will recount the adventure of directing his first film. The collage of archive fragments from the artistic production of these years will build a parallel visual narrative. Amid these archives, interventions from famous artists or anonymous citizens will be scattered throughout the narrative.

## GOALS AT ROUGH CUT LAB

To have external advice during the editing process to evaluate if the story is meaningful to an international audience. Meet partners to complete the financing.

## (NO) FEATURE FILM

4th

## FILMING LOCATION

Morocco

## SHOOTING LANGUAGE

Arabic, French

## SHOOTING DATE & DURATION

None / Archival footage

## SHOOTING FORMAT

Archives

## EXPECTED RUNTIME

80'

## PRODUCTION NAME - COUNTRY

Cinemaat Productions (Morocco),  
Laterit Productions (France)

## PRODUCER(S)

Ali Essafi, Marie-Clémence Paes

## EXPECTED RELEASE

June 2019

## TOTAL BUDGET

191'719 €

## CONFIRMED AMOUNT

107'119 € - 56 %

## CONFIRMED FINANCIAL SOURCES

Doha Film Institute (Qatar), OIF  
(France), 2M TV (Morocco).

## REQUIRED AMOUNT

84'600 € - 44 %

## REPRESENTATIVES IN NYON



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Laterit Productions  
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## DIRECTOR'S NOTE

In Morocco, there are no National Archives! These have been at worst neglected and at best misappropriated by a few institutions closely related to the Royal Cabinet. Audiovisual archives are always under political control. Archives from the colonial era are more readily available in France and Spain.

At the end of the Sixties, Ahmed Bouanani, who was the first and the last to try his hand at making an archive film, has paid the price for it all throughout his career!

His film *Memory 14*, made in 1971, and the fruition of 10 years of work, was reduced by censorship from the original version of 1 hour 48 minutes to just 24 minutes! This experimental work, even in its censored state, inspired me to approach the archives in an unusual way, and to rescue the memory of that dark period from oblivion.

The content of the narrative does not seek to establish historical truths. Rather, it focuses on the human dimension and personal experiences. Even so, by relating their own little anecdotes, the characters bring us closer to the general atmosphere that weighed so heavily upon the country.

However, the stories of my characters are similar to hundreds of others, including

## PRODUCERS' NOTE

We first discovered, and admired, Ali Essafi's work in 1997 with *Général Nous Voilà!*, a film about colonial veteran soldiers from the French army. We both come from French ex-colonies, we have a shared history and had an immediate artistic connection. We dedicate ourselves to projects that focus on the transmission of oral memory and challenge the usual clichés about "Developing Countries".

LATERIT productions is an independent production and distribution company, created in 1988. Previous documentaries were screened at documentary festivals, such as Cinéma du Réel, Festival dei Popoli, IDFA, Dok Leipzig and by such broadcasters as Arte, WNYC, Canal+, SVT or Taiwan public TV. Some have been theatrically released, and all are available on VOD and DVD. Our latest film *Fahavalo, Madagascar 1947*, about the story of the struggle for independence in Madagascar through first hand witness accounts and archives, won the Documentary of the World Award at

the story of my elder brother. So I had to find a way to make sure that these particular accounts would be heard, as they represent the course of an entire generation, of an entire era! That is why I made the choice not to film the characters and why I refrained from visualising them. The photographs taken in situ allow us to identify them, whilst blending into the archive images. Their emphasised storytelling (voice-over) strengthens their presence without disturbing the perception of the general context as conveyed by the other archive material.

The archives serve as a main protagonist. They represent disparate and fragile material. Some come from censored or destroyed works, of which I was able to find bits and pieces that remained. They consist of films, photographs, music, visual arts, graphic design, and comic strips, among others... They do not serve to illustrate the audio stories. I use them more as an additional narration track, which allows for a layered reading of the events. They are not shown in an objective context, and do not claim any historical objectivity. I use them as pieces of a puzzle to be fitted together. The diversity of the archival material makes me work in "collages". By emphasising the intrinsic value of creativity at that time, my goal is to enhance my own vision and style.

Montréal World Film Festival, and is currently theatrically released in France.

It is important that our own historical images are widely shared in today's world. *Our Dark 70's* is a film that is made almost entirely from archive material. It has achieved 56% of its financing. We need to complete the budget and are interested in pre-buys by TV channels or international distributors.

The remaining budget will go to post-production. Colour grading is crucial as we have a huge diversity of sources and poor quality originals, so we need HD restoration. Sound and music are central to enhance the impact of this rare footage, and should be recorded and mixed in a professional studio. The original language is both French and Arabic, so subtitling is essential. Every single detail is important to bring this story to the world in the best quality possible, so the film can reach an international audience.

## DIRECTOR'S PROFILE

**Ali Essafi** was born in Morocco. He studied psychology in France, then entered the world of filmmaking. His works as a director include "General, here we are", "The Silence of the Beet Fields", "Ouarzazate Movie" and "Shikhat's Blues", which have been widely screened and praised on the international circuit. Returning to Morocco in 2003, he embarked on lengthy research into North African film & visual archives. These have been transformed into films and artworks, such as "Wanted" and "Halaqat Nord-Africaines" which have been shown at various Modern Art Events worldwide.

*Crossing the Seventh Gate* (2017)

*Wanted!* (2011)

*Casablanca en rouge*

*Le Blues des Shikhats* (2004)

*Al Jazira's arab voices* (2002-2003)'

*Ouarzazate Movie* (2000-2001)

*Paris mois par moi* (1999)

*Le Silence des Champs de Betterave* (1998)

*Général, Nous Voilà* (1997)

## PRODUCERS' PROFILE

### Cinéma Prod

*Cinéma Prod* was created in 2006 by two independent filmmakers, Ali Essafi and Hakim Belabbes, to address the lack of production structures to support research for new cinematic genres in Morocco. (Doc, non-fiction, experimental...) Its last production, "Crossing the Seventh Gate", was premiered at the Berlinale (Forum).

### Laterit productions

An independent production company based in Paris, created in 1988 by filmmakers to produce films for a better cross-cultural understanding.

"*Fahavalo, Madagascar 1947*" by Marie-Clémence A. Paes received the World Documentary award at Montréal World Film festival, and is currently showing in theatres; "Songs for Madagascar" by Cesar Paes; "Ady Gasy" by Lova Nantenaina. Previous films "Angano... Angano... Tales from Madagascar", "Songs and Tears of Nature", "Mahaleo" have all won awards at Cinéma du Réel, Festival dei Popoli, Dok Leipzig...

MOHAMMED ABUGETH, DANIEL CARSENTY

# THE DEVIL'S DRIVERS

GERMANY, QATAR, LEBANON, FRANCE, PALESTINE | 2019 | 90' | ARABIC



## LOGLINE

Pursued by the army, two Bedouin cousins smuggle Palestinian workers through the Negev desert. An intimate portrait filmed over the course of five years about men living on the edge in one of the most fragile regions of the world.

## SYNOPSIS

The area south of Hebron with its vast landscapes of biblical proportions is home to an indigenous Bedouin population. In their midst, Israeli settlers have built fortified villages on the hilltops, cutting the people off from their land. Exhausted from many years of conflict, the Bedouins seek to make a living as migrant workers on construction sites in Israel. Our film about two smugglers - cousins - each married to the sister of the other man, started off in 2012 as a flamboyant tale about young gangsters living on the wild side. By 2017 it had developed into a grim narrative about survival in one of today's longest running armed conflicts. The main question preoccupying the lives of our characters is that of how to be a good person when the world around you descends into darkness. The older cousin had just been released from jail when we started filming in 2012. We follow him over the course of five years as he slowly works his way up to becoming the leader of a group of nine smugglers. In parallel,

the story of his younger cousin is told: he has always been the best driver, but has never been blessed with children. He decides to quit smuggling and visit a fertility clinic with his wife. In 2015, when his son is born, he is happily working in the local construction business. But when the 'Third Intifada' breaks out, investment in the Palestinian territories falls to zero and he loses his livelihood. One night, he is offered to drive over the border one more time. The next day there is an attack in Tel Aviv for which ISIS claims responsibility. Special forces arrest the younger cousin for aiding and abetting murder. Our film begins and ends with one of our protagonists in jail. A story of men living on the edge in one of the most fragile regions of the world.

## GOALS AT ROUGH CUT LAB

Co-producers and distributors from Switzerland, TV acquisition; world-sales and international distribution; outreach companies to start an outreach campaign.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
2nd

**FILMING LOCATION**  
Israël (Palestinian territories)

**SHOOTING LANGUAGE**  
Arabic

**SHOOTING DATE & DURATION**  
2012 - 2017, 12 months

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
n/a

**PRODUCER(S)**  
Daniel Carsenty,  
Mohammed Abugeth

**EXPECTED RELEASE**  
September 2019

**TOTAL BUDGET**  
170'000 €

**CONFIRMED AMOUNT**  
127'000 € - 75%

**CONFIRMED FINANCIAL SOURCES**  
Arte and RBB, AFAC, Doha Film Institut

**REQUIRED AMOUNT**  
43'000 € - 25%

## DIRECTOR'S NOTE

The co-directors and co-producers Mohammed Abugeth and Daniel Carsenty met in 2011 at the coffee machine of the Filmuniversity 'Konrad Wolf' in Potsdam-Babelsberg, where Daniel was studying at that time. They quickly discovered that they were both big fans of Werner Herzog and Hubert Sauper and went to watch *Lessons of Darkness* in the cinema together on the spur of the moment. They went on to become friends and co-directors. Imprisonment and being forced to work in dangerous jobs are the two main focal points of their documentary work. They are drawn to people who live in situations of moral ambiguity – people committing crimes as a way to earn money for survival and living a life constantly on the edge, searching for freedom, always living in fear of being caught and punished. Regarding the situation of the Westbank today with its political stalemate and the absence of any imaginable future without an eight metre-high Separation Wall, creates the impression that constant imprisonment has become the Palestinian destiny. In this sense, the smugglers appear as modern day versions of the ancient Greek figure of Prometheus who rebelled against the powerful and found himself chained to a rock, condemned to relive the same painful day, over and over. By crossing the border during the daytime they put themselves in danger of being shot or arrested, just to return in the evening to their families and spend their

## PRODUCERS' NOTE

Currently we are finishing the first rough-cut. In parallel, we are working on financing the last part of the editing process. We just submitted to Bertha Fund asking for 17,500 Euros, which would help us finish the rough-cut and possibly the whole editing process. We are planning to complete the rough-cut by the Sum-

mer of 2019. Once we have a finished rough-cut we will start negotiating with world sales and distribution companies. We are planning a theatrical release in Germany, Austria and Switzerland and hopefully too in France, Belgium, Holland and Nordic countries.

## DIRECTORS' PROFILE

**Mohammed Abugeth** Mohammed was born 1986 in Jerusalem. He works as a TV freelancer in Ramallah and Berlin. *"The Devil's Drivers"* is his first feature length film.

**Daniel Carsenty** directed his first feature film *'After Spring Comes Fall'* in 2015. It premiered at GIFF in Götheburg and was awarded Best Feature at the Zsigmond Vilmos Festival in Sziget, Hungary. *"The Devil's Drivers"*, his second film, is currently in post-production and will be finished in summer 2019. Currently he is working on a documentary about the German philosopher and social activist, Philipp Ruch.

## PRODUCERS' PROFILE

**Mohammed Abugeth and Daniel Carsenty** both work as independent film and video producers in the fields of documentary and music videos. Recently, they produced music videos for Berlin based artists, including Jonah and Acoïd&Modem which have been published on internet platforms such as VEVO. *"The Devil's Drivers"* is their first feature length collaboration, produced with the support of Arte Germany and AFAC - the Arab foundation for Arts and Culture.

THAIS ODERMATT

# URBAN AMAZONS

AMAZONEN EINER GROSSSTADT (ORIGINAL TITLE)

SWITZERLAND, GERMANY | 2019 | 80' | GERMAN, ENGLISH, KURDISH, TURKISH



## LOGLINE

*Urban Amazons* are fierce heroines who have the power to conquer hearts. They fight for their beliefs. No justifications, no compromise, always pushing on. A fight for victory in a martial arts cage; a fight for love and respect; a fight for fellow sufferers and humanity. This is a call for Amazons to stand together.

## SYNOPSIS

In Greek mythology, Amazons were a tribe of women warriors, brutal and aggressive, whose main concern in life was war. The Swiss director of *Urban Amazons*, Thais Odermatt, embarks on a journey to Berlin, looking to redefine traditional perceptions, and tells a story of modern *Urban Amazons*. Where can they be found, what do they fight for and what are their chosen weapons? Three women who have dedicated their lives to battle allow us to take a close-up look into their struggles, victories and beliefs. Maryna discovered the Amazon within herself when she started training in MMA – the most violent martial art in the world – three years ago. She finds an unexpected combativity and strength as she trains her body to become a fierce weapon. She is constantly looking for a fight in pursuit of victory. Sara (a.k.a. That Fucking Sara) had to learn to only rely on herself. She has been a fighter since birth. The orphan from Dhaka, Bangladesh, turned her life around

around and devoted herself to Rap and Hip Hop. Her spirit, self-confidence and determination to never give up helped her become a highly-respected DJ. Nevertheless, being a gay woman of colour, her fight is never quite over. Zilan was trained to become a guerrilla fighter at the age of twelve and spent ten years in a matriarchal army on Mount Ararat, fighting for the rights of the Kurds. Zilan laid down her Kalashnikov years ago. Today she fights without using weapons – for war refugees, for recognition of their people and for women's rights around the world. As the three women move around the city their paths cross with those of other Amazons and they follow the director's call to unite and stand together.

## GOALS AT ROUGH CUT LAB

We are looking to obtain creative feedback, meet festival programmers and secure global sales, as well as TV representatives for pre-sales.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Germany (Berlin), Ukraine (Kiev), Morocco (Casablanca), Norway (Bergen), Denmark (Odense), Switzerland (Winterthur)

**SHOOTING LANGUAGE**  
German

**SHOOTING DATE & DURATION**  
2017 - 2018, 12 months

**SHOOTING FORMAT**  
2K

**EXPECTED RUNTIME**  
80'

**PRODUCTION NAME - COUNTRY**  
maximage GmbH (Switzerland), Filmuniversität Babelsberg KONRAD WOLF (Germany)

**PRODUCER(S)**  
Brigitte Hofer, Sophie Ahrens

**EXPECTED RELEASE**  
June 2019

**TOTAL BUDGET**  
164'692 €

**CONFIRMED AMOUNT**  
149'692 € - 91 %

**CONFIRMED FINANCIAL SOURCES**  
Bundesamt für Kultur (BAK), SRF Dok, Foundations, Film University Babelsberg KONRAD WOLF

**REQUIRED AMOUNT**  
15'000 € - 9 %

## DIRECTOR'S NOTE

I used to imagine that I was an Indian warrior riding a mustang and fighting against all evil. I loved to wrestle and got into every possible fight to win. Later, I fantasised about singing in a punk band and ruined my parents' record player in my first attempts to scratch. And only a few years back, I was obsessed with getting a gold tooth. I left my quiet and conservative Swiss hometown to live, study and work as a director and editor in Berlin. Walking through the city I looked for female artists on the huge billboards – sadly in vain. Images of women are mostly decorative. Happily smiling, in pink shoes; Alluring.

Inspired by my childish imagination I set out in Berlin to find women who would inspire me to act and fight for my beliefs, who would share their stories of their battles and tell me about the weapons they use. The Amazons of our time – *Urban Amazons*.

The film is a colourful, fresh homage to the impertinence of strong divergent femininity. Self-determined. Consistent. Impulsive. Finding the right protagonists and convincing them to take part in the film was not easy and I am deeply thankful for the immense trust these women placed in me during the year of shooting and continue to place in me with the further work on this project. We shot a huge amount of footage during the year and developed a close bond with the protagonists.

*Urban Amazons* has an episodic style. The three main storylines intersect in

## PRODUCERS' NOTE

Thaïs is able to approach people in a very sensitive manner. She has an intuitive, playful way of working with humour, images and sound. maximage has already produced her longtime-seller short *Kurt und der Sessellift* and Sophie and Thaïs know each other from their studies. In this debut feature length project Thaïs will present her Amazons to us in a lively film, capturing intimate moments with a subtle, soft, yet wild poetry.

the metropolis of Berlin. The interviews with the three Amazons are intercut with them moving, fighting and walking around the city. Secondary characters link their stories. A girl punk band gives a street concert and a woman dances on a rope. I included dreamlike, playful scenes showing an army of Amazons conquer the streets of Berlin, and in a final take they look out over the city from a hilltop. The images are energetic and strongly differ from the documentary footage as they underline a light-hearted aspect that is important to me. The film is harsh, like the city and the women's stories, and yet conveys their boundless energy. I wanted to work with existing footage of Berlin, the input of fellow Amazons and smartphone-recorded footage of the representation of women in the public realm. I want the film to entertain and challenge both thematically and in the way it is structured, combining different styles of footage and music into a homogenous film.

I had a baby girl just as we finished shooting and now I am a proud mother, working on a film about women that I hope will motivate not only my daughter, but everyone who watches the film, to stand up and fight for worthwhile causes. Now, during the lengthy editing process, in my new home back in cozy Switzerland, my daughter asleep at my side, I am confronted with the question of what it really means to fight, what risks it involves and what it actually takes to be an Amazon. These questions form the basis for my voiceover for *Urban Amazons*.

*Urban Amazons* was shot with a small and intimate crew of fellow students over the period of one year. We have collected a substantial amount of footage, shot in Germany, Switzerland, Morocco, Denmark, Norway and Ukraine. The film exceeds average University projects and is therefore in need of a more substantial support. Thaïs has recently resumed editing by herself and we are at the stage of a 3rd rough cut. We are aiming to finish the film by June 2019.

## DIRECTOR'S PROFILE

**Thaïs Odermatt** was born in Stans (Switzerland). She studied Design and Art, department video at Lucerne University of Applied Sciences and Arts (HSLU). Since 2009 she has been working as a filmmaker, video artist, editor and teacher in Switzerland and Berlin. She has carried out contract work for the Art Museum Lucerne and the Lucerne University amongst others. In 2014 Thaïs enrolled in the Master degree course in film directing at the Film University Babelsberg KONRAD WOLF, Germany.

*Four Beauties* (2017)  
*Zufall* (2016)  
*Bewegte Welt* (2015)  
*Kurt und der Sessellift* (2012)  
*Die Schafmacher* (2012)  
*NID HEI CHO* (2009)  
*Wir Kinder von der Huob* (2006)

## PRODUCERS' PROFILE

### maximage

maximage is an independent production company based in Zurich. Since 1997, producers Brigitte Hofer and Cornelia Seidler have been successfully creating documentaries and feature films for the international cinema and television market. Their collaboration with highly innovative writers and directors has received international awards. They won the German Film Prize „Lola“ for „Above And Below“, the Canadian Film Prize „Genie Award“ for „Gambling, Gods And Lsd“ and 5X the Swiss Film Prize „Quartz“ for „Köpek“, „Above And Below“, „Du&Ich“, „Heimatklänge“ and „Accordion Tribe“.

maximage has co-produced a range of international projects, including „Raising Resistance“ by Bettina Borgfeld and David Bernet and Elisabeth Marton's „My Name Is Sabina Spielrein“.

maximage was recognised in 2010 by the city of Zurich for their dedicated work as producers.

# International Documentary Film Festival Amsterdam



[www.idfa.nl/industry](http://www.idfa.nl/industry)

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## Call for entry 2019

**IDFA** November 20 – December 1  
Deadlines for entry: May 1 and August 1

**IDFA DocLab** November 21 – December 1  
Deadline for entry: May 1 and August 1

**IDFA Forum** November 24 – 27  
Deadline for entry: August 15

**Docs for Sale** November 22 – 28  
Deadline for entry: September 15

**IDFAcademy Summer School** July 1 – 6  
Deadline for entry: March 10

**IDFAcademy** November 21 – 24  
Deadline for accreditation: September 1

### **IDFA Bertha Fund**

IDFA Bertha Fund Classic: June 10 & December 10

IDFA Bertha Fund Europe Co-Production: April 1

IDFA Bertha Fund Europe Distribution:

Applications accepted until October 1

NFF+IBF Co-Production: April 23

# PRIX RTS: PERSPECTIVES D'UN DOC

INITIATED BY RADIO TÉLÉVISION SUISSE (RTS), THIS  
COMPETITION AIMS AT PROMOTING CREATIVE DOCUMENTARY  
FILMMAKING IN FRENCH-SPEAKING SWITZERLAND.

OPEN TO THE PUBLIC

<b>ABOUT PRIX RTS</b>	<b>94</b>
<b>PRIX RTS SCHEDULE &amp; MODERATOR</b>	<b>95</b>
<b>ACTING PAIN</b>	<b>96</b>
<b>AFTER THE COLLAPSE</b>	<b>97</b>
<b>BLOODHOUND</b>	<b>98</b>
<b>GARÇONNIÈRE</b>	<b>99</b>
<b>HOMELESS BABIES</b>	<b>100</b>
<b>MUEZZIN BLUES</b>	<b>101</b>
<b>NIGHT</b>	<b>102</b>

# ABOUT

Initiated by Radio Télévision Suisse (RTS), this pitching session aims at promoting a documentary project in its development stage. Producers and filmmakers present their selected projects to a jury of professionals and the general public. The choice of the award-winning team and the choice of the award-winning project is based on its financing needs

in the prospect of a long and complicated development, as well as on our usual selection criteria, i.e. the team's potential, the interest and creativity of the project. The awarded project will be announced at the "Soirée RTS" before the screening of the film *Madame*, directed by Stéphane Riethauser. The prize is worth 10'000 Swiss francs.

# SCHEDULE

SATURDAY 06 APRIL

SCREENING ROOM 1

- 08:00 - 09:00 **TECHNICAL CHECK FOR PITCH TEAMS**
- 09:00 - 09:30 **COFFEE AND CROISSANTS**
- 09:30 - 09:40 **WELCOME BY**  
Emilie Bujès & Gudula Meinzolt,  
Introduction by Gaspard Lamunière
- 09:40 - 11:00 **PITCH OF 4 PROJECTS** (20 minutes each)  
- *Acting Pain* by Elena Avdija  
- *Garçonnière* by Céline Pernet  
- *Bloodhound* by Yamina Zoutat  
- *After the Collapse* by Frédéric Choffat
- 11:00 - 11:15 **COFFEE BREAK**
- 11:15 - 12:15 **PITCH OF 3 PROJECTS** (20 minutes each)  
- *Night* by Orane Burri  
- *Muezzin Blues* by Pierre-Yves Borgeaud  
- *Homeless Babies* by Fred Baillif
- 12:30 - 14:00 **ROMANDIE LUNCH**  
Offered by RTS  
CAFÉ
- 19:30 - 22:30 **AWARD CEREMONY & SOIRÉE RTS**  
Award Ceremony  
World Premiere of *Madame* by Stéphane Riethauser  
Apéritif offered by RTS  
THÉÂTRE DE MARENS

# MODERATOR



**GASPARD LAMUNIÈRE**  
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**RADIO TÉLÉVISION SUISSE**  
PRODUCTEUR / RÉALISATEUR  
SUISSE

Gaspard Lamunière has worked 20 years in the field as a journalist for RTS's "Temps Présent" television program. Over the years, he has directed more than 50 documentaries in different parts of the world and in Switzerland. Interested in all kinds of topics, he has made very different films. In 2004, he joined RTS's Documentary unit, where he now works

as commissioning editor and buyer. His long experience as a filmmaker has won the respect of independent Swiss directors, with whom the RTS is in close contact. The documentary unit is also involved in many pre-purchases with international producers, that do usually run in the best festivals and often win substantial awards.

ELENA AVDIJA

# ACTING PAIN

JOUER LE MAL (ORIGINAL TITLE)

SWITZERLAND | 90' | 2020 | FRENCH



## LOGLINE

A series of portraits of stuntwomen in a changing world, *Acting Pain* offers a look at how relationships of power and hierarchy between genders are anchored in bodies and how they shape them in the world of cinema.

## SYNOPSIS

Virginie is beaten, gets her hair pulled, is thrown down the stairs, and always stands up with a smile: for almost 30 years, she has been a stuntwoman.

The #MeToo movement, initiated in Hollywood in 2017, offers a new momentum to the denunciations of sexist relations specific to the film industry. However, the cinematographic representations of women are too entrenched in order to change quickly: the roles of women in action cinema are mostly victims. The camera focuses on cuts, sexual mutilation, blood, crying. But who carries the weight of this exalted violence? Behind the characters on the screen, who is the physical person who jumps under a car to escape a killer?

Virginie's path crosses Audrey's one. At the age of 30, she left her job as a saleswoman in Nyon to get back into action in Paris. At the end of her stunt school,

the contracts signed by the Swiss stunt girl aren't what she imagined. The road is long but Audrey doesn't give up.

What will trigger a meeting between the two women? Unlike Virginie who has developed avoidance strategies in regard to sexist jokes and inappropriate gestures, Audrey still has to learn everything. Under our eyes.

*Acting Pain* offers a glimpse at how power relations and hierarchy between genders are anchored in bodies and shape them in the world of cinema.

## DIRECTOR'S BIOGRAPHY

Elena Avdija worked on several projects for TV and Cinema, as a location manager, production and director's assistant. She directed two documentaries, *D'ici ou de là-bas* (29', 2013) and *Option: Théâtre* (26', 2017) both presented in several festivals.

**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
France (Paris), Switzerland (Nyon), Malaysia (Kuala Lumpur)

**SHOOTING LANGUAGE**  
French

**SHOOTING DATE & DURATION**  
2019, 6 months

**SHOOTING FORMAT**  
2K

**EXPECTED RUNTIME**  
90'

**PRODUCTION NAME - COUNTRY**  
Bande à Part Films (Switzerland)

**PRODUCER(S)**  
Ursula Meier

**EXPECTED RELEASE**  
September 2020

**TOTAL BUDGET**  
350'000 €

**CONFIRMED AMOUNT**  
34'700 € - 10%

**CONFIRMED FINANCIAL SOURCES**  
Bande à part Films, Cinéforum (complémentaire)

**REQUIRED AMOUNT**  
315'300 € - 90%

## REPRESENTATIVES IN NYON



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FRÉDÉRIC CHOFFAT

# AFTER THE COLLAPSE

APRÈS L'EFFONDREMENT (ORIGINAL TITLE)

SWITZERLAND | 90' | 2020 | FRENCH, ENGLISH, SPANISH



## LOGLINE

The shock will be hard. The simultaneous collapse of climate, economic and energy systems will create crisis, shortages, starvation, migrations, diseases, conflicts... As my son told me: "You were afraid of leaving me into a shitty world? But don't worry, we'll vanish together!"

## SYNOPSIS

This film takes you to the likely collapse of the world as we know it, from the perspective of collapsology, the "science of collapse". Within this new discipline, I looked for answers to my son's questions, so we could explore new ways, ideas, and set up new actions. Explore new paradigms and myths, in order to replace those who keep us from seeing and understanding the big changes in action.

The film is made of three acts. Act One checks the facts, investigates and makes documented researches on specific cases, in Europe, America, and Africa. In Act Two we will meet with collapsologists, scientists, philosophers, survivalists, politicians, students, economists, farmers... How we will deal with an ever present essential, painful question: Do we accept or deny the announced collapse? Then, in act Three, we will keep an open mind for all next options: what will we need to rebuild, and how, which new model will we choose? Should we

urgently develop a new conscience of ourselves, and of the world surrounding us? Should we reinvent everything, put the social link, the connection to an "earth-system", creativity, fantasy, back at the heart of our lives?

## DIRECTOR'S BIOGRAPHY

Frédéric Choffat, independent filmmaker. Founded Les Films du Tigre with Julie Gilbert in 2009. Received the "Prix Louise Weiss" in 2016, European Journalist Award.

*La Vraie Vie Est Ailleurs (2006),  
Mangrove (2011)  
My Little One (2019)*

## JOURNALIST'S BIOGRAPHY

A reporter and academic researcher, Gilles Labarthe is the author of several investigative journalism books and TV documentaries. In 2014, he co-authored and co-directed *Dirty Gold*, for Canal Plus channel's Special Investigation programme.

## REPRESENTATIVES IN NYON



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## (NO) FEATURE FILM

4th

## FILMING LOCATION

Switzerland, France, Cuba, USA, Mali, Greece...

## SHOOTING LANGUAGE

French, English, Spanish...

## SHOOTING DATE & DURATION

2019, 3 months

## SHOOTING FORMAT

4K

## EXPECTED RUNTIME

90'

## PRODUCTION NAME - COUNTRY

Films du Tigre (Switzerland)

## PRODUCER(S)

Frédéric Choffat

## EXPECTED RELEASE

Early 2020

## TOTAL BUDGET

330'000 €

## CONFIRMED AMOUNT

15'000 € - 5%

## CONFIRMED FINANCIAL SOURCES

Les Films du Tigre Sàrl

## REQUIRED AMOUNT

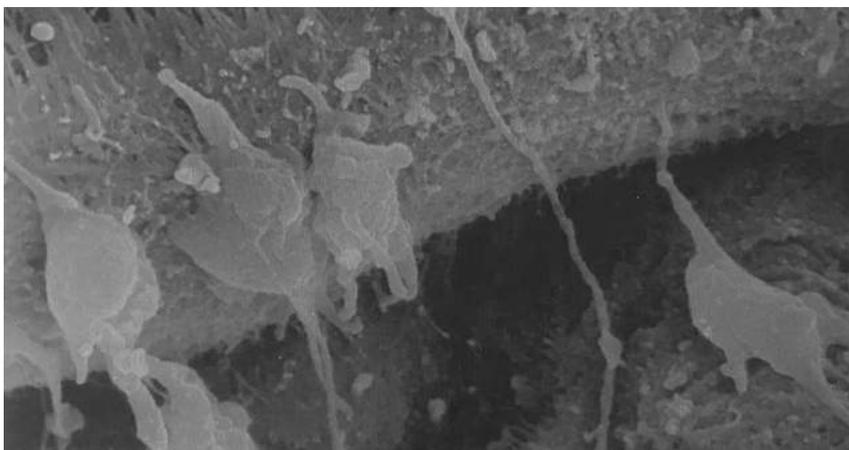
315'000 € - 95 %

YAMINA ZOUTAT

# BLOODHOUND

LE CHIEN DE ROUGE (ORIGINAL TITLE)

SWITZERLAND, FRANCE | 2021 | 90' | FRENCH



## LOGLINE

What is the blood that flows, invisible and silent, through our veins? And when that blood passes from one body to the other, what is that is exchanged exactly? What mysterious fluid goes from one person to the other?

## SYNOPSIS

I've been exsanguinated. When I was born, they punctured two holes: one to empty me entirely of my blood; the other to fill me with the blood of one or several people who thus saved my life. This revelation came from my mother forty years after the event. It is the starting point of a cinematic quest. I film Paris today, the circulation of humans and of blood through the city. My personal story is the thread that holds the film together. In its meanderings are nestled the stories of others: a young boy with vampire teeth, a blood conveyor, a doctor and her daughter, a chimera... What is the blood that flows, invisible and silent, through our veins? And when that blood passes from one body to the other, what is that is exchanged exactly? What mysterious fluid goes from one person to the other?

The blood – ambivalent substance, symbol of life and death at the same time – reveals to me unexpected connections and secrets, between the world and us.

## DIRECTOR'S BIOGRAPHY

A court of law reporter for over 10 years, Yamina Zoutat has said that the criminal court was her film school. She reported, among others, on the trials of Maurice Papon and Marc Dutroux.

*Retour au Palais* (6999 Doors), 87', Silver Sesterce Visions du Réel 2017. Released in both Switzerland and France  
*Les Lessiveuses* (Laundry), 45', Creation Award Visions du Réel 2011. The film was then turned into an opera.

## (NO) FEATURE FILM

2nd

## FILMING LOCATION

Europe

## SHOOTING LANGUAGE

French

## SHOOTING DATE & DURATION

2020, 6 months

## SHOOTING FORMAT

HD

## EXPECTED RUNTIME

90'

## PRODUCTION NAME - COUNTRY

Close Up Films (Switzerland),  
Les Films d'ici (France)

## PRODUCER(S)

Joëlle Bertossa, Richard Copans

## EXPECTED RELEASE

February 2021

## TOTAL BUDGET

400'000 €

## CONFIRMED AMOUNT

25'000 € - 6 %

## CONFIRMED FINANCIAL SOURCES

Cineforum, Succès passage antenne

## REQUIRED AMOUNT

9'500 € - 2,5 %

## REPRESENTATIVES IN NYON



**ZOUTAT YAMINA**  
Director



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PERNET CÉLINE

# GARÇONNIÈRE

SWITZERLAND | 2020 | 80' | FRENCH



## LOGLINE

This film is a woman's investigation in the world of men. By patiently gathering words of several men, closely observing their world, she witnesses the social mutation occurring, breaking down certainties and shattering men's deepest convictions.

## SYNOPSIS

I am a woman in my early thirties with an urge to make sense of the confusion that seems to be tormenting most men of my generation. I can hear some of them whispering their despair and discomfort, claiming to be stuck between the #MeToo movement and the boys' club ideology. Love, sex, desire, seduction, fatherhood... so many themes that question the men around me. They are starting to wonder what it means to be a man in the 21st century. Being born a man is still a privilege in our societies, an inherent position of power that has been widely abused by some. But being part of the exclusive circle of the dominants also comes with a price to pay. Encouraged since childhood to reach to impossible standards and locked in the cult of power and performance, men of my generation don't feel like they belong anymore.

With a touch of astonishment and a lot of curiosity, humor and kindness I fully immerse myself in the male factory by exploring the life stories of these men. Between resistance to change and troubling awareness, they share with me their doubts, their fears and their weaknesses allowing me to gradually unravel part of the masculine puzzle.

## DIRECTOR'S BIOGRAPHY

Born in 1986 in Nyon, Céline Pernet is a Swiss anthropologist and filmmaker. She studied anthropology and journalism in Neuchâtel and Québec between 2005 and 2011. Since 2013, she works as a filmmaker, assistant director and editor with the Climage Audiovisuel association in Lausanne.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
1st

**FILMING LOCATION**  
Switzerland

**SHOOTING LANGUAGE**  
French

**SHOOTING DATE & DURATION**  
2019 - 2020, 2 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
80'

**PRODUCTION NAME - COUNTRY**  
Climage (Switzerland)

**PRODUCER(S)**  
Stéphane Goël

**EXPECTED RELEASE**  
End of October 2020

**TOTAL BUDGET**  
300'000 €

**CONFIRMED AMOUNT**  
54'000 € - 18%

**CONFIRMED FINANCIAL SOURCES**  
OFC, Succès Cinéma, Cineforum, Cllimage

**REQUIRED AMOUNT**  
246'000 € - 82%

FRED BAILLIF

# HOMELESS BABIES

BÉBÉS SDF (ORIGINAL TITLE)

SWITZERLAND | 2020 | 90' | FRENCH



## LOGLINE

In Geneva, the Foyer Piccolo welcomes children from 0 to 5 years old to protect them from a crisis situation in their family's environment. Once the emergency reception has taken place, the priority is a return to the family, but this is rarely possible. The institutional path of the placed child begins.

## SYNOPSIS

In Geneva, the Piccolo home is an emergency home for children from birth to the age of five. They are placed by the services of the Office of Childhood and Youth to be temporarily protected from a crisis situation in their family's environment. The duration of the stays can vary from a few days to a month, with a possibility of extension up to one year.

During this time, the educational team puts its skills at the service of children by taking care of meeting their physiological and psychological needs on a daily basis. They welcome, accompany and support the parents during the placement of their child, as part of their visit within the institution and meetings with the network of professionals.

Once the emergency reception has taken place, it is necessary to find a solution for the baby; the priority is the

return to the family but this is unfortunately rarely possible. A host family is then the desired solution for the social services; nevertheless, the candidates for the reception are extremely rare. As a result, the placement is extended to another place of reception and then the classical institutional path of the placed child begins. Sometimes children will even go from one home to another until they turn 18 years old.

## DIRECTOR'S BIOGRAPHY

Fred Baillif specialized in a naturalist cinema, with a direct style which highlights the characters. His past as a social worker gives his films a certain sensitivity and allows him to get closer to the emotions of his characters, who often play a role close to their lives. He is the author of more than ten documentaries and two feature films.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
6th

**FILMING LOCATION**  
Switzerland (Geneva)

**SHOOTING LANGUAGE**  
French

**SHOOTING DATE & DURATION**  
2019, 3 months

**SHOOTING FORMAT**  
HD

**EXPECTED RUNTIME**  
90' / 52'

**PRODUCTION NAME - COUNTRY**  
Ecran Social (Switzerland),  
Freshprod (Switzerland)

**PRODUCER(S)**  
Fred Baillif, Mauro Losa

**EXPECTED RELEASE**  
Mid-January 2020

**TOTAL BUDGET**  
130'000 €

**CONFIRMED AMOUNT**  
10'000 € - 7,6 %

**CONFIRMED FINANCIAL SOURCES**  
Freshprod (Switzerland)

**REQUIRED AMOUNT**  
120'000 € - 92,4 %

PIERRE-YVES BORGEAUD

# MUEZZIN BLUES

SWITZERLAND | 2020 | 90' | FRENCH, ARABIC



## LOGLINE

With oud player and former muezzin Dhafer Youssef as his guide, the blind Swiss jazz pianist, Moncef Genoud, returns to Tunisia to explore through music what remains of his roots and to understand what prompted his parents to send him to Switzerland when he was two years old.

## SYNOPSIS

In 2018, Swiss pianist, Moncef Genoud, plays with Tunisian oud player and singer Dhafer Youssef for the first time. Dhafer embarks on an improvisation that connects with Moncef Genoud on a deeper level. The heart-breaking song of the former muezzin, who has become one of the great names in today's jazz scene, resonates like a mysterious call for this pianist, who left Tunisia at two years old, having been sent to Geneva in an attempt to cure his blindness, and taken in by his adoptive family. Moncef Genoud discusses this moment with director Pierre-Yves Borgeaud, with whom he conceived the idea for the 2007 award-winning documentary; *Retour à Gorée*. Together they imagine a new musical and cinematographic project that would follow the adventure of creating a band and a repertoire combining Western and Maghreb cultures up until its first public performance in 2020. This film tells the story of Moncef Genoud's discovery of the cultural and mystical universe of his country of origin.

In this trip, Moncef is guided by Dhafer Youssef who was able to defy dogmas to create music that is modern and open, despite being deeply rooted in tradition. The music plays with the question of cultural identity, the dialogue between cultures and the quest for a shared living space. For Moncef, it's also an emotional return to his roots, or what remains of them, with a desire to better understand the reasons that pushed his biological family to send him away. And to find out how the call heard in a song could touch him so deeply.

## DIRECTOR'S BIOGRAPHY

Musician, journalist, studied Arts and filmmaking at NYU (New York University). Various works with musicians (music videos, installations, VJ performances, films). Golden Leopard video at Locarno in 2003. In 2007, his award-winning documentary, *Return to Goree* was distributed worldwide, as well as; *Viramundo: A Journey with Gilberto Gil*; his most recent feature film (2013).

## REPRESENTATIVES IN NYON



**PIERRE-YVES BORGEAUD**  
Director, producer  
Momentum Production  
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**(NO) FEATURE FILM**  
4th

**FILMING LOCATION**  
Tunisia, Switzerland

**SHOOTING LANGUAGE**  
French, Arabic

**SHOOTING DATE & DURATION**  
2019 - 2020, 2 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
90' / 52'

**PRODUCTION NAME - COUNTRY**  
Momentum Production (Switzerland)

**PRODUCER(S)**  
Pierre-Yves Borgeaud

**EXPECTED RELEASE**  
October 2020

**TOTAL BUDGET**  
600'000 €

**CONFIRMED AMOUNT**  
40'000 € - 7 %

**CONFIRMED FINANCIAL SOURCES**  
Foundations, private funding

**REQUIRED AMOUNT**  
560'000 € - 93 %

ORANE BURRI

# NIGHT

NUIT (ORIGINAL TITLE)

SWITZERLAND | 2020 | 90' | FRENCH, ENGLISH



## LOGLINE

Night is the last peaceful space/time in our overcrowded society. But it is disappearing quicker than ever. While capitalism pushes for the brightly lit money-making night, few voices warn against its ecological consequences and fight for darkness to return.

## SYNOPSIS

What is our relationship with the night? The enlightening of darkness has been one of the most important developments in human history. Yesterday only parties, emergencies and political plots took place by night - but today things are changing. With the population growth in cities, and the "here and now" philosophy made possible by apps and the Internet, people want to live 24/24 as though it is daytime: transport, sport, shopping, restaurants... Living by night is also a way to avoid crowded or noisy spaces. But this never-ending race to erase night is not without consequences, and impacts not only our way of living, but our health and environment. How far will it go and for what purpose? And with what consequences? At a time where the energy economy poses one of the biggest challenges ever to the survival of our planet, these questions are crucial. Yet few people are attempting to rethink the night. Laurent Debrat is a

Swiss ecologist who thinks switching off lights is the simplest way to quickly make a change. For several years he has tried to convince people of the 21st century to go back to darkness and reclaim the stars... We will follow him from villages to cities, convincing people to change their views on darkness, and also meet other researchers, workers, artists, policemen, architects, tourism officers, ethnologists and zoologists who confront him with their own vision of night.

## DIRECTOR'S BIOGRAPHY

Orane Burri writes and directs engaging films, enlighteningly real (*Penaber, Tabou, War Cleaners*) or fictional characters (*Amor, Non, Dublin*), who fight against our liberal society's absurd values. She recently released her latest documentary *The Price of Gas - A Citizen Resistance* and is currently working on her first feature film.

## REPRESENTATIVES IN NYON



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**(NO) FEATURE FILM**  
5th

**FILMING LOCATION**  
Switzerland, Dubai, (Asia or Brazil), Paris

**SHOOTING LANGUAGE**  
French, English

**SHOOTING DATE & DURATION**  
2019 - 2020, 6 months

**SHOOTING FORMAT**  
4K

**EXPECTED RUNTIME**  
90' / 52'

**PRODUCTION NAME - COUNTRY**  
Framevox (Switzerland)

**PRODUCER(S)**  
Agnes Boutruche

**EXPECTED RELEASE**  
October 2020

**TOTAL BUDGET**  
333'256 €

**CONFIRMED AMOUNT**  
13'330 € - 4 %

**CONFIRMED FINANCIAL SOURCES**  
Framevox

**REQUIRED AMOUNT**  
319'926 € - 96 %

# SWITZERLAND MEETS... QUÉBEC

SWISS PRODUCERS AND REPRESENTATIVES OF PUBLIC FINANCING AND TELEVISION MEET A DELEGATION FROM A REGION HAVING A COPRODUCTION TREATY WITH SWITZERLAND, TO ENCOURAGE COPRODUCTION, NETWORKING AND COLLABORATION.

ALL ACCREDITED WELCOME

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<b>SWITZERLAND MEETS... QUÉBEC SCHEDULE</b>	<b>105</b>
<b>MODERATOR &amp; GUESTS</b>	<b>106</b>
<b>PRODUCERS: QUÉBEC</b>	<b>108</b>
<b>PRODUCERS: SWITZERLAND</b>	<b>111</b>

# ABOUT

Following the success of the bilateral meeting we put in place last year with the Fédération Wallonie Bruxelles which resulted in several concrete coproductions, and having in mind the recent Eurimages agreements with Canada, this year we organize a bilateral coproduction meeting between Switzerland and Québec, the francophone community in Canada.

The first part is about investigating the challenges and opportunities of a coproduction between Switzerland and Canada through information and case studies that will allow to exchange knowledge and experiences. It is followed by a company and project presentation of

6 experienced producers from Québec and Switzerland respectively. They will also meet and exchange in one-on-one meetings.

We warmly thank our partners from Canada: the SODEC - Société de développement des entreprises culturelles and the ONF, National Film board of Canada as well as the Antenne du Québec à Berlin and the Canadian Embassy in Switzerland. From Switzerland: the OFC, Federal Office of Cultural Affairs, the Cinéforum and the RTS.

*Gudula Meinzolt*  
Head of Visions du Réel Industry

*The Société de développement des entreprises culturelles (SODEC) is pleased to take part in Visions du Réel, a festival that showcases documentaries and is a must-see event for the most recognized documentary makers and a springboard for up-and-coming filmmakers.*

*This year, we would like to thank the organizers for hosting a Quebec-based mission on the theme of "Switzerland Meets Québec." This activity will encourage documentary professionals—six producers from Quebec; six from Switzerland—to meet and network to get to know each other, take part in one-on-one professional activities, and possibly form coproduction relationships for ongoing or long-term projects. Quebec has extensive experience in international coproduction and acquires an*

*undisputable attraction through stable and foreseeable financial tools for co-producing documentary film.*

*We are also delighted that Quebec-based documentary makers have been chosen in the festival's competition stream and for a special screening. Visions du Réel's reputation is well established, for the event is placed among the best festivals for its artistic quality and programming, giving us the opportunity to explore notable works that trigger thought and discussion.*

*Enjoy the festival!*

*Louise Lantagne*  
President and CEO, SODEC

# SCHEDULE

## TUESDAY 09 APRIL

SCREENING ROOM 1

10:30 - 11:00

**COFFEE AND CROISSANTS**

11:00 - 11:10

**OPENING WELCOME**

11:10 - 12:00

**DEVELOPMENT & PRODUCTION FINANCING IN SWITZERLAND AND QUÉBEC**

Information & discussions

12:00 - 12:15

**BREAK**

12:15 - 13:00

**CASE STUDY**

Akka Films (CH): *L'Apollon de Gaza (2018)* & *Maison Neuve (in production)*  
Beauvoir Films (CH): *1999 - Wish You Were Here (2018)*

13:00 - 14:00

**LUNCH**

## WEDNESDAY 10 APRIL

10:00 - 12:30

**PRODUCERS PRESENT THEIR COMPANY** (10 minutes each)

and possibly pitch a project in development, looking for co-producers  
SCREENING ROOM 2

13:00 - 14:00

**LUNCH**

14:00 - 16:00

**ONE-ON-ONE MEETINGS & NETWORKING** (booked on site)

OPEN SPACE

20:00 - 22:00

**INDUSTRY AWARDS & CELEBRATING QUÉBEC/CANADA PARTY**

VILLAGE DU RÉEL - LE CLUB

# MODERATOR



**SAMARA CHADWICK**  
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**POINTS NORTH INSTITUTE / CAMDEN INTERNATIONAL FILM FESTIVAL**  
CANADA, USA  
[WWW.POINTSNORTHINSTITUTE.ORG/CIFF](http://WWW.POINTSNORTHINSTITUTE.ORG/CIFF)

Samara is the Senior Programmer for the Points North Institute and the Camden International Film Festival (CIFF). One of the top documentary film festivals in the world, CIFF showcases creative non-fiction feature and short films from around the globe every September on the rugged coast of Maine, in the US. Samara has programmed films and conferences for HotDocs, the Montreal International Documentary Festival (RIDM) and the

Occupied Berlin Biennale (2012). Also a filmmaker, Samara's first feature documentary, 1999 - *Wish You Were Here*, produced by Parabola Films (CA), Beauvoir Films (CH), and the National Film Board of Canada premiered in 2018 at Visions du Réel, and since played in festivals worldwide including HotDocs, DokuFest and BAFICI, as well as the Museum of the Moving Image in New York City.

## INSTITUTIONAL GUESTS: QUÉBEC



**MICHEL ST. PIERRE**  
BUSINESS RELATIONSHIPS  
SODEC  
CANADA



**NATHALIE CLOUTIER**  
FRENCH STUDIODOC  
ONF  
CANADA

# INSTITUTIONAL GUESTS: SWITZERLAND



**MATTHIAS BÜRCHER**  
OFC / BUNDESAMT FÜR KULTUR  
FISS / PICS  
SWITZERLAND



**GÉRARD RUEY**  
GENERAL SECRETARY  
CINÉFOROM  
SWITZERLAND



**GASPARD LAMUNIÈRE**  
PRODUCER / DIRECTOR  
RTS  
SWITZERLAND

# PRODUCERS: QUÉBEC



**RICHARD BROUILLETTE**  
info@filmsdupasseur.com

**LES FILMS DU PASSEUR**  
SAINT-PAULIN  
WWW.FILMSDUPASSEUR.COM

Richard Brouillette is producer, director, editor and programmer from Quebec. He started out as a critic and then worked for the independent distribution company Cinéma Libre (1989-1999). In 1993, he founded the self-managed artist centre La Casa Obscura, where he has

organised a weekly film club ever since. He has been involved in the independent film world and has served on the boards of many artist centres and organizations, including Cinéma Libre, Les Films du 3 mars, Main Film, RIDM, Cinema Politica, Tënk Québec and Québecine.

- FILMS IN PRODUCTION:** *Think Tank Big Bang* (documentary) by Richard Brouillette - development  
*Bouclage à Charlie* (documentary) by Richard Brouillette - development  
*Lettres à Liu* (documentary) by Jean-François Lesage - development  
*Prière pour une Mitaine Perdue* (documentary) by Jean-François Lesage - post-production
- FILMOGRAPHY:** *Soleils Noirs* (documentary) by Julien Elie - 2018  
*Les Dépossédés* (documentary) by Mathieu Roy - 2017  
*La Rivière Cachée* (documentary) by Jean-François Lesage - 2017  
*Oncle Bernard - A Counter-Lesson In Economics* (documentary) by Richard Brouillette - 2015  
*Prends Garde à la Douceur des Choses* (essay) by Richard Brouillette - 2011



**MÉLANIE CARRIER**  
melanie@mofilms.ca

**MÖ FILMS**  
QUÉBEC  
WWW.MOFILMS.CA

MÖ FILMS is a film production company based in Québec City, Canada, whose objective is to contribute to the debates and issues of our times through

its various documentary film projects. Issues related to identity, social fabric, territory, environment and social justice are all subjects that inspire our projects.

- FILMS IN PRODUCTION:** *Errance sans retour* (documentary) by Mélanie Carrier & Olivier Higgins - post-production  
*Ce que le Monde Porte en Soi* (documentary) by Mélanie Carrier & Olivier Higgins - production in August 2019
- FILMOGRAPHY:** *Québécoisie* (documentary) by Mélanie Carrier & Olivier Higgins - 2014  
*Rencontres* (documentary) by Mélanie Carrier & Olivier Higgins - 2011  
*L'Homme de Glace* (fiction) by Mélanie Carrier & Olivier Higgins - 2011  
*Asiemut* (short fiction) by Mélanie Carrier & Olivier Higgins - 2007

# PRODUCERS: QUÉBEC



**YANICK LETOURNEAU**  
yanick@periphéria.ca

**PERIPHERIA**  
MONTRÉAL  
WWW.PERIPHERIA.CA

Yanick Létourneau is the president and co-founder of Périphéria, a production company supporting creative filmmaking, which was founded in Montréal in 2000, and focused on international coproduction. Current productions include *La Nuit des Rois* by Philippe

Lacôte, a minority Canadian coproduction with Banshee Films (France) and Wassakara Productions (Ivory Coast), along with the feature-length film *Kidnapping inc.* by Bruno Mourral, in coproduction with Promenade Films (France) and Muska Group (Haiti).

**FILMS IN PRODUCTION:** *Man Of The Year* (documentary) by Benedict Moran - development  
*KHL* (documentary) by Sebastien Tétrault & Francis Delfour - development  
*Panafrica* (documentary) by Yanick Létourneau - development

**FILMOGRAPHY:** *Rouge Gorge* (documentary) by Marie-Pascal Dubé - 2019  
*Lemonade* (fiction) by Ioana Uricaru - 2018  
*Exil Au Far West* (documentary) by Sophie Fortier - 2017  
*X500* (fiction) by Juan Andrés Arrango - 2016  
*Gulistan, Terre des Roses* (documentary) by Zayne Akyol - 2016  
*MTL New Wave* (documentary) by Erik Cimon - 2016



**ANDREAS MENDRITZKI**  
andreas@greenground.ca

**GREENGROUND PRODUCTIONS**  
MONTRÉAL  
WWW.GREENGROUND.CA

GreenGround Productions is focused on producing director-driven documentary and fiction films with an international appeal. Films produced by GreenGround have been shown at major film festivals, such as Sundance, TIFF, Rotterdam, Karlovy Vary, IDFA, Visions du Réel, and Mar del Plata, and have garnered numerous awards. Recent projects include Tao Gu's *Taming the Horse*,

winner of the Montgolfière d'or at Festival des 3 Continents and the Grand Prix at RIDM Montreal 2017; *Primas* by Laura Bari, which premiered in International competition at IDFA, won the Audience Award at Mar de Plata and was the recipient of 2018's True Life Fund at the prestigious True/False Film Fest. GreenGround is excited to be working with Denis Coté on his forthcoming film *Wilcox*.

**FILMS IN PRODUCTION:** *Wilcox* (fiction) by Denis Coté - post-production  
*Oil & Water* (fiction) by Anjali Nayar - production  
*Montreal's Babies* (fiction) by Laura Bari - development

**FILMOGRAPHY:** *Primas* (documentary) by Laura Bari - 2018  
*Taming the Horse* (documentary) by Tao Gu - 2018  
*A Touch of Spring* (fiction) by Xiaodan He - 2018  
*In the Waves* (documentary) by Jacquelyn Mills - 2017  
*Mon Ami Dino* (fiction) by Jimmy Larouche - 2016  
*We are Still Together* (fiction) by Jesse Klein - 2016

# PRODUCERS: QUÉBEC



**LUCIE TREMBLAY**  
ltremblay@lowikmedia.com

**LOWIK MEDIA**  
QUÉBEC  
WWW.LOWIKMEDIA.COM

Lowik Media focuses on producing documentary films which provide unbiased and detailed portrayals of society. From Québec to the United States, from France to Brazil, from Switzerland to India, team Lowik is specialised in social documentaries. Lowik has a successful

track record in exporting films. With its international expertise and desire to contribute to the socio-cultural development of documentaries, Lowik Media has coproduction partners around the world.

**FILMS IN PRODUCTION:** **Mon Père Et Sa Mélancolie** (documentary) by Xiaodan He  
**Révoltées** (documentary) by Anaïs Barbeau-Lavalette  
**Au pays de Desjardins** (documentary) by Lisette Marcotte

**FILMOGRAPHY:** **Depossession** (documentary) by Mathieu Roy - 2018  
**Brasilia: Life after Design** (documentary) by Bart Simpson - 2017  
**Istanbul Echoes** (documentary) by Giulia Fratti - 2017  
**The Empire of the Scents** (documentary) by Kim Nguyen - 2015



**STÉPHANIE VERRIER**  
info@productionsflow.ca

**LES PRODUCTIONS FLOW INC.**  
MONTRÉAL  
WWW.PRODUCTIONSFLOW.CA

Les Productions Flow is a film production company founded in January 2011, by producer Stéphanie Verrier, with the intention of creating original content that inspires reflection, and brings light and resonance to the world. Our projects are run by committed creative staff

who are motivated by a compassionate approach in both documentary and fiction projects. Our projects are designed for theatrical, television, film and digital media markets. Les Films Flow is an affiliated company created in 2012 to manage projects.

**FILMS IN PRODUCTION:** **Voix Résiliente** (fiction) by Vali Fugulin - development  
**Génocidaire** (documentary) by Benedict Moran - development

**FILMOGRAPHY:** **Je Suis La Police** (documentary) by Charles Gervais - 2018  
**François Barbeau, Créateur de Costumes** (documentary) by Jean Beaudry - 2018  
**Police Sous Surveillance** (documentary) by Charles Gervais - 2016  
**Police Académie** (documentary) by Mélissa Beaudet - 2015  
**Le Plancher des Vaches** (documentary) by Emile P. Cloutier - 2014  
**Alphée des Étoiles** (web documentary) by Nicolas Saint-Cyr, Zéro-un, Hugo Latulippe - 2014  
**Au Revoir Ma Lou** (documentary) by Christine Doyon, Isabelle Darveau - 2013  
**Ina Litovski** (short fiction) by Anaïs Barbeau-Lavalette, André Turpin - 2012

# PRODUCERS: SWITZERLAND



**GABRIELA BUSSMANN**  
gb@goldeneggproduction.ch

## GOLDENEGG PRODUCTION

GENEVA  
WWW.GOLDENEGGPRODUCTION.CH

GoldenEggProduction aims to implement ambitious audiovisual projects for cinema, TV and transmedia formats, put forward by innovative filmmakers who represent viewpoints rooted in contemporary society. Their catalogue includes a film by Canadian filmmakers Mathieu Roy (*The Dispossessed*), selected for this

year's edition of Visions du Réel. Gabriela Bussmann previously worked as director of the Doc Outlook-International Market of Visions du Réel. She developed the Market into one of the important business events of the international film industry.

- FILMS IN PRODUCTION:** *Menschenskind!* (documentary) by Marina Belobrovaja  
*Les Messagers* (documentary) by Pierre-Yves Vandeweerd  
*Laissez-moi* (fiction) by Maxime Rappaz  
*Republika* (fiction) by Philbert Aimé Mbabazi
- FILMOGRAPHY:** *Putin's Witnesses* (documentary) by Vitaly Mansky - 2018  
*Je Fais Où Tu Me Dis* (fiction) by Marie de Maricourt - 2018  
*Beyond the Obvious* (documentary) by Vadim Jendreyko - 2018  
*Les Dépossédés* (documentary) by Mathieu Roy - 2017  
*In the River's Bed* (documentary) by Mélanie Pitteloud - 2017  
*Tadmor* (documentary) by Monika Borgmann, Lokman Slim - 2016



**GABRIELLE DE GARA**  
gabriella@amka.ch

## AMKA FILMS PRODUCTIONS

SAVOSA  
WWW.AMKA.CH

Amka Films Productions was founded in 1987 by Tiziana Soudani. The company is active in cinema and TV production of feature length fiction and documentary films. Amka Films is a member of the

European Academy, of the Swiss Cinema Academy, of ACE (Ateliers du Cinéma Européen), and of the Swiss Producers Associations GARP and AFAT.

- FILMS IN PRODUCTION:** *Il Respiro del Canto* (documentary) by Simona Canonica  
*Red* (documentary) by Andrea Pellerani  
*I Am With You* (documentary) by Melano Sokhadze  
*Only a Child* (documentary) by Simone Giampaolo
- FILMOGRAPHY:** *Lazzaro Felice* (fiction) by Alice Rohrwacher - 2018  
*L'Intrusa* (fiction) by Leonardo Di Costanzo - 2017  
*Il Nido* (fiction) by Klaudia Reynicke - 2016  
*Le Meraviglie* (fiction) by Alice Rohrwacher - 2014  
*L'Intervallo* (fiction) by Leonardo Di Costanzo - 2012  
*Corpo Celeste* (fiction) by Alice Rohrwacher - 2011

# PRODUCERS: SWITZERLAND



**DAVID FONJALLAZ**  
david@lomotion.ch

## LOMOTION AG

BERN  
WWW.LOMOTION.CH

Lomotion is an independent film production company based in Bern, Switzerland. Founded in 2001 by Louis Mataré and David Fonjallaz, today the company has seven full-time employees and is home to an important production infrastructure, including extensive post-production facilities. We produce films for cinema

and television with a strong commitment to content and form. Our portfolio of more than 500 projects completed over the past 18 years includes independent productions, coproductions and productions services as well as ambitious commercial works.

- FILMS IN PRODUCTION:** *War & Peace* (documentary) by Massimo D'Anolfi & Martina Parenti  
*Beyto* (fiction) Gitta Gsell  
*Heimliche Liebe* (documentary) by Annina Furrer  
*The Fighter* (fiction) by Juri Steinhart  
*Zimmerwald* (documentary) by Valeria Stucki
- FILMOGRAPHY:** *Naïma* (documentary) by Tamara Milosevic - 2019  
*Energy Pioneers* (documentary) by Samuel Stefan - 2018  
*Experiment Schneuwly - Abenteuer Kinder machen* (TV series) by Juri Steinhart - 2018  
*Roped Up* (documentary) by Frédéric Favre - 2017  
*Let the Old Folks Die* (fiction) by Juri Steinhart - 2017



**FRANZISKA RECK**  
franziska.reck@reckfilm.ch

## RECK FILMPRODUKTION ZÜRICH

ZÜRICH  
WWW.RECKFILM.CH

RECK Filmproduktion was founded in 2000 by Franziska Reck. The production company focuses on the development and production of documentary films and film essays for cinema and television. Franziska Reck has produced more than 30 films. Her focus lies on the distribution of her projects; in addition to theatrical, festival, television and special programme launches, all films are released on DVD or via VoD platforms.

Her films are shown at prestigious international film festivals. *Terra incognita* by Peter Volkart won the Swiss Film Prize for best short. *Namibia Crossing* by Peter Liechti was nominated for the Swiss Film Prize for best documentary in 2005. In 2017 the International Filmfestival Innsbruck IFFI honoured Franziska Reck with a special award for her work as a producer.

- FILMS IN PRODUCTION:** *Not Vital* (documentary) by Pascal Hofmann  
*Mahatah* (documentary) by Sandra Gysi  
*Las Toreras* (fiction) by Jackie Brutsche  
*Vis-A-Vis* (fiction) by Anka Schmid
- FILMOGRAPHY:** *Fair Traders* (documentary) by Nino Jacusso - 2019  
*Subito!* (documentary) by Peter Volkart - 2018  
*In My Childrens Land* (documentary) by Dario Aguirre - 2018  
*Hairy* (anima-doc) by Anka Schmid - 2017  
*Anniversary Film For Zurich Central Library* (documentary short) by Anka Schmid - 2016  
*Subotika* - (short fiction) Peter Volkart - 2015

# PRODUCERS: SWITZERLAND



**BRITTA RINDELAUB**  
britta@alvafilm.ch

**ALVA FILM**  
GENEVA  
WWW.ALVAFILM.CH

Alva Film is a film production company based in Geneva, Switzerland. Producing documentary and fiction, features and shorts, Alva Film focuses on themes related to migration, democracy, minorities and identity.

- FILMS IN PRODUCTION:** *Sous la Peau* (documentary) by Robin Harsch – post-production  
*La Place Libre* (short fiction) by Filippo Demarchi – post-production  
*Il Tschêl da Samedan* (documentary) by Ivo Zen – production
- FILMOGRAPHY:** *Delphine et Carole, Insoumuses* (documentary) by Callisto McNulty – 2019  
*Le Boeuf Volé de Papa Lantsky* (documentary short) by Elene Naveriani & Thomas Reichlin – 2018  
*Kinshasa Makambo* (documentary) by Dieudo Hamadi – 2018  
*Boomerang* (fiction) by Nicole Borgeat – 2017  
*Valet Noir* (short fiction) by Lora Mure-Ravaud – 2017  
*I am Truly a Drop of Sun on Earth* (documentary) by Elene Naveriani – 2017



**FLAVIA ZANON**  
flavia@closeupfilms.ch

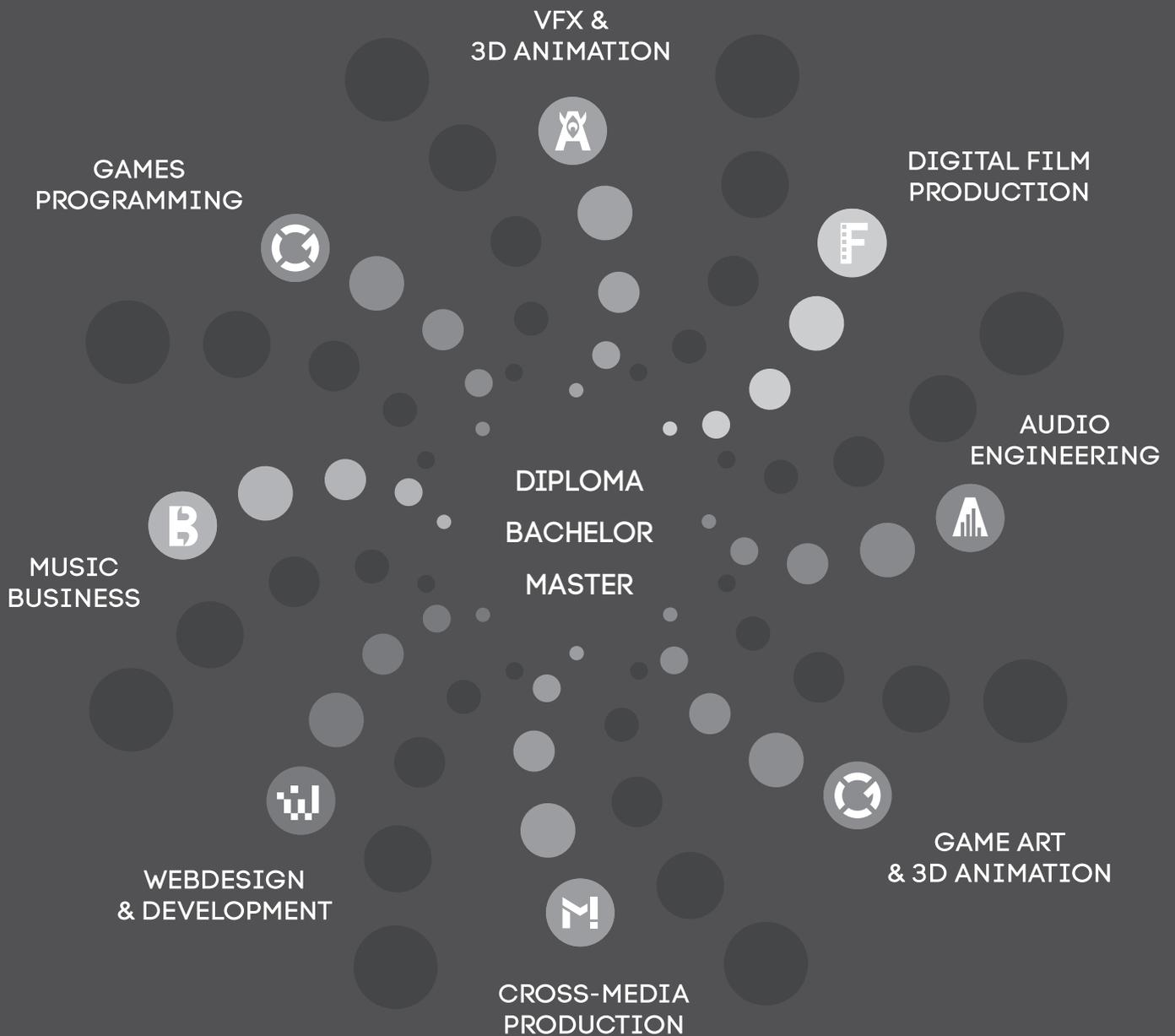
**CLOSE UP FILMS**  
GENEVA  
WWW.CLOSEUPFILMS.CH

Founded in 2012 in Geneva, Close Up Films has produced several critically acclaimed documentary and fiction films. These include *Volta A Terra*, directed by Joao Pedro Placido, which premiered at Visions du Réel and was presented at *Acid*, Cannes in 2015; *In The Shadow Of Women* by Philippe Garrel, which opened the Directors' Fortnight

in Cannes, and *I Am Not Your Negro* directed by Raoul Peck, which won the best documentary Cesar and BAFTA in 2018 and was nominated for the 2017 Oscars. More recently, Karim Sayad's film *Of Sheep And Men* premiered at TIFF docs in 2017, as did Rachel Leah Jones and Phillippe Bellaïche's *Advocate* at Sundance.

- FILMS IN PRODUCTION:** *Terrapelata* (documentary) by Michele Pennetta – shooting  
*My English Cousin* (documentary) by Karim Sayad – production  
*Black Kite* (documentary) by Maya Kosa & Sergio Da Costa – post-production  
*New Atlantis* (fiction) by Pauline Julier – production  
*Challandes* (TV documentary) by Fisnik Maxhuni & Benoit Goncerut – development  
*Cosmos* (fiction) by Germinal Roaux – development  
*Foudre* (fiction) by Carmen Jacquier – production
- FILMOGRAPHY:** *Advocate* (fiction) by Rachel Leah Jones & Phillippe Bellaïche – 2019  
*Of Sheep And Men (Des Moutons Et Des Hommes)* (fiction) by Karim Sayad – 2017  
*I Am Not Your Negro* (documentary) by Raoul Peck – 2016

# LE NUMÉRO 1 MONDIAL DES FORMATIONS AUDIOVISUELLES AVEC PLUS DE 55 CAMPUS DANS LE MONDE



In partnership with  
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# OPENING SCENES LAB

OPENING SCENES LAB IS A SPECIAL PROGRAMME FOR THE 16 FILMMAKERS INVITED TO THE OPENING SCENES SECTION OF THE FESTIVAL, DEDICATED TO FIRST SHORT FILMS OR STUDENT FILMS. ACCOMPANIED BY 2 TUTORS, THE FILMMAKERS GET THE OPPORTUNITY TO GET BETTER ACQUAINTED WITH THE INTERNATIONAL MARKET FOR DOCUMENTARIES AND ITS DECISION MAKERS, TO LOOK FOR DISTRIBUTION FOR THEIR SHORT FILM AS WELL AS TO MEET POTENTIAL PARTNERS FOR THEIR NEXT PROJECT.

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# ABOUT

OPENING SCENES LAB (OSL) is a special 4-day programme for the 16 filmmakers invited to the Opening Scenes section of the Festival, dedicated to first short films or student films, presented as world or international premieres. Each director presents her / his film publicly, participates in a Q&A session in the cinema venue and attends the Morning Talks that allow all filmmakers of the Official Selection to meet each other but also meet the Festival's programmers.

The Opening Scenes filmmakers will also participate in a specially developed programme of industry-related professional activities, adapted to their individual needs. Accompanied by 2 tutors, they get the opportunity to familiarise themselves with the international market for documentaries and the key decision makers, to look for distribution for their short film as well as to meet potential partners for their next projects.

A tutor contacted the filmmakers before their arrival in Nyon and discussed their specific needs and plans for the immediate and medium term future. The tutor then researched key contacts for the filmmakers to meet at the Festival, based on their specific project.

Upon arrival the filmmakers will get an introduction to the Festival and international market, and a general insight into how to best prepare their participation in such an event, how to navigate through it and how to meet the right people.

They will take part in several networking events, always guided and accompanied by their tutors. Such events are the New Generation Aperitif where they can connect with other film students from Germany, Italy and Switzerland and the daily Magic Hours.

Before they meet festival representatives from all over the world at "Meet the Festivals", they will receive an introduction to methods of developing a festival strategy for their film.

A breakfast with producers attending the festival will enable them to discuss specific questions about documentary production – development, production and editing – and maybe find a partner for a new project.

Last but not least, several specialised short film distributors and festivals have been invited in order to discuss opportunities and challenges for the distribution of short films.

# SCHEDULE

## SUNDAY 07 APRIL

16:00 - 18:00

### INTRODUCTION

Luciano Barisone and Nadja Tennstedt, tutors of the Opening Scenes Lab welcome the participants and introduce them to the programme and the Industry as well.

LAB

20:00 - 21:30

### NEW GENERATION DRINKS

The New Generation Drinks welcomes all Opening Scenes Lab participants, international and Swiss cinema students and delegations for a buffet supper and drinks. A space for networking and exchange!

VILLAGE DU RÉEL - FORUM

## MONDAY 08 APRIL

10:00 - 11:30

### FESTIVAL STRATEGY

Opening Scenes Lab participants meet Samara Chadwick, senior programmer at Camden International Film Festival (USA) for a discussion on Festival Strategy.

LAB

13:45 - 15:15

### SCREENING - OPENING SCENES 1

*City of Children / A Driver's License / Sweet Salty Wind*

COLOMBIÈRE

16:00 - 18:00

### MEET THE FESTIVALS (see page 134)

Meet the film festival representatives from around the world.

A special group of Short Film Festival Programmers are invited as well.

OPEN SPACE

18:15 - 19:30

### SCREENING - OPENING SCENES 2

*Lits Défaits / Ravens / +6 Gain*

CAPITOLE LEONE

## TUESDAY 09 APRIL

09:00 - 10:30

### BREAKFAST WITH THE PRODUCERS

Opening Scenes Lab participants have breakfast with producers invited by Visions du Réel.

OPEN SPACE

10:30 - 12:30

### MORNING TALKS

Come and meet the filmmakers who presented their films the day before.

VILLAGE DU RÉEL - FORUM

# SCHEDULE

18:30 - 20:00

## **SCREENING - OPENING SCENES 3**

*Untitled (Burned Rubber on Asphalt, 2018) / Here and Everywhere / Lost Three Make One Found*  
COLOMBIÈRE

20:45 - 22:00

## **SCREENING - OPENING SCENES 4**

*Dead Sea Dying / Socialist Monopoly / Chasseurs*  
COLOMBIÈRE

### WEDNESDAY 10 APRIL

09:00 - 10:30

## **BREAKFAST WITH THE SHORT FILM EXPERTS**

Opening Scenes Lab participants have breakfast with short film experts from different fields of activity (distributors, media, training) invited by Visions du Réel.  
OPEN SPACE

10:30 - 12:00

## **MORNING TALKS**

Come and meet the filmmakers who presented their films the day before.  
VILLAGE DU RÉEL - FORUM

15:45 - 17:00

## **SCREENING - OPENING SCENES 5**

*Pacific / Mars, Oman / Angor Pectoris*  
COLOMBIÈRE

20:00 - 22:00

## **INDUSTRY AWARDS & CELEBRATING QUÉBEC / CANADA PARTY**

Opening Scenes awards will be announced at this occasion.  
VILLAGE DU RÉEL - LE CLUB

### THURSDAY 11 APRIL

10:30 - 12:00

## **MORNING TALKS**

Come and meet the filmmakers who presented their films the day before.  
VILLAGE DU RÉEL - FORUM

# PARTICIPANTS



**BENJAMIN BUCHER**  
niffel\_island@hotmail.com

**CHASSEURS (17')**  
SWITZERLAND, 2019

Benjamin Bucher was born in Lucerne in 1991. In 2018, he completed his film studies at ECAL. His graduation film *Hunters* was premiered at Visions du Réel. He is currently editing his mid-length film

*End Of Summer* and writing a feature documentary called *Tiago & Christian*. Both documentaries explore the theme of adolescence.

**SCREENINGS:** 09.04 - 20:45, CO  
10.04 - 19:30, CF



**THIAGO CARVALHAES**  
carvalhaes@gmail.com

**SOCIALIST MONOPOLY (20')**  
HUNGARY / BRAZIL, 2019

Thiago Carvalhaes holds a BA degree in Anthropology and an MA degree in Documentary (DOCNomads). His first short film, *A Gis* (2017), received 15 awards and was screened at Clermont-Ferrand.

Carvalhaes' next project is a feature film co-directed with Japanese director Atsushi Kuwayama. *Kasato-Maru* follows the historical ship's story while asking the question: What remains of a sunken ship?

**SCREENINGS:** 09.04 - 20:45, CO  
10.04 - 19:30, CF



**FLAVIA CONTRERAS DE LA PARRA**  
flavia.contrerasd@gmail.com

**HERE AND EVERYWHERE (30')**  
CHILI, 2018

Flavia has specialized in aesthetic studies and film theory. Her audiovisual investigations focus on how biographical fables and cinematographic narratives can affect the construction of the official

records of history. Opening up spaces to questions about the rewriting of history, political resistance and the imagination of plausible pasts that can lead to new futures.

**SCREENINGS:** 09.04 - 18:30, CO  
12.04 - 19:30, CO

# PARTICIPANTS



**SOPHIE DASCAL**  
sophie.dascal@gmail.com

**ANGOR PECTORIS (29')**  
SWITZERLAND, 2019

After studying cinema at HEAD, Geneva, Sophie Dascal remained in the city, working as an independent filmmaker and video artist. Her graduation film, *Angor Pectoris*, reflects on the issues of

memory and identity. At present, she is continuing this research by exploring the rites of passage towards adulthood in contemporary society.

**SCREENINGS:** 10.04 - 15:45, CO  
12.04 - 10:00, CO



**MARIA DAVINA**  
davina-maria@outlook.fr

**LITS DÉFAITS (20')**  
LEBANON, 2019

Davina Maria is a filmmaker and photographer based in Beirut. She graduated from Université Saint Joseph de Beirut with a degree in film studies and philosophy. She directed her first short

documentary, *Fragments d'un amour* in 2016 and her second *Lits défaits* in 2019. Her work revolves around the quest for self, love, intimacy and sexuality.

**SCREENINGS:** 08.04 - 15:45, CL  
11.04 - 17:00, CF



**VANESSA DEL CAMPO GATELL**  
delcampogatell@gmail.com

**MARS, OMAN (20')**  
BELGIUM, 2019

Vanessa del Campo is a Spanish film director based in Belgium. For her, filmmaking is a way to understand and connect with the world and hence, with herself. She studied film at LUCA School of Arts (Brussels), EICTV (Cuba) and BÂP

(Barcelona) and has directed *Lollies* (2018) and *Pepita* (2019). Her background as an aerospace engineer links her in a very personal way to her latest film *Mars, Oman* (2019).

**SCREENINGS:** 10.04 - 15:45, CO  
12.04 - 10:00, CO



**KARL FORCHHAMMER**  
karlforchhammer@gmail.com

**RAVENS (25')**

UK, 2019

Born in 1989, Karl Karl Forchhammer focuses on issues around European youth led by strong personal narratives. Karl graduated from The National Film and Television School, UK, in 2019. Before NFTS he was enrolled at the Czech film

school FAMU in Prague. At FAMU he made the short film *What to do While Trains Pass By* which won My Street Films, and was in competition at Jihlava International Documentary Film Festival, among others.

**SCREENINGS:** 08.04 - 18:15, CL  
11.04 - 17:00, CF



**LAURA GABAY**  
lauragabriela.gabay@gmail.com

**SWEET SALTY WIND (20')**

SWITZERLAND / CUBA, 2019

Laura Gabay studied documentary filmmaking at HEAD in Geneva (Switzerland) and EICTV (Cuba). Her short film *Survey 62* (2016) has been selected at several festivals and won the public award at FILMETS International festival (Badalona).

As director and producer at Ecran-Mobile since 2017, she produces and animates Super-8 film workshops. *Sweet Salty Wind* (2019) is her first professional short film.

**SCREENINGS:** 08.04 - 13:45, CO  
10.04 - 17:45, CF



**ARANTXA HERNÁNDEZ BARTHE**  
arantxahbarthe@gmail.com

**CITY OF CHILDREN (16')**

UK, 2019

Arantxa has recently completed her MA at the National Film and Television School, UK. She is interested in how the circumstances one is born into shape the rest of one's life. Her first film *Now*

*That I Can* follows a young Colombian ex-guerrilla man, as he attempts to reintegrate into civil life. Her second film *City of Children* portrays the youth of a housing estate in the north of England.

**SCREENINGS:** 08.04 - 13:45, CO  
10.04 - 17:45, CF

# PARTICIPANTS



**ATSUSHI KUWAYAMA**  
sushikwym@gmail.com

## **LOST THREE MAKE ONE FOUND (26')**

PORTUGAL / JAPAN / BELGIUM / HUNGARY, 2019

Born in Fukuoka, Japan. Atsushi graduated with a B.A.S from Kyushu University. After working as a freelance videographer and as assistant producer for documentaries, he obtained his MA at DocNomads. He currently develops film

projects including animation and documentary, while working as a masseur. His first short *A Friendship in Tow/Toe* won the Sophia Award 2016 from the Portuguese Film Academy and had its world premiere at HotDocs 2017.

**SCREENINGS:** 09.04 - 18:30, CO  
12.04 - 12:00, CO



**GIOVANNI GAETANI LISEO**  
giovannigaetani.91@gmail.com

## **A DRIVER'S LICENSE (41')**

ITALY, 2019

Giovanni began telling the stories of his surroundings through the lens of a camera from an early age. In 2014 he was chosen to be co-director of the first Italian social movie *Italy in a Day*, produced by Rai Cinema, Indiana Production and OL

Distribution, and directed by Academy Award winner Gabriele Salvatores. After studying at the Academy of Fine Arts, he went on to attend the CSC; Italy's National Film School.

**SCREENINGS:** 08.04 - 13:45, CO  
10.04 - 17:45, CF



**ANGIE OBEID**  
angie.obeid@gmail.com

## **PACIFIC (23')**

BELGIUM / LEBANON, 2019

Born in Beirut in 1988, Angie has a BA in Film Directing from NDU Lebanon (2010) and an MA in Documentary Filmmaking, DOC NOMADS (2018). Since 2009, she has been working as producer/director on several documentaries. Her first feature

doc *I used to Sleep On the Rooftop* won a special mention at FIDMarseille 2017. Angie is currently preparing for her second feature-length documentary *YALLA, BABA!*.

**SCREENINGS:** 10.04 - 15:45, CO  
12.04 - 10:00, CO



**JORN PLUCIENICZAK**  
jorn.plucieniczak@gmail.com

**+6 GAIN (22')**  
BELGIUM, 2019

Jorn Plucieniczak is a filmmaker and electronic musician. His filmmaking focuses on transcending genre as well as experimental cinema in the contemporary context of image culture. In his latest film *+6 GAIN*, he observes the

mechanisms of youth culture, hardcore and the boredom of life in a rural area. He creates an abstract narrative in which documentary and fiction blend into one singular form.

**SCREENINGS:** 08.04 - 18:15, CL  
11.04 - 17:00, CF



**KATHARINA RABL**  
katharina.rabl@gmx.at

**DEAD SEA DYING (30')**  
GERMANY, 2019

Katharina grew up in the Austrian countryside and later went on to study German Literature at the University of Vienna. During her studies she had her first experiences of theatre and film productions. Since 2016, she has been

studying documentary film directing at the University of Television and Film Munich. She has founded the production company "taro films" alongside Rebecca Zehr.

**SCREENINGS:** 09.04 - 20:45, CO  
10.04 - 19:30, CF



**TINJA RUUSUVUORI**  
tinja.ruusuvoori@gmail.com

**UNTITLED (BURNED RUBBER ON ASPHALT, 2018) (20')**  
FINLAND, 2019

Tinja Ruusuvoori is a Finnish documentary filmmaker based in Glasgow. *Untitled (burned rubber on asphalt, 2018)* is her graduation film from Elo Film School

Helsinki (Aalto University). In addition to filmmaking, Ruusuvoori also works as a visual artist and screenwriter for children's TV programmes.

**SCREENINGS:** 09.04 - 18:30, CO  
12.04 - 12:00, CO

# PARTICIPANTS



**REBECCA ZEHR**  
rebecca.zehr@web.de

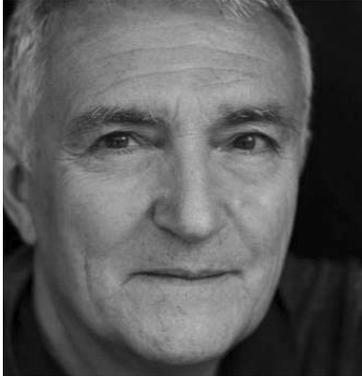
**DEAD SEA DYING (30')**  
GERMANY, 2019

After studying Cultural Anthropology in Munich, Rebecca Zehr lived in Ecuador for several years and worked for different international film festivals. Since 2016, Rebecca has been studying Documentary Filmmaking at the

University of Television and Film Munich. Her short documentary *Epithese* was selected for the German Films' "Next Generation Short Film Program" in 2018 and shown at various international film festivals.

**SCREENINGS:** 09.04 - 20:45, CO  
10.04 - 19:30, CF

# TUTORS



**LUCIANO BARISONE**  
lucio.barisone@gmail.com

**JOURNALIST / FILM CRITIC**  
ITALY

Cinéclub organiser, journalist and film critic (Filmcritica, Cineforum, Duellanti, La Stampa, Il Manifesto), in 1990 Luciano Barisone founded the magazine Panoramiques, and remained at the helm up until 2010. He is the author of monographs on Catherine Breillat, Robert Guédiguian, Clint Eastwood, Naomi Kawase, Nicolas Philibert, Les Films d'Ici and Sydney Pollack. Between 1997 and 2010, he collaborated with several international film

festivals, including Locarno and Venice. In 2002 he created the Infinity Festival in Alba and remained director of the festival up until 2007. He joined the Festival dei Popoli in Florence as artistic director between 2008 and 2010. In 2011 he went on to become the Artistic Director of Visions du Réel, up until 2017. He currently works as an artistic producer and consultant for various markets and international film festivals.



**NADJA TENNSTEDT**  
tennstedt@berlinale.de

**EFM (EUROPEAN FILM MARKET) - BERLIN INTERNATIONAL FILM FESTIVAL**  
GERMANY  
WWW.EFM-DOCSALON.COM

Nadja Tennstedt is the Coordinator of DocSalon, the documentary platform of the European Film Market (EFM) promoting networking and exchange among buyers, sellers, directors and producers of documentaries. Nadja Tennstedt studied Film Production in New York City. After a short stint in production, she worked for many years in film distribution. She was director of sales

and acquisitions at Milestone Films. At Zeitgeist Films, a boutique distributor of US and international independent features and documentaries, Nadja was director of marketing. She designed and led the marketing campaigns for works such as Up the Yangtze. In 2011 Nadja returned to Europe and collaborated for 5 years with the Locarno Film Festival. She is working for Berlinale since 2012.

# EXPERTS



**LORENZO BENITEZ**  
DIRECTOR / ACQUISITIONS /  
PRODUCER  
3BOXMEDIA  
GERMANY



**JOHN CANSIANI**  
ARTISTIC DIRECTOR  
INTERNATIONALE KURZFILMTAGE  
WINTERTHUR  
SWITZERLAND



**WOUTER JANSEN**  
FESTIVAL DISTRIBUTOR / SALES  
AGENT  
SOME SHORTS  
NETHERLANDS



**CHARLIE PHILIPS**  
ONLINE DISTRIBUTOR  
THE GUARDIAN  
UK



**TIM REDFORD**  
INTERNATIONAL COORDINATOR  
FESTIVAL CLERMONT-FERRAND /  
MARCHÉ DU COURT MÉTRAGE  
FRANCE



**LAURIEN TEN HOUTEN**  
DOCS FOR SALE & GUEST  
SERVICES COORDINATOR  
IDFA INDUSTRY  
NETHERLANDS



**WIM VANACKER**  
HEAD OF THE SCRIPT  
DEPARTMENT / PROGRAMMER  
EUROPEAN SHORT PITCH/  
FESTIVAL DE CANNES  
FRANCE

# DOC & ART

12 APRIL 2019



## ABOUT

Moving images are by now the dominant form of cultural narration and communication in our world, both in people's everyday lives and in the artistic field. artists' moving image (AMI) has become a blooming territory from which new narratives and critical positions towards mainstream audiovisual culture are brought forward. However, this language

uses economies, critical apparatuses, durations, technical equipment, narratives, professionals and methodologies that are different from the ones used in the cinema industry or in the art market. A round table and 2 Artist Work Sessions will shed light on the challenges and opportunities to bridge the gap between those two worlds.

A collaboration with **On & For Production and Distribution**, a European cooperative project that is conceived to advance and strengthen the field of artists' moving image. On & For is initiated by **Auguste Orts (BE)**. In collaboration with **Kaunas International Film Festival (LT)**, **LUX/LUX Scotland (UK)**, and **Nordland Kunst- og Filmfagskole (NO)**. With the support of the Creative Europe Programme of the European Union.

## ROUNDTABLE: PRODUCTION OF ARTISTS' MOVING IMAGE PROJECTS

An exchange of experiences on the differences and similarities between production and distribution in the field of artists' moving image and cinema, educational or institutional contexts. Four producers will contribute to a broader understanding of the way artists' moving

image is produced. What are the institutions and potential partners to collaborate with throughout the whole process? How to combine funding and distribution opportunities from both the film industry and the contemporary art scene?

**SPEAKERS:** **Corinne Castel** - Producer, Les Volcans - France  
**Marie Logie** - Producer, Auguste Orts - Belgium  
**Dominic Paterson** - Curator of Hunterian Art Gallery, University of Glasgow - UK  
**Katrein Reist** - Producer, arp: - Belgium / UK

**MODERATOR:** **Adam Pugh** - Curator of artists' film, Tyneside Cinema - UK

## ARTISTS' WORK SESSION

The Artists' Work Session is an industry event for artists, producers and other professionals from both the visual arts and film context to come together and work on the development of artists' moving image projects. Two artists and their producer /curator have one hour to convene with a table of 5-6 industry professionals, which may include

curators, freelance or institution based; representatives of museums or galleries; private collectors; representatives of foundations; grants representatives; cinema producers; film funds administrators; programmers, freelance or institution based; residency organizers, and so forth.

SCREENING ROOM 1  
11:00 - 12:30  
ENGLISH

OPEN TO THE  
PUBLIC

SCREENING ROOM 2  
14:00 - 16:45  
ENGLISH

BY INVITATION  
ONLY

# ARTISTS' WORK SESSION: PROJECTS



**PRODUCED BY KATRIEN REIST**  
katrien@arp.works

## **THE CITY** ROSSELLA BISCOTTI 90'

The film subtly narrates a story about the archaeological site of Çatalhöyük in Turkey. The Neolithic settlement founded here 9,000 years ago is regarded as one of the first urban centres of the world. Over the course of several years, the artist spent time on site and documented the working and living community during the excavations. In a multi-layered audio and video montage, containing both Biscotti's own footage and archive material of the archeological project, the

artist weaves together a narrative that links the structure and the way of life of a very early form of society to the contemporary community at this archeological site. The timelessness of the narration is abruptly interrupted by the sudden closure of the excavation site after the attempted military coup in Turkey in 2016. It brings us back to the here and now, highlighting the power relations that determine social structures and forms of community.

**ARTIST'S WORK:** Rossella Biscotti, born in 1978 in Molfetta, Italy, works with video, photography, performance and sculpture. She uses montage as a technique for revealing individual narratives and their relation to society. In her cross-media practice, she explores and reconstructs obscured moments from recent times, often against the backdrop of state institutions. Her work has been shown at the 55th Venice Biennale, 13th Istanbul Biennale (2013), Documenta 13 (2012), and Manifesta 9 (2012). She received several art awards including the Premio Italia, Maxxi Museum in Rome (2010), and 1st prize at Biennale de l'Image en Mouvement 12, Geneva (CH) in 2007 and 2nd prize at the Gstaadfilm Festival, Gstaad (CH).



**PRODUCED BY DOMINIC PATERSON**  
dominic.paterson@glasgow.ac.uk

## **TO A GOD UNKNOWN** MARGARET SALMON 90'

Written, directed and filmed by Margaret Salmon, the project is an independent feature-length artist's film shot on location across the city of Glasgow. It builds upon Salmon's interest in intuitive, underground approaches to artist's film production, analogue experimentation and feminist storytelling. *To a God Unknown* is a speculative narrative – blending observational realism with existential fantasy. Its heroine, X, is a British, middle-aged, single mother with 2 children.

Suspended within a poverty of care and urban isolation, our heroine's visions – analogue ghosts made as in camera double-exposures – personify an imaginative resistance to dominant social orders. Orders which dictate gendered behaviour, class determinisms, emotional suppressions and, in X's story, criminal abuse. These spirits caress, celebrate and sooth; they eventually lead X to empowerment and rebirth.

**ARTIST'S WORK:** Margaret Salmon lives and works in Glasgow. Concerned with a shifting constellation of relations, such as those between camera and subject, human and animal, or autobiography and ethnography, Margaret Salmon's films often examine the gendered, emotive dynamics of social interactions and representational forms. Her work has been featured in film festivals and major international survey exhibitions, including the Berlin Biennale (2010) and Venice Biennale (2007) London Film Festival (2018, 2016, 2014).

# INDUSTRY TALKS

07 APRIL 2019



SCREENING ROOM 1  
10:30-13:30  
ENGLISH, FRENCH, GERMAN

OPEN TO THE  
PUBLIC

## THE FUTURE OF CREATIVE DOCUMENTARY FILMS

Today, the most important types of media platforms for our films (cinemas, TV and web platforms), as well as the viewers' habits are changing. How will these changes affect creative documentaries and how can documentary filmmakers respond to them? We will study these issues in three steps. With representatives of this field, we will define what kind of films we wish to see and make and to figure out what kind

of importance documentary films have within a social discourse. With TV editors and financial backers, we will imagine the new ways in which we may collaborate together. Finally, we hope to evaluate how feature documentary films may find their audience and what their production chain could look like. We will also investigate on how supporting institutions can adapt to these changes within the creative documentary world.

- SPEAKERS:** **Steven Artels** - Documentary Unit Manager, RTS - Switzerland  
**Urs Augstburger** - Documentary Coproduction Manager, RTS SSR Pact - Switzerland  
**Jean-Marie Barbe** - Tènk - France  
**Joëlle Bertossa** - Producer, Close Up Films - Switzerland  
**Frank Braun** - Program Manager, Neugass Kino SA - Switzerland  
**Isabelle Christiaens** - Commissioning Editor / Head of Documentary Coproductions, RTBF - Belgium  
**Martin Gousset** - Producer, Point du Jour - France  
**Susa Katz** - Deputy Director General, Zürcher Filmstiftung - Switzerland  
**Ivo Kummer** - Director of the Cinema Section, Office fédéral de la culture - Switzerland  
**Orwa Nyrabia** - Artistic Director, IDFA - Netherlands  
**Gérard Ruey** - General Secretary, Cinéforum - Switzerland  
**Audrius Stonys** - Film Director, Representative of Lithuania, Eurimages - Lithuania
- MODERATOR:** **David Bernet** - Author, Director, Producer & member of AGDOK committee - Germany

This panel is part of Visions du Réel's **DOCUMENTARY AND AUDIOVISUAL FORUM** initiative. An annual event that allows the Swiss film industry to get together and exchange on important issues. In collaboration with FOCAL & Aropa. Followed by a drink offered by ARF / FDS.

07 APRIL 2019



VILLAGE DU RÉEL - FORUM  
16:00 - 17:30  
FRENCH

OPEN TO THE  
PUBLIC

## WHERE ARE THE WOMEN? GENDER EQUALITY IN SWISS FILM PRODUCTIONS

Where are the women (apart from costume and script)? Why does it matter? Does gender parity make a difference to a film set? Does your production support gender equality? Do you have a diverse crew? SSFV (Swiss Syndicate for Film and Video) and SWAN (Swiss Women's Audiovisual Network) have partnered to organise a roundtable discussion focused on the position and representation of women in technical crews (sets and post-production). Over one hour, a roundtable with professional speakers from within the Swiss Audiovisual Industry

will outline the present and future landscape of gender equality advances in Swiss audiovisual productions, drawing upon data and studies as well as personal experiences. Through central issues, such as hiring opportunities, wage inequality and the work environment, this roundtable wishes to raise awareness and foster both reflection and debate on this topic within the industry, in order to come up with new solutions to achieve equality. The discussion will be followed by a Q&A session with the public.

- SPEAKERS:** **Joëlle Bertossa** - Producer - Switzerland  
**Marianne Roussy** - Sound engineer - Switzerland  
**Jela Skerlak** - Head of diversity & distribution, OFC - Switzerland
- MODERATOR:** **Stéphane Mitchell** - Scriptwriter and co-president, SWAN - Switzerland

In collaboration with SSFV & SWAN.

# INDUSTRY TALKS

08 APRIL 2019



SCREENING ROOM 1

10:00 - 11:30

ENGLISH

OPEN TO THE  
PUBLIC

## CAST YOUR STORY

Where does a film find its origins? In a story that a filmmaker wants to tell, for which she or he will potentially look for protagonists? Or does an encounter with the protagonists inspire the director to build a story around them? At what point does one decide to resort

to non-professional actors in order to broaden the spectrum of a narrative? Four filmmakers are invited to discuss the subject by talking about their own films (all part of the Festival's official selection) and their experiences.

**SPEAKERS:** **Aurelio Buchwalder** - director of *Isola* - Switzerland  
**Pauline Julier** - director of *Naturales Historiae* - Switzerland  
**María Onis** - director of *Insula* - Argentina

**MODERATOR:** **Alexe Poukine** - director of *That Which Does Not Kill* - Belgium, France  
**Céline Guénot** - selection committee, Visions du Réel - Switzerland

08 APRIL 2019



SCREENING ROOM 1

15:00-17:00

ENGLISH

OPEN TO THE  
PUBLIC

## CRITICAL CLICKS: THE CHALLENGES OF DIGITAL FILM PUBLISHING

Isn't every social media user already publishing every day? What does it mean today to publish a critical review of a film? How many people still read print magazine? How many people still read long texts, even on internet platforms? It is almost impossible to publish in the digital era without at least considering these multimedia and cross-media dimensions.

If we want to use the resources that digital publishing has to offer, we must rethink the form of moving image reviews to include audio and video media as well, not only text. This means learning new languages, learning about new forms of communication and creating a more complex content which can better approach films as an object of discussion. The film review becomes an expanded experience of the film. If we wish to keep our content active, to make

sure it is seen over time, we should use more than one outlet for our content: digital outlets (social media, shared content, etc.) and physical outlets (festival and cinema discussions). Furthermore, the biggest challenge in the digital era will be to use these outlets together, as an ensemble, in order to defend our long, in-depth content, wherever it may appear. One content, several outlets: this is the very definition of cross-media.

True to their "avant-garde" identity, Filmexplorer and Visions du Réel are collaborating with Cinébulletin in order to foster an open discussion on the subject. With the help of experienced professionals, this discussion aims to bring an urgent reflection on digital publishing to light. In a world where moving images are in hyperproduction, the critical reception and discussions of films is more important than ever.

**SPEAKERS:** **Johannes Binotto** - cultural and media scientist, Filmbulletin / extended editorial, RISS - Switzerland  
**Ekkehard Knörer** - Cultural scientist and film critic / Co-editor, Cargo magazine / Co-editor, Merkur magazine - Germany

**MODERATOR:** **Nadin Mai** - founder - the Art of Slow Cinema platform / Tao Films VoD platform - France  
**Giuseppe Di Salvatore** - Philosopher, co-founder & co-editor from Filmexplorer - Switzerland  
**Pascaline Sordet** - Co-editor in chief - Cinébulletin - Switzerland

Initiated by Filmexplorer & Visions du Réel, in collaboration with Cinébulletin.

09 APRIL 2019



OPEN SPACE  
16:30 - 18:00  
ENGLISH

ALL ACCREDITED  
WELCOME

## THE ROAD TO PROJECT AND FILM MARKETING: CHECKPOINTS AND PITFALLS

It is never too early for time-stretched producers to start thinking about marketing their projects. Yet these decisions are usually made at the very last moment and under great pressure, leading to missed opportunities. Through a series of case studies, we will illustrate the way marketing can impact a project during its different stages: From development throughout production to delivery

and distribution. A comprehensive list of examples will serve as checkpoints along the path of adding value to your film in order for it to reach its maximum potential and its ultimate goal: The audience. Because, ultimately, marketing is really just about sharing our passion and love for cinema.

**SPEAKERS:** Vicky Miha - asterisk\* - Greece

11 APRIL 2019



SCREENING ROOM 1  
17:45 - 18:30  
ENGLISH

OPEN TO THE  
PUBLIC

## COPRODUCTION CASE STUDY: THE SOUND IS INNOCENT BY JOHANA OŽVOLD

How to find the right partner and to work together? How to coordinate the demand and input of expertise and financing? A coproduction case study on the film *The Sound is Innocent* screened in the Burning Lights Competition of the Official Selection with the producers

of the film leading to a broader discussion on coproduction today in collaboration and with representatives of the three main European producers' training initiatives, ACE Producers, EAVE (European Audiovisual Entrepreneurs) and EURODOC.

**SPEAKERS:** Maria Bonsanti - EURODOC - France  
Jean-Laurent Csinidis - Films de Force Majeure - France  
Kristýna Michálek Květová - Cinématif Films - Czech Republic  
Jacobine van der Vloed - ACE Producers - Netherlands

**MODERATOR:** Lise Lense-Møller - EAVE - Luxembourg

**SCREENINGS:** 10.04 - 16:00, GS  
11.04 - 20:30, CF

In collaboration with ACE, EAVE, EURODOC.

# IMMERSIVE & INTERACTIVE

10 APRIL 2019



VILLAGE DU RÉEL - FORUM  
16:30 - 18:00  
ENGLISH

OPEN TO THE  
PUBLIC

## ROUNDTABLE: NEW FORMS OF IMMERSIVE NARRATIVES AND STORYTELLING, WHAT ISSUES ARE BROUGHT UP FOR PRODUCTION AND DISTRIBUTION?

By having a roundtable about Augmented Reality/Virtual Reality (AR/VR), non-linear and interactive storytelling, we wish to bring to light a debate that may outline a state of play for an ongoing reflection. Karim Ben Khelifa, who initiated the award-winning project "The Enemy", Pierre Cattani, French producer of Michel Rheillac's "Fugue VR" and CEO of the Small Bang production company and Sélim Harbi, writer and director of the VR documentary project "Afroroutes" will dialogue with partners from public institutions and AR/VR TV departments. Today, certain themes linked to AR/VR are omnipresent within

the public distribution channels' editorials: vector convergence, dual screens, reaching out to a new audience, the evolution of media consumer patterns, new kinds of writing and new formats. Through these recurring themes, contingent core issues linked to AR/VR arise.

How is the reality of public television channels experienced and perceived by protagonists of the industry? What are the main differences between documentary production and a web-only production? What role do "new broadcasters" have to support these new types of alternative storytelling?

- SPEAKERS:** **Michael Brönnimann** - Buyer, Programming Executive, SRF - Switzerland  
**Pierre Cattani** - Producer, CEO, Small Bang - France  
**Sélim Harbi** - Photographer, VR & multimedia storyteller - Tunisia, Germany  
**Karim Ben Khelifa** - AR/VR projects creator, Photojournalist - Tunisia, Belgium  
**Mathias Noschis** - Film Marketing Strategist, Alphapanda - Switzerland, UK
- MODERATOR:** **Benjamin Magnin** - Editor, SRF - Switzerland

09-10 APRIL 2019



CAFÉ  
**09.04**  
16:00 - 18:00  
**10.04**  
10:30 - 12:30

VILLAGE DU RÉEL - FORUM  
**10.04**  
14:00 - 16:00

OPEN TO THE  
PUBLIC

## AFROROUTES: VR PROJECT SHOWCASE

This year, we have also organized an immersive project presentation (*Afroroutes* by Sélim Harbi), co-hosted by SUPSI. Eight VR headsets will be available to the public for the first time, before and after the roundtable. AFROROUTES is a music based VR experience, transporting you to unexpected places to meet special persons, living witnesses of time, to discover their stories, cultures, and origins. It's an immersive journey through the diverse slavery roads, those unfamous roads... from Karnataka (India) to Salvador do Bahia (Brazil) passing by Tangier (Morocco), highlighting the power of music and oral traditions to keep memories and heritages alive, using virtual reality as a strong medium to recreate that almost physical feeling of being in the heart of

a community, close and connected with people, places and history. AFROROUTES is a simple, intuitive experience, where technology just serves the issues and the topic to connect those dots where humans have been displaced and rooted again. Music and sounds are the central elements of narration and immersion. You will meet one by one different charismatic persons, that I met personally, spent time with and chose them to open for us that magic door of their world, before inviting you to a ceremony. Why a ceremony? It is actually a real manifestation of that still-alive, and well-conserved heritage, and identity, a non-tangible memory, that crystallizes all the different layers of the African diasporic history: praising, celebrating different events, a way to say WE ARE HERE.

- PROJECT:** *Afroroutes (20')* by Sélim Harbi (Tunisia, Germany) - Work in progress, finishing production.
- WORKSHOP:** **id w interactive documentary workshop** - Closed Workshop by the Laboratory of Visual Culture SUPSI: development of 4 virtual and immersive projects. More info at: [www.idw.supsi.ch](http://www.idw.supsi.ch) | **09-10 April**  
In collaboration with id w interactive documentary workshop (SUPSI).

# MEDIA LIBRARY

05 - 12 APRIL 2019



MEDIA LIBRARY

**05.04**

14:00 - 20:00

**06.04 - 11.04**

09:00 - 20:00

**12.04**

09:00 - 17:00

INDUSTRY  
ACCREDITED  
ONLY

## ABOUT

The Media Library provides an opportunity for the selected films to be promoted and sold by getting the attention of key accredited professionals (festival programmers, buyers, etc). The Media Library also provides extra visibility for the films by giving each film its own web page in the Online Media Library Catalogue. Please note that, as the platform is only accessible to accredited film professionals, the premiere status of Media Library films does not change.

The Media Library puts the spotlight on approximately 450 new European and international documentaries from 2018 to 2019, allowing accredited professionals to grasp the diversity that cinema of the real has to offer. The Media Library

includes more than 300 titles recommended by the selection committee, international distributors and regional partners as well as all films from the official selection.

The selected films are available in about 17 screening booths throughout the Festival and, will be available, after the festival, for another three months on our digital platform (see link below).

At the end of the Festival, each Media Library film holder will receive a report including the contact details of each accredited industry professional who has viewed their film. More reports from the digital platform will follow, until its three-month period has expired.

**PARTNERS:** **Andana Films** - France  
**DOK Leipzig** - Germany  
**East Silver** - Czech Republic  
**German Films** - Germany  
**Polish Docs** - Krakow Film Foundation - Poland  
**Taiwan Docs** - Taiwan  
**Thessaloniki Documentary Festival** - Doc Market - Greece

**LINKS:** [www.visionsdureel.ch/industry/media-library](http://www.visionsdureel.ch/industry/media-library)

# NETWORKING

07 - 11 APRIL 2019



VILLAGE DU RÉEL  
THE FACTORY  
18:30 - 19:30

ALL ACCREDITED  
WELCOME

**HOSTED BY:** **Jury Interreligieux** - 07 April  
**HEAD - Geneva** - 08 April  
**SWISS FILMS** - 09 April  
**Freestudios Geneva** - 10 April  
**Polish TV** - 11 April

## MAGIC HOUR

Join us for daily drinks to meet other professionals in a casual atmosphere.

To find out who will be at the festival, check out the Who's Who catalogue on our website. In the catalogue, you will find a list of all accredited professionals categorized by country, company and field of activity.

For more detailed information on our Industry guests, you can also check out our Who's Here page, via your personal account on My VdR.

06 APRIL 2019

CAFÉ  
12:30 -14:00  
ALL ACCREDITED  
WELCOME

## ROMANDIE LUNCH

Come and share a meal with your fellow production colleagues from different parts of Switzerland and from the international community: networking and exchange. Romandie Lunch is offered by Radio Télévision Suisse.

07 APRIL 2019

CAFÉ  
13:30 - 14:30  
ALL ACCREDITED  
WELCOME

## ARF / FDS APERITIF

ARF / FDS invite you to an aperitif right after the "The Future of Creative Documentary Film" seminar to share and exchange.

07 APRIL 2019

VILLAGE DU RÉEL - FORUM  
20:00 - 21:30  
BY INVITATION ONLY

## NEW GENERATION DRINKS

The New Generation Drinks offers the Opening Scenes filmmakers as well as international and Swiss students in film production, directing and editing a space for networking and exchange.

08 APRIL 2019

OPEN SPACE  
16:00 - 18:00  
ALL ACCREDITED  
WELCOME

## MEET THE FESTIVALS

Film festival directors and programmers from different parts of the world introduce themselves and their work and are available for meetings (scheduled on-site).

09 APRIL 2019

OPEN SPACE  
14:30 - 16:00  
ALL ACCREDITED  
WELCOME

## MEET THE DISTRIBUTORS

National and international distributors from different parts of the world introduce themselves and their work and are available for meetings (scheduled on-site).

10 APRIL 2019



VILLAGE DU RÉEL - LE CLUB  
20:00 - 22:00

BY INVITATION  
ONLY

## INDUSTRY AWARDS & CELEBRATING QUÉBEC / CANADA PARTY

Join us for a Canadian evening! Wine and delicious dishes will be served while discovering the awarded projects of the Docs in Progress, Rough Cut Lab and films of the Opening Scenes Section. A lovely occasion to celebrate our guests from Québec and the closing of Switzerland meets... Québec coproduction event.

A night sponsored by the Embassy of Canada, the Québec Government Office and SODEC.

11 APRIL 2019



CHÂTEAU DE NYON  
19:30 - 21:30

BY INVITATION  
ONLY

## PITCHING DU RÉEL RECEPTION

The Ville de Nyon invites the project teams and international guests participating in Pitching du Réel, to a reception at the Nyon castle.

12 APRIL 2019



CAFÉ  
17:00 - 18:30

ALL ACCREDITED  
WELCOME

## INDUSTRY AWARDS & CLOSING DRINKS

Join us for the Industry Closing Drinks while discovering the awarded projects of Pitching du Réel and visions sud est.

Hosted by ChileDoc.

# SPECIAL EVENTS

06 APRIL 2019



VILLAGE DU RÉEL - LE CLUB

17:30 - 19:00

ENGLISH & FRENCH

BY INVITATION ONLY

**PARTNERS:** Cinéforum, Zürcher Filmstiftung

## CINEFORUM & ZÜRCHER FILMSTIFTUNG

The two most important regional film funds in Switzerland, Cinéforum (the regional film support of the French-speaking part of Switzerland) and the Zürich Film Fund, are gathering to present the sphere of their operation in the field of the regional support of audiovisual works.

07 APRIL 2019



VILLAGE DU RÉEL - FORUM

17:30 - 18:00

ENGLISH

OPEN TO  
THE PUBLIC

**REPRESENTATIVES:** **Emilie Bujès** - Artistic Director, Visions du Réel - Switzerland  
**Claude Ruey** - Executive President, Visions du Réel - Switzerland  
**Gabriel Baur** - Co-President, SWAN - Switzerland  
**Stéphane Mitchell** - Co-President, SWAN - Switzerland

**LINK:** [www.swanassociation.ch](http://www.swanassociation.ch)

## SWAN PLEDGE FOR EQUALITY SIGNING

This year, Executive President Claude Ruey and Artistic Director Émilie Bujès will be signing the international Pledge for gender equality and diversity within film festivals. The decision to sign the Pledge was initiated by SWAN, the Swiss Women's Audiovisual Network. Film editor Isabel Meier is the Pledge Godmother of this Pledge signing.

The international Pledge for Equality and Diversity in Film Festivals was launched in May 2018 at Cannes Festival by the "5050 x 2020" movement. In Switzerland, the movement is represented by the Swiss Women's Audiovisual Network

(SWAN). The Pledge for Equality requires that gender statistics be compiled, especially where the number of selected films and the number of submitted films are concerned. Furthermore, governing bodies and selection committees must, in due time, respect parity and diversity regulations when their members are appointed. Visions du Réel is the fourth festival to sign the Pledge in Switzerland.

The event is preceded by a roundtable on gender equality within Swiss film productions, organised by the SSFV - Swiss Syndicate for Film and Video, in collaboration with SWAN (see page 129).

09 APRIL 2019



CAPITOLE FELLINI

16:00 - 18:00

ENGLISH

BY INVITATION  
ONLY

**MODERATOR:** **Andreas Bühlmann** - Consultant for Film & First Feature, SWISS FILMS - Switzerland

## SWISS FILMS MARKET PREVIEW

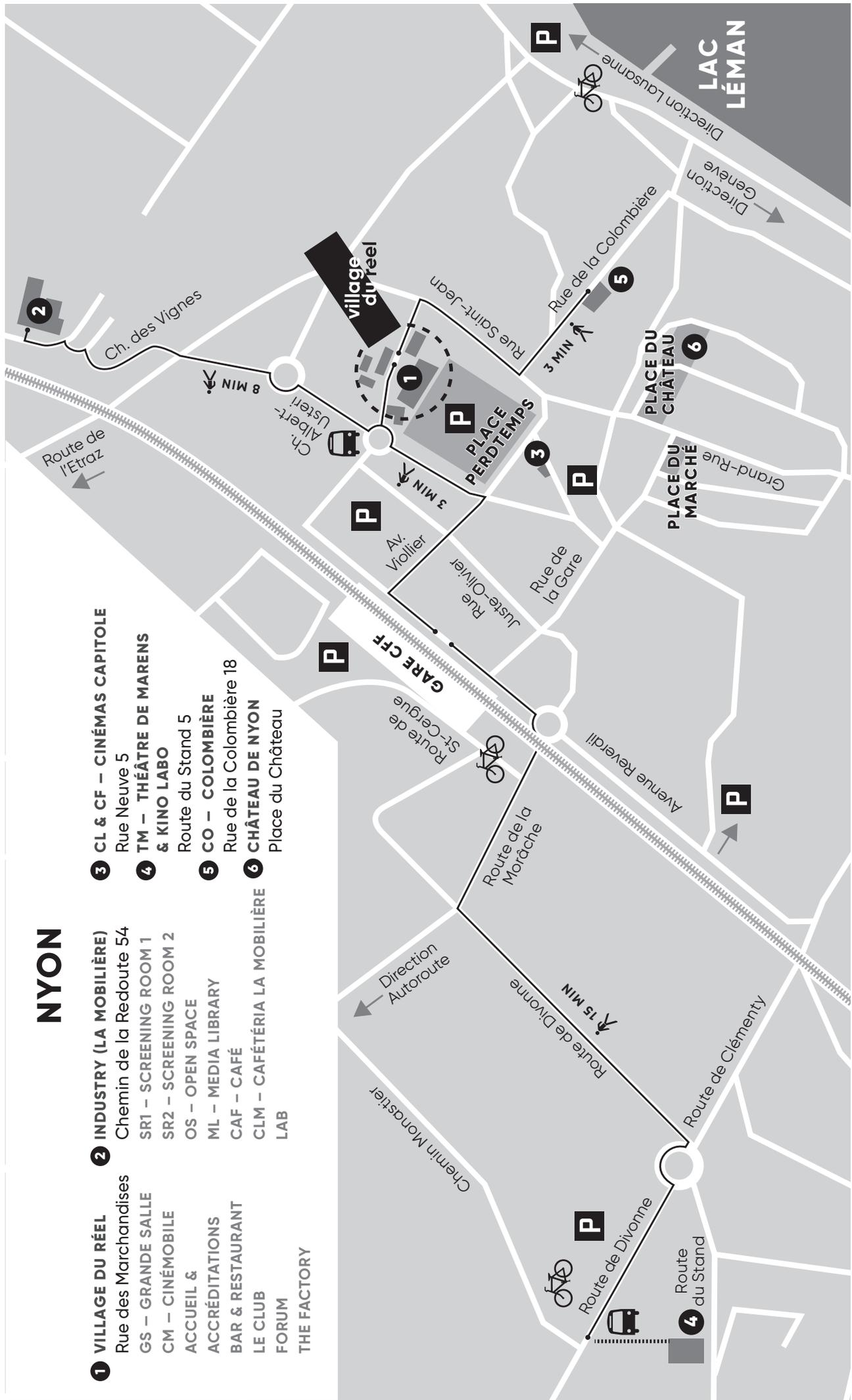
In collaboration with Visions du Réel, SWISS FILMS presents six promising Swiss documentary films in production, which are about to be launched on the festival circuit and worldwide distribution. The Market Preview offers sales agents, international distributors and festival

delegates the opportunity to discover these new works in an exclusive event. Each film will be presented during a 20-minute session with selected clips and a Q&A with the director/producer present.

The list of projects is available on Visions du Réel's website and in the SWISS FILMS brochure (distributed on-site).

# NYON

- 1 VILLAGE DU RÉEL**  
Rue des Marchandises  
GS – GRANDE SALLE  
CM – CINÉMOBILE  
ACCUEIL &  
ACCREDITATIONS  
BAR & RESTAURANT  
LE CLUB  
FORUM  
THE FACTORY
- 2 INDUSTRY (LA MOBILIÈRE)**  
Chemin de la Redoute 54  
SR1 – SCREENING ROOM 1  
SR2 – SCREENING ROOM 2  
OS – OPEN SPACE  
ML – MEDIA LIBRARY  
CAF – CAFÉ  
CLM – CAFÉTÉRIA LA MOBILIÈRE  
LAB
- 3 CL & CF – CINÉMAS CAPITOLE**  
Rue Neuve 5
- 4 TM – THÉÂTRE DE MARENS & KINO LABO**  
Route du Stand 5
- 5 CO – COLOMBIÈRE**  
Rue de la Colombière 18
- 6 CHÂTEAU DE NYON**  
Place du Château



# INDUSTRY TEAM



**EMILIE BUJÈS**  
ARTISTIC DIRECTOR



**GUDULA MEINZOLT**  
HEAD OF INDUSTRY



**ANTIGONI PAPANTONI**  
INDUSTRY COORDINATOR



**MADÉLINE ROBERT**  
ARTISTIC ADVISOR



**VIOLETA BAVA**  
INDUSTRY ADVISOR



**JASMIN BASIC**  
INDUSTRY PROJECTS ADVISOR



**ÀDRIA PUERTO**  
ACCREDITATIONS



**MATEO YBARRA**  
INTERN - MEDIA LIBRARY



**ALESSANDRA JEANNERET**  
INTERN - INDUSTRY CATALOGUE



**JULIE RACINE**  
HOSPITALITY

# SPECIAL THANKS

**ACE** – Jacobine Van Der Vloed  
**Alphapanda** – Mathias Noschis  
**Ambassade du Canada en Suisse** – Stéphane Chartrand  
**Ambassade de France en Suisse**  
**Andana Films** – Stéphane Riguet  
**Antenne du Québec à Berlin** – Manuel Feifel  
**ARD Design, Vevey**  
**ARF/FDS**  
**asterisk\*** – Vicky Miha  
**Audrius Stonys**  
**Auguste Orts** – Marie Logie  
**Berlinale** – Nadja Tennstedt  
**Brasil Cine Mundi** – Raquel & Fernanda Hallak  
**Camden IFF** – Samara Chadwick  
**Cargo and Merkur** – Ekkehard Knörer  
**ChileDoc** – Diego Pino & Loreto Contreras & Flor Rubina  
**Cinando** – Jérôme Paillard & Charlotte Hurni  
**Cinébulletin** – Pascaline Sordet & Kathrin Halter  
**Cinéforum** – Gérard Ruy & Patrizia Pesko  
**Cinélibre** – Robert Richter  
**Cinémotif Films** – Kristýna Michálek Květová  
**Close up Films** – Joëlle Bertossa  
**Collectif Elena Sionisim**  
**Czech Film Center** – Vítězslav Chovanec  
**David Bernet**  
**DMZ Korean International Documentary Film Festival**  
**Doc & Film International** – Daniela Elstner  
**Docs Against Gravity** – Arthur Liebhart  
**Doc Alliance**  
**Docs By The Sea** – Amelia Hapsari  
**Doc Corner, Marché du Film – Festival de Cannes** – Jérôme Paillard & Pierre-Alexis Chevit  
**Doha Film Institute** – Khalil Benkirane  
**DOK Leipzig** – Brigid O’Shea  
**East Silver**  
**EAVE, Luxembourg** – Kristina Trapp & Lise Lense-Møller  
**ECAL**  
**EURODOC** – Maria Bonsanti  
**Eventival** – Tomas Prasek & Ales Fuchs  
**Eye Film Institute, Amsterdam** – Marten Rabarts  
**FIDBA** – Mario Durrieu & Walter Tiepelmann  
**Filmexplorer** – Giuseppe Di Salvatore & Ruth Baettig  
**Films de Force Majeure** – Jean-Laurent Csinidis  
**First Cut Lab** – Matthieu Darras  
**First Hand Films** – Gitte Hannes  
**Flahertiana IFF** – Marina Drozdova  
**FOCAL** – Pierre Agthe & Edgar Hagen  
**Freestudios** – Giorgo D’Imperio  
**Festival International de Films de Fribourg FIFF** – Thierry Jobin  
**German Films** – Mariette Rissenbeek & Bernhard Simek  
**Gion-Reto Kilias**  
**Haute école d’art et de design Genève (HEAD)**  
**hemmer.ch SA** – Jean-Baptiste Hemmer  
**Hostellerie du XVIIe Siècle** – Christophe & Margareth Decurtins  
**Hôtel Base Nyon** – James Fry  
**Hôtel Chavannes-de-Bogis Best Western** – Christoph Zen  
**Ruffinen & Michaël Garnier**  
**Hôtel de l’Ange** – Philippe Kuratle  
**Hôtel des Alpes** – Marion Sanchez Deblue  
**Hôtel La Barcarolle** – Loïc Desmon  
**Hôtel Real** – Sylvia Tracchia & collaborateurs  
**Hunterian Art Gallery** – Dominic Paterson  
**IDFA, International Documentary Film Festival Amsterdam** – Orwa Nyrabia & Laurien ten Houten & Jasper Hokken  
**IFP** – Gabriele Capolino  
**Imersis** – Julien Lüthi  
**INCAA** – Buenos Aires  
**Interlignes** – Élodie & Émilie Flachaire  
Isabelle Ingold  
**Jihlava IDFF** – Marek Hovorka  
Johannes Binotto  
Katrin Reist  
**Krakow Film Festival** – Krzysztof Gierat & Barbara Orlicz  
**Krakow Film Foundation** – Katarzyna Wilk  
**Les volcans** – Corinne Castel  
**Locarno Film Festival** – Julian Ross  
**Marrakesh IFF** – Christoph Terhechte  
**MEDIA Desk Suisse** – Corinna Marschall & Florian Pflugsttag  
**Mediterranean Film Institute (MFI)** – Lena Rammou  
**Meta Cultural Foundation** – Eva Pervolovici  
**MUBI** – Vanja Kaludjercic  
**Neugass Kino** – Frank Braun  
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**Ouaga Film Lab**  
**ParisZürich** – Nicolas Abegg  
**Peter Mettler**  
**Point du Jour** – Luc Martin-Gousset  
**Polish Docs**  
**Polish Film Institute** – Maria Gradowska-Tomow  
**Raggio Verde** – Piero Clemente  
**Réseau Cinéma CH** – Charles-Antoine Courcoux  
**RIDM Montréal**  
**RTS** – Steven Artels & Gaspard Lamunière  
**Sarajevo Film Festival** – Rada Šešić  
**Société de développement des entreprises culturelles du Québec (SODEC)** – Louise Lantagne, Éline Dumont, José Dubeau & Michel St-Pierre  
**SRF** – Urs Augstburger  
**SSFV** – Nicole Barras & Valérie Rohrbach  
**SSR SRG** – Sven Wälti & Alina Corradi  
**Sundance Institute** – Bruni Burres  
**SUPSI** – Jean-Pierre Candeloro & Elisabetta Lazzaroni & Susanna Lotz  
**SWAN – Swiss Women’s Audiovisual Network** – Stéphane Mitchell  
**Swiss Agency for Development and Cooperation SDC** – Géraldine Zeuner & Barbara Aebischer  
**SWISS FILMS** – Catherine Ann Berger, Selina Willemse, Daniel Fuchs, Andreas Bühlmann & Aida Suljic  
**Taiwan Docs**  
**tao films & The Art(s) of Slow Cinema** – Nadin Mai  
**Tënk** – Jean-Marie Barbe & Alizée Mandereau  
**The Independent Film Project IFP** – Gabriele Capolino  
**Thessaloniki International Film Festival** – Yanna Sarri  
**trigon-film** – Meret Ruggle  
**Tyneside Cinema** – Adam Pugh  
**Venice Film Festival** – Francesco Gai Via  
**Venice Production Bridge / Final Cut** – Alessandra Speciale  
**Ventana Sur** – Buenos Aires  
**Viennale** – Eva Sangiorgi  
**visions sud est**  
**Zürcher Filmstiftung** – Susa Katz

Special thanks to our colleagues, moderators and tutors, to the Jury members, to the lodgers and the volunteers of the Festival.

## INSTITUTIONAL PARTNERS

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SWISSFILMS



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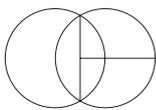
Association suisse des scénaristes et réalisateurs de films (ARF)  
Verband Filmregie und Drehbuch Schweiz (FDS)  
Associazione svizzera regia e sceneggiatura film (ARF)

asterisk\*  
\* PRODUCTION & CONSULTING



FILMEXPLORER  
expand the experience

— HEAD  
GENÈVE



ssfV

Scuola universitaria professionale  
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tänk



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