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And here we are, one year later...

In April 2020, we thought the situation was exceptional. We then proudly accepted the challenge to adapt our activities online, thus redefining the Industry section of Visions du Réel. It was intended to address a unique and global crisis, one we believed to be temporary. That seems gently naive to us now, one year later, as we prepare to welcome the majority of you online, once again.

The consequences of the health crisis on the film industry's international landscape have not yet necessarily been felt by everyone. However, certain more radical changes are already affecting the branch, beginning with the closure of cinemas for months, which is disrupting the films' distribution and their economy, or the calendar of the festivals and their online organisation, making it even more complicated to launch films. Other professional categories seem to have been spared, less affected or have managed to pursue their activities in new forms. The effects of this paradigm shift over the long term thus remain inevitably uncertain... These transformations also have an impact on us at Visions du Réel, since we are part of this chain. Accustomed to the needs of those who make the films, produce them, sell them or show them, and to best address our role as a Festival that launches films, we must adapt our platform and activities. We have therefore developed our efforts to help the films in Visions du Réel official selection to access the market by completely revising our video library for professionals, renamed VdR–Film Market for the occasion. At the same time, we will highlight the films in our programme available for sales agents and for distributors with a new activity, the VdR–Showcase.

We invite you then to note, together, across the nine days of this rather unusual edition of VdR–Industry, all the changes that have taken place so far and those yet to come in the film industry. This year again, our professional platform will be a privileged vantage point over contemporary documentary production, a space for reflection in which the future of the industry will be sketched out. We will observe how the wealth of the genre has not weakened through the discovery of a selection of projects reflecting the diversity and vitality of contemporary creations, presented in the VdR–Pitching, the VdR–Work in Progress, the VdR–Rough Cut Lab, but also in In Between, the Prix RTS Perspectives d'un Doc, the SWISS FILMS Previews or even in the projects emerging from the directors participating in Opening Scenes Lab. Filmmakers, far from being discouraged by this turbulent reality, seem to have strengthened their approach. We will also attempt to understand, and perhaps foresee the evolutions in the industry, through a series of discussions and round tables, with our now recurrent activities such as the VdR–Industry Talks, Switzerland Meets Italy and the Documentary & Audiovisual Forum.

Despite the challenge, we have always believed in the possibility of bringing you an on-site version of VdR–Industry. Now more than ever, after a year of lockdowns, it seems important to us to physically meet each other again. We are therefore offering an alternative to the fully online format by inviting those who can join us in Nyon to continue to exchange and work together. For all of those who cannot be present, we will welcome you in a newly created and tailored online space: an innovative, community-centred platform that will attempt to recreate the unique atmosphere of Visions du Réel as closely as possible.

Finally, I would particularly like to thank our financiers and partners for their unaltering support. It is they who enable us to continue to propose a relevant offering. Thank you to our jurors who will have the difficult task of meeting all the project holders remotely and to the decision makers whose valuable commitment nourishes the projects. Thank you all for your involvement in creating the future of film together and welcome to the VdR–Industry 2021!
Jury and Awards

VdR–Industry is very pleased to welcome every year various juries, composed of eminent personalities of the documentary and filmmaking world. Together, they will award important prizes offered by our valued partners to the selection of presented projects. Moreover, this year we are enthusiastic to announce that three new cash awards will be added to our list.

6 Jury: VdR–Industry
7 Jury: visions sud est
8 Awards
**Jury: VdR–Industry**

Roberto Minervini
Film Director
Italy, United States

Roberto Olla
Executive Director
Eurimages
France

Rasha Salti
Commissioning editor for La Lucarne
Arte France
Lebanon, Canada

Sebastiano Contorti
Distributor / Programmer
Outside the Box / FIFF, VIff
Switzerland

Daniela Persico
Programmer and Film Critic
Locarno Film Festival
Italy, Switzerland

Meret Ruggle
Director and responsible for the acquisitions
trigon-film
Switzerland

Roberto Minervini is an Italian-born film director, who lives and works in the U.S. His latest film, the award-winning *What You Gonna Do When the World’s on Fire?*, premiered in competition at the 2019 Venice Film Festival, and has garnered worldwide appreciation. After completing a Master's Degree in Media Studies at the New School in New York City in 2004, he moved to the Philippines to teach Documentary Filmmaking at the university level. In 2007, he moved to Texas, where he directed three feature films, *The Passage*, *Stop the Pounding Heart* and *What You Gonna Do When the World’s on Fire?*, a Texas Trilogy that played at renowned film festivals including Cannes, Venice, Toronto and Rotterdam, among others. In 2014, *Stop the Pounding Heart* won the David di Donatello Award (Italian Academy Award) for Best Documentary. The Other Side (a Louisianai), his fourth film, premiered at the 2015 Cannes Film Festival, competing in the Un Certain Regard Section.

Roberto Olla is the Executive Director of Eurimages, the Council of Europe’s film fund. A lawyer by training, he holds a Ph.D. in entertainment law from the European University Institute of Florence. Roberto joined Eurimages in January 2002 as a project manager and in 2008 became its Executive Director. Before this, he was a researcher in media law, worked for the MEDIA Programme of the European Union and was a legal adviser on audio-visual matters to the European Commission in Brussels.

Rasha Salti was born in Canada, in 1969, to Lebanese and Palestinian parents. She was raised in Beirut, earned a B.A. in Fine Arts from Georgetown University (Washington D.C.) in 1992, and a Masters in the Arts from The Graduate Faculty and the New School University (New York) in 2002. She is a researcher, writer and curator of art and film, working and living between Berlin and Beirut. She co-curated several film programs including *The Road to Damascus*, with Richard Peña, a retrospective of Syrian cinema that toured worldwide (2009-2010); *Mapping Subjectivity: Experimentation in Arab Cinema* from the 1960s until Now, with Yvette Jensen (2010-2012) showcased at the MoMA in New York and *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy* with Koye Kouch at the Haus der Kulturen der Welt (2018). Rasha Salti has also collaborated with different festivals as a programmer, including the Toronto International Film Festival (2011-2015). At present she is the commissioning editor for La Lucarne, the experimental documentary program for Arte France.

Sebastiano Contorti is film critic and programmer, based in Milan. She is a Head of special events and she is part of the selection committee at Locarno Film Festival. She’s a founder and editor-in-chief for the online quarterly Filmidee (www.filmidee.it) and she manages the Filmidee Summer School. She’s in the selection committee of International Film Festival Mannheim Heidelberg (Germany); she is consultant for Nara Film Festival (Japan), Festival dei Popoli (Florence, Italy) and Gialad – Festival di cinema del reale (Nuoro, Italy). She wrote essays for various collective books and edited books on the work of Claire Simon (2008), Wang Bing (2012), Ross McElwee (2013) and Emmanucl Carrère (2014).

Daniela Persico is film critic and programmer, based in Milan. She is the Head of special events and she is part of the selection committee at Locarno Film Festival. She’s a founder and editor-in-chief for the online quarterly Filmidee (www.filmidee.it) and she manages the Filmidee Summer School. She’s in the selection committee of International Film Festival Mannheim Heidelberg (Germany); she is consultant for Nara Film Festival (Japan), Festival dei Popoli (Florence, Italy) and Gialad – Festival di cinema del reale (Nuoro, Italy). She wrote essays for various collective books and edited books on the work of Claire Simon (2008), Wang Bing (2012), Ross McElwee (2013) and Emmanucl Carrère (2014).

Meret Ruggle is the director of trigon-film and is responsible for the acquisition of new titles for distribution as well as the release strategies in the local market. trigon-film is a Swiss film distribution that has been releasing carefully selected films from Latin America, Asia, Africa and Eastern Europe since 1988. The film foundation also runs its own DVD edition and the video-on-demand platform filmings.

**Jury: visions sud est**

**Jury & Awards**

**Jury & Awards**
## Awards

<table>
<thead>
<tr>
<th>visions sud est</th>
<th>VdR–Pitching</th>
<th>VdR–Work in Progress</th>
<th>Opening Scenes Awards</th>
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<tbody>
<tr>
<td>visions sud est Award</td>
<td>10'000 CHF in cash for the best project from the South (Africa, Latin America and Asia) or from Eastern Europe (excluding EU members)</td>
<td>VdR–Pitching Award</td>
<td>5'000 CHF in cash for the most promising project</td>
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<td>visions sud est</td>
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<td>VdR–Work in Progress Award</td>
<td>3'000 CHF in cash for the most promising project</td>
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<td>The Party Film Sales Award</td>
<td>Acquisition of international rights</td>
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<td>RTS Award</td>
<td>Prebuy of one film</td>
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<td>HEAD–Genève Postproduction Award</td>
<td>Colour grading and creation of the files for diffusion</td>
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<td>Cannes Docs Award</td>
<td>Two accreditations for the filmmaker and producer to attend the Marché du Film – Festival de Cannes and participate in Cannes Docs</td>
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<td>DOK Leipzig / DOK Industry Networking Award</td>
<td>Accreditation and accommodation at DOK Leipzig &amp; observer access to the DOK Co-Pro Market for the filmmaker and producer</td>
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<tr>
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<td></td>
<td>Thessaloniki Documentary Festival Award</td>
<td>Accreditation and accommodation to TDF and access to AGORA for one person</td>
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<td>Lightdox Award</td>
<td>3'000 CHF in cash for the project with highest international potential</td>
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<td>Raggioverde Subtitling Award</td>
<td>Subtitle creation incl. translation in one language</td>
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<td>EFM Award</td>
<td>2 Market Badges for the EFM and a consultations session at the Docsalon</td>
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<td>DAE Encouragement Award</td>
<td>2× memberships for the network plus 4 free consultations with network members, tailored to the needs of the project</td>
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<td>Freestudios Award</td>
<td>Creation of a DCP package</td>
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<td>IDFA Spotlight Award</td>
<td>The winning director will be invited to IDFA’s next edition to participate in a tailor-made programme within the IDFA Industry</td>
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<td>TËNK Award</td>
<td>Purchase of distribution rights for one film of the Opening Scenes section and an editing residency at the Documentary Village of Lussas (France) for the filmmaker of the awarded film</td>
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<td></td>
<td>META Cultural Foundation Award</td>
<td>The winner will be invited to a creative residency in Sion (Romania)</td>
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VdR–Pitching

VdR–Pitching is Visions du Réel’s international co-production and financing forum revealing a selection of 16 feature length projects. Ready to be launched in production, they combine artistic ambition and international potential. VdR–Pitching offers the participants the opportunity to present and to thoroughly discuss the form and content of their projects, and to find out which contexts and collaborations might be the most relevant for them. Through a live presentation and closed roundtables with decision makers as well as specific individual meetings, the Pitching encourages international co-productions and helps to finance outstanding film projects addressing an international audience. All the projects are presented for the first time at this stage of their development.

About VdR–Pitching
Pitching Moderator
Roundtable Moderators
#TimesUp Kyrgyzstan
Aana
But Dear Lord Why?
Egypt, a Love Song
Facing Darkness
King Coal
Life After Siham
Looking for the Words
Malqueridas
Our Money
Science Fiction
The Last Year of Darkness
The Prince of Nanawa
The Vanishing
The Wolves Always Come at Night
Yoga Village
After the challenge that Covid-19 and the outbreak of a global pandemic posed, the well established Pitching du Réel was forced to fully adapt to an online event for the 2020 edition for the first time. This year, in order to highlight the success of the past edition while trying to focus on a more positive and serene future, we are changing the look of our VdR–Industry by renaming our different activities. Formerly known as Pitching du Réel, VdR–Pitching’s priority this year is to offer more support than ever in these uncertain times to a selection of 16 outstanding works and their project holders.

Nevertheless, we did not change the activity’s format and we have decided to continue with our three steps structure: each project will have a presentation (in this case a pre-recorded pitch moderated in a live streaming), a number of digital roundtables with international professionals and pre-scheduled one-on-one meetings. This year’s selection, which we are very happy with and proud of, presents adventurous works – from Africa, Asia, Europe, North and Latin America, as well as Australia – with strong and varied identities coming from established filmmakers and new voices, all of them sharing high cinematic ambitions, great potential and a profound connection with the world they relate to; a world that through these provocative pieces – and from our devices – we hope can be questioned and rethought.

We would like to highlight the presence of several projects which have been pitched across the past editions in the Official Selection of Visions du Réel 2021. Indeed, these are nothing less than three films which have been included in the international competition: Les Enfants terribles by Ahmet Necdet Cupur (Pitching du Réel 2019), Ostrov – The Island by Laurent Stoop and Svetlana Rodina (Pitching du Réel 2019) and Little Palestine (Diary of a Siege) by Abdullah Al-Khatib (Pitching du Réel 2020). At VdR–Industry we are glad and proud to witness how strong these projects have become.

We would like to warmly thank the moderator of the Pitching session, Paolo Bertolin, and the six moderators of the roundtables: Isabel Arrate, Pierre-Alexis Chevit, Francesco Gial Vai, Gitte Hansen, Jovan Marjanovic, and Ulla Simonen. We also want to express our deepest gratitude to all the decision makers that are joining us from all over the world, fighting timezones even when the time difference is not in their favour.

We are very glad to have renewed for this online edition of VdR–Industry our long lasting collaborations with our award partners, that continue to support the projects we trust with a number of very prestigious awards that are extremely valuable: The Party Film Sales Award, RTS Award, HEAD – Genève Postproduction Award, Cannes Docs Award, Thessaloniki Documentary Festival Award, DOK Leipzig / DOK Industry Networking Award and visions sud est Award (dedicated to the global South and East projects).

We are also very pleased to announce that Visions du Réel will grant a new cash award for the most promising project of VdR–Pitching 2021.

Welcome to our 2021 VdR–Pitching Online edition, we hope you have very productive meetings and discussions!
Roundtable Moderators

Isabel Arrate Fernandez
Deputy director IDFA/Director IDFA
The Netherlands

Pierre-Alexis Chevit
Head of Cannes Docs
Marché du Film - Festival de Cannes
France

Francesco GialVia
Programme, Advisor
Venice International Film Festival
Italy

Gitte Hansen
Consultant, tutor & EP
Switzerland

Jovan Marjanovic
Head of Industry
Sarajevo Film Festival
Bosnia and Herzegovina

Ulla Simonen
Director
Promotion Centre for Audiovisual Culture AVEK
Finland

Isabel Arrate Fernandez finished her MA in Film Studies from the University of Amsterdam in 1996, and worked in festival production, programming and film financing before joining IDFA to head the IDFA Bertha Fund. Since 2020, she is the deputy director of IDFA in charge of the Filmmakers support department. As such she is responsible for the IDFA Bertha Fund (IBF) and oversees the Talent Development programs. She is a member of the IBF selection committee, actively involved in the mentoring of documentary projects, and regularly participates as consultant in workshops and pitching forums. She is a member of Acadamy of Motion Picture Arts and Sciences (AMPAS).

Pierre-Alexis Chevit runs Cannes Docs, the tailored industry program & networking platform for all feature creative documentary filmmakers and decision-makers, as part of the Marché du Film - Festival de Cannes. With a predominant focus on docs, he has also freelanced for, and still collaborates with, a variety of festivals, markets, and specialized organizations – both on the coordination and programming sides –, including Cinéma du Réel, Jihlava, Fipadoc, Cannes Court Métrage, the French Short Film Agency, Cinéma du Québec a Paris, Festival Silhouette, and more. He has also worked in the VOD/DVD field, dealing mainly with docs and shorts. Pierre-Alexis regularly serves as jury, moderator, tutor, and consultant / expert on multiple international events.

Francesco GialVia is a festival director and film critic based in Turin, Italy. He is a member of the selection committee of the Venice Film Festival and scout of the Venice Production Bridge. He’s head of Alps Film Lab, a french/italian training and development program funded by the EU and since 2015 he has been working with TorinoFilmLab, the renowned development and training institution, where he is a member of the pedagogical team and delegate on Italian projects. Since 2017, he is the artistic director of Arnoc Cinéma Italian, the main international festival dedicated to Italian cinema. He is director of the Carbonia Film Festival in Sardinia. In the past, he was programmer of documentaries for the Torino Film Festival and responsible for the programming of the CinemAmbiente festival. He is co-founder of Crocevia di sguardi, a festival focusing on documentaries and migrant issues. He organizes seminars on film festival management and programming for various Italian universities and institutions. He is a member of the European Film Academy and the Italian Film Academy Premio David di Donatello.

Gitte Hansen is a free-lance consultant, tutor and EP in the international documentary industry with experience in developing, financing, production and distributing documentary projects with international potentials. Gitte has executive produced more than 20 international independent documentaries for First Hand Films where she was deputy director and headed sales and acquisitions for many years. Gitte is serving as a lecturer, mentor and tutor at national, regional and international workshops and film training schemes. Her expertise includes work with filmmakers at project-driven programs such as IDFAcademy, DocCampus Master School, Baltic Sea Forum, Crossing Borders and Thessaloniki Doc. Gitte is appointed mentor for the training schemes Close-up and CineDoc Tbilisi in 2021 and holds a Master of Film & Rhetoric from the University of Copenhagen.

Jovan Marjanovic has been involved in the Sarajevo Film Festival since 1999, first as a technician and programme coordinator and later as the CineLink manager from its first edition. He is now on the festival’s Board of Directors in charge of CineLink Industry Days. He was on the Board of Management of the Bosnian Federal Film Fund from 2011 and was its President it from 2014 to 2016. He has served as the National Representative of Bosnia and Herzegovina to Eurimages since 2006. In his capacity as the Chairman of the Eurimages Cinema Support scheme, he initiated and oversaw the implementation of SouthEast Europe wide cinema digitization programme in 2009/10. Marjanovic has produced a number of award-winning documentaries, shorts and feature films and consults for several international film institutions. He holds an MSc from the Cass Business School in London and teaches Film Business at the Academy of Performing Arts in Sarajevo.

Ulla Simonen runs a fund supporting production, training and international promotion in the field of media art, documentary and short films. Simonen has worn different hats in the field of filmmaking since the mid-nineties, before joining AVEK, she was for 9 years producer and partner in the Helsinki based company MADE. Originally, she is educated as film editor, but has also worked as a commissioner for short films and documentaries and as the artistic director of DocPoint Festival in Helsinki. In her work, be it producing or tutoring she is dedicated to find the film-makers vision and to find ways how to enhance and support that vision.
#TimesUp Kyrgyzstan

Leigh Iacobucci  
Switzerland  
Expected Release Date: September 2022

Synopsis

#TimesUp Kyrgyzstan focuses on a 21-year old Kyrgyz pop star, Zere Asylbek, who is determined to spark a feminist movement in her country. Through her relentless activism and provocative music, she will not stop challenging conservative views and speaking out, despite growing government censorship.

After her first song went viral in 2018, Zere received death threats and made international headlines, but that did not dissuade her from speaking out on behalf of women’s rights and gender equality. In the Summer of 2021, Zere plans to release her second album and step back into the spotlight. One of the songs, focusing on women’s rights and gender equality, will tell this story in a country where women’s voices are typically silenced. While the majority of the film will be vérité-style filming (at home with her family, protesting in the streets, singing in the studio, spending time with her friends), the audience will also listen to the voice messages that Zere has left for me throughout the film. These audio clips will give us insight to intimate thoughts and feelings about the various challenges she faces, and also hint at the close friendship between the subject and filmmaker.

With this film, one of my main objectives is to ‘humanize’ Zere, as I know that many Kyrgyz people view her as a radical woman, without values or morals, who goes to extremes just to get attention. Making an audience see her as a daughter, as a caring sister, and as a vulnerable artist who dedicates so much time to helping others, I believe will make people more open to her message of equality and spark important conversations across the country. In parallel, I would like an international audience to be inspired by Zere’s relentless efforts and for young women everywhere to know that their voice matters.

Goals at VdR–Pitching

We are looking for international co-producers, financing, and world sales.

Logline

A young pop star in Kyrgyzstan battles for women's rights through her music and activism, while turbulent political shifts make her fight even harder. Will the conservative government silence her right to protest (or even to exist)? With a mix of vérité scenes featuring Zere with her family and friends, recording in the music studio, and in the streets of Bishkek where she protests regularly, the film will reveal the difficulties in sparking a feminist movement in a society deeply rooted in conservative Muslim values.

Director’s Note

Since first meeting Zere in October 2019 at a UN Women conference, we quickly sparked a connection over our shared belief that all women should be able to reach their full potential. Together we agreed to make a documentary film, focusing on her fight for women’s rights in Kyrgyzstan. Over the past year, despite the challenges posed by the pandemic, our friendship has grown closer and we remain committed to telling this story in a country where women’s voices are typically silenced. While the majority of the film will be vérité-style filming (at home with her family, protesting in the streets, singing in the studio, spending time with her friends), the audience will also listen to the voice messages that Zere has left for me throughout the film. These audio clips will give us insight to intimate thoughts and feelings about the various challenges she faces, and also hint at the close friendship between the subject and filmmaker.

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Producers’ Note

In our documentary, it is these women who put their lives in danger for freedom, for equality, that we want to talk about. #TimesUp Kyrgyzstan is part of this desire to bring the courage of these women to the screen.

We are coming to VdR–Pitching with #TimesUp Kyrgyzstan at the development stage. We are looking for coproducers and a way to develop our financial plan. We will submit the project to OFC and Cinetorms, RTS, the Federal Equality Office and count on contributions from Foundations (Swiss funds and potential financing partners). We are also confident that Andana Distribution will show enthusiasm in supporting the distribution of this project.

It is a documentary intended for a large audience, including young and middle-age people who are interested in pop music, geopolitics, social and societal issues. Additionally, this film will appeal to people who care about gender equality, who fight against violence against women, or who are involved in social movements.
Aana

Anna Eborn, Åsa Ekman, Oscar Hedin

Sweden

Expected Release Date: November 2023

Synopsis

Late effects of a harsh cancer treatment she had gone through as a child.

Sharing childhood with a deadly disease and surviving – what happens after? This is Aana’s intimate story about being young and trying to live a normal life in spite of the late effects of a harsh cancer treatment she had gone through as a child.

Aana

Aana is 20 years old and lives in the far north of Sweden. As a child, she was diagnosed with a rare type of kidney cancer and recovered a few years later. She is still doing regular check-ups - magnetic scanning or ultrasound. Every three months a scary waiting for results starts all over again. In moments like this, when worries cloud her mind, she goes out camping in the wilderness. The film follows her in midst of medical tests, fears and the thrills of her first adulthood. Her inner life also develops in relationship to her best friend Julia – a healthy “normal” northern girl who skis in the winter and skateboards in the summer. The mood and look of the film are conveyed through cinematic realism; bare, minimal, almost spiritual dimension.

Director’s Note

The mood and look of the film are conveyed through cinematic realism; bare, minimal, nuanced; a look into struggle and solitude, friendship, and being normal.

Nature is a mirror for emotions. We portray the force of nature in contrasts but also strengthen what might be going on inside the main characters, as they wait for medical results, worry or are feeling released from stress, etc. In the film, the images of the first snow, last ice breaking, thaw, animals in the summer, are all used to create sensations that help us understand their feelings. The method is to work over the course of the seasons, winter, spring, summer... and use longer takes, to let conversations between Aana, Julia and Åsa go deep. A cinema vérité kind of approach is used around their daily routines like studying, skiing, rock-climbing, talking to their families, going to hospitals. We will work mainly with outdoor scenes, a trademark of Anna’s artistic approach. The North of Sweden with its long summer days and dark winters, maybe with the magic of the Northern Lights, will contribute to creating cinematic scenes. We want to show the characters moving in a natural frame, in a real interaction with the environment and each other. We have weekly directors’ meetings where we decide the scenes to be shot, the register/mood, the script. Most of the time Anna and Åsa are on the set, since Oscar is still under treatment.

DOP Pia Leho and director Anna Eborn went to school together but this is their first feature length project together. Pia’s work as a cinematographer can be found on her website www.pialehto.com.

Anna: “I have always been interested in the lives of young people facing all the uncertainties and insecurities about growing up. Children who defeat cancer become teenagers longing for normality, when normality at this critical age is already a humfous experience. CI and Aana are true fighting spirits. And even if they are young, they know more about life and death than most of us. They have looked the end in the eyes, and came out alive. This film will be my first documentary shot in Sweden, so it’s a road of discovery for me too, as a director.”

Oscar: “I myself am currently recovering after a stem cells transplant, so I understand what these children have gone through. But I try to imagine – would I be the same adult I am today if this disease happened during my childhood? What does it mean to be under treatment when you grow up, your personalshapes up, your social needs and identity develop? Then how do you live the victory of having survived, grow independent and understand the matters into your own story. Åsa: “Cancer leaves youth with invisible scars – infertility, a recurring need for treatment or a simple constant battle with yourself, internally, after having been deprived of a normal childhood. Still, the joy of having survived, prevails.”

Producers’ Note

The project is in the stage of idea development and research. We have secured access to the community of child cancer survivors in Sweden with the support of the Swedish Child Cancer Foundation, which endorses the project.

In autumn, we conducted casting interviews and talked with over 40 young participants who have survived different forms of cancer. We casted CI and Aana for their complex personalities and their special connection. To capture the coming of age of these young people, the shooting period is set between 2021 and the spring of 2023. We have development support from The Swedish Film Institute, The Swedish Arts Grants Committee, and a discussion with SVT for domestic distribution.

This film reflects the directors’ strong interest in this story, and for Oscar, a special connection to the topic. Oscar and Åsa have worked together on My Life My Lesson and Say Something, two films about teenagers facing realities characterized by fear. Anna Eborn has a special sensibility to depict coming-of-age stories in an almost spiritual dimension.
Goals at VdR–Pitching
We are looking for experienced co-producers, presales and further financing. We are open to do the full post-production in a co-production country.

Director's Note
But Dear Lord Why? is first and foremost a film about hope in the face of hopelessness, how hope can turn the grief into emotional power and shape a person’s character and attitude towards the future. The film explores society’s attitude towards gender roles and expectations, and towards religion, which forms a key component in how culture defines our identity.

Dea is my sister. For a long time, I was unable to start a dialogue with her on this subject, as I knew it was painful for her. However, several months ago, when we met, I saw unspeakable emotions in the depths of her eyes, and we knew that it was time to break the silence. Through the study of characters and their relationship with each other, as their faith is tested to its limits, touching on issues that are both, personal and philosophical, and artist, because I think that this is not just a film about infertility or a tireless thirst for motherhood, it is a film that explores human nature, delves into existential, philosophical issues and explores the duality of nature and human emotions.

I used to paint in my childhood and for me art has always been a special way of communicating. With this film, I aim to take an intimate journey inside the mind of the characters, allowing us to see the world through their eyes.

Framing, composition, lighting, and the natural elements will be given an aesthetic importance. I plan to work primarily with natural light and to observe the characters with still, single shots and long takes, which will allow the audience to connect with them emotionally. But from time to time, I plan to use a wide-angle handheld to capture the joy and beauty of life. The Georgian traditional folk music and the Orthodox Chant will be used as part of the character’s emotional expression.

There will be few dialogues, and voice-over of the past in some parts of the film will complete the images of the present day, but there will also be moments of silence, which will create harmony out of the chaos of real life.

Producers’ Note
When Rati shared with me the idea of But Dear Lord Why?, I was immediately interested and intrigued. The idea fascinated me not only as a woman, but also as a producer and artist, because I think that this is not just a film about infertility or a tireless thirst for motherhood, it is a film that explores human nature, delves into existential, philosophical issues and explores the duality of nature and human emotions. I was immediately interested in developing the film.

Infertility affects millions of people around the world, but it is rarely discussed openly. Although male infertility contributes to more than half of all cases of global childlessness, infertility remains a woman’s social burden. In many cultures, women who do not have children suffer from stigmatization, discrimination and ostracism. Telling Dea’s story, who suffered in silence for many years, is crucial for those women, because stories like these aren’t told enough. Through her raw honesty, we want to break the culture of silence and raise concerns about the needs and experiences of women.

I’ve been working with Rati for several years and I strongly believe that he is a particularly passionate filmmaker who is not afraid to take creative risks. His international success underlines not only his unique but also universal appeal.

In April, we plan to apply for production funding at the Georgian National Film Center. From there we want to move on and apply for other international funds such as World Cinema Fund, IDFA Bertha Fund, Sundance, Hot Docs and visions sud est among others. In addition, we are negotiating with private investors and potential foreign co-production partners whose contribution can play an important role for achieving our fundraising strategic goal.

We plan to start filming by June and complete the production by the end of the year. After being part of the Cannes, Berlinale, TIFF and other prestigious film festivals and market platforms, we hope for a strong festival run that will create the foundation of a successful cinema release. Furthermore, we will target the festivals that focus on women’s voices and experiences.
Egypt, a Love Song

Iris Zaki
Isreal, United States
Expected Release Date: February 2022

Souad Zaki was a popular Jewish singer in 1940's Egypt, married to a Muslim musician who, after immigrating to Israel, lived a double life: in the mornings she was a cleaning lady and in the evenings a singer. Souad's granddaughter, Iris, brings her tempestuous story to life in a hybrid cinematic project that crosses nations, cultures, and religions, bringing together sweeping periodical plottlines with the intimate documentary journey of the director and her father, into their complex identities.

Synopsis
Director Iris Zaki and her father Moshe embark on a journey to the turbulent life of Souad Zaki, Iris's grandmother. A hybrid project integrating documentary scenes and archival elements with periodical scripted scenes from Egypt, US, and Israel. Souad was a Jewish singer in 1940's Cairo, who appeared in films alongside Umm Kulthum and was considered one of the Arab world's promising stars. She fell in love with Mohammad Al-Akkad, a renowned kanun player, and the two married – despite the objection of both families – and had a son, Moshe.

Mohammed, who traveled to the US to prepare for their emigration, abandoned Souad without explanation, married another woman and sued for custody of his only son. Realizing she could lose her son, Souad understood she could no longer remain in Cairo and that her only safe haven would be Israel.

In Israel, where Arab music was considered inferior, Souad lived in a poor neighborhood and in order to put her son in a prestigious school, she did the only thing she could as a single mother in a new country: she became a cleaner. She realized she would never again rise to fame and fortune and considered her son's success her own. When Moshe was 17, his father contacted him and invited him to NY. Moshe began to visit him every year. After Mohammad's wife passed away, he invited Souad to come. A brief telephone conversation with him persuaded her and soon after she landed in NY, the couple married again. A few years later, they moved to Israel where they lived together till they died. Iris goes on an intimate father-daughter journey, visiting locations that were milestones in Souad's life. In each location, scenes from the story come through and juxtapose with Moshe's and Iris's response.

Goals at VdR–Pitching
We are mainly looking for co-producers, international financing, broadcasters and world sales.

Director's Note
It's a great pleasure to work on this project with Iris, who brings so much passion and talent to filmmaking. One of the aspects of this film that excites me so much is the way that we are changing the historical record, in a way that impacts the cultural present. We are restoring and rescuing audio-visuals of Souad Zaki's music and movies that were censored in Egypt after she moved to Israel, and marginalized in Israeli archives. We are bringing to life a Jewish-Arab musical moment that's been repressed from Israeli memory for many years due to politics. With Iris's family connection to the narrative, that Jewish-Arab cultural story becomes personal and compelling.

We completed the development, with a precise cinematic concept/language and detailed treatment. We are now seeking international co-producer in order to secure the needed funds as well as open the doors to new markets. Ideally we would team up with European and North American co-producers and broadcasters that have an interest in Middle-East history and culture as well as subjects of identity, immigration and women's stories.

Producers' Note
The film will weave together three layers of cinematic language into a single entity. The documentary scenes in the film are continuing my signature documentary style. At the heart there are conversations filmed using my interviewing method of "The Abandoned Camera", with only me and my subject present without any crew in the space. This helps me create an intimacy and reduce theatrics; a small, intimate, aesthetic and delicate documentary, using subtle movements to paint a detailed picture.

The second layer will be scripted scenes of Souad's life from 1940s Cairo, Israel in the 1950s, the US in the 1980s, and contemporary Israel. These scenes will be cinematic and surprising. They will not be mere re-enactments or illustrations, but ronder scenes that stand out on their own, where I try to bring Souad's story to life through her own eyes and experience, with attention to detail in terms of costumes, art, dialogue, culture and politics of the time.

A third layer of the film will be rare archival material of my grandmother's music and films. It will include audio segments from radio interviews as she talks about her life and musical career in Egypt. In her own voice, in first person, Souad provides fascinating detail and nuance, including her first meeting with the legendary star Umm Khulilm, and about how she escaped Egypt and made it to Israel in 1950. The documentary scenes, the scripted scenes, and Souad's archival materials complement each other and create one powerful piece that touches delicately on the different layers of our family story.

Producer's Profile
Iris Zaki is a Grierson award-winning filmmaker who uses quirky first-person narratives to depict people. She did her PhD at Royal Holloway, University of London, where she explored her innovative interviewing technique. Her films were shown at numerous festivals and universities around the world (incl. IDFA, Visions du Riel, CPHDOX, AF Docu, Karlovy Vary, Palm Springs and Hampton's) winning many international prestigious awards, and also featured on TV and were commissioned by The New York Times' OpDocc. While working on her current project, Iris continues teaching Bachelor and Master students, while also giving masterclasses in Europe and the US.

Unsettling, 70’, 2018
Premiered at CPH:DOX

Women in Sink, 35’, 2015
Premiered at Visions du Riel

My Kosher Shifts, 20’, 2011

Natural Born Settlers, 17’, 2019
NY Times’ OPDOCS

The Shampoo Summit, 8’, 2016
NY Times’ OPDOCS

Producer's Profile
Galay Productions

The award-winning films of Asaf Galay examine modern Jewish culture and creativity. He has explored the magical literature and complex life of Isaac Bashevis Singer, celebrated ultra-Orthodox and queer Swedish pop music, and traced the development of comics and cartoons in the US and Israel. His documentary The Adventures of Saul Bellow will be screened in the PBS American Masters series.

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Confirmed Financial Sources

€150,000 (24%)

Financing in Place

€622,000

Makor Foundation for Israeli Films, Israel

Kanal 1 Israeli Public Broadcasting Corporation, Israel

Looking for International Sales

Makor Foundation for Israeli Films, Israel

Expected Runtime

80’ / 82’

Production Company

Galay Productions (Israel)

Director

Iris Zaki

Producers

Asaf Galay

Total Budget

€327,000

FILM

Shooting Date & Duration

80’ / 82’

Shooting Languages

Arabic, Hebrew, English

Shooting Location

Israel, Egypt, USA

Shooting Date & Duration

80’ / 82’

Shooting Format

4K

Confirming Financial Sources

Galay Productions (Israel)

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Facing Darkness

Jean-Gabriel Périot
France, Bosnia and Herzegovina
Expected Release Date: April 2022

Facing Darkness will offer a cinematographic journey through the Siege of Sarajevo. The first part of this feature documentary will be made up of excerpts from films shot during the Siege by young filmmakers who took up arms to defend themselves while they were fighting in the war. The second part of the film will consist of interviews with these filmmakers who testify today to this singular experience.

Synopsis

During the 1325 days of the Siege of Sarajevo, between April 1992 and the beginning of 1996, the inhabitants of the city were exposed to permanent daily violence. Facing Darkness will go through this historical moment by following young filmmakers who, as a professional, as an artist or as an amateur, today each of them lives differently from the other. Some dropped their camera; others became renowned national or international filmmakers.

The interviews will be shot in Sarajevo in locations of their choice, always with the Bosnian archival institutions and production companies. She also organizes the research, the scouting location as well as the shooting in Sarajevo.

The interviews will be shot in Sarajevo in locations of their choice, always with the Bosnian archival institutions and production companies. She also organizes the research, the scouting location as well as the shooting in Sarajevo.

As the history of the Siege of Sarajevo is slowly but irrevocably fading away, this part will be edited chronologically through a precise choice of excerpts, which will give subtle keys to understanding the situation. This part will also introduce the filmmakers and artists who will appear in the second part of the film.

From the first to the second part of Facing Darkness, we will switch from 1995 to 2021, from a rather demanding archive montage, to a filmmaking based on interviews, with a more restrained rhythm. In a way, we will move from filmmaking focusing on “images” to one focusing on “language.” The editing of the second part will mix the interviews by themes in order to draw a collective portrait of these young filmmakers who had to face the worst violence not only with weapons but also with cameras.

Looking for coproducers, sale agents, funders, distributors and broadcasters.

Director’s Profile

Born in France in 1974, Jean-Gabriel has directed several short movies including Even If She Had Been A Criminal, ...Nunam no Bone and The Devil which were shown in numerous festivals and were honoured by many awards. A German Youth, his first feature, opened the Panorama section of the Berlinale 2015 and received many awards in festivals. It was released in France, Germany and Switzerland. His first fiction film Nato no Hikari (Summer Lights) premiered in the San Sebastian film festival 2016. It was selected in many festivals and released in French cinema in 2017. Our Defeats, a documentary made with high school students, was premiered in the Forum of the Berlinale 2019. Return to Reims (Fragment), his last documentary montage film based on the book by Didier Eribon, narrated by Adela Hawer, will be released and broadcast in 2021.

Our Defeats, 93’ 2019
Premiered at the Berlinate Forum
Summer Lights, 83’ 2016
Premiered at San Sebastian
A German Youth, 93’ 2015
Premiered at the Berlinate Panorama

Producer’s Note

After ego has produced two short documentaries by Jean-Gabriel Périot, two films made with inmates of the Orléans’ prison, testifying its desire to give voice to those who, in society, face exclusion, rejection, psychological and physical violence.

Working with Jean-Gabriel Périot on the development of a project such as Facing Darkness is to accompany the obstinate work of a committed and talented writer-filmmaker who here plunges us into the heart of the question of the act of filming to bear witness, to tell stories, in the most extreme conditions.

At the writing and development stages, we received significant support in France. Meanwhile, Jean-Gabriel carried out several sessions of location scouting and archive research in Sarajevo.

As co-producer of the film, Kumsana Novakova from Pravo Ljudski is dealing with the Bosnian archival institutions and production companies. She also organizes the research, the scouting location as well as the shooting in Sarajevo.

Other trips were planned for 2020 but unfortunately could not take place due to the health crisis. We are ready to organise this trip next spring and summer in order to prepare the shooting scheduled for next autumn.

We aim to finish the film in 2022 – the 30th anniversary of the beginning of the Siege of Sarajevo.
**King Coal**

**Elaine McMillion Sheldon**  
**United States**

**Expected Release Date:** January 2023

**Synopsis**

King Coal is a hybrid documentary that brings to life the lost dream of Vandalia, a mythical paradise that stands in contrast to the current reality of the Appalachian coalfields. Appalachia, a region in a tailspin to find its new purpose and identity in the post-coal world, is explored through the lens of Vandalia. Violet, a West Virginia artist who trudges through wintery creeks in search of coal, leaves a dance routine honoring men killed in mine disasters. It's in the artistic process of Violet, the protagonist, that we experience the psychological and mythical role coal has played as our main industry, while employing elements of magical realism to rediscover a lost dream for the region.

**Logline**

King Coal is a departure from the verité films I have made since 2010. As my artistic practice as an “observer” has evolved, I desire to fill a gap in the post-coal conversation with my observations and lived experiences as someone who grew up in the coalfields of Appalachia. King Coal challenges me to take a lyrical and essayist approach to weave imaginative reflections of an alternate world with playful visuals. King Coal shuns the safety I seek through traditional character-driven film methods, and thrusts me into the wilderness to push the hybrid documentary form.

**The documentary vignettes**

The Westylvanian vignettes reveal a portrait of a culture in which coal is an inescapable presence. Juxtaposed with these coal-related scenes is Violet's journey that serves as the backbone for the film and allows the viewer to imagine an alternative past and future for the region, based on nonfiction theories of economics, history, geology and human geography.

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**Producers’ Note**

I met Elaine at a Sundance Institute grantee orientation. Elaine shared a brief synopsis of King Coal and I immediately knew she was creating something special. Beyond the ambition and originality of the story, it was her approach to storytelling – ted and created – that drew me in. I was also moved by Elaine's commitment to Appalachia and to her support of filmmakers and filmmaking in the American South, and people grossly underrepresented in our industry. Lastly, though Elaine has made extraordinary films in the past, King Coal felt like the film she has been preparing to make her whole career and it is very exciting for me to help her vision come to life in whatever small way I can.

We are currently in late development for the fictional elements of our story and in early production for the nonfiction elements. We plan to complete production in March 2022, picture lock and attach sales agents by October, and have a festival premiere in early 2023. King Coal will then be followed by a broad worldwide theatrical and broadcast release. Our development funding has been grant-driven with partners such as Tribeca, Creative Capital, Sundance, Catapult and a WV Humanities Media Grant. We are continuing to apply for grants as well as speaking with financing partners to help close our budget and provide strategic and creative support. We will also look to raise funds through international co-productions and presales.

**Directors’ Note**

I envision Vandalia, Violet’s land, as home to true-life stewards of the land: farmers, seed savers, quilters, musicians, environmental activists, educators, performers, and laborers. They uphold traditions, including resourcefulness, loyalty, humility, and neighborliness and reveal the best of human nature as they defy Appalachian stereotypes. Through dreams, Violet shares these stories with us, allowing us to see through the deeply rooted traditions they can use to re-make their world. Through a mix of coal scenes, archival footage, and dreams sent from Violet to others, King Coal is a patchwork of moments that calls upon the next generation to become stewards of the environment.

Westylvania and Vandalia are both fictional lands, but the details inside them are based on nonfiction accounts. This distinction allows me as an artist to examine them and transcend the current politics around coal. Notably, both Westylvania and Vandalia represent the same place, seen through different perspectives, and both hold values for the future. This device serves as a commentary – as do the goggles, which allow a limited view into a world – about how society tends to take shortcuts without taking the time to see the complexity and understand each other.

**Financing in Place**

**985,000 €**

**Total Budget**

**985,000 €**

**Director’s Profile**

Elaine McMillion Sheldon is an Academy Award-nominated and Emmy-winning filmmaker. Sheldon is the director of Heroin(e) and Recovery Boys, two Netflix Original Documentary Series that explore America's opioid crisis. Heroin(e) premiered at the 2017 Sundance Film Festival, and was nominated for a 2018 Academy Award, The LA Times called Recovery Boys "sensitive and life-affirming" the film premiered at the 2018 Hot Docs International Film Festival. Sheldon has received two Peabody nominations and one Peabody Award for her interactive documentary Hollow (2015), which was also selected for the IDFA Doc Lab. Elaine is a 2021 Creative Capital Fellow, 2020 Guggenheim Fellow, 2018 USA Fellow by United States Artists and was named one of the "25 New Faces of Independent Film" by Filmmaker Magazine in 2013, and one of DOC NYC's "40 Under 40" in 2020.

Tutelary, 34', 2020  
Premiered at Hot Springs Film Festival

Recovery Boys, 89', 2018  
Premiered at Hot Docs

Heroin(e), 39', 2017  
Premiered at Tallulah Film Festival

Hollow, 2013  
IDFA Doc Lab
**Director’s Note**

I lost my mother in 2015. I didn’t realize what had happened at the time; so difficult it was for me to envision. When she died, I felt abandoned. I realized at that moment that I considered myself first and foremost a son, a son, whose become an orphan since the revolution, is he actually allowed to endorse this role? Instead of being a guide, what if they could help him end the story?

### Synopsis

Namir Abdel Messeeh, a French filmmaker from Egyptian origins, invited to Cairo to give a writing workshop for young filmmakers. His real motivation is to complete his own film about his deceased mother, by using his short fiction films. He directed two short fiction films before ending more personal questions through his short documentary You. Waguhi. His latest work The Virgin, the Copts and Me is a feature documentary which deals, in an original way, with his relation to his motherland, Egypt, and to his Coptic family. The film was selected in a lot of festivals all around the world, like Cannes, Berlin or Visions du Réel. It won several awards such as Torino Fantasia at the Cage in Film Festival in the Best Arab Documentary Film award at the Dubai Tribeca Film Festival in 2011.

The Virgin, the Copts and Me, 87, 2011 Among many festivals: Acid Cannes selection 2012, Tribeca, Berlin Panorama, Visions du Réel... You, Waguhi, 29, 2005 Among many festivals: Rotterdam, Toronto international film festival...

### Producer’s Note

In 2012, The Virgin, the Copts and Me was released in cinema. With 112,000 French spectators, Namir's first movie had definitely found its audience. Then, Namir had a seven years “cinema truce”, a silence due to the loss of his film's flamboyant heroine: his mother. I was asked to imagine something, a film inspired by the ashes of my personal family drama to tell the story of how we transcend grief and suffering for me. Time passed, and one day I happened to revisit the material I had written could resuscitate her, even if superficially. But this project began to spell out a lot of festivals all around the world, like Cannes, Berlin or Visions du Réel. It won several awards such as Torino Fantasia at the Cage in Film Festival in the Best Arab Documentary Film award at the Dubai Tribeca Film Festival in 2011.

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Camille Laemli Producer

Les films d’ici

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### Producers’ Profile

Camille Laemli is an independent producer. After working as a production manager for more than ten years in several companies, she decided to join Les Films d’ici company in 2009, and since then, she produces documentaries with Serge Lalou, as Fire at sea by Gianchencio Rossi (After Cinema), Golden Bear Berlinale 2016, nominated for César and Oscar 2017, Between Fences by Avi Mograbi, Berlinale 2016, A map for each Marker Ahi Samra, Berlinale 2016... Her latest films produced: Notjiamo by Gianchencio Rossi, Republic of Silence by Diane A. Jassov. History of the working class in Europe by Stan Neumann (X26cm), The First 54 years by Avi Mograbi, Berlinale 2021. In development today: Athenian Material by Laure Vernweysser, Higher lieux by Michel Luxaudt and Stan Neumann (8X26 cm), Call me Mary (Fiction film), Darina El Joundi & Caroline Fourast, Life after Shiam, Namir Abdel Messeeh.

### Expected Release Date

October 2022
Buscando las palabras

Logline
As the outside world threatens their way of life, the last of the Nonuya people embark on a mythical journey deep into the Amazonian jungle to reconnect with their traditions in a struggle to see who will have the last word.

Synopsis
Grandfather Elias is one of the last of the Nonuya people living deep in the Colombian Amazon. Confronted with aging, he wants to honor his late father’s last wish, “Take your children and introduce them to our ancestral land.” But the Nonuya cannot enter that sacred land without the Nonuya language, a language that died years ago.

Each day Elias watches his grandchildren get pulled away from their roots by the outside world. At night, he tries to remember the few words of Nonuya that survived and teach his story. When the creator gave them their land, he also gave them a language. But the Nonuya were taken from their land and shipped away as slaves to harvest rubber. The slave ships crashed. The few that survived found themselves living in foreign territory, regarded as orphans and their language curbed.

Just when it seems that everything is lost, a rumor spreads that far down the river there is a man who still speaks the Nonuya language. With the impending threat of losing connection to the land forever, grandfather Elias, his sons, and grandchildren embark on a mythical journey to find what has been lost. The search takes them through the jungles of other tribes where they confront their past and the curse. It is through the Nonuya language that we see a poetic reality of today. The beauty of this film is that the literal search for a speaker of the Nonuya language presents a metaphorical search for what we have lost.

The story takes them through the jungles of other tribes where they confront their past and the curse. It leads them through cities and forces them to reimagine their traditions in a changing world. If they find the Nonuya speaker they can return home, but if not, they will have to find new ways to communicate with the land.

Goals at VdR–Pitching
At VdR–Industry we look forward to meeting experienced producers interested in collaborating with us to learn more about partnerships with European TV broadcasters, and film funds.
Logline
Women in prison reconstruct their experience of motherhood through videos and photographs captured with their forbidden cell phones while serving their sentences. This documentary offers a reflection on the severity of motherhood when faced with confinement and the loss of affections.

Synopsis
Malqueridas focuses on key moments of different characters that articulate a great story that does not match reality at all. As mothers, we have had to fulfill a tentative order that begins with the birth of a child and ends with the death of another. Victoria (28) tells her twins that she had to give birth to them, cuffed to the vertical barred windows. The voices in the film have a performative quality and recount only a small portion of the outside images, which can be seen through the prison’s window. The voices in the film are a performative quality and recount the experiences of the protagonists. Since we never see their faces in the present, their bodies remain in the past and their memories persist and resist.

The film also offers a small window or outlet for the story of motherhood in prison, through the feelings they develop for each other. This world is forbidden, limited, and invisible, and support among women seems to be the only possibility to generate affection and closeness. The collective is how they cope with this sentence.

Goals at VdR–Pitching
We are looking for international financing, coproduction, sales agents and alliances for distribution, in addition to creative feedback to enhance the realization of the documentary.

Director’s Note
Growing up, the concept of prison was one that has always been really proximate to me. When I was little, my father was imprisoned in the United States and my mother traveled for a year to accompany him. Years later, when I was a teenager, the son of one of the women who raised me was imprisoned. The support that these mothers received was essential to cope with prison, so this led me to ask myself: what happens when a woman is imprisoned? Is this how I got the idea for Malqueridas?

Maternity is a complex subject in itself; there is an implicit romanticization of being a mother that does not match reality at all. As mothers, we have had to fulfill an order that begins with the birth of a child and ends with the death of another. Victoria (28) tells her twins that she had to give birth to them, cuffed to the vertical barred windows. For a bit? In Chile 82% of women in prison are mothers. They are part of a system that forced them to abandon their parental responsibilities, making it impossible for them to escape the social expectations that come with it.

Our goal is to reflect on the triple sentences that the protagonists embody: the prison sentence lived in the harshness of the prison; social condemnation, since women must be exemplary mothers, which does not give room to commit crimes, and personal condemnation, for the immense suffering of being away from their children. The body is the main cinematic element of tension in Malqueridas. How do the bodies of these women that gave life to another human being now face imprisonment? What do these recordings reveal and hide at the same time? There are dimensions of the prison that will not be able to be represented, and that is precisely what bears the weight of this project. Some women create small sets of photographs with a performative quality and recount only a small portion of the outside images, which can be seen through the prison’s window. The voices in the film are a performative quality and recount the experiences of the protagonists. Since we never see their faces in the present, their bodies remain in the past and their memories persist and resist.

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Producers’ Note
I have known Tana since her time as a student, and I’ve had the privilege of observing how she has honed her documentary filmmaking vision. The energy, rigor, and search for a personal cinematic language that I feel is incredibly strong in Tana is the same language with which she works in her first feature film. This project offers the possibility of exploring the language of networks through unique mothers’ stories, stories that, like the others, are paradoxes because, on one hand, they represent being present and the possibility of being mothers, but, at the same time, they stand for the absence and inability to be with them. Also, we feel committed to the possibility of being able to reveal an issue that has not been addressed in our country and Latin America yet, through an impact campaign.

To date, the film has been selected in Chilean events such as Conecta, Sanic Lab, DocValparaíso, and Chilean Future Cinema at FICValdivia, as well as, IDFA Academy. The project has been supported by Corfo and was awarded participation in the Cinematographic Creation Center’s script workshop, bestowed at FICValdivia 2019. The project is in the final stage of development. Through more than three years of research, we now have access to some of the women in prison, and much of the video and film images required to make the film. We hope to start shooting the testimonies in mid-2021, while we finish gathering all the film material, and aim to complete the film by the first half of 2022. We are looking for creative and financial partners that are interested in participating further in the film.
Our Money
Unser Geld

Hercili Bundi
Switzerland
Expected Release Date: October 2022

Logline
What is money, and what effect does it have on us?

Synopsis
Surrounded by Swiss wealth but no stranger to financial hardship, director Hercili Bundi investigates the myth of money for us – allows us to do business with one another, creates obligations, promises autonomy and security – and produces dependence. Travelling through farmland, factories and shopping centers provides insight into the endless stream of value production. Things are being produced everywhere; market value is behind everything. We feed these value chains constantly. Revenue generation is omnipresent. Without it there would be no credit multipliers, no securitization of assets, no financial bubbles.

1,380 Swiss francs is what you get if you add up all the individual Swiss banknotes – 10, 20, 50, 100, 200, 1,000. What would the protagonists do with this cash? For the banks’ robber, this sum would pay off a fraction of the interest he owes. For the manager of the mortgage bank it’s the purchase price of her office chair. Between these two poles – one life nearly without money, the other in the service of money – the film explores how money works, what money is, and what effect it has on us.

Money rules the world as powerfully as a religion. It dictates what makes sense, decides the way we deal with money in the 21st century in Western societies, how we mistrust it or distrust it, how much we depend on it or are free from it – and how we can find a move on to other, complex layers of money.

The documentary film Our Money – will also be in the film. He explores the money universe with his protagonists, who will give us different perspectives on money decisions.

Director’s Note
As a 10-year-old I earned my first money. Every single day during my summer holiday, I harvested hay on someone else’s farm. As a teenager, I knew that if my parents didn’t buy me something, I could work for it and realized quickly where my limits were. I understood that I didn’t want to do certain things, even if I was paid for it. Working in a bank would have been unthinkable for me.

When I was 20, my best childhood friends started studying economics or managing real estate. I wanted to understand why they were so interested in money. Some became fathers early. They had to match their dreams with the available opportunities – I got that. With others, I had the feeling that they imitated their parents’ style and were enthusiastic about imposing cars or huge suits. I could understand that too. As a filmmaker, I lived below subsistence level for decades and encountered a lot of incomprehension because nothing I did was financially profitable. We can be passionate about the same art, the same sailboats, the same restaurants, without having the same understanding about money.

In the film, I want to explore money from opposing perspectives – how money is experienced and what possibilities it offers. Some of my protagonists are better able to explain technical facts of money, while others focus more on emotional or existential aspects. Each protagonist will get 1,380 Swiss francs in cash – a banknote of each value. These notes represent money par excellence, even if they are only the smallest part of the total money supply. By starting to talk about these banknotes, we move on to other, complex layers of money.

Currently we are in contact with about seven possible protagonists: a former bank robber, a bank manager, a publisher couple, a prostitute, a representative of Bank for International Settlements, the designer of Swiss banknotes and a photographer. Each will have an active part in the film too, as someone who tries to make money. My protagonists have just as much desire to debate money as I do. They will not fulfil preconceived expectations, but show their authentic and direct engagement.

Visually we want to create a movement that stands in for the infinite stream of production which is stimulated by money. Travelling shots will be one element as well as handheld camera in conversations. Where part of the camera to explain complicated financial constructions, they will draw in our own sketchbook. If required, these sketches will form the basis of an animation to provide active in-depth information.

Money in all its technical and economic diversity is always also a cultural good, a measure of how we define ourselves as a community. In this sense, I don’t want to make a “cold” financial film, but a lively exploration of how we deal with existential fears, responsibility and appreciation.

Producers’ Note
The documentary film Our Money asks questions such as: What actually is money? How does it affect us? In our approach we are aiming to access the technical and emotional side of money simultaneously. The director – who is not a financial expert on money – will also be in the film. He explores the money universe with his protagonists, who will give us different perspectives on money decisions.

Money is intimate and often a taboo to talk about. We want to make our audience curious to know and to learn more about it. We decided to keep our focus on Switzerland because money is an essential part of the Swiss self-image. Banking, the secure and secretive parking place for international money, is emblematic of Switzerland just as much as chocolate is. The director refers to his culture in the film and is thus able to maintain an emotionally authentic attitude. Our Money stands for the way we deal with money in the 21st century in Western societies, how we mistrust or distrust it, how much we depend on it or are free from it – and how we can find a more solid way of dealing with it. Our goal is to make it accessible also for people who are not familiar with financial terms. Currently we are at the stage of financing and pre-production. We took part in the Swiss training platform FOCAL marketing training and presented our ideas at the Zurich Film Festival in 2020.
Logline
During lockdown, the filmmaker moves to his childhood home with his family. Madly, he films his quarantined neighbours' routines and speculates about them. The girl on the 8th floor stands out. She dances, and wears costumes. Suddenly, she disappears. Weeks later, she returns but she looks changed. She glows. Suddenly, she disappears again. The filmmaker and his partner talk about what they see, imagining what goes on in the lives of their neighbours. One of them seems impervious to the collective feeling of anxiety; the Pop Girl on the 8th floor. She dances, sings and wears costumes. She glows. Suddenly, she disappears again. Weeks later, she returns but she looks changed. The filmmaker believes she is not the same girl. He decides that if he cannot know the truth, he will make a film about his Pop Girl on the 8th floor. What happened? The film becomes science fiction, the girl is the star.

Synopsis
The film begins during quarantine, when the filmmaker moves to his childhood home with his family. Hidden behind a curtain of his department on the 7th floor, he manically films his new neighbours whose concerns and anxieties are evident. The filmmaker watches a selection of sci-fi movies which helps build up the dystopian atmosphere.

The filmmaker and his partner talk about what they see, imagining what goes on in the lives of their neighbours. One of them seems impervious to the collective feeling of anxiety; the Pop Girl on the 8th floor. She dances, sings and wears costumes. She glows. Suddenly, she disappears. Weeks later, she returns but she looks changed. The filmmaker believes she is not the same girl. She has stopped dancing. He thinks she’s a different person. But how can we know? He decides that if he cannot know the truth, he will make a film about his Pop Girl on the 8th floor. What happened? The film becomes science fiction, the girl is the star.

Director’s Note
Science Fiction is divided in two parts with different aesthetic treatments. The first one is a documentary-style, the second one is fictional.

In the first part, the voyeurism organizes the images. It’s footage of my neighbours as seen from my balcony, I observe their routines. The images show them cleaning their homes, making their beds, having breakfast, watering the plants, exercising, watching TV, smoking a cigarette on the roof, and other frenetic activities prompted by the anxiety of being locked-down.

I use a fixed shot to register these activities. The fixed, static shots frame the ritual of routine actions which are repeated. I use a single lens: 50 mm. The neighbours become characters, my partner and I give them names. Their size changes according to the distance from my balcony. The Pop Girl on the 8th floor of the front building looks smaller than the British on the left building, which is closer, but not as tiny as the Businessman in the building on the far right.

The narration is structured like a diary which sets a timeline, a calendar. The diary registers the quarantine in a sound journal. It is a collage of voices. It includes WhatsApp audios I get everyday; grandmothers asking about their grandson, the lullabies they sing to help him sleep; the greengrocker checking our order; the sleep coach sending instructions on how to get babies to sleep; the vet giving us options to deal with my cat’s illness; my mom sending audios in which she struggles to remember my childhood in this place.

The sounds of our daily life inside our apartment add up to these sounds: the washing machine, the sounds made by our son and the whispered conversations I have with my partner about Pop Girl and the rest of our neighbours.

Visually, nocturnal images of the neighbors prevail. This favors the construction of an enigmatic atmosphere, a suspended time: the parenthesis on existence that was marked by the quarantine. The sounds and the background music from Sci-fi films we watch contribute to express the dystopian feel of the pandemic.

The second part of the film takes place after the restrictions are lifted. It is a fiction about the Pop Girl on the 8th floor, constructed from the observation of her routine during the first part. The aesthetic treatment changes its form. The casting call and their trip back home ends my direct presence in the film. And the autobiographical documentary turns into a fictional piece.

Producers’ Note
Ezequiel Yanco and I met while working together at the film La vida en común, which I edited and co-produced. It was a very good experience not only because of the final outcome, but also because our paths connected, we started living together, and now we have formed a family.

I witnessed the birth of Science Fiction, when Ezequiel started to film the neighbours of the apartment we had moved into. We were both working on different things again and developing the script for the project. I admire Ezequiel’s vital connection with projects which I now regard as very solid and original. Science Fiction mixes documentary with fiction, giving the project a very attractive production size. It’s a small film that also expands into a fiction with famous actors, thus gaining a new dimension.

The main part of the first half of the film is already shot. Ezequiel and the editor are working on the first part of the editing. We are focused on completing the budget to start the pre-production of the 2nd part of the film.

We have received our first local fund from Mecenazgo and have already applied to INCAA aiming to raise 35% of the budget. The goal is to complete the budget with international grants such as World Cinema Fund, Hubert Bals Fund, CNC, visions sud est. And also to find co-producers from Europe and North America. Our idea is to complete the film by the end of 2021 or beginning of 2022.

Goals at VdR-Pitching
Our financial strategy is based on getting international co-producers and the support of international grants. We hope VdR-Industry will be the framework where we can materialize co-production agreements that will allow us to cover shooting and post-production.
The Last Year of Darkness

Ben Mullinkosson
China, United States
Expected Release Date: January 2022

Synopsis
A 90-minute documentary following four 20-something and their coming of age in Chengdu’s underground party scene over the last year before the Chinese communist party shut down their secret “freedom” spaces forever.

Director’s Profile
This is Ben’s second feature length documentary and 15th year coming back to Chengdu. He speaks Chinese. His film Don’t Be a Dick About It recently won the Audience Award at IDFA and is being distributed by Oscilloscope. He now works directing commercials and music videos. His works include Cannes Silver Lion Advertising award, Vimeo Staff Picks, NYFF Qp-Docs, and some of his films have millions of views.

Logline
Growing up, throwing up, love, loss and finding freedom in China. This documentary follows four of my friend’s unique personal stories in Chengdu’s underground party scene over the last year before the Chinese communist party shut down their secret “freedom” spaces forever.

Director’s Note
When I first came to Chengdu in 2010, my vision of China was completely upended. Because of my role as a skateboarder and independent filmmaker, I quickly fell in love with the community and made a group of lifelong friends. Eleven years later, I speak fluent Chinese and fully intend to continue to make movies in China throughout my career.

There are plenty of films that turn a critical lens to China. This film isn’t one. It’s really important to me to show this to shock western audiences and disrupt their preconceived notions of eastern culture. China is consistently criticized because certain decisions that are made by the government and not by its people. There is no voting in China, no protesting, and all recorded communication is tracked by the government. And yet despite living in such a seemingly restrictive place, I’ve developed a deep love for Chinese culture and for the people I’ve met here.

When we’re not filming, Gena, Casey (local producer) and I are often skating with the characters or getting drunk with them afterwards. I’m very proud to say everyone in this film has been a friend of mine for at least three years and I think of each character as a collaborator in writing their narrative rather than a traditional documentary subject. It’s a good reminder to me that the root of documentary filmmaking is patience, trust, listening and being emotionally available as a producer and cinematographer.

Before our premiere, I will show each character the film and have lengthy discussions about their role. If they are uncomfortable with certain material, we will take it out. Consent will be prioritized over everything.

From summer 2019 until summer 2021 we’ve been capturing the peculiarities of these young people’s stories as they maneuver through these spaces as observers and storytellers we document their highs, tears, madness, pain and confusion from dawn to dusk.

We’re shooting with low light cameras and recording sound with lavaliers that can pick up conversations under loud music. We won’t turn off the background music and every conversation will sound as natural as possible.

As China gains even more influence and power, more and more interest is being cast upon China’s youth – the world is trying to understand who these people really are, and what we can expect from them. The Last Year of Darkness is a lyrical celebration of its hidden and burgeoning youth culture. It’s a look at people in Hip-Hop trying to define their city and define themselves in an ever-changing China. This is a film about self discovery and independence within a context that pushes oppressive uniformity.

Not unlike the punk movement of the 70s, these rebellious twenty-somethings are the vanguard, treading a unique and liberated path for China.

Producers’ Note
I and Ben have known each other since college. Throughout these years, I’ve seen how much effort he has put into the project he desires to make. Ben’s passion and imagination are mesmerizing – there’s no better person to make it. Ben’s passion and imagination are mesmerizing – there’s no better person to make it. Ben’s passion and imagination are mesmerizing – there’s no better person to make it. Ben’s passion and imagination are mesmerizing – there’s no better person to make it. Ben’s passion and imagination are mesmerizing – there’s no better person to make it.

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The Prince of Nanawa
El príncipe de Nanawa

Clarisa Navas
Argentina, Paraguay
Expected Release Date: February 2023

Synopsis
The Prince of Nanawa is a non-fiction film, built from the daily diaries that Ángel has been filming since he was 10, intertwined with the images I record each time we are together. At present, Ángel is 15 and we will continue filming throughout his adolescence.

Ángel uses this camera to keep a record of his days and also as a personal diary where, in selfie mode, he talks about different topics, generating very intimate scenes. The self becomes evident in its physical traits: the trembling, the breathing. There is something ineffable.

While the night falls, the place becomes gloomy and bleak. Ángel, however, walks cheerfully through the closed market and its dark corridors. And the empty apl Gives those with the treasure in this film the strength that sustains it.

The images delve into a unique intimacy built between the sensibility and empathy with animals, language tensions, the construction of sexual identity and the questioning of an educational system that accounts for the dreams and identifications of a childhood living far from any capital city. These images are an experience of resistance. Memories gathered in that passage from childhood to a new and unknown adolescence.

When I saw Angel for the first time playing alone in that market, and with a somewhat shy aura, I thought about how difficult it must be to grow up in that context. Something very strong connected me to him. When he suddenly came to talk to me later, I was very likely to get their support. This co-production structure between Argentina and Europe and TVOD platforms.

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Producers’ Profile
Gentil Cine
Gentil is a production company settled in Buenos Aires. It was founded in 2016 by young film professionals Eugenia Campos Guerra, Agustín Gagliardi, Agustín Godoy and Felipe Sierri Vigney.

Gentil is especially devoted to the production of independent features and short films by innovative directors from Argentina and Latin America. Our aim is to produce high quality films that introduce new audiences to archival cinema. We work with directors dedicated to telling personal stories and to question the current state of things. Some examples of Gentil’s filmography are: Las Mil y Una, directed by Rodrigo Moreno, Flor’s Life is No Picnic, directed by Iair Said and The Prettiest Ones, directed by Eugenia Campos Guerra. Ángel uses this camera to keep a record of his days and also as a personal diary where, in selfie mode, he talks about different topics, generating very intimate scenes. The self becomes evident in its physical traits: the trembling, the breathing. There is something ineffable.

The aesthetic of this film comes from an ethic as the possible approach to a child’s heart beat. When he grabs the camera, the shots take on the rhythm of running, jumping, pulsating with what’s happening. In these shots, sometimes I appear when I am with him, and at other times Ángel films only to show me what happens, he records as if it were a diary that he will later share with me. His images become a witness of something ineffable.

But “no one knows what a body is capable of,” says the philosopher Spinoza, and that phrase becomes especially luminous when the system denies all sensible possibilities of existence. I like to think that no one knows what a child is capable of, it is pure mystery. Reducing a child to just his opinions is impossible; one must look for childhood in its gestures. So how can a child arise in terms of images and sounds?

The film is thus a network of encounters and relationships. It is a gesture for tearing down the impossibilities claiming that cinema is also about generating encounters, through images that challenge what has been said, what has been shut down. It is a film that is open to the flow of time and capable of becoming for a range of people.

Producers’ Note
There is something that Clarisa and myself are sure of: in the development stage, the bases of the relationship that a film will establish with Cinema and with The World are drawn. We understand that in Canarias, Latin America’s cinematic heartland, the Prince of Nanawa, the tracing of those bases, of that map of distances, proximities, references and affections, requires dedication and confidence.

I believe Clarisa Navas is one of the most talented, sharp and ethical Latin America new directors. I trust her methods, I have worked closely with her for many years now and the first time she started showing me some of his videos, I knew I needed to be involved in this film.

We believe that this project is ambitious in many ways but not so much in the financing of it. We feel confident that the content of the film has a scale we can manage and all the people already on board are deeply committed to it. We need to have a few solid and vital supports and The Prince of Nanawa will be a reality. Our national funds (INCAA and FONDEC) represent 70% of our financial plan and we are confident that with Clarisa’s antecedents and the political importance of this project, we are very likely to get the remaining 30%.

We need to have International support for this project to complete our budget and we plan to create alliances with sales agents during the development and early production stage to jointly think about a design for the release of the film once it is finished.
The Vanishing
La Disparition

Rama Thiaw
Senegal
Expected Release Date: Late 2023

Logline
One evening in 2012, my mother vanished. The Vanishing retraces the dazzle and distress of my mother, a black Senegalese woman, Mariama. For half a century, she lived a stormy story, politically embedded in colonialism, racism and misogyny in both Africa and Europe.

 проживала на свои правила. С помощью ками, я будет следить за следами, которые она оставила.

Synopsis
A woman has vanished.

Between August 10th and 15th, 2012, she flew from Paris to Dakar. From the airport, she would return to our country. In the confusion, it was presumed that she traveled to Guinea by taxi. After that, Mariama literally disappeared.

Born in 1940, 60 years old of my mother, in Dakar. She was a strong woman, a fighter, who was always a fighter, a fighter of 28 years until her disappearance. 28 dense years in which she only knew courage, until her disappearance. 28 dense years in which she only knew courage, until her disappearance.

Rama Thiaw

Director

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Hortense Maunoury

Producer

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Looking for International Sales

Contact

Production Company

Bouf Fali Images

Sénégal, Îles du Salut, France, Germany, Switzerland

Filing Location

French, Wolof

Shooting Language

Shooting Duration & Date

2022, 12 months

Shooting Format

2D, 3D animation

Expected Runtime

80'

Production Company

Bouf Fali Images (Senegal)

Producer(s)

Rama Thiaw & Hortense Maunoury (Boul Fallé Images), Jean-Laurent Caïndia (Films de Force Majeure)

Total Budget

705,234 €

Financing in Place

71.4% (195k)

Confirmed Financial Sources

Fonds de la production cinéma, France
Hot Docs (development grant), Canada
CNC Images de la diversité (development grant), France
CICEU (development grant), France
Scam (writing grant), France

Producers' Note

"The Vanishing retraces the dazzle and distress of my mother, a black Senegalese woman, Mariama. For half a century, she lived a stormy story, politically embedded in colonialism, racism and misogyny in both Africa and Europe."

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Director's Note

In the landscape of our collective memory, I shall follow my mother's tracks. I shall map the trail that led me to cinema through the portrait that emerged.

My film will display features akin to both the personal story and the documentary essay. This hybrid form reflects the lives of both my mother and myself; in other words, our cultural blending. The modern portrait of a Senegalese woman, five decades of an intimate story put in resonance with 5 decades of the History.

I have not decided yet how much I will be in this film, but I have a strong feeling that only my voice, and sometimes my shadow, will appear on screen.

My voice will be mainly expressed through the letter that I will address to my mother. This last letter in images and voice-over, structures the film like a backbone. It is the spine that will support the stories of the other generations.

I will articulate the transition from one phase of life to another through analogies, taking liberties from the actual chronology of events. Narration by analogy reflects my mother's improvisational approach to life, with sudden rises, breaks, descents, and even periods of plain calmness. The tone of this letter will reflect who Mariama was: complex, exuberant, lively, funny and sad.

I envision The Vanishing as a drawing, a sensory object, a tactile epic tale on screen. So, my documentary's shape will be created from four materials:

1. - Filmed in Cinema-Vérité style, the testimony of those who knew and were close to my mother, I'm seeking in their memories what she left them. And piece-by-piece I will draw her portrait. I plan to interview and film both of my grandmothers, my mother's three husbands and three other children, and her friends. Thus, we will archive footage that provides a counterpoint, giving us political or historical background.

2. - To collect the testimonies of her relatives, I will rely on photos of themselves and my mother. The aesthetic I am seeking emphasizes the imprint we leave behind us, with the interplay of the filmic or photographic component when you're in the darkroom and the image on the film slowly appears. I will often use a photo as a device, either to evoke memory and speech, or as a medium that gives life to my mother's body over the course of time.

3. - Drawing was an essential part of our life as a family. The drawings and paintings enable me to "materialize" all that is intangible about my mother's life. I'm using animation in certain poetic moments which are either referring to dreams, mind, or as a medium that gives life to my mother's body over the course of time.

4. - Music was the artistic cornerstone of my mother's various lives and a source of resilience. I will choose emblematic songs (or, to be more exact, parts of songs) to make the Original soundtrack of Mariama's life.

Producers' Note

"The Vanishing highlights the life of an invisible great human being, invisible by her gender, skin color, social background and history. But not only this: her disappearance also made her physically invisible to us. She became a shadow, a ghost, which gives way to a beautiful cinematic haunting original soundtrack."

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Goals at VDr-Pitching

Meeting financing/co-production partners. We are open to all countries, with a special interest in Denmark, Switzerland, and Canada. We also aim to get first feedback from festivals, international sales agents and broadcasters.
The Wolves Always Come at Night

Gabrielle Brady
Germany, Australia, Mongolia

Expected Release Date: February 2023

Synopsis

The Wolves Always Come at Night (WT) blends documentary and magic realism to tell the story of a Mongolian nomadic family forced to move to the city during a period of extreme hardship caused by climate change. The family finds themselves adrift in a world that is rapidly changing, and they must adapt to a new way of life. The film explores themes of family, identity, and the impact of climate change on traditional ways of life.

Logline

Devastated to discover their entire livestock suddenly killed overnight, Mongolian herders Anktuya and Dorji are forced to move to the city to find new work. They encounter a world that is rapidly changing, and they must adapt to a new way of life. The film explores themes of family, identity, and the impact of climate change on traditional ways of life.

Director’s Note

In 2018 I lived in Mongolia for two years hosting and producing a TV show for children. This would mean traveling to the countryside for filming where I would live with nomadic families. During this time, I witnessed the way herders could predict the winds, the rains, how they could sense an animal had gone missing before they even lost a count of their animals. I was taught how to relate to the natural world in a way I had never had before. I carried these experiences over the years and it swelled within me; a sensation of how I grew up in a system that distances and distracts ourselves from nature. The more distance we have, the more disturbed our symbiotic relationship becomes.

I went back to visit Mongolia in 2016, when the country was considered one of the fastest changing countries on earth with one of the biggest growing economies. Yet in visiting friends’ families, what was shared with me was the deep sense of pain within the herding communities whose very existence was disappearing. The “ger districts” around the city had mushroomed beyond the outerlying mountains. Many of the nomadic families I had met and lived with years earlier were now in the cramped and polluted districts after having lost entire livestocks to climate change weather phenomena and were forced to migrate to the city to look for work opportunities.

In making my previous film Island of the Hungry Ghosts, I worked collaboratively with the film’s protagonist Poh Lin Lee using performative and semi-scripted elements in a hybrid documentary form. I will be working in a similar way with this film, collaborating with non-professional actors to bring real lived experiences into a dramatic setting. I am incredibly passionate about this hybrid form that unites elements of the fiction and documentary worlds as a way to co-construct narratives with the film participants and work with the surrounding context.

For the visual aspect, I envision a creeping approach to the structure to invoke the feeling of terror as the incoming threats draw around the young couple. Observational scenes show life on the open steppes, filmed with a hand-held camera to capture the raw and nuanced daily routines of nomadic life. The beauty in nature will be captured as a kind of transcendental beauty, where natural occurrences play out as their own dramas (animals being born, sudden changes in nature, etc.). I will collaborate with Cinematographer Michael Latham (who will be filming on an Arri Alexa mini) with the use of soft light and analogue lenses we will work to get as close to a 35mm feeling as possible, giving a timeless sensation to the film.

The crucial element in making this film is the genuine collaborations we have with our Mongolian crew members, producers and film protagonists.

Producers’ Note

I worked with Gabrielle on her previous film already, which was a great experience. Gabrielle is an incredibly talented and inspiring filmmaker. Her film will be an elegantly crafted, cleverly woven and directorial masterpiece, taking on the personal, intimate look at what happens in the lives of the film’s protagonists, who are exposed to radical changes. She translates these inner processes into images and sounds, told through atmosphere and metaphor. A spectacle for the senses, that invites the spectator to deeply dive into and inspires compassion.

With this film we can build on the same common experience and success. This time we are not starting from scratch. We already have an exceptionally talented team. We are familiar to each other and harmonize very well.

We have co-producers Rita Walsh (Australia) and Ariunaa Tserenpil (Mongolia) attached to the project. The development of the treatment was financed by FFA Germany, Screen Australia and BBC Storyville.

We are now starting to submit to production funds in Germany and then in Australia. For this reason, we’re mainly looking for commissioning editors, international funds, world sales and distributors, including contacts to the Asian market. As soon as borders open, Gabrielle will travel to Mongolia to reconnect with protagonists after the pandemic. Filming is scheduled for early 2022.

The collaboration with our Mongolian partners is essential for us. Not only their experience and skills in filmmaking, but also the sensitivity with the topic and the protagonists together with their involvement in the development of the narrative are crucial to the project.
Yoga Village

Rongfei Guo
China
Expected Release Date: May 2022

Synopsis
Most young people have left Yugouliang Village. It is a remote village in the northwest of Hebei province in China, with an annual average income per person below 420 USD in 2015. Over 100 seniors, the average age of whom was 65, struggled to make a living from growing potatoes and other crops.

China announced in late 2015 that it would eliminate rural poverty by 2020, and included this goal in its 13th Five-year Plan in 2016. 50-year-old Lu Wenzhen was thus appointed top official of Yugouliang in early 2016 to lift Yugouliang out of poverty. Not long after Lu came to the village, he introduced yoga to the residents. In a few months, the residents in their 70s and 80s were able to do headstands and acquired the habit of practicing yoga in the morning and evening. A cadre at the village receiving extensive media coverage, the superior government never approved the funding. And practicing yoga has yet to bring much economic benefit. As Lu’s term of office expires soon, will he leave or will he stay?

Goals at VdR–Pitching
Find co-production partners and international financing partners including funds, broadcasters, and distributors.

Filming Location
China, Beijing, Hebei Province

Shooting Language
Chinese

Shooting Date & Duration
August 2018, 3 weeks / January, May, August 2019, 5 weeks / August 2020, 3 weeks / 2021, 6 weeks (to be done)

Shooting Format
HD

Expected Runtime
90'

Producing Company
Shanghai Jiemian CLS Technologies Co. (China)

Producing(s)

Wenxin Zhong

Total Budget
252,071.68 €

Financing in Place
54,485.97 € (21.54%)

Confirmed Financial Sources
Shanghai Jiemian CLS Technologies Co., China

Looking for International Sales
First Feature film

Director’s Profile
Born in 1991, Rongfei Guo graduated from New York University majoring in Documentary. She was awarded the Student Academy Award in 2016. She recently completed her first musical short GIH with a Thermal Gun during Covid-19 and won the Special Jury Prize at FlickerFest. Her first short film, Fairy Tales won Best Student Film at DDC NYC and Best Short Documentary at Melbourne International Film Festival. She also participated in Hot Docs in the short film unit. Her first short film, Fairy Tales was a finalist in Fédération Internationale Cinéma Télévision Sportifs 2018. Her first feature documentary project, she adopted a creative approach that almost feels like she put a show on a real-life stage.

Producers’ Note
In 2015, there were 10 million people who made less than 1.9 dollars a day in China. Five years later, China has declared success in eliminating poverty completely. Skeptical about this seemingly economic miracle, we zoomed onto one communist party leader and a village as a sample and found this story that is full of clashes between ideal and reality.

Award winning director Guo Rongfei is able to use her unique artistic style to compose another heart wrenching story under the cover of a black comedy after taking home the Student Oscar Award with Fairy Tales (2017). As her first feature documentary project, she adopted a creative approach that almost feels like she put a show on a real-life stage.

While surrounded with the propaganda hymn for alleviating poverty out of China, it is rare and crucial to have a truthful and vivid take beneath this grand image. This research for this project started in 2018, and since then, we have been closely following the village’s evolution. With the support of Jiemian, we have finished roughly 3/4 of the shooting and require fundings to finish up the shooting and support for post production. We are reaching out to international broadcasters and distributors, not simply to receive funding, but to really impact the distribution of the content.

Director’s Note
China’s central government claims that it will win the battle against poverty. In the so-called battle, government departments send “first secretaries” to most villages to help the locals fight poverty. Secretary Lu is among one of them. Lu is smart, innovative and romantic. After he was appointed Party chief of the village, he conceived measures to boost the local tourism industry and facilitate economic transformation by promoting yoga.

Yoga, a sport popular with the middle class, is used to fight poverty. Such dislocation is a good illustration of the hypocrisy of the nation-wide poverty alleviation campaign. Lu’s idealistic vision seemed a distant dream. We have been a witness to the experience of the yoga village, including how it attracted media attention and then fell out of favor, and how it became the subject of a film celebrating China’s achievements in poverty alleviation. This documentary about the yoga village is ostensibly a black comedy, but its essence is about the ridiculousness and hypocrisy of China’s poverty alleviation policies and the collapsing dream of a cadre at the grass-roots level.

In this film, most of the footage is shot from a tripod in daily life tableau scenes with attention to the framing and composition. In the composition of the shots, we attach great importance to symmetry and formality to contrast the chaotic real life environment. Classical orchestral music and carefully arranged images are in sharp contrast to the scenery of the yoga village.

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VdR–Work in Progress is a showcase that puts the spotlight on 9 upcoming creative documentaries in their finishing stage. Excerpts are shown in order to seek for distribution opportunities, think about festival strategies and post-production funds. Through a live presentation and specific individual meetings, VdR–Work in Progress encourages distribution for these outstanding films addressing an international audience. All the projects are presented for the first time at this stage of their production.

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About

Formerly known as Docs in Progress, VdR–Work in Progress, one of our main VdR–Industry activities, presents nine feature films in their finishing stage. This year we will have a moderated live event with an introduction by the filmmakers followed by a trailer and/or excerpts of the film. As usual, our VdR–Work in Progress is accessible to film professionals exclusively (festival representatives, funds supporting post-production, post-production facilities, distributors, TV buyers, etc.) and we will organise individual meetings in a virtual space allowing the projects holders to find suitable partners to start or finalise their post-productions and to look for distribution, festivals and sales.

Several of our selected projects from previous editions have had impressive careers in various film festivals, world sales and elsewhere. This is the case for one of our 2019 Docs in Progress projects, Acasă–My Home by Radu Ciorniciuc, which was awarded the Special Jury Award for Cinematography at the Sundance Film Festival before having been selected by over 60 festivals worldwide, winning 10 awards and being nominated for The European Film Awards Documentary section.

Films presented in our 2020 selection are still to be finalised, having been slowed down by the pandemic. Nevertheless, various deals have been made, like the one of Autlook Filmsales and Cinetic Media with Dark Red Forest by Jin Huaiqing, which will premiere very soon.

In 2021, we have selected unique 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 creative documentaries with a theatrical potential on international markets which address a worldwide audience. Among the projects’ holders, we have selected experienced directors as well as emerging ones from Africa, Asia, Europe, Latin America and North America.

We want to thank the generous partners giving awards and especially Lightdox which will offer, for the first time this year, a cash award of 3,000 CHF for the project with highest international potential. We would also like to thank Raggioverde, offering a translation in one language and subtitle creation; European Film Market, giving two Market Badges for the EFM/Berlinoale and a consultations session at the Docsalon; DAE, offering two memberships and four consultations tailored according to the project’s needs and Freestudios in Geneva that will provide a DCP Package Delivery.

The projects will also compete for the VdR–Work in Progress award and the project teams coming from the global South and East will be eligible for the visions sud est Award.

We wish you all exciting viewings and a great online experience!

Moderator

Jasmin Basic
jbasic@visionsdureel.ch

Industry Consultant, projects’ selection
Visions du Réel
Switzerland

Film programmer and curator, Master of Arts in Cinema. She has been working with several festivals, in Switzerland and abroad. She has curated various retrospectives and has collaborated with 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 coordinates the Master in Cinema of ECAL/Ecole cantonale d’art de Lausanne and HEAD–Geneva University of Arts & Design and is President of Pro Short, the Swiss association for short films. She was an appointed expert for the Swiss Federal Office of Culture and the Geneva Film Commission. She is also an associate producer in Switzerland and in France. Since 2013, she has collaborated closely with Visions du Réel.
We are looking for international sales, international distribution opportunities and for the certainty of inhabiting a place that is on the way to oblivion. the search for opportunities to study, the need to build an identity, the wish to migrate, there is a replica of his real tomb, actually located in Paris. But reality is also filtered: know the poems by heart and recite them in the most unusual places, the streets of Santiago are looking for someone from the town to interpret him. Elder is a young musician Vallejo, who apparently existed in that same place, many years before and now we find him... Blind Santiago is a character that appears in the poetry of César Vallejo, who apparently existed in that same place, many years before and now we find him... Blind Santiago is a character that appears in the poetry of César Vallejo, who apparently existed in that same place, many years before and now we find him...

Synopsis
A group of filmmakers arrives in Santiago de Chuco, a town in the Peruvian highlands where the poet César Vallejo was born. With a casting as an excuse, the filmmakers and the local community – the poet’s family, the theater’s actors and the local children who knew the poems by heart, who recited them in the most unusual places, the streets of the village are named after the published books of the poet and in the local cemetery there is a replica of his real tomb, actually located in Paris. But reality is also filtered: know the poems by heart and recite them in the most unusual places, the streets of Santiago are looking for someone from the town to interpret him. Elder is a young musician Vallejo, who apparently existed in that same place, many years before and now we find him... Blind Santiago is a character that appears in the poetry of César Vallejo, who apparently existed in that same place, many years before and now we find him...

The film is almost finished, we have made it entirely with funds granted by the Ministry of Culture of Peru through the Dirección del Audiovisual, la fonografía y los medios de comunicación. The film crew and the people of the place... we all seemed to be extracted from some poem, all trying, in some way, to connect with our own humanity and that of the other. We are very happy to produce this film, because we believe that it breaks with the portrait of Peru. We produce shorts and feature documentary and hybrid films and we are about to venture into our first fiction production. In 2019 we won the Prince Claus Foundation Next Generation’s prize with the project FROM INSIDE: audiovisual accounts of female subjectivities in seclusion spaces.

_EXTERNALLY: the project is financed by the Peruvian Ministry of Culture, Peru Mercado Central/Asociación Cultural, Peru, and Mercado Central/Asociación Cultural, Peru. It is also benefitted by the collaborative and artistic group and, in parallel, she imparts a huge subject like Vallejo, enter the soul of the characters and in this way, build a portrait of Peru.

Producers' Note
Director’s Note
The visual proposal implies a game with the limit between reality and fiction. Both converse and belong to the same universe, but they must intersect, at times subtly, at times more blatantly. The camera is almost always fixed, with long shots that are sustained by the internal rhythm of what happens with the things and the people we look at, the rhythm of the times of speech, the rhythm of waiting, the rhythm of silences and also to the rhythm of the stories that the characters tell. The camera is not close to the faces because the distance allows me to suggest that in the “outside” of the shots there is so much more, there is a whole world that I am interested in proposing a discussion about in the very ways of making films.

The process of getting closer to the town where we filmed and to the characters was very interesting. We filmed an advertisement on the walls and on the radio. But as soon as we arrived, people began to approach us and became involved. Some of the characters had already been imagined since the first scouting trip: I had identified certain key elements that would help me tell the story of the place and of Vallejo from their very own life experiences. I was also interested in the more formal characters, those who represent an integrity and formality that, being so stiff, can become poetic in itself. This is the case of the public servant who, standing in the middle of the theater, reads – as if he was reciting a poem – the new names of the streets.

Throughout this process, poetry was gradually getting everywhere. All the people who inhabit that place have some magic, they all know poetry, they all know at least some art, any art. So the decisions that I had to make was to figure out what would be left out and what would remain inside the movie. To measure in a precise way how many poems would be recited, how many not, what does really interest me about the moments in which the characters recite this poetry, what do I want to create there? I realized that in some cases, the poetic text itself was fundamental. In others, it was the performance that was relevant. But also, sometimes, what mattered was how this team of filmmakers – at times awkwardly, at times correctly – covered and embraced these moments. There it was then, again, the metalanguage where there was no difference between the film crew and the people of the place... we all seemed to be extracted from some poem, all trying, in some way, to connect with our own humanity and that of the other.

Assuming the material has been quite an adventure and it was a very long process. Although the filming was carried out from a guide that marked moments and continuities, in the editing I returned to rethink, from scratch, the approach to this place and to all the characters. The main job in the editing was to link the different narrative lines: all the little stories that happen inside the theater, the story of Elder, with which we left and entered the theater, as if his life were part of a performance. To organise all this, I decided to use a voice-over with my own voice and I think it was a good decision, since it allows me to spin and clarify some ideas that otherwise, perhaps, would remain untreated. At least that is the way I found to, through such a huge subject like Vallejo, enter the soul of the characters and in this way, build a portrait of Peru.

We are very happy to produce this film, because we believe that it breaks with the common representation of what is Peruvian or even what is Latin American. Far from exoticizing the characters or exploiting a miserabilist image of the country, the director proposes a poetic gaze, capable of generating other possible worlds based on poetry, words, a gaze open to speculative possibilities, based on her own cinematic reflection. The film is almost finished, we have made it entirely with funds granted by the Ministry of Culture of Peru through the Dirección del Audiovisual, la fonografía y los Nuevos Medios (DAFO) and with our own resources. Now, we need to complete the post-production and for this we are looking for an alliance for the final sound mix. We believe that this film should aim to seek an international premiere and thus build a tour of different countries before being released in Peru. As here in Peru, we don’t have art cinema distributors, we need to create our own distribution circuit that combines exhibition in independent spaces, cultural circuit, streaming platforms and even self-managed screenings.
Another Spring
Još jedno proleće

Mladen Kovačević
Serbia

Expected Release Date: November 2021

Logline
In one of the biggest medical achievements of our civilization - the eradication of smallpox - the 1972 epidemic in Yugoslavia remains one of its most inspiring chapters.

Synopsis
When in 1969 Prof. Dr. Zoran Radanovíc, a young doctor fresh out of medical school, went to India to find first-hand experience with tropical disease, he received the obligatory smallpox vaccine. It was exactly 2 years and 8 months before the smallpox outbreak in Yugoslavia in the spring of 1972, and with the vaccine keeping him protected for exactly 3 years, he was the only epidemiologist in Yugoslavia with immunity when the epidemic started. From the context of the Covid-19 pandemic where we observe fragments from his public and personal life, the old professor narrates the medical thriller from the beginning of his career – the narrative reconstructed from the 50 years old archive film footage. From the bazaar in India, the deadly virus was brought for 4 million smallpox cases into Yugoslavia, unnoticed. Through a series of unfortunate events, the infection spread around the country for a whole month before it was discovered in Kosovo, while the number of infected people in Belgrade hospitals continued to increase undetected for weeks longer. The biggest post-war epidemic began in 1972 and was successfully completed in 1977. The only time in human history that a virus has been completely eliminated from nature, by humans. It seems a lot has remained unlearned from the ten-year struggle against the smallpox that united the world.

A minor narrative line with fragments of Radanovic’s present clearly defines the perspective - we are telling the story of the 1972 epidemic, while we still gravely suffer in the present-day pandemic climate, and not just from the disease itself. While I write this and we witness the 3rd wave of the Covid-19 pandemic – perhaps the greatest catastrophe of our time – we are assembling the images scanned for the first time from 50-year-old film reels. Horrifying images from hospitals and laboratories; vaccination of 18 million people in only 2 weeks; epidemiologists, field doctors and volunteers in a restless struggle against a deadly virus from its detection, through efforts to control the epidemic, to elimination, while we also observe the everyday life in Yugoslavia during the spring of 1972. The Yugoslav smallpox epidemic reflects the fight against the smallpox anywhere in the world, and furthermore – any epidemic of any disease, conspiracy from beginning to end, through a thriller-like narrative about the human struggle on an individual and collective level. The remarkable story that takes place in a particular milieu of communist Yugoslavia, now becomes universally relevant. It is narrated as an intimate reminiscence through professor Radanovic’s voiceover, intertwined with the film archives that are slowed-down and perceived as memories, and archive interviews that reveal the synchronous perspective on the events, all unfolding in a precise, genre-like structure.

Producers’ Note
Capturing an astonishing first-hand testimony of a rather unknown, yet potentially devastating historical event happening on the very verge of Europe of the 70s, long before all of worldwide misery was by default televised and fed online, sets the base for a documentary gem to be produced. Our initial idea was made possible when the Serbian national broadcaster let us dive into their collection archives, hence we scanned them for the first time. A team made of the currently most remarkable Serbian film authors – Jelena Maksimovic (scriptwriter), whose work is, as we speak, being praised after screenings in Rotterdam and Berlin, represent a perfect creative match to Mladen Kovačević, a director of wholeheartedly dedicated himself to documentaries. His poetic approach is rooted in simplicity of realism; his films explore various stories with idiosyncratic dramatic structures and the unconventional approach to naturalistic aesthetics.

Premiering in Nyon and Rotterdam, his films traveled the festivals around the world, got broadcasted and awarded internationally. A three-times Grand Prix winner at Beldocs, his other awards include Spirit Award at Brooklyn FF and Best Doc Feature at Acapulco Doc Panama (Unplugged, 2015), Special Mentions at Visions du Réel and ZagrebDos and Best Documentary Award at Bitola Cine Fest (4 years in 10 Minutes, 2018), Heart of Sarajevo for Best Documentary at Sarajevo FF and FIPRESCI Award at Fishertiana (Merry Christmas, Yyeu, 2020).

Merry Christmas, Yyeu, 94’, 2020
Premiered at IFF Rotterdam
4 Years in 10 Minutes, 63’, 2018
Premiered at Visions du Rêve
Wall of Death, and All That, 62’, 2016
Premiered at Visions du Rêve
Unplugged, 51’, 2013
Premiered at Visions du Rêve

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Logline

Set in a time when Hong Kong political activism is more uncertain than ever, Blue Island navigates an immersive and innovative cinematic journey that pieces together memories of people who lived through tumultuous times and those who fight today for a better future.

Synopsis

Hong Kong has seen repeated en masse uprisings throughout its history, from the anti-British colonial protests in 1966-67 to the Anti-China Extradition Bill Movement that made international headlines in 2019. Sitting at the crossroads between East and West, the city has sought to leverage its economic synergies whilst not being able to reconcile conflicting political ideologies. Set in a time when Hong Kong political activism is more uncertain than ever, Blue Island looks to the past to seek answers for the current state of affairs.

The film spotlights three men – a Mainland China-born intellectual who took a harrowing journey to Hong Kong to escape the Cultural Revolution in the 1970s, a lawyer who witnessed the Tiananmen Square Massacre, and a patriotic businessman who was jailed during the 1967 leftist riots – along with youths who participated in the 2019 protests. Through vital and poignant inter-generational dialogue that blurs the stances, the same consequence is at stake for them at a young age.

The film attempts to look for an answer of the never ending loop of protest cycles. In 2020, not only we see pandemic in everyday’s newspapers, but also civil disobedience and social upheaval, which created a sense of confusion in his own self worth and charge for rioting against extradition to China. Despite their contradicting political stances, the same consequence is at stake for them at a young age.

The film’s focus on the life changing events and personal conflicts, historical photos and film archives echo the recent footages of the revolution of this generation youth. Hence, dialogues between generations will manifest. I attempt to make the sounds and high quality visual recreational scenes of memories of the protagonists reinterconnect to the viewers. The film is shot cinematic with an aspirational light weight in the film – the glimmer of neon light that Chen saw when he was reaching the safe haven of Hong Kong’s shore; the annual candlelight vigil on June 4th memorial in Hong Kong Victoria Park; the light emitted through Yeung-produced television tubes emitting in every household of Hong Kong family in late 20th century. Soundtrack scores and sound design are vital to sew the montage pieces together.

Director’s Note

By filming the characters over a long period of time through an intimate lens, each of them has shared their memories again and again, each time with a little difference in details, but sharing the same level of emotions and pain in their scars from the big situations of Hong Kong. I decided to visualise their memories through vivid recreation. But I wanted to do something more than a reenactment. I have invited the young protesters of current-day movement to play in these characters’ roles to reconstruct their real stories. I want to explore the boundary of non-fiction storytelling, using cinema language to explain concepts that travel through time and go beyond political reality.

Weaving with archival images of June 4th Movement and the lawyer Kenneth Lam’s real image back in 1989 as a student leader in Tiananmen Square, his role in the reenactment is portrayed by a student leader of today’s movement Keith Fong, who has been arrested multiple times. Today, Kenneth has provided pro-bono legal service to young people who were arrested in connection with the Movement.

In 1973, as a young, struggling intellectual during the time of the Cultural Revolution, Chen Hak-Chi fled from the Communist China to Hong Kong. His escape is portrayed by Anson Shum, a protester of today whose father was also one of the escapees during the Cultural Revolution. Chen and Anson will meet at the reenactment scene of the Cultural Revolution in the 70s and will speak about why Chen decided to escape from China.

In 1967, Raymond Yeung was 16 and charged with possession of seditious leaflets, in writing “Patriotism is not a crime. Violent resistance is justified”, which was widely spread at the anti-colonial riots. He was sent to jail by the British colonial government. His role is portrayed by Tam Kwan-Long, a 22-year-old protester who was charged for rioting against extradition to China.

Chan and I first collaborated on his first feature-length documentary (2019) was awarded the Shinsuke Ogawa Award at Yamagata International Documentary Film Festival, also nominated for Best Documentary at Taipei Golden Horse Film Awards, selected for International Film Festival Rotterdam and was a qualifier for Best Documentary Feature for Academy Awards. He is now working on his new project Blue Island exploring new possibilities in film financing, production format, cinema language and distribution.

Weaving those life changing events and personal conflicts, historical photos and film archives echo the recent footages of the revolution of this generation youth. Hence, dialogues between generations will manifest. I attempt to make the sounds and high quality visual recreational scenes of memories of the protagonists reinterconnect to the viewers. The film is shot cinematic with an aspirational light weight in the film – the glimmer of neon light that Chen saw when he was reaching the safe haven of Hong Kong’s shore; the annual candlelight vigil on June 4th memorial in Hong Kong Victoria Park; the light emitted through Yeung-produced television tubes emiting in every household of Hong Kong family in late 20th century. Soundtrack scores and sound design are vital to sew the montage pieces together.

Producers’ Note

The film attempts to look for an answer of the never ending loop of protest cycles. In 2020, not only we see pandemic in everyday’s newspapers, but also civil disobedience and anti-colonial protest are very much in the Zeitgeist.

Chen Tze Woon was born towards the end of Britain’s colonial rule over Hong Kong, with an impending handover back to China. He grew up during times of political and social upheaval, which created a sense of confusion in his own self worth and identity. Therefore, Chan is eager to explore the complex relationship between Hong Kong and China.

Chen and I first collaborated on his first feature-length documentary Yellowing. Through his lens, Chan captured the nuance of a chaotic social movement, and allowed the audience to be intimately immersed in the Umbrella Movement in Hong Kong. We decided, from then on, to continue our collaboration.

We hope to make the best film by reaching out to people who support freedom of speech and hope to reach as many audiences as possible.

Goals at VDR–Work in Progress

To seek financing funds and to meet festival representatives, TV buyers, world sales, distributors to support international distribution and an innovative approach of the film.
As Khamrang witnesses the goings on, he remains steadfast in his larger dream. Electricity creates situations, comic on one level, but perhaps revealing the warmth, textures, complexities and contradictions.

In a remote village on the Indo-Myanmar border, in the backdrop of a decades-long insurgency, news floats in that electricity might arrive. People are wary, they do not know what to make of it, they have been betrayed and they distrust the State. A woman dreams of a better future for her children. An old man dreams of sovereignty for his people. Life flickers between hope and frustration.

Synopsis
In the hills of northeast India, far from the Indian mainland consciousness, there is a village and it throws up situations that reveal truths and insights, and that we need to be patient and observant to receive those moments.

We often worked with long takes, to offer an immersive and lyrical experience of time, space and textures. In our way of looking and filming, we have tried not to ‘exoticize’ or manipulate, working with the belief and faith that in all its mundane- ness, life throws up situations that reveal truths and insights, and that we need to be patient and observant to receive those moments.

Even as we seek to resist the homogenization of form dictated by consumerist impulses, we are trying to respond to the project of homogenization of language, religion, and cultural practices that is currently happening in our country. We cannot but be angered and bruised. It is crucial for us through our film to bring the so-called ‘centre of attention’; a small Christian Naga village situated at the edge of the Indian nation state. This is a way to reassert the diversity of our country and the plurality of what being Indian could mean.

Producers’ Note
I have been engaged with the northeast of India since 2005, and have been working closely with communities here. Mostly ignored by mainstream media, the region finds occasional representation as a zone of conflict or an exotic locale. We often worked with long takes, to offer an immersive and lyrical experience of time, space and textures. In our way of looking and filming, we have tried not to ‘exoticize’ or manipulate, working with the belief and faith that in all its mundane-ness, life throws up situations that reveal truths and insights, and that we need to be patient and observant to receive those moments.

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Producers’ Note
We believe that our role as artists is to subvert conventions, and explore and interpret the world in our own way. For us, the choice of form is a political one. For us, the burning questions are: Can our film not be solely guided by the story? Can we move beyond a structure fuelled by cause and effect, conflict and resolution? Can we access deeper resonances that truly reflect our exploration and understanding of those we are representing?

Over the past fifteen years, we have worked in the Naga hills of Northeast India, making films and books, and training young people in filmmaking. We have seen how anger and frustration gets channelled into conflict and violence. We have seen how some people have lost hope and there is a sense of fragmentation and hopelessness.

We embedded in the space and with the people, spending a long time in the location, not always filming, but internalizing the rhythm of life here and being alive to the details and the deeper layers behind social interactions, the expressions of pain, structures of power and decision-making, and the spirit of the collective.

We almost always filmed people along with their background, not isolating them from their context. This reflects our understanding of the community here that is not individualistic, where a person’s identity is closely linked to the larger group and the surroundings. There are main characters, like Jasmine, Ninghan and Khamrang, but they are not heroes or protagonists in the typical sense. We see them as a part of the whole, and not the whole through their eyes.

We often worked with long takes, to offer an immersive and lyrical experience of time, space and textures. In our way of looking and filming, we have tried not to ‘exoticize’ or manipulate, working with the belief and faith that in all its mundane-ness, life throws up situations that reveal truths and insights, and that we need to be patient and observant to receive those moments.

In a world of increasing cacophony and polarization, we want to express ourselves with gentleness, allowing small gestures and everyday conversations to reveal the lived philosophy of a people, their dreams and anxieties.

Even as we seek to resist the homogenization of form dictated by consumerist impulses, we are trying to respond to the project of homogenization of language, religion, and cultural practices that is currently happening in our country. We cannot but be angered and bruised. It is crucial for us through our film to bring the so-called ‘centre of attention’; a small Christian Naga village situated at the edge of the Indian nation state. This is a way to reassert the diversity of our country and the plurality of what being Indian could mean.

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Producers’ Note
The Home

Jessie Zinn, Chase Musslewhite
South Africa, United States
Expected Release Date: January 2022

Synopsis
Residents of an old-age home in South Africa contemplate running for the facility’s resident committee elections amongst an otherwise repetitive routine. Through humorous observation, this documentary takes a comedic look at themes surrounding growing old in comfort in the new South Africa.

Logline
The residents of a Cape Town old age home struggle to elect a new Resident Committee amidst the heat of a drought-stricken summer. Through humorous observation, this quirky documentary takes a comedic look at themes surrounding growing old in comfort in the new South Africa.

Goals at VdR–Work in Progress
We are looking for export partner on our rough cut to help us move forward in completion of the cut. Beyond this, our goal is to find completion funds to help us finish the film. We are looking for sales agents, broadcasters and co-producers.
Our goal at VdR is to introduce Goals at VdR–Work in Progress old. As his looking life draws towards its end, it gets even more intense. As he gazes his eye-patch to see if it has worked, and bursts in tears. The future: Mark is 80 years astonishing images. Even in darkness, there are visions. After the operation, Mark lifts we being overwhelmed by the visual? Is there danger here, along with joy? We see eye clinic. We see him go under the knife, and see and hear the thoughts and visions means for them, and the film becomes a polyphony. The next day, Mark heads for the Edinburgh, where he lives, to find out if memory could substitute for vision, he could live without sight. He decides to spend the day in bed and imagine a walk around the urban jungle today? What was it like for Ray Charles to have sight taken away in childhood? What did telescopes, microscopes and cinema do to the act of looking? And how is the smartphone, the most powerful looking technology ever invented, transforming our visual consciousness? The story of looking is vast and compelling. In the age of the internet, of smartphone and drones, of Virtual Reality and augmented reality, it’s time to tell, for the first time, the epic tale of the visual world.

Producers’ Note

We are long-term collaborators with Mark Cousins, and it’s our mission to support his extraordinary vision. Looking is at the very heart of his life and his artistic practice – his films are all about encouraging the audience to look better, to look more closely, to understand the power of their own eyes to reshape the world and themselves. The Story of Looking is by far his most personal project, almost a self-portrait, a selfie, an autobiography of his own eyes. We simply want to support this, and to get it out the global audience it deserves. The film is creatively complete, combining Mark’s self- filming in his bed with own personal gallery of footage shot over his years of global travelling, intercut with movie clips, artworks and other stills, stock imagery and even “live” filming of Mark under the surgeon’s knife. The film is picture-locked, the score by Donna McKevitt is finished, we are currently working on sound design and grade. We are now fully financed, so we are seeking international sales and distribution, and festival invitations. We have a UK distributor in place, with theatrical release scheduled for September, and we are developing a distribution plan that crosses over from cinemas to art galleries, and into the online space. We are in talks with sales companies and festivals starting in the summer of 2021.
Transfariana

Joris Lachaise
France, Colombia
Expected Release Date: December 2021

Synopsis
Transfariana is a biopic entwined in a dream. The restless dream that Jaison, a FARC leader, made just before his liberation. After 14 years in prison, this commander and spokesman for the guerrillas is about to be freed while an amnesty between the State and the FARC was just signed. The warrior’s unconscious assesses his past acts. He has this dream, in which he keeps waking up in the same place, next to the same ghost, without ever managing to get rid of his obsessions. And when the ghost finally vanishes, he notes: “I was left alone with the consequences of my actions.”

Transfariana begins after a controversial episode in Jaison’s life that will prove to be as decisive for him as for the peace accords to come. After outraging his fellow inmates for marrying a transgender woman, Jaison had to confront his own political identity. Transferariana’s story is embedded in a dream. The restless dream that Jaison, a FARC leader, made just before his liberation. After 14 years in prison, this commander and spokesman for the guerrillas is about to be freed while an amnesty between the State and the FARC was just signed. The warrior’s unconscious assesses his past acts. He has this dream, in which he keeps waking up in the same place, next to the same ghost, without ever managing to get rid of his obsessions. And when the ghost finally vanishes, he notes: “I was left alone with the consequences of my actions.”

Transfariana is primarily the story of an incredible romance that the director has chosen to embrace in the great upheavals of Colombian history being written. In his will to tear himself away from the simple narrative of current events in order to seek the crystal of the total event in the singular one, this project, which immediately seemed original and ambitious to us, proved to be more and more convincing and necessary. Joris Lachaise, as close as possible to his characters, makes the bet to stop the flow of events, images, speeches, and filmic material in order to express the reality that stems from their historical continuity. Through the play of editing, the film makes prodigious changes of scale that make the conflicting, and contradictory temporality of the history of struggles sensitive in the cinematographic space.

Given the complexity of the sociopolitical context in which Transfariana takes place, we have embarked on a very stimulating production challenge to accompany, between 2017 and today, the director in his field investigations, the shooting, and up to a well-advanced version of the editing. The film has obtained financing in France from all the institutions that had already supported his previous film. As we expect the film to be a fresco of about 180 minutes, we are going to Visions du Réel to meet international co-producers willing to commit to complete the financing of the project in its post-production phase.

Logline
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Goals at VdR–Work in Progress
We are looking for co-producers to complete the financing, international documentary film funds, distributors, sales agents, TV networks, international broadcasters.
Under Open Skies
À ciel ouvert

Charlie Petersmann
Switzerland
Expected Release Date: August 2021

Synopsis
Shot over three years, the film is an immersion into the world of construction, behind the scenes of a major building site, in French-speaking Switzerland. From the evolution from elsewhere to build the Switzerland of tomorrow.

A behind-the-scenes look on a major construction site and the lives of men who came from elsewhere to build the Switzerland of tomorrow.

Logline
A construction site is a cinematic place par excellence: a raw heap of forms, colors, materials that are intertwined on a daily basis and from which a new element of the landscape is born, it is the kingdom of contrasts, whether material or human. A space in constant mutation that fascinates me, because in this “no man’s” land from the most varied horizons cross paths, in a great open-air stage where the human condition is played out on a daily basis. A window on the cultural and social diversity of today’s Swiss society, and in particular on those living on the edge. In Switzerland, as in most northern countries, the majority of construction workers have migration backgrounds. By showing the backstage of this environment and its functioning, I would like to share a closer immersion into these lives affected by physical work, which most Swiss citizens do not want to do.

I like the idea of Pessoa who says that “To see is to be distant. To see clearly is to stop. And to analyze is to be foreign”. This distance from which those workers live and observe Switzerland interests me, having, for a time, been close to it. When I was a teenager, I chose to do an apprenticeship as a construction builder and I worked for a few years in this field before turning to film. This period was for me a kind of passage into adulthood. By making this film, I wanted to expose myself to another truth, to be among these men, in direct contact with broader realities than those I grew up with. My years as a construction worker brought me closer to the richness of that universe, often hidden. Here, one meets men who shine by their intelligence and their sensitivity, and also encounters the difficulties of what ‘living together’ really means, as most of these workers share the experience of trying to build a new life far away from home. It is also a microcosm that is defined by its almost total absence of women, although they are very present off-screen. At the site, virility and a sense of duty also rub shoulders with fragility and weariness, engendered by physical fatigue. This offers a privileged access to more complex facets of masculinity. To interweave these fragments of life is to pursue a path begun with my first films around migration, the relationship to the community, the questions of social and/or personal ruptures as well as the quest for belonging that accompany them. It is also to highlight the tension between what these men have come to do in Switzerland – build – and their own lives “in the making”.

Director’s Note
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Producers’ Note
Under Open Skies takes a plunge into an unusual side of Switzerland, and draws our attention to the shadowy workers who make up an important part of the Swiss population, as well as to human aspects that transcend borders.

The director studied at the film school in Berlin (dffb), grew up and worked in mixed sociocultural backgrounds, which is part of his access to the different worlds portrayed in the film. This third feature documentary by Charlie Petersmann is in the continuity of his work, characterized by an acute and sensitive eye, and through the fascinating societal themes that it addresses, we believe Under Open Skies is a film that approaches a universal reality. As the main issue of this decade is the ongoing migration, it emancipates social issues shared by various countries within Europe, and beyond, we are looking for international collaborators who could help the film achieve its potential visibility and reach an international audience.
We, students!
Nous, Étudiants !

Rafiki Fariala
Central African Republic, France, Democratic Republic of Congo

Expected Release Date: August 2021

Synopsis

Nestor, Aaron and Benjamin are Economics students at the University of Bangui. So am I. We met in first year, studied together, strove together and together invented ways to survive every day. We dreamed about our futures, we assembled plans. Our exams are approaching. Here we are at a crossroads.

The architecture here inspired me. It’s like a film set. Students talk across buildings, they send each other jokes. They walk up the stairs with their buckets full of water. They talk between two mosquito-netted beds. The lively faces of the students are a response to the geometry of the buildings. Poverty is everywhere, but my outlook is not at all bleak. This is where we live and we can be happy here.

I describe the university situation in Bangui with my own style and through my own point of view. An important difference is that I am a student myself, that the characters are my friends. I am part of the group I am filming.

In my first film, Mbi na mo, I already filmed characters that were close to me, my friends. It allowed me to create the kind of intimate scenes that demand a private relationship with my characters. It is the case here too. I see my characters as allies, partners in the dramatization of real life. We make the film together, and we discuss scenes before shooting them, which makes it possible, even in a documentary, to produce real scenes that look like fiction scenes.

In this film, I go even further by explicitly acknowledging my presence. Even if most scenes are filled with the rules of direct cinema, characters might happen to address me, to include me in a discussion. It makes sense: they are my friends, and I am part of the group.

At certain points in the film, voice-over interludes provide an accompaniment to the frames. Not to give information or explanations. But to render my point of view, my emotions. I’d like to try something I don’t think I’ve ever seen in a film: voice-over songs,’hushed, as if I were singing alone, in my room, to myself, to include me in a discussion. It makes sense: they are my friends, and I am part of the group.

In this context, he directed his very first film Mbi na mo – Tol et Moi, which was screened in numerous festivals, notably at the PPADDIC in Biarritz (France), Cinémas d’Afrique in Lausanne (Switzerland) and Vues d’Afrique (Montréal). We, Students! is his first feature-length documentary.

“Rafiki is young, like his characters, like his university friends. In the middle of penury and disintegration, young people live and build dreams in spite of all. There is beauty in this contrast. We are happy to accompany Rafiki in this new adventure. We met Rafiki during the shooting of our documentary, during his very first film. Mbi na mo – Tol et Moi, 28’ 2017. It’s a film about the strong emotions that young men go through: hopes, dreams, wishes and disappointments, the story of a group of friends in the trash-can university of Bangui.

Producers’ Note

The story of the University of Bangui is the story of the whole country. Crumbling buildings, negligent officials, absent professors, destitute students tell us about the Central African Republic after years of crisis and State collapse.

But this is also, and before all else, a film about youth, and that’s why we want to produce it. Rafiki is young, like his characters, like his university friends. In the middle of penury and disintegration, young people live and build dreams in spite of all. There is beauty in this contrast.

We are happy to accompany Rafiki in this new adventure. We met Rafiki during a documentary filmmaking workshop we supervised in the Central African Republic in 2017. In a country with virtually no film tradition or industry, this workshop was an opportunity for young Central Africans to make their first films. Rafiki was one of them. Even more than the others, he was driven by an enormous desire to make films. He had always wanted to direct, he was full of ideas and desires. You could feel that nothing could stop him.

We want to support his boundless exploration of new forms, for we feel that this film will be like no other. His idea of voice-over singing is a brilliant and unique one. More than that: it’s Rafiki, it represents him fully. It’s his means of connecting music and cinema, his two passions, that in this film unite everything he is. At some points in the film, the voice-over will be sung. Not to give information or explanations. But to better convey Rafiki’s point of view and emotions. Voice-over songs, subdued, as if he were singing to himself.
VdR–Rough Cut Lab

VdR–Rough Cut Lab is a workshop that presents a selection of feature length projects at a finishing stage. It is a springboard for creative documentaries that are seeking specific feedback and advice on their most up-to-date rough cut. During four very efficient workshop sessions, four rough cuts will be screened and discussed with the film teams alongside tutors (experienced editors and industry professionals). In parallel, further individual meetings also allows the project teams to connect with potential financing and distribution partners.

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About

VdR–Rough Cut Lab is meant to offer a space for projects at the editing stage. In dedicated sessions, project teams will explore various aspects of their editing and receive constructive feedback on their rough cut, by experienced editors, tutors and consultants. The idea is to support filmmakers and producers who are working on projects in their editing process in finding the best way to finish their films. In non-public sessions, each rough cut will be discussed together with the film’s team, the tutors and two editors/consultants. Due to this year’s adapted online format, the films will be viewed by all the participants separately before the discussion. The project teams will also be guided by our team’s matchmakers in order to have individual meetings according to the needs of each project.

We are pleased to say that last year’s Last Days at Sea by Venice Atienza premiered at Berlinale 2021 and will be presented in Latitudes, the out of competition section of Visions du Réel 2021. This year we selected once again four ambitious very different and provocative projects directed by filmmakers from Brazil, Iran, Mali, and the United States.

We wish to warmly thank our tutors for their generous work, commitment and feedback.

Editing Tutors

Yaël Bitton is a documentary film editor, writer, story consultant, and director. She has been making films for over 25 years, having edited more than 90 films. She has been working as an editing tutor at the HEAD/Cinéma du Réel in Geneva since 2008. Recently she was invited to be a member of the Oscars Academy in the documentary branch.

Jordana Berg

Jordana Berg has been working as a film editor for over 25 years, having edited more than 90 films. She worked for 20 years in collaboration with Eduardo Coutinho, considered the most important Brazilian filmmaker of the 20th century. She has taught masterclasses in Canada, France, the U.S., Argentina, Mexico, and Uruguay. She edited Abigail, which premiered at The Director’s Fortnight, Cannes Film Festival 2016. Today she works in Brazil, Uruguay, Argentina, Portugal and Mexico. She was one of the editors of the Oscar 2020 nominated documentary The Edge of Democracy by Petra Costa and on the same year Cine Morroco by Ricardo Call. She has just finished the new hybrid film Eami by paraguayan director Paz Encina and worked as a chief editor for a Netflix serie. She has been working as an editing tutor at the HEAD/Cinéma du Réel in Geneva since 2004. Recently she was invited to be a member of The Oscars Academy in the documentary branch.
Tutors

Marta Andreu Muñoz
Creative Producer, International Consultant
Walden
Spain
www.e-walden.org

Paolo Benzi
Film producer
Okta Film
Italy
www.oktafilm.it

Marina Anatolievna Drozdova
Film critic, artistic co-director
Flahertiana International film festival
Moscow, Russia & Cannes, France
www.eng-flahertiana.ru

Rada Sesic
Festival programmer and film consultant
Sarajevo Film Festival / IDFA
The Netherlands
www.sff.ba / www.idfa.nl

In 2017 she created WALDEN, a space for documentary creation. She has been a member of the World Cinema Fund (Berlinale) since 2011, and works as a tutor for Eurodoc, Torino Film Lab, Visions du Réel, DocMontevideo and Doc&SP. Since 2008, she teaches documentary seminars and workshops internationally: DocRoma, DocLab, Arica (Chile), Ibermedia (Portugal); ProMágicas (Colombia); UNIREF, Del Talle University (Buena Aires); EICTV (Cuba); DocSP, CCC (Mexico); EDDOC, Flacso Ecuador; Talentbb (Bolivia); Childoc; AricaLab, Frontera Sur (Chile); DocBarcelona, Pompeu Fabra University (Barcelona); Altos de Chavon (República Dominicana); Shops Africa, DocumentaMadril, DocTV, Bimedia. She created the Filmic Portrait Lab (2009-2013) in association with collaborated with Flahertiana International Documentary Film Festival as artistic co-director and analyst. The artistic/research activity includes more than 50 documentaries about human events and cinema innovations of last century. The writer of the literature series “The Vendors of Ghosts” in five experimental novels, where the history of cinema art is a main plot.

Paolo Benzi lives and works in Italy. He’s the founder of the Italian Independent film company Okta-Film. Among the films produced: L’eretico di Giacomo (Summer of Giacomo) by Alessandro Comodin (Italy/France/Belgium, 2011), No Peace Without War by Lorenzo Castrone and Adam Cohen (Germany/Italy, 2013), Redemption by Miguel Gomes (Portugal/France/Germany/Italy, 2013), La scuola d’estate (The Summer School) by Giacopo Quedini (Italy, 2014), Il migliore (The Best) by Roberto Minervini (Italy/US, 2015), Il tema (The Theme) by Suranga D. Katugampala (Italy, 2017), Koj in Terra (As It Is On Earth) by Paolo Santolini (Italy, 2018). What you Gonna Do when The Worlds’ on Fire? by Roberto Minervini (Italy/US, 2018), Semina il vento (Sow The Wind) by Danilo Caputo (Italy/France/Greece, 2020) and Il miglio (The Milestone) by Paolo Santolini (Italy, 2021). He’s currently producing Il giardino di Olga (Olga’s Garden) by Alessandro Comodin (Italy/France/Belgium), Flox Earth by Emmanuelle Démois (Italy/France), The Damnned by Roberto Minervini (Italy/US) and Keys to Italy by Andrew Fierberg (Italy/US).

Graduated from Moscow University, working as film critic for 35 years, writing in academic film art journals and newspapers. She is a film critic, film archive researcher, the author/director/producer of historical documentaries. FIPRESCI (International film press Organization) member. She works independently at the moment and in close collaboration with Flahertiana International Documentary Film Festival as artistic co-director and analyst. The artistic/research activity includes more than 50 documentaries about human events and cinema innovations of last century. The writer of the literature series “The Vendors of Ghosts” in five experimental novels, where the history of cinema art is a main plot.

Rada Sesic
Festival programmer and film consultant
Sarajevo Film Festival / IDFA
The Netherlands
www.sff.ba / www.idfa.nl

Festival programmer, film lecturer, and film director. Born in former Yugoslavia, she lives in Utrecht/The Netherlands. She is the Head of the Documentary Competition at the biggest South East European festival Sarajevo FF. 11 years ago she initiated in Sarajevo and coheads Docu Rough Cut Boutique and it is in charge of Last Stop Trieste for 7 years. At the IDFA Amsterdam she takes part in the competition selection. She is also part of the selection of the Doha Film Fund. She is a mentor at The Master of Film at The Netherlands’ Film and TV Academy Amsterdam. She is a film mentor and consultant at several international workshops/pitching sessions in Europe and Asia. Since 2009, she is the artistic director of a festival in The Hague Eastern Neighbours that focuses on Eastern European cinema. She served at more than 50 juries at film festivals around the world (a.o. Joris Ivens Jury at IDFA, Hot Docs Toronto, CPH Doc, Moscow FF, Cracow, Nordic Panorama...etc.)
I Will Be There Every Single Night
Toda Noite Estarei Lá

Tati Franklin, Suellen Vasconcelos
Brazil

Expected Release Date: November 2021

Synopsis
Every day, Mel Rosário opens the doors of her modest beauty salon, located downtown, to work. After work it’s time to go to the church to thank God. Mel defines herself as a “human rights activist.” After suffering a transphobic physical assault in the church she used to attend, Mel Rosário, a 55-year-old evangelical trans woman bears the pain and costs of the lawsuits concerning the case and claims her rights by making protests around the city. Watched by the cameras of business people and transphobic neighbors, threatened with death by protesting in front of the church and writing her “message” on the walls around the city.

After suffering a transphobic physical assault in the church she used to attend, she bears the pain and costs of the lawsuits involving the case and claims her rights by protesting in front of the church and writing her “message” on the walls around the city. The beauty salon, which was once visited by many church members, no longer appears as a safe haven for Mel’s community. Instead, it becomes a place of resistance, a symbol of the fight against transphobia. Mel uses her salon as a platform to raise awareness about the challenges faced by trans people in Brazil. She re-elaborates the possible dreams for a transsexual woman in the stigmatizing and unhealthy context of (de)constructing trans lives in Brazil. She re-elaborates the possible dreams for a transsexual woman in the stigmatizing and unhealthy context of (de)constructing trans lives in Brazil.

Goals at VdR-Rough Cut Lab
We are really looking forward to feedback being able to help us find a fair balance between aesthetics and storytelling. At the same time, we are also looking for commercial partners for distribution and world sales.

Director’s Note
We started filming with a big crew, tracking the development of the legal proceedings and the case with the church, but throughout the approach with the protagonist we identified the need to film with a smaller team, in a more intimate way, observing and recording the small movements of the survival, the dreams, the plans and the affections of Mel Rosário.

At the same time that we show a side of Mel as a victim and an example of that ultra-right reactionary wave that invests in a logic of violence against minorities, we also accompany the counterpoint in the possibility of Mel’s existence.

The understanding of the ethical widening of the boundary between the real and the imaginary was crucial to understand which film to follow.

As filmmakers, it is important for us to tell stories that question the imposed reality – which does not always represent us – and (re)produce other forms of possible lives than those that enslave, kill and oppress some lives instead of privileged others.

Based on a device that invests in self-fictionalization, the proposal for Mel to live in the film, a dream she can’t materialize in real life, so she can tell the story she wants about herself, is a way of retaining her life-story and taking back territory for those who daily face exchange dreams for surviving.

When we had already decided on the device, the strategy in the shoot was to be as natural as possible, blurring the boundaries between the recording of reality and the invention/intervention of the reality that we built with the protagonist.

In the montage, we propose that, as staging and spontaneity intersect, what is clear is the real drama outside the play of representations. In the end, the documentary is a staging of the real that becomes the real itself, the real of the filming. The outcome is the continuation of life.

Producers’ Note
This film is not just a good story with a good character. It is, first of all, a necessary film. A portrait of 2020 Brazil, which goes through a historical period in which physical and verbal violence against minorities have found an echo in a dangerous global ultra-right reactionary wave. In this scenario, films with the approach proposed by Tati Franklin and Suellen Vasconcelos can be powerful alternatives to offer another space for reflection – dealing with religion and gender freedom with the respect that these issues deserve.

We participated in the Doc Brasil Meeting category of Brasil CineMundi in the pre-production phase in 2018, when we made important connections that took us, in the same year, to DocSP and, in 2019, to Walden Residences. These meetings raised the powers of the project and we have moved forward on fundamental issues to take us where we are with the film today.

As we have 100% of production’s budget financed, we are at this point looking for partners for distribution and sales in the Brazilian market, while we keep on the effort of making our film reach the screens of major world film festivals.

Director
Tati Franklin, 28, graduated in Cinema and Audiovisual from the Federal University of Espírito Santo. She works as a film maker on Films Fritos, an independent production company in Vitória-ES. In 2017, she directed and edited the short film Transvivo, which received a popular jury award for Best Film at the 24th Vitória Film Festival, was nominated for the Brazilian Film Grand Prix (2018) and licensed by Canal Brasil. "I Will Be There Every Single Night" is her first feature documentary as a director, financed by SECULT-ES and Ancine / FSA.

Producers
Suellen Vasconcelos (foreigner), 26, 2006
Estrangeiros (Foreigners), 2004

Producer’s Profile
Pai Grande Filmes

The company was born from a partnership started in Luanda (Angola) in 2012 and since then has maintained a constant production of socially relevant content. Our short films have already been screened at important world cinema places, such as the Habana Film Festival, the DocsMX and the Rio de Janeiro International Short Film Festival, one of them coming to appear as a finalist of the Brazilian Cinema Grand Prix in the short documentary category. We truly believe documentaries can change people, who in turn can change the world.
I learn that generations of children in my family were victims of the same abuse. Told almost thirty years ago. In the process of sharing my own trauma with my large family, to heal from child sexual abuse I endured at the hands of my grandfather, Gilberto, Silent Beauty is a personal documentary that follows me, Jasmin López, as I work to confront and accept the difficult truths while finding beauty in the process.

Silent Beauty is a film about confronting and accepting the trauma, where I am constantly suspended between old memories and the desire to move on. The visual materials include archival family photos, super 8 family footage, vérité, and dream-like reconstructed sequences. The film’s experimental sound design incorporates my grandmother’s old cassette recordings, my narration, audio interviews, recorded conversations, and vintage recordings of Latin American boleros. The texture and rhythmic editing of the sound mirrors the visual world of the film and mimics the quality of traumatic memories and my own hearing loss. The layering of sound enhances the visuals creating a multi-textured conversation between the past and the present.

As a woman of color and a survivor, I draw inspiration from techniques like Cecilia Aldarondo’s use of texture and process in Memories of a Penitent Heart; Rita Pfeffer’s poetic approach in Ghost Syndrome; Azadeh Nava’s use of light and simple potent imagery in Remembering the Pentagons; and Tatiana Huezo’s ability to find and create beauty out of so much pain in The Tiniest Place.

My film is rooted in memory and interspersed with dreamlike reconstructions from Gilberto’s childhood, as well as my own. They tell the story of darkness and beauty in a way that reflects my own interpretation of the darkness and light in my childhood home.

My grandmother filmed the majority of the archival footage, depicting the perfect, happy family life. To contrast this, I reconfigure the film archive to tell my truth. Combined with the present day footage and the disembodied sounds of my grandmother’s cassette tape recordings, Silent Beauty is representative of a survivor’s experience: the reclaiming of a story.

Goals at VdR-Rough Cut Lab
I am looking for rough cut feedback, international financing, and world sales.

Contact
Jasmin López
Director / Producer
Corazon Oscuro Productions
+1 4155722319
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Producers’ Note
I am the director, producer, and protagonist of this film. I am motivated to tell this story for my own personal healing but also to reach those with similar experiences, and those not familiar with this topic. We are applying for grant funds in the US to help us complete production this year. We have secured a TV broadcaster in the US but are looking for a premiere outside of the US in early 2022.

Director’s Note
My grandmother was fascinated with sound. She consistently recorded the soundscape of our home on an old cassette tape recorder, unaware of her influence on my young mind. This is how I learned to appreciate sound and our story in an organic yet experimental manner.

After discovering and managing a photo and radio journalism training program for youth in Mexico, I was inspired to become a radio journalist myself – documenting the lives of others through sound. Since losing some of my hearing four years ago, I began to consider the visual as a way to tell stories. I decided to begin with my own.

I tell my story in a non-linear fashion to reflect the journey of healing from trauma, where I am constantly suspended between old memories and the desire to move on. The visual materials include archival family photos, super 8 family footage, vérité, and dream-like reconstructed sequences. The film’s experimental sound design incorporates my grandmother’s old cassette recordings, my narration, audio interviews, recorded conversations, and vintage recordings of Latin American boleros. The texture and rhythmic editing of the sound mirrors the visual world of the film and mimics the quality of traumatic memories and my own hearing loss. The layering of sound enhances the visuals creating a multi-textured conversation between the past and the present.

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Director’s Note

I emigrated to Canada in 2004 to study cinema there. When I was in Canada, I realized how little people know about Iran. I realized most people only know about my country through the news. However, the reality of what is experienced by the people who live there is different. I started filming my childhood home in Iran to make my thesis film about my childhood house. Since then my brother and I have been filming our family.

Our mother and father had a very happy marriage. However our mother was a revolutionary and our father was against any revolution. I was 9 years old and my brother was 4 when our father drowned in the sea. Our mother, as a single woman, had to raise our brother and I on her own.

Our lives changed when my brother and I, with our mother, moved into this one-hundred-year-old mansion after our grandfather’s death in 1995, where our grandmother lived with her son. We settled on the second floor. Very soon, the house and its events began to affect our life. We bore the mark of the great political and economic tension after the 1979 Islamic revolution and the traumatized people living in the house who lost their hopes.

Lost hope, dramatic fate, suffering and violated rights of oppressed people are what we, my brother and I, have witnessed for many years. But will this silence keep us silent too? By telling our family’s story, we try to break this silence and to give voice.

We juxtapose the daily life of these characters that live in the house with the political backdrop of the Islamic Revolution. In contrast to the everyday life of the characters, the mundane moments in the house evoke memories of past and present.

Archival and personal footage will transport us in a different place in time covering major historical events, while personal home movie footage will offer a personal glimpse into how the revolution affected a family.

The film’s nonlinear narrative unfolds through three different time spans. One is the time that has been captured and frozen in the historical archives, Mini DVs, and digital footage. The other one is the real and everyday life of the characters. And the present time which is revealed through my voice-over narration uncover our motivation to film.

Producers’ Note

Elaheh Nobakht

As the producer of my film company Eli Image in Tehran, and the producer and investor of the film Silent House, I have made the commitment to the sibling filmmakers Farnaz and Mohammadreza Jurabchian.

This decision was influenced by their talent and commitment to their project, but also after reviewing the international success of their previous films on various platforms like Hot Docs premiere.

I strongly feel this film has a great international potential. We are connecting with Canadian funders such as NFIB, National Film Board of Canada and Canadian television networks who have already expressed their interest in the project. We are in the early stage of editing our rough cut and we do hope that with the help of international funds we will be able to finish this film.

Jewel Maranan

It is a challenge and a delight to board the Silent House team and collaborate with the filmmakers not only to secure its completion but to reach the film’s best form. Silent House will be the second film I’m working on as an Iranian-philippine collaboration – the first one being the documentary The Silhouettes which premiered and won a Special Mention in the International Competition of Visions du Reel 2020. Silent House is a very personal film that provides us with a looking glass into Iranian history, the cycle and decay of family, youth, ageing and impermanence. At the same time, this film is a testament to the dimensions of our rough cut and we do hope that with the help of international funds we will be able to finish this film.
Ouloulou, Baldé et Doucouré, trois jeunes migrants d’Afrique de l’Ouest, nous conduisent dans le monde spirituel africain au cœur d’une technologie moderne où le téléphone cellulaire s’est transformé en véritable talisman mobile.

Dans le cadre de VdR-Rough Cut Lab, nous avons pu accompagner leurs débuts en France, à Cameroun, en Belgique, en Afrique du Sud, et à la maison de cinéma VdR. Depuis l’arrivée de leurs marabouts à la maison, ils continuent d’améliorer leur bien-être. Ayant choisi de se fixer à Valence, ils restent en contact avec leurs marabouts à travers les rituels et les offrandes.

Les Films du Bijou perçoivent que la relation avec les marabouts et les rituels sont essentiels pour les migrants. Afin de sensibiliser le public à ces questions, le film travaille sur l’histoire de la migration et la diversité culturelle.

Seydou Cissé, réalisateur et scénariste, est membre de la Fondation pour l’Art Cinématographique (FAC) et du Moderne Bouban. Il a également dédié une pièce de théâtre à la question de la migration. Le film est un mélange de réalité et d’imaginaire, explorant les défis auxquels les migrants sont confrontés.

Le tournage a eu lieu dans le quartier de la Plaza del Tossal, à Valence. C’est une étape importante dans le voyage de ces hommes, qui ont choisi de se fixer en Europe.

Le producteur, Eugénie Michel Villette, a travaillé sur des films et a dirigé la Fabrique Yaoundé des films. Elle soutient les artistes et les réalisateurs africains, en les aidant à se faire connaître et à dépasser les limites de leur propre culture.

Enfin, les OIF et la BIENVENUE, qui ont soutenu le projet, ont ajouté une couche supplémentaire de soutien financier pour assurer un tournage de qualité. Le film de Séydiou Cissé est une œuvre unique qui explore les dimensions complexes de la migration et de la diversité culturelle.
VdR–Film Market

The VdR–Film Market, formerly known as the Media Library, is an online platform that offers key industry professionals the opportunity to view a selection of +500 new creative documentaries with international potential.
The VdR–Film Market, formerly known as the Media Library, is an online platform that includes a selection of +500 new creative documentaries with international potential. It groups Visions du Réel 2021’s Official selection, as well as almost 400 new films from 2020 and 2021, proposed by our own selection committee, partner institutions, sales agents and producers. The purpose of the Film Market is to facilitate exchanges, purchases and potential sales of new films. It provides an opportunity for the selected films to be promoted and sold by getting the attention of key accredited professionals (festival programmers, buyers, etc.).

VdR–Film Market changes its format this year in order to welcome you online, in a clear and user-friendly section of our brand new website. This new format allows us to provide extra visibility for the films by giving each one its own web page on Visions du Réel’s website.

This year we are also glad to welcome some new partners in the VdR–Film Market and to offer them a personal space in order to present their actual line-up. The Film Market is open to accredited professionals only (Please note that, as a result of this, the premiere status of the Film Market films does not change). It will be made available online throughout the entire duration of the festival as well as for the three following months.


Opening Scenes Lab

Opening Scenes Lab is a tailor-made programme for the 16 filmmakers who have their first short film or student film presented as world or international premieres in the Official Selection of Visions du Réel 2021. It offers the filmmakers the opportunity to get better acquainted with the international market and its decision makers.

Partners

Academy of Media Arts Cologne
Andana Films
C&Co
Chiledoc
DOK Leipzig
East Silver
German Films
National Film Centre of Latvia
Sixpack Film
Taiwan Docs
Taskovski Films
The Party Film Sales
Wallonie-Bruxelles Images
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, presented as world or international premieres.

This tailor made programme offers the filmmakers 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 projects. The group of filmmakers is invited to participate both online and on-site (if they can join us) to a specific program of activities including talks and meetings with their tutors and a speed-dating with invited producers who are interested in meeting new talents.

The 16 directors will participate at VdR-Industry 2021 and it is possible to meet all these new talents on our online platform.

**About**

Opening Scenes Lab

**Tutors**

**Wouter Jansen**
info@squareeyesfilm.com
CEO
Square Eyes
Austria
www.squareeyesfilm.com

Wouter Jansen is the owner of the sales and festival distribution company Square Eyes. He worked as the head of programming at the Go Short - International Film Festival during the first 10 editions. In 2013 he started Some Shorts, which changed to Square Eyes in 2019, which specializes in having outstanding non-mainstream films find the audience and recognition they deserve. With Square Eyes, Wouter represents bold, author-driven features and shorts, and collaborates closely with the filmmakers to devise bespoke festival distribution and sales strategies. This has resulted in a small catalogue of films premiering at prestigious festivals and winning multiple awards over the last few years like main prizes at Cannes, TIFF, Berlin, Locarno and Clermont-Ferrand. Wouter has been giving lectures at schools like Le Fresnoy, HEAD Geneva and Netherlands Film Academy as well as moderating and leading workshops at festivals like IDFA, Locarno, True/False, Winterthur, VIS Vienna Shorts and others. He is a Berlinale Talents alumni.

**Luciano Barisone**
lucio.barisone@gmail.com
Documentary Consultant
Italy

Luciano Barisone, Cinéclub organiser, journalist and film critic (Filmcritica, Cineforum, Duellanti, La Stampa, Il Manifesto), in 1990 Luciano Barisone founded the magazine Panoramiques, and stayed in charge 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 was the director of the festival up until 2007. He joined the Festival dei Popoli in Florence as artistic director between 2008 and 2015. 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.

**Teboho Edkins**
tebohoedkins@gmail.com
Filmmaker
South Africa, Germany

Born in Tennessee, USA in 1980, Teboho Edkins grew up in Lesotho and South Africa and now lives in Cape Town and Berlin. He studied photography and fine art at the Michaelis School of Fine Art at the University of Cape Town and film at Le Fresnoy in Tourcoing, France. He then took a directing degree at the German Film and Television Academy in Berlin. His films have screened at over 400 festivals and have also been presented in group and solo exhibitions, including at the Centre Pompidou, the Tate Modern and the Haus der Kulturen der Welt. His last film Days of Cannibalism premiered in Berlinale Panorama 2020. His filmography includes: Ask Me I'm Positive (2004), Looking Good · True Love (2005), Gangster Project 1 (2007), Khosha 2.0 (2008), Thato - Gangster Project (2011), Gangster Backstage (2013), Coming of Age, Generation (2015), Initiation (2016), I am Sheriff (2017).
Lucas Ackermann was born in 1997. After attending the Propädeutikum at Zurich University of the Arts, he graduated from Lucerne University of Applied Sciences in 2020 with a BA in Directing. His films range from documentaries to experimental and often incorporate grotesque imagery and existential topics.

Currently Working On...
I am currently working on a docufiction, the story is mainly based on a boat and his owner.

Upcoming Project
Echokammer (WT), approx. 30 min, an experimental documentary.

Daouya Feriel Achir

Daouya Feriel Achir is native of Algiers and she spent her childhood playing with a VHS camera with the help of her bigger brother. After attending sociology courses in 2013, she also started taking courses in photography and different workshops such as photojournalism, history of art and through that she rediscovered her love for visual arts. She started experimenting in photography and videography and her work is mainly based on individual portraits and storytelling.

Currently Working On...
I am currently working on a docufiction, the story is mainly based on a boat and his owner.

Upcoming Project
I am currently working on a new project, a docufiction because I feel the need to make it this way, in other words there are some parts of the story that for me can’t only be based on what happens in the reality. I am also looking for good locations in order to tell the story with an interesting frame, visually speaking, but also to connect the facts of the story in a real place where my protagonists had their own experiences. I don’t feel the urge to start working on the screenwriting, I think it would be best for me to create a deep connection with every single detail first and work on my project note to have a better understanding of the story and how it should be told.

Anna Artemyeva

Anna Artemyeva was born in 1995 in Dakar (Senegal). She began her studies at Sup Imax Dakar (Higher Institute of Digital Arts and Crafts) in 2017. After a year of studying starting in China and studying political science at the University of Montreal, she finished her training Bachelor in directing at the HEAD of Geneva (Haute école d'art et de design) in 2020. She is now starting the ECAL / HEAD Master in screenplay.

Currently Working On...
I’m currently working on the fiction feature on Aline Sitoe Diatta, a senegalese anti-colonial heroine that my short film Seeking Aline/ à la recherche d’Aline is about. I’m also working on a short doc-fiction musical: where I propose to 4 recent graduates of “La Manufacture” to write a police thriller musical with me.

Upcoming Project
Lausanne, written & directed by Rokhaya Marieme Balde
Rokhaya, a film school student, invites four young dance graduates from La Manufacture - Haute École des Arts de la Scène in Lausanne to write and direct a musical with her on young police officers investigating the murder of two young lovers murdered the day before their wedding.
Participants

Yudhajit Basu is a graduate from FTII Pune in Film Direction and has made several short films and short documentaries which have travelled to many national and international film festivals namely Ismailia International Film Festival, Egypt; Toronto South Asian Film Festival, Canada; IDSFK, Kerala, India; ISFF. His latest documentary short is doing its world premiere at Visions Du Réel and its German Premiere at Oberhausen International Short Film Festival.

Currently Working On...
I am researching for a nonfiction film on the lost language of the earliest inhabitants of the North Eastern Himalayan Belts of India and writing the script for my first feature to be shot in 2022.

Upcoming Project
The Missing Link (working title), length approx. 90 min
It is a nonfiction about the lost language of one of the earliest inhabitants of the north eastern Himalayan belts of India. Lepchas, as they were called by the British, meaning “untouchable” in their language, is a tribe that has faced a systematic colonial eradication of their culture and language since the colonial times, still forms the rudiment of the essence of the land in these belts. Their script, invented in the 17th century by the Lepcha scholar Thikung Men Salong, is getting slowly obliterated. ‘Rongring’ as the lepcas call their script today is spoken by many but the language in its written form has sunk into the depths of oblivion. My film aims to unearth the roots of this lost language and in turn shed light on the brutal colonial past of the Himalayan India. With a blend of fiction and nonfiction, the film will unfold in small vignettes of anecdotes, photographs, letters, old documents, texts and local folklore.

Abdessamad El Montassir is focused on a trilogy: the right to forget, visceral narratives, and the trauma of anticipation. In his body of work, he sets reflexive processes that invite us to rethink history through collective or fictional narratives and immaterial archives.

Abdessamad El Montassir tackles these problems while taking into consideration the knowledge on non-human identities in order to ignite the emerging of renewed manners to think about our environments.

Currently Working On...
I am currently working on my next documentary film: Adouaba, I am currently engaged in researching at the Ethnographic Museum of Neuchâtel, and am applying for additional funding for the film.

Upcoming Project
Adouaba aims to highlight transformation forces that operate in complex and invisibilized social situations. In this dynamic, the project focuses on two specific contexts driven by Harratines in Mauritania: the Adébayes mobile villages made up of a civilization of Maroons, and the Maddaha, unofficial groups of Harratines who create emancipation stories through song. The project intends to reflect on situations of domination, where new models of society are constituted as spaces of transformation and emancipation in constant reinvention. In this dimension, the walking and the songs become acts of struggle and resistance, which subvert the imposed order and create intervals for the recovery of one’s rights, one’s identities, and one’s confiscated histories.

Adouaba’s narrative will be drawn from several spaces and temporalities connected here: testimonies in Mauritania, and research in the archives of the Ethnographic Museum of Neuchâtel.

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Participants

Paul Sirague
pablo.guari@insas.be
The Disappearance of Tom R., 19’, Belgium, 2020
International Premiere

Born in the parisian suburbs, Paul Sirague fled to Brussels where he now lives, works, uses several pseudonyms, tells lies in order to get to the truth. He directed two short-length documentary films: A Room in Poland, shot in partnership with Lodz cinema school, and The Disappearance of Tom R., his graduation film for INSAS. He also works as screenwriter and script doctor for long-features, series and short-films.

Currently Working On...

I am currently working with Guillaume Maupin on a short fiction project about jazzman Sun Ra and his live concert on Saturday Night Live, as well as writing a long-feature film (a picaresque documentary novel set in France under Emmanuel Macron’s rule). I just finished a musical video for Tartine de Clous called Brave Marin (Brave Sailor). Finally, I am working on organizing an outdoor movie tour for the summer 2021.

Upcoming Project
Rengaines (Jingle ), 30 min
My next project is a musical docu-fiction of about 30 minutes called Rengaines (Jingles). The film takes place in a popular bar in the north of Brussels. During a karaoke night, a series of characters will talk about their stories through the songs they sing. As the evening progresses, the ambiance gets more and more strange, even magical...This film is a social and documentary tale in the tradition of Vittorio de Sica, Ali Kariajimaki or Miguel Gomes. We have already met with the production company Derives in Brussels, who has agreed to follow the project. We are now looking for co-producers.

Myriam Guényard was born in 1997 in Annecy (France). She has Finnish and French origins. She studies film at ECAL (Ecole Cantonale d’Art de Lausanne) as a director of photography (2019-2021).

Currently Working On...

I am currently working on my bachelor degree (a thriller-horror movie) as a director of photography. In parallel, I am writing a short movie about death and offering tribute instead of mourning.

Upcoming Project
I am currently looking for work as a director of photography with documentary directors. I discovered shooting documentaries with my personal short movie The Hut Made of Stone and I would be really interested to accompany another director in his/her creative process. I would love to direct another documentary myself but for the moment my focus is more on a fictional project.

Myriam Guényard
myriam.guyenard@hotmail.fr
The Hut Made of Stone (La Cabane en pierre), 13’, Switzerland, 2021
World Premiere

Louise Martin Papasian grew up in Paris, where she studied law and philosophy. During a university exchange in Buenos Aires, she was introduced to documentary practice in a filmmaking workshop. Back in France, she joined the Master Pro Concepteur Audiovisuel at the INA. After having worked on film development at Eaux Vives Productions, she joined the programming team of FIDMarseille. In 2017, she began in parallel a documentary work in Armenia, where she directed her first film, Drafted.

Currently Working On...

I am currently working as a programmer for FIDMarseille for the first year. In parallel, I am working on the development and editing of a documentary essay between Armenia and Colombia.

Upcoming Project
Armenia (working title), medium length, is a documentary essay based on two frescoes painted on the walls of the city of Armenia in Colombia, one created by an independent artist representing the Armenian genocide, the other commissioned by the Turkish state as part of a diplomatic exchange, representing a sultan. This false mise en abyme between Armenia and Colombia is intertwined with my intimate experience of these two countries, both crossed by the recent war, creating bridges in a game of correspondences.

Yossef and Naftalan are two short documentary film projects on which I am writing as part of my candidacy in Le Fresnoy. The first deals with the question of the border in the native village of the character in my film Drafted. The other, Naftalan, the name of an Azerbaijani town located a few kilometers from the border with Nagorno-Karabakh, known for its oil cures, is a film in computer-generated images that links two apparently opposite uses of oil: curative and industrial.

Louise Martin Papasian
louise.martin.p@hotmail.fr
Drafted, 1’, France, Armenia, 2021
World Premiere

Monise Nicodemos
monisencicodemos@gmail.com
Not over yet (Ainda não acabou), 22’, Brazil, 2021
World Premiere

Monise Nicodemos
Nicodemos was born in 1987 in a small village in the state of Brasilia (Brazil). She worked in various documentary projects and studied documentary film at the British School of Filmmaking in London and at the School of Arts of The Hague. She is currently doing a master’s degree in documentary at the School of Arts in Ávila (Spain). She has been working as a freelance director of photography for several years and is interested in social and cultural issues.

Currently Working On...

I’m working on two photography projects. One project is about film archives in Europe, while the other is about seed banks. I also collect oral archives about professionals working on analog cinema.

Upcoming Project
I’m just starting a new project. I want to do a short documentary about women working in art ateliers and scientific labs. The project tries to interrogate these two spaces (these huis-clos) after a Bruno Latour theory that explores the similarities between these two places. Through the connection between these two microcosmos, we will propose to analyze the place of woman in these fields (Art & Science). How do contemporary women work in their labs and ateliers? Where is art and science in there? What do science and art have in common?

The film will be filmed in super 8 and the sound will be recorded in digital.

Monise Nicodemos
monisencicodemos@gmail.com
Not over yet (Ainda não acabou), 22’, Brazil, 2021
World Premiere

She is a researcher. Following a PhD in cinema and audiovisual on obsolescence and reinvention of analog cinema in the digital age (2019) at Sorbonne Nouvelle Paris 3, she is specializing in oral and audiovisual archives at CNAM (Conservatoire National des arts et métiers). She also has experience with analog cinema and photography.

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monisencicodemos@gmail.com
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World Premiere

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I am currently working as a programmer for FIDMarseille for the first year. In parallel, I am working on the development and editing of a documentary essay between Armenia and Colombia.

Upcoming Project
Armenia (working title), medium length, is a documentary essay based on two frescoes painted on the walls of the city of Armenia in Colombia, one created by an independent artist representing the Armenian genocide, the other commissioned by the Turkish state as part of a diplomatic exchange, representing a sultan. This false mise en abyme between Armenia and Colombia is intertwined with my intimate experience of these two countries, both crossed by the recent war, creating bridges in a game of correspondences.

Yossef and Naftalan are two short documentary film projects on which I am writing as part of my candidacy in Le Fresnoy. The first deals with the question of the border in the native village of the character in my film Drafted. The other, Naftalan, the name of an Azerbaijani town located a few kilometers from the border with Nagorno-Karabakh, known for its oil cures, is a film in computer-generated images that links two apparently opposite uses of oil: curative and industrial.

Louise Martin Papasian
louise.martin.p@hotmail.fr
Drafted, 1’, France, Armenia, 2021
World Premiere

Monise Nicodemos
monisencicodemos@gmail.com
Not over yet (Ainda não acabou), 22’, Brazil, 2021
World Premiere

She is a researcher. Following a PhD in cinema and audiovisual on obsolescence and reinvention of analog cinema in the digital age (2019) at Sorbonne Nouvelle Paris 3, she is specializing in oral and audiovisual archives at CNAM (Conservatoire National des arts et métiers). She also has experience with analog cinema and photography.

Currently Working On...

I’m working on two photography projects. One project is about film archives in Europe, while the other is about seed banks. I also collect oral archives about professionals working on analog cinema.

Upcoming Project
I’m just starting a new project. I want to do a short documentary about women working in art ateliers and scientific labs. The project tries to interrogate these two spaces (these huis-clos) after a Bruno Latour theory that explores the similarities between these two places. Through the connection between these two microcosmos, we will propose to analyze the place of woman in these fields (Art & Science). How do contemporary women work in their labs and ateliers? Where is art and science in there? What do science and art have in common?

The film will be filmed in super 8 and the sound will be recorded in digital.
Participants

Julie Ramage (1987, France) is a visual artist and holds a PhD degree in humanities and arts. She investigates the complex relationships between people and the spaces they occupy. Her work was exhibited in France as well as the United States, Argentina and Spain. With the help of visual artist Marina Ledrein, she created BLACKCUT, a collaborative art production and distribution platform she codirects. How to order online is her first film.

Currently Working On...
I am working on formal and informal economic systems in French prisons, through various formats: podcasts, performances, installations.

Upcoming Project
Ghostmarkets was born out of a research-creation project that began in prison in September 2019. Taking as a starting point the ban on currency in the prison space, economists, anthropologists, archaeologists and choreographers were then invited to collaborate with a working group set up inside the prison walls. The participants propose the creation of a “currency of esteem” guaranteeing, when entrusted to a peer, loyalty and assistance in all situations. This work is initially intended to be film-documented.

Following the interruption of the project in March 2020, the idea was born to create a “ghost film” from the preparatory documents of the aborted shooting, through different formats: installations, podcasts, performances. A film documenting those various attempts is now in preparation.

Maaike Anne Stevens is a visual artist based in Amsterdam and London. Scylos is her first film, for which she received a development budget from the Amsterdam Fund for the Arts (AFK). She is a graduate of Goldsmiths College, London (MFA 2012). Her work has been shown in exhibitions worldwide, including the Museo de Arte Contemporáneo (Santiago, CL), the Art Gallery of Alberta (Edmonton, CA), and the Jerwood Space (London, UK). Her work is part of the Victoria & Albert Museum permanent collection.

Currently Working On...
What You Don’t See Doesn’t Exist - Short film, colour, sound (appr. 15 min)
This short film is based on a popular Dutch children’s song from the 1980s. It portrays an 8-year old’s appeal to the adult world to meet her in her intangible reality, defined by fears and fantasies. Shots of a virtual organic shape and a mushroom factory are combined with a sound design based on the original children’s song.

Upcoming Project
Analemma (The thing with letters) - Short film, colour, sound (appr. 30 min)
Starting point for this film is the changing form of communication between me and my father due to his dementia. As words increasingly escape him, I discover the connection that has always existed between us outside of language. I wonder whether the same verbal silence lies at the heart of his lifelong urge to create things: houses, boats, airplanes. My father surrendered to the material world on his hands and knees, yet at the same time he studied the clouds and the celestial movements, and he had an unendable wish to fly away from the world at his footsteps. In this film I want to capture this oscillation within him between the near and the distant. It will take the form of a pendulum swinging between two geographical locations with extreme opposites: the Western Scheldt Estuary in the southwestern part of the Netherlands, and Punta Arenas on the Strait of Magellan in the southernmost region of Chile. In the middle stands a sundial, which my father constructed in the back garden of his house.

Stephen Wardell is an artist and filmmaker from the Midwestern United States. His documentaries seek to interrogate ethnography, anthropology, and observational filmmaking traditions from a queer perspective. He often makes work with his nontraditional family. He is also interested in handmade filmmaking, tactile cinema, and unconventional approaches to fiction filmmaking. Right now he lives in Iowa City, IA, and is finishing his graduate degree at the University of Iowa.

Currently Working On...
I’m making a 16mm documentary about space colonization and sci-fi kitsch. Using camp, the film explores how privatized, corporate space colonization is part of a larger pattern of capitalism.

Upcoming Project
My film Lillian Finds the Zombies is part of a larger series of short documentary portraits where I use collaborative reenactment to bring my adopted siblings’ fantasies to life as a way to tell my family’s history. Currently I’m planning another film in this series, to be shot once it is safe for me to see my family in-person.

I’m also in the early stages of planning a feature film about developmentally disabled adults in group homes. I want to use the collaborative reenactment model of filmmaking I’ve been developing through my shorter portraits to explore in a long-form way how disabled people have been institutionalized in care facilities across the USA. I have personal connections to these types of group homes: I used to work in one, and my younger brother is about to permanently join one of these homes. Working title: Group Home.
VdR–Industry Talks

VdR–Industry Talks is a panel of discussions inviting various protagonists of the film industry to get together and exchange ideas and opinions around current issues. Always revolving around the latest questions in the field, the talks represent a crucial moment of confrontation and interaction, an opportunity to unfold the most urgent topics step by step. VdR–Industry Talks is a privileged vantage point over contemporary documentary production, a space for reflection in which the future of the industry is sketched out. The Talks will be online public debates about these topics and there will also be an open Q&A with the remote audience.

Since Visions du Réel took place at the very beginning of the lockdown last year, we organised these discussions online, in order to investigate how different profiles of the industry were dealing with the situation. For this edition, one year later, we invite you through two Talks to discuss the changes that have taken place so far within the industry, and those yet to come. The third one will gather directors whose films are included in the 2021 line-up, around the question of producing films that dare to question the very state the directors are living – or, indeed, had to flee.
VdR–Industry Talks

1. Filmmaking and Resistance

Two masters of non-fiction filmmaking will meet and discuss in this panel session. One of them is working and living in the very country he questions, the other one is forced to live in exile because of his positions and films. A conversation with two filmmakers in resistance.

Speakers
Vitaly Mansky  
Film Director
Avi Mograbi  
Film Director

Moderator
Orwa Nyrabia, Artistic Director, IDFA (The Netherlands) and Producer

Date and Time
Sunday, 18th April at 7pm (Swiss time) online and on-site

2. Film Festivals, Distribution and Strategy – One Year Later

In light of the reflections we initiated last year on the different alternatives that festivals have chosen to undertake under corona-times (namely festivals going online, cancellations, and postponements), we aim this year to gather some prestigious festival representatives alongside further market players to consider what happened in the past 12 months, what kind of decisions were made, and which effects they had. The Festival Directors of major festivals of the beginning of 2021 – i.e. Sundance Film Festival and the Berlinale – will meet with important sales and distribution representatives in order to understand the role of festivals in today’s market strategies.

Speakers
Carlo Chatrian  
Artistic Director, Berlinale, Germany
Jason Ishikawa  
Senior Executive, Cinetic Media, USA
Tabitha Jackson  
Artistic Director, Sundance Film Festival, USA
Hédi Zardi  
CEO, Luxbox, France

Moderator
Finn Halligan, Screendaily

Date and Time
Monday 19th April at 5.30pm (Swiss time) online

3. Filmmakers and Producers at Work

A panel focused on the situation that filmmakers are facing now and might have to deal with in the near future. The discussion will be specifically focused on the work, the shooting conditions, the changes and adjustments needed. How can filmmakers adapt (or not) to new realities? Filmmakers, directors and producers are exchanging on these topics.

Speakers
Sébastien Lifshitz  
Film Director, France
David Epiney & Eugenia Mumenthaler  
Producers, Alina Films, Switzerland
Gaston Solnicki  
Film Director, Argentina
Myriam Sassine  
Producer, Abbout Productions, Lebanon

Moderator
Francesco Giai Via, Venice International Film Festival, Italy

Date and Time
Wednesday 21st April at 6pm (Swiss time) online

Documentary & Audiovisual Forum

VdR–Industry is offering an opportunity to the Swiss Industry representatives to gather and exchange around important topics. The Documentary & Audiovisual Forum is an annual event that allows the Swiss film industry to get together and exchange opinions on important and pressing issues, within the international context offered by VdR–Industry. This year the focus will be on the distribution of documentary cinema.
Documentary and Audiovisual Forum

The Documentary & Audiovisual Forum is an annual event that allows the Swiss film industry to get together and exchange opinions on important and pressing issues, within the international context offered by VdR–Industry.

What audience for tomorrow?
The Distribution of Documentary Cinema – one year later

In light of the reflections on our Documentary and Audiovisual Forum "The future of Creative Documentaries" discussed in 2019 at Visions du Réel, we imagined to explore further the subject in 2020 by addressing the issue of distribution. However, the Covid-19 sanitary crisis was a turning point, forcing us to cancel the session and disrupting our habits, in particular those related to our role as spectators. Therefore, today the question is misplaced but, at the same time, more urgent and relevant than ever.

The distribution of documentary films has always been a challenge, often requiring the development of extraordinary and bold strategies. In a time where cinemas are put under strain, theatrical releases, just like festival presentations, do not constitute the point of departure for the distribution strategy anymore. On the other hand, online viewing platforms are growing incredibly popular, both in terms of audience and in terms of their financial and political weight in society. The matter of institutions’ roles and of public proposals to support the distribution and the broadcasting of independent films becomes equally political (especially given the right holders’ remuneration is also jeopardised). As a result, how to widen the public for documentary cinema becomes one of the most important aspects to touch during the discussion.

This is why, one year after the start of the sanitary crisis that disrupted the economy of cinemas, during Visions du Réel 2021 edition in Nyon, we will dedicate our Documentary and Audiovisual Forum to distribution. This way, our goal is to stimulate the proliferation and exchange of ideas and examples of both Swiss and international practices in the field.

In collaboration with FOCAL, Foundation for professional training in cinema and audiovisual media

Date and Time
18 April 2021
10:30–13:30
on-site and online
Followed by a lunch offered by ARF / FDS.

Christoph Assezat
Head of the fiction/documentary division, TV5 Monde, FR

David Bernet
Film Director, Co-president AG DOK, DE

Matthias Bürcher
Head of Distribution and Diversity, Federal Office of Culture, CH

Tobias Faust
Co-director, Kult.kino, my film.ch, CH

Barbara Fränzon
Director of Film Department Arts, Culture, Civil Service and Sport, Federal Ministry Republic of Austria, AT

Moderator
Barbara Miller
Director, president ARF/FDS

In Between

In Between is a programme that explores the blooming territory of artists’ moving image with two Artists’ Work Sessions that aim to shed light on the challenges and opportunities to bridge the gap between the art world and the cinema industry.

Date and Time
18 April 2021
10:30–13:30
on-site and online
Followed by a lunch offered by ARF / FDS.

Eve Gabereau
Founder and Managing Director, Modern Films, UK

Pierre-Adrian Iré
Project Leader – Play Suisse, CH

Susa Katz
Deputy managing director, responsible for the nonfiction department and for distribution, Zürcher Filmstiftung, CH

Mischa Schiwow
Distributor, Frenetic Films, Co-president Agency for Filmpromotion “Prochaine”, CH

Elena Tatti
Producer, Box Productions, Co-president AROPA, Romande Association of the Audiovisual Production, CH

About In Between

Moderator

Psychic Island

The Signal Line
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 has become a blooming territory in which new narratives and critical positions towards mainstream audiovisual culture are generated. However, those practices often use economies and evolves in contexts that are different – and too separated – from the ones found in the film industry or in the art market.

The artists’ work session offered by VdR–Industry is an event meant for artists, producers and other professionals from both the visual arts and film contexts to meet and work around the development of two artists’ moving image projects. Two artists’ duos will have 1h1/2 to convene with a table of 5-6 industry professionals, which may include producers, curators, film funds or foundations’ representatives and so on.

In Between is a collaboration with On and For Production and Distribution.

About

Moderator

Anna Manubens
anna.manubens@gmail.com
Curator, writer and producer
Spain

Anna Manubens is an independent curator, writer and producer with a preference for hybrid roles at the intersection between exhibition-making, research, public programmes, project development and institutional analysis. She was Head of Public Programmes at the CAPC Musée d’art contemporain in Bordeaux until 2017. She previously combined her activity as curator and programmer with teaching at Universitat Pompeu Fabra (Barcelona) and a part-time curator position at the Belgian artist-run organisation, Auguste Orts, dedicated to the production of and thinking around, artists’ films. With Auguste Orts she was founding project manager of On & For Production and Distribution, a European collaboration project aimed at facilitating the production of artists’ moving image through the conception of new working frameworks and peer-to-peer exchange formats. She was artistic director of LOOP for the editions of 2011 and 2012, and is currently a professor at the Elías Querejeta Zine Eskola, a new international centre for the research and practice of cinema in San Sebastián.
Psychic Island

Babak Afrassiabi, Nasrin Tabatabai
Netherlands, Belgium
Expected Release Date: 2022

Synopsis

Psychic Island is a film centering Telegraph Island as its main location and character. Situated deep in a mountainous narrow inlet in the Persian Gulf, the island was made into a repeater station by the British from 1865 to 1868. The film depicts the Telegraph Island as an ‘unanchored’ transmission node, a technological organ signalling from near and far-removed locations, with intertwined narratives, voices and sounds from what and whoever had once or will cross it.

Goals at VdR–Industry and politicking and deceit. Meanwhile the transmission of the signals continues, away from the air. A parley is organized between the two groups involving lobbying finds their rescue in elevating the island in the air and stopping the transmission from their responses to this situation. Some believe that what is transmitted to them comes channelled to them by the island. This has distressed and divided the community in sounds they communicate between themselves or pass through their minds are the island is transmitting certain unidentifiable signals and that whatever words or last ten years, have started to experience strange phenomena. They believe that a decade and a half. Now the new inhabitants, who arrived on the island only in the submarine cables connecting it to inland telegraphy lines, the island was operating as a repeater station for no more than three years before being left uninhabited for a decade and a half. Now the new inhabitants, who arrived on the island only in the last ten years, have started to experience strange phenomena. They believe that the island is transmitting certain unidentifiable signals and that whatever words or sounds they communicate between themselves or pass through their minds are channelled to them by the island. This has distressed and divided the community in their responses to this situation. Some believe that what is transmitted to them comes from the waters and others are convinced that it comes from the air. The first group finds their rescue in elevating the island in the air and stopping the transmission from the sea, the second group sees the solution in immersing the island in the water and away from the air. A parley is organized between the two groups involving lobbying and politicking and deceit. Meanwhile the transmission of the signals continues, increasingly orchestrating what takes place on the island.

Director’s Note

Psychic Island situates itself at the limits of this technological suspension. The film is based on the hypothetical idea that islands have the capacity to transmit information much more fluidly than mainland. They exude as smoothly as they can soak up whatever passes through them by water and air: the island as an unanchored transmission node, a technological organ signalling from near and far-removed locations, passing on intertwined narratives, voices and sounds from what and whoever had once or will traverse it.

The film builds on the island’s actual historical past to fictionalise its future: for 150 years after it stopped operating as a repeater station, the island has remained uninhabited and forgotten. Meanwhile the island never stopped transmitting. The interaction between the new inhabitants and the island will be defined by this technological past. Throughout the film, the inhabitants appear to be subsumed and assimilated into the island’s technological landscape.

Director’s Profile

The artists Nasrin Tabatabai and Babak Afrassiabi have collaborated since 2004 on various joint projects, developed through such mediums as video, audio, sculptural objects and printed matter. They often extend their work from unresolved historical narratives. Their recent projects are concerned with making speculative junctions between history, archive, technology and the practice of art. Their works have been exhibited regularly in solo and group exhibitions internationally. Their single channel videos were presented in festivals such as IFFR, FidMarseille, Docilbois, Framedmedia, etc.

In Between

In Between

Satellite, As Long As It Is Aiming At The Sky, 29’, 2010

Filming Location

Telegraph Island

Language

Arabic, Farsi, English, Pashto, Afghan Persian

Runtime

45’

Financial in Place

30,000 € (21%)

Total Budget

145,000 €

Contact

Babak Afrassiabi
Director / Producer
info@pagesmagazine.net

Nasrin Tabatabai
Director / Producer
info@pagesmagazine.net

Confirmed Financial Sources

Mondriaan Fund, Netherlands

Looking for International Sales

Expected Release Date: 2022

Mondriaan Fund, Netherlands

Directors’ own investment

Financing in Place

30,000 € (21%)

Confirmed Financial Sources

Directors’ own investment

Mondriaan Fund, Netherlands

Looking for International Sales

Netherlands, Belgium
The Signal Line
Simon Ripoll-Hurier, Myriam Lefkowitz
France
Expected Release Date: Spring 2022

Logline
What if we hired psychic spies to look through Silicon Valley’s iron curtain? The Signal Line will be a sci-fi documentary on the edge between divination and espionage, New Age and new tech, a film about the possibility of perceiving the invisible, of seeing through walls, bodies, time and space, and a film about the possibility of sharing these visions.

Synopsis
“Somewhere, perhaps in the unconscious mind, there exists what we will label “the Matrix”. The Matrix knows no boundaries and has no limitations – it contains all information about all things.” (declassified CIA archive, 1988)

Imagine that some people can perceive things without using their known senses. They can reproduce a drawing sealed in an envelope, describe and draw a remote location, report a past or future event. Consider this extrasensory perception not as the privilege of a few, but as a latent yet trainable ability. Anyone can learn to connect to “the Matrix”, and there is a training method called “remote viewing”. It was designed by a Silicon Valley high tech research institute under CIA funding during the 1970s: SRI International, otherwise famous for creating Arpanet, the computer mouse, Siri...

Are “the Cloud” and “the Matrix” ethereal siblings?

What if we asked experienced remote viewers – an amateur club created in the San Francisco Bay Area 20 years ago – to probe a future and almost mythological event: the connection of our brains to “the cloud”.

The Signal Line is not a film about remote viewing, but a film with it: a film constructed by and around this practice, exploring its aesthetic potential, and “using” it to draw lines between people, places and events. Remote viewing shapes a way of channelling extraordinary perceptions based on the organization on paper of what can be called a “stream of consciousness”. This idea has a long history first in literature and then in cinema, and will serve as a guide to make the film, which will be based on the interviewing of many voices. The film’s soundtrack will be a key element to its construction, from the weaving of ambiances to the spatialization and treatment of the different voices.

In the remote viewing protocol, the viewer must say aloud everything they write, producing a kind of descriptive mumbling. Assuming that an observer always transforms what they’re looking at, these fragile and hesitant voices will have effects on what they describe. Silicon Valley will be caught in choral delirium, shaped as an anxious dreamlike speculation on the future of humankind. All taking place in the San Francisco Bay Area, The Signal Line will be a film on the edge between divination and espionage, reading and spying, esotericism and new technologies, somewhere between a new-age film and a spy movie.

It will be a film about the possibility of perceiving the invisible, of seeing through walls, bodies, time and space, and a film about the possibility of sharing these visions.

Director’s Note
This film project is part of a wider research that explores other formats: texts, videos, performances, radio pieces (ex: Gessnerallee, Feb. 25)... It all started with a first simple idea: what if we used a tool once designed for “psychic espionage” to spy on its birthplace, Silicon Valley? To do so, we explored the CIA declassified archive, we met different communities of “remote viewers”; we trained ourselves and shared the practice around us...

Slowly a plot emerged, and it became clear that the film had to probe a future and almost mythological event: the connection of our brains to the “cloud”. Therefore The Signal Line is not a film about remote viewing, but a film with it: a film constructed by and around this practice, exploring its aesthetic potential, and “using” it to draw lines between people, places and events. Remote viewing shapes a way of channelling extraordinary perceptions based on the organization on paper of what can be called a “stream of consciousness”. This idea has a long history first in literature and then in cinema, and will serve as a guide to make the film, which will be based on the interviewing of many voices. The film’s soundtrack will be a key element to its construction, from the weaving of ambiances to the spatialization and treatment of the different voices. In the remote viewing protocol, the viewer must say aloud everything they write, producing a kind of descriptive mumbling. Assuming that an observer always transforms what they’re looking at, these fragile and hesitant voices will have effects on what they describe. Silicon Valley will be caught in choral delirium, shaped as an anxious dreamlike speculation on the future of humankind. All taking place in the San Francisco Bay Area, The Signal Line will be a film on the edge between divination and espionage, reading and spying, esotericism and new technologies, somewhere between a new-age film and a spy movie. It will be a film about the possibility of perceiving the invisible, of seeing through walls, bodies, time and space, and a film about the possibility of sharing these visions.

Guide to Make the Film
- Interviewing.
- Remote viewing protocol.
- Experiences of remote viewers.
- Experiencing the places of Silicon Valley.
- Interviews with remote viewers.
- Interviews with famous futurologists.
- Interviews with AI experts.

Lyricist
Simon Ripoll-Hurier

Director
Myriam Lefkowitz

Director / Producer
simonripollhurier@gmail.com

Director
myriamlfekowitz@gmail.com

English

Shooting Language

English

Shooting Date & Duration

2019, Tournant ? 2020, 1 Month

Shooting Format

4K

Expected Runtime

45'

Director’s Profile

Coming from visual arts and developing a practice on the edge of music, radio and cinema, Simon Ripoll-Hurier (born 1985) tracks down situations of listening. Between 2014 and 2017, he developed Diana, a research project that includes film, video, performance and radio. His work has been presented in festivals, biennials, museums, galleries, and broadcasted on the radio. He also plays with Les Agamemnonz, an instrumental surf band, and co-founded *DUUU, an artist-run webradio.

Coming from dance, Myriam Lefkowitz designs various immersive devices that engage direct relationships between spectators and artists, and explore modified forms of attention and perception. Her practice, on the edge of care, esotericism and somatic experimentation, deploys and shares the resources contained in the liminal states between sleep and wakefulness.

Dreamland, 28', 2014
Premiered at Alchemy Film & Arts

Diana, 47, 2017
Premiered at Visions du Réal

Station, 15', 2018
Age of Heroes, 9', 2020
Premiered at Cinéma du Réel

Director / Producer

Simon Ripoll-Hurier

Total Budget

35,000 €

Financing in Place

65,000 €

Total Budget

35,000 €

Financing in Place

65,000 €

Contact

Simon Ripoll-Hurier

Director / Producer
simonripollhurier@gmail.com

Myriam Lefkowitz

Director
myriamlfekowitz@gmail.com

The Signal Line

will be a sci-fi documentary on the edge between divination and espionage, New Age and new tech, a film about the possibility of perceiving the invisible, of seeing through walls, bodies, time and space, and a film about the possibility of sharing these visions.
Observer’s Projects

With this new opportunity, VdR–Industry wants to give access to two projects to witness the dynamic offer of our platform. They will have the possibility to participate in the different activities in order to meet with relevant professionals for the development of their projects.

112 A Love Story
113 Chronicles of Pandemic
A Love Story
Une histoire d’amour

Mathieu Volpe
Belgium, France
Expected Release Date: August 2021

Logline
At the dawn of his 25th birthday, Sokuro, the son of Burkinabe immigrants living in Italy, perpetuates family traditions by marrying Nassira, a young girl that lives in his native village, not far from Ouagadougou. For him, this marriage is the first step into a future and definitive return to Burkina Faso, but for his new wife, the wedding is a gateway to the European El Dorado...

Synopsis
Ouagadougou, August 2018. Sokuro, a young Burkinabe, drives his motorcycle at full speed in the middle of the night. He is getting married the following day and needs to pay the dowry to his in-laws. His wedding is arranged by his mother, with whom he counts the money in the pale neon light of her house. 24 hours later, according to a typical Burkinabe tradition, Nassira, the young bride, is taken by the groom on a motorbike. After the marriage, Sokuro and Nassira don’t know each other, but over time, a relationship is forged. At the end of the summer, Sokuro has a project to build a house for his wife in Ouagadougou. He lives in the North of Italy, where he is forced to return because he needs to go back to work. Back in Italy, Sokuro lives his daily life, punctuated by the exhausting work in the factory, the shouting sessions with his little brother Nassir, the daily phone calls to his wife and the absence of his father, constantly at work... until his mother returns from Africa: now, she wants Sokuro to bring Nassira back to Italy as quickly as possible. A few months later in Ouagadougou, Nassira prepares herself for Sokuro’s arrival. Once reunited, Sokuro tells her that he would like to marry her at the City Hall, in order to make their marriage official for the Italian law. Unfortunately, he does not have enough money because he lost his job just before leaving Italy. Eventually Sokuro and Nassira get married at the City Hall with the financial help of his mother. Sokuro has now the official marriage paper, but must now find a stable job to be able to return to Burkina Faso...
Switzerland meets...

Italy

Switzerland Meets... is an opportunity for Swiss producers and representatives of public financing and television to meet a delegation from a country having a co-production treaty with Switzerland, to encourage co-production, networking and collaborations. This year... Switzerland Meets Italy!

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Swiss producers and representatives of public financing and television meet a delegation from a country offering official co-production opportunities with Switzerland to encourage networking and co-production.

Following the success of the bilateral meetings we put in place during the previous editions with the Fédération Wallonie Bruxelles, Québec and the United Kingdom, resulting in several concrete co-productions, this year we are organising a bilateral co-production meeting between Switzerland and Italy.

The idea behind these meetings is to facilitate contacts between experienced producers who are looking for co-production opportunities in the context of an immediate co-production agreement with Switzerland. It aims not only to offer support to producers and to their long-term activities, but also to encourage them to defend their editorial line of documentary cinema. It is in the context of these meetings and within an intimate atmosphere, relaxed and effective, that the producers have the opportunity to create long-lasting professional relationships.

The invited participants will first take part in a roundtable about the challenges and opportunities of co-production between Switzerland and Italy with representatives from institutions and televisions from both countries as speakers and institutional guests.

A production case study talk will be given by Swiss and Italian producers of War and Peace by Martina Parenti & Massimo D’Anolfi presented in Latitudes as part of Visions du Réel programme, in order to explain how the co-production has developed between Rai Cinema, Montmorency Film (IT) and Lomotion (CH).

The group of all producers, 6 experienced personalities from Italy and Switzerland respectively, will also present themselves, their work and their companies and meet in individual encounters.

We thank our partners, the OFC, Federal Office of Culture / Media Desk Suisse and Doc/It.

About

Joëlle Bertossa
joelle@closeupfilms.ch
Producer
Close Up Films
Switzerland

Founded in 2012 in Geneva, Close Up Films has produced several critically acclaimed documentary and fiction films. These include Il mio corpo, directed by Michele Pennetta, which premiered at Visions du Réel and was presented at Acid, Cannes in 2020; In The Shadow Of Women and The salt of tears by Philippe Garrel, and I Am Not Your Negro directed by Raoul Peck, which won the best documentary Cesari and BAFTA in 2018 and was nominated for the 2017 Oscars. More recently, Karim Sayad’s film My English Cousin premiered at TIFF docs in 2019, as did Rachel Leah Jones and Philippe Bellaïche’s Advocate at Sundance.

Guests

Silvia De Felice
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Deputy Head
Film Department of the Federal Office of Culture
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Dugong Films

Dugong Films is a Rome based film production company focused on exploring the blurred line between fiction and documentary in an international framework. The company draws its name by the “dugong”, a large marine mammal, who unexpectedly inspired ancient alluring sea-faring tales of mermaids. Dugong productions have been shown in the most important international festivals such as Cannes, Venice, Toronto, Locarno, Rotterdam, Viennale, winning awards as the European Film Award, l’Œil d’or, Toronto, Locarno, Rotterdam, Viennale, winning awards as the European Film Award, l’Œil d’or. The company counts on the experience of Emanuele Nespeca, member of ACE since 2010 and Producers on the Move 2016, who began producing in 2005 with Pietro by Daniele Gaglione (Lucarno 2010) and Notizia Degli Scari by Emidio Greco (Venice 2010), Banat. La Sarraz Pictures has earned itself a position of importance on the national and international market, and is acknowledged as a “point of reference” by many authors for the production and distribution of quality films.

Incipit Film

Incipit Film is an independent production company based in Friuli Venezia Giulia. We develop documentary and fiction projects with roots in the local area that address sensitive issues affecting contemporary society for an international market. Incipit Film works regularly with the FVG Audiovisual Fund, FVG Film Commission, MIAct and RAI, and makes use of a network of expert professionals residing mainly in the region. Incipit Film is constantly working with foreign companies to co-produce projects which are often selected for respected European festivals and distributed through prestigious European channels.

Solaria Film

Solaria film was created in 2013 by producer Emanuele Nespeca. First movie produced was the documentary I was born travelling by Irish Brachis, with Rai Cinema and NBC Universal and Hand by Luca Lucini, in the project Short Plays. The company counts on the experience of Emanuele Nespeca, member of ACE since 2010 and Producers on the Move 2016, who began producing in 2005 with Pietro by Daniele Gaglione (Lucarno 2010) and Notizia Degli Scari by Emidio Greco (Venice 2010), Banat. La Sarraz Pictures has earned itself a position of importance on the national and international market, and is acknowledged as a “point of reference” by many authors for the production and distribution of quality films.

La Sarraz Pictures

La Sarraz Pictures is a film production company founded in Turin in 2004 by Alessandro Borrelli, who has been working in cinema since 1998 as head of development and producer. Since 2010 La Sarraz Pictures has set up another department for the distribution of creative documentaries, feature films and short animated films that have been presented, and often awarded, on prestigious international festivals around the world, and distributed in Italy and abroad. La Sarraz Pictures has earned itself a position of importance on the national and international market, and is acknowledged as a “point of reference” by many authors for the production and distribution of quality films.

Graffiti Doc

Graffiti has developed projects with international ambition both for theatrical release and for the main public channels worldwide. Most of its films have been selected in prestigious festivals. Its latest documentary One More Jump by Emanuele Garosi won, among others, the Prix Europa 2020 for Best European TV Documentary of the Year. The MEDIA Program has repeatedly recognized the Impact of Graffiti on the international market, with the support of four State of projects, Graffiti is also active in minority co-production and has developed an executive production activity for foreign companies.

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Aline Schmid  
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FILMS in production

L'Uomo Che Parlava Come Un Bambino  
(filmmaker) by Martin Casella  
Allegro, (feature film project) by Giorgio Wurth

The Miracle of Almeria, (documentary) by Moon Biessle

My Old Man, (documentary) by Steven Vit

Films in production

Anche Stanotte le Mucche Danzeranno sul Tetto  
(Film project) by Aldo Gugolz  
2020

The Game  
(director) by Corina Schwingruber Ilić & Nikola Ilić  
2021

Another Day in the Garden  
(director) by Ian Purnell  
2023

Tutto l'Oro Che C'è  
(Film project) by Aline Schmid  
2020

The Art of Silence  
(director) by Manuel von Stürzer & Nicole Vögele  
2021

Loving Highsmith  
(director) by Ramon & Silvan Zürcher & Eva Vitija  
2022

Switzerland meets...Italy

Since 2003, Akka Films has dedicated itself to art-house documentaries, fiction films and television programs. Based in Geneva, at the crossroads of Europe, we favor works of international and universal scope, although strongly anchored and incarnered in their regions of origin: powerful, contemporary and strongly anchored and incarnated in their television programs. Based in Geneva, at Akka Films p.badinier@akkafilms.ch Palmyre A. Badinier

Nicolas Wadimoff, and producers Philippe Cousyfa and Palmyre Badinier.

Rough Cat is an independent film production company based in Lugano, Switzerland. Established in 2014 by producer Nicola Bemasconi, it aims at developing and producing documentaries, features and short films for cinema and television mainly by young and local authors, keeping an eye on European cinema and international co-productions.

Films in production

L’Uomo Che Parlava Come Un Bambino, (documentary film project) by Martin Casella

The Miracle of Almeria, (documentary film project) by Carina Kaiser

Somewhere On Earth, (short movie) by Fabrizio Rossio

Filmmakers

Far From You (crew) by Maria Dourou, 2020

Their Algeria by Lina Soueilem, 2020

Maria Cobra Petre by Erika Nievua da Cunha, 2019

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Lomotion  
Switzerland  
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Switzerland

Films in production

The Art of Silence by Maurizio Staerkle Drux, and SIRIRI - The Cardinal & The Imam by Manuel von Stürzer (Winter Nomad) are currently in post-production.

Switzerland meets...Italy

Films in production

The Art of Silence by Maurizio Staerkle Drux, (Doc cinema), 90’, 2021

SIRIRI - The Cardinal & The Imam by Manuel von Stürzer, (Doc cinema), 90’, 2021

Closing Time by Nicole Vögele, (Fiction), 90’, 2022

Films in production

The Girl and The Spider (Doc cinema) 90’, 2021

Closing Time by Nicole Vögele, (Doc cinema), 2018

SIRIRI - The Cardinal  
(director) by Daniel Kemény, 2020

Another Day in the Garden  
(director) by Ian Purnell, 2023

Another Day in the Garden  
(director) by Lasse Linder, 2023

Arctic Link by Ian Purnell, 2023

Another Day in the Garden by Lasse Linder, 2023

Filmmakers

Günter Hei (feature film) by Caterina Mona, 2021

Miraggio (documentary) by Nina Steflanka, 2020

L’Art de l’Amour de Liv S. by Anna Luff, (Fiction), 90’, 2022

Filmmakers

Günter Hei (feature film) by Caterina Mona, 2021

Miraggio (documentary) by Nina Steflanka, 2020

L’Art de l’Amour de Liv S. by Anna Luff, (Fiction), 90’, 2022

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Günter Hei (feature film) by Caterina Mona, 2021

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L’Art de l’Amour de Liv S. by Anna Luff, (Fiction), 90’, 2022

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L’Art de l’Amour de Liv S. by Anna Luff, (Fiction), 90’, 2022
Prix RTS: Perspectives d’un Doc

Initiated by Radio Télévision Suisse (RTS), this competition aims at promoting creative documentary filmmaking in French-speaking Switzerland.

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132 Roger Rey
133 She from the Mountains
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 project is based on its financing needs in the prospect of a long and complex development, as well as on our usual selection criteria, i.e. the team’s potential, the interest and creativity of the project. The prize is worth 10,000 Swiss francs. This pitching session will take place on-site and in French.

About

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, 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.

Moderator

Gaspard Lamunière
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Producer, Director
RTS Radio Télévision Suisse
Switzerland

Jury: Prix RTS

Steven Artels
Head of the Documentary Unit
RTS
Switzerland

Isabelle Christiaens
Head of Documentary Coproductions
RTBF
Belgium

Philippa de Roten
Head of Culture and Society Department
RTS
Switzerland

Antoine Duplan
Film Critic/ Journalist
Le Temps
Switzerland

Gaspard Lamunière
Producer/ Commissioning Editor
RTS
Switzerland

Award

Prix RTS
CHF 10,000
Best feature film project
A World in Perspective
Un monde en relief

Philippe Calame
Switzerland
Expected Release Date: February 2022

Logline
The life of Jules Jacot-Guillarmod is a novel. His universe is a land of adventure: in Egypt the Sphinx is half-buried, Turkey is still the Ottoman Empire, trains are stopped by the events of the October Revolution..

Our desire is to respect the original work by exposing the relief originally created by the stereoscopic shooting. This ancient process, brought up to date with current techniques, immediately removes the dusty aspect from the images of the past.

Synopsis
Jules Jacot-Guillarmod was born on December 24, 1868 in the Swiss Jura mountains, in La Chaux-de-Fonds. He died on board a liner in the Gulf of Aden at the age of 57. A great explorer, and doctor by profession, he travelled the world at the dawn of the 20th century, visiting Europe, America, Asia, Africa.

Adventurer Jules Jacot-Guillarmod is also a pioneer of mountaineering. He owes his international fame to two expeditions to the Himalayas that he made in 1902 and 1905, including the first attempt to climb the mythical K2.

Passionate about photography, he documented his daily life, his travels and his exploits with more than 12,000 photos. The particularity of these shots is that they are all in stereoscopy (in 3D or in relief). All the pictures are indexed and captioned by the author, Collection is completed by the daily account noted by Jules Jacot Guillarmod in his personal diary.

To follow the footsteps of Jules Jacot-Guillarmod is to discover Switzerland and the world at the turn of the last century; it is to bring to life an adventure novel in which each photo is a journey in itself.

We want to make a feature film in 3D using images from the Jules Jacot-Guillarmod photographic collection. Hybrid and innovative, it is a project where the image is fixed and it is the spectator who enters within to discover the constructive elements of the shooting. The additional dimension offers a new opportunity: to move inside the image. The impression of movement is therefore created.

Director's Biography

Addictions
Jacques Matthey
Switzerland
Expected Release Date: 2022

Logline
In the 1990s, Switzerland becomes a pioneer in the fight against drug addiction. Why? How did it happen? What does it teach us about the evolution of addiction treatments and the perception of drug users? Through archive footage and testimonies, Addictions looks back at the key moments, from the 1970s to the present day, that led Switzerland to adopt an innovative policy on drugs and addiction.

Synopsis
“Drugs should no longer be a police issue but a public health issue. The human being must be placed at the center of the debate.”

UN General Assembly, 16th April 2016, New York. While attending a session discussing the world drug problem, Alain Berset, a member of the Swiss government, restates the principles running Switzerland’s drug policy.

How did Switzerland become a pioneer in the fight against drug addiction? Why did this issue become particularly relevant in our country? In a 52’ format, Addictions proposes to look back at the key moments, from the 1970s to the present day, which led Switzerland to adopt an innovative policy on drugs and addiction.

Two themes will constitute the narrative thread of the film: the evolution of the drug addicts’ treatment and the change of view towards them from the public opinion and from political, health, and judicial authorities.

Through a narrative essentially made of archive footage and filmed testimonies, Addictions will bring a new light on this subject, rarely touched upon in Swiss historiography.

Director’s Biography
After studying Cinema at the University of Lausanne, Jacques Matthey takes directing classes at the CLCF in Paris. He joins the Montreux Jazz Festival and works alongside Claude Nobs in preserving the festival archives (UNESCO’s heritage). As of today, he has produced and directed two documentaries Afghan Memento (2010) and Jazz The Only Way Of Life (2017), selected in various festivals and broadcasted on TV and cinemas. He currently has two documentary projects, Addictions and Retour en montagne.
**Cash Crash**

Anne Pictet, Sandra Roth  
Switzerland  
Expected Release Date: January 2023

**Synopsis**  
Dreaming of a less cynical and fairer finance, a few Swiss financiers are launching – through a popular initiative – a novel concept: taxing a micro-tax on all electronic payments in Switzerland, which are equivalent to at least 149 times the GDP, the current tax base. Considered either as a naive or even dangerous utopia or as a visionary project, this proposal raises questions, fears and hopes.

**Logline**  
Naïve utopia – “such a tax would be immediately circumvented” – or even the ecological transition.

**Financing in Place**  
2,000,000 €  
Total Budget  
300,000 €

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**Funding**  
Apport producteurs Alva Film, Switzerland  
Cinéforom Aide complémentaire, Switzerland  
Succès Cinéma, Switzerland

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**Colostrum**

Sayaka Mizuno  
Switzerland  
Expected Release Date: July 2023

**Synopsis**  
Since the death of his father and the recent loss of his brother, Pascal, 45 years old, dairy farmer in Val d’Illiez (VS), has to take care of the family business alone, occasionally helped by his mother. Nelly. The arrival of summer and Salomé, a young city girl who volunteers for the Caritas-Montagnards association, disrupt the frantic rhythm of the farm and the family dynamics.

**Logline**  
Since the death of his father and the recent loss of his brother, Pascal, 45 years old, dairy farmer in Val d’Illiez (VS), has to take care of the family business alone, occasionally helped by his mother Nelly. One summer, Pascal welcomes Salomé, a young city girl who volunteers for Caritas-Montagnards, an association that helps farmers in distress. Salomé is dedicated and mysterious, and her presence confronts the protagonist with his condition as a man, between his mother and the young woman, between the countryside and the city, tradition and modernity.

**Financing in Place**  
300,000 €  
Total Budget  
24,000 €

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**Funding**  
MNEMOSYN FILMS, Switzerland

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**Director’s Biography**  
Born in 1991 in Geneva, Sayaka Mizuno obtained a bachelor’s degree in cinema at HEAD – Geneva in 2016 and a master’s degree in directing at ECAL / HEAD in 2018. Her medium-length documentary Kawasaki keirin received several awards including The Flaherty Talent Award at the Nara International Film Festival in Japan 2016, the SSA / SUISIMAGE Jury Prize for the most innovative Swiss film at Visions du Réel 2017 and the Audiovisual Training Prize – MAIF Prize at the Traces de Vies festival in Clermont-Ferrand 2017. In 2016, she won the Hans Wilssdorf Excellence Award in cinema and in 2017, she participated in the Locamo Filmmakers Academy.
Logline

Twelve 40-year-old adults are shocked to see and hear the statements they made at the age of 7 on an autumn day in 1988. In these filmed testimonies, they talked about love, money and death. Do these adults still have a connection with the children in front of them?

Synopsis

It happened one autumn day 33 years ago. On that day, a camera captured the spontaneous statements of a dozen children. Between them, they addressed themes as universal as love, death, money, jealousy and family. Without any filter.

How do these women and men of 2021 feel about these images frozen in time? What do they see that we may not see in these children on the screen? Do they want to enlighten us on the intimate trajectory that separated them from their childhood dreams or that, on the contrary, was already leading them there?

Has a gap opened up to the point where there seems to be no relationship between these two people, beyond surface similarities?

We will place markers along the route to help us find our way, in particular audiovisual archives that will allow us to reconstitute the setting in 1988. We will place markers along the route to help us find our way, in particular audiovisual archives that will allow us to reconstitute the setting in 1988.

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Roger Rey

Gael Métroz
Switzerland
Expected Release Date: February 2023

She from the Mountains
Celle des Montagnes

Blaize Harrison
Switzerland, France
Expected Release Date: 2023
SWISS FILMS Previews presents 5 high-end swiss documentary films at a production stage ready to be launched on the festival circuit and the international market. The SWISS FILMS Previews offers sales agents, international distributors and festival delegates the opportunity to discover these new documentaries.

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About

In collaboration with Visions du Réel, SWISS FILMS presents promising and upcoming Swiss documentary films in post-production by giving a first glimpse of their artistic approach. The SWISS FILMS Previews offers sales agents, international distributors and festival delegates the opportunity to discover these new documentaries. Each film will be presented with a pitch accompanied with film material and a moderated Q&A with the producer and/or the director.

Moderator

Andreas Bühlmann
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Consultant Film & Industry
SWISS FILMS
Switzerland

Andreas Bühlmann holds a MA in film studies from the University of Zurich (Réseau Cinéma CH). After working for several years for Swiss film festivals since 2007, he became Head of Industry at Internationales Kurzfilmtage Winterthur in 2013. He continued working as a curator in Winterthur and for other festivals (short and feature films). He joined SWISS FILMS in 2016 as film consultant where he focuses on first features by emerging Swiss talents in the Festival & Markets department. Since August 2019 he’s a film and industry consultant at SWISS FILMS and Artistic Co-Director of Pink Apple Film Festival Zurich.
I Coroneri

Daniel Kemény
Switzerland
Expected Release Date: August, 2021

Logline
A couple hit by the lockdown and the discovery of a betrayal: the impossibility of leaving each other combines with the dystopia of reality, and the city of Rome empty and beautiful.

Synopsis
The forced isolation of a couple in Rome during the outbreak of COVID19: when the city empties out and appears as it had never been seen before – all the symbols of its greatness are left alone in their majesty, the couple also becomes naked. Life as it has always been conceived and lived is transformed day by day into a dystopian dimension that is the new reality. The discovery of a possible betrayal, the difficulties of a dead-end relationship echo with the world outside, in the midst of a pandemic.

Directors’ Profile
Born in 1981 in Pietrapaola. Daniel Kemeny studied Art and Sculpture in Berlin, Athens and Bologna. He has been exhibiting over ten years in cultural and art institutions in Europe and around the world, creating spatial installations and videos. Since 2010, he works cinematographically, where he combines expressive skills with his narrative needs, combining different points of view and languages.


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Loving Highsmith

Eva Vitija
Switzerland, Germany
Expected Release Date: Summer 2021

Synopsis
Based on Patricia Highsmith’s personal writings and accounts of her family and lovers, the film casts new light on the famous thriller writer’s life and oeuvre, permeated by themes of love and its defining influence on identity.

Directors’ Profile
Born 1973 in Basel, Switzerland. Degree as screenwriter from the German Film and Television Academy Berlin. She has written for cinema and television, including Meier, Marilyn, Madly in love and Summerbirds. Her first feature documentary My life as a film (2015) was nominated for the Swiss Film Prize and a prize of the International Documentary Association, Los Angeles, and garnered various prizes, such as the Prix de Soleure, the Basel, Zurich & Manchester Film Prizes.

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LUX

Raphaël Dubach, Mateo Ybarra
Switzerland
Expected Release Date: August 2021

Logline
In early fall 2019, Geneva faces an unprecedented security crisis: the imminent attack by an anti-capitalist terrorist group known as the Global Liberation Front (GLF). The Swiss army is immediately called upon to assist the police force in containing the threat to Calvin’s city as quickly as possible.

Synopsis
In early fall 2019, Geneva faces an unprecedented security crisis: the imminent attack by an anti-capitalist terrorist group known as the Global Liberation Front (GLF). The Swiss army is immediately called upon to assist the police force in containing the threat to Calvin’s city as quickly as possible.

Such is the extraordinary log line of LUX, the huge army simulation exercise that took place in Geneva from 1st to 10th October 2019. Ten days where 1,500 soldiers took part in a life-size game, between city and countryside, to tackle a fictitious threat.

While exploring the ambiguous relationship between reality and fiction, LUX offers a poetic desire to draw the viewers away from preconceived ideas in the heart of one of the most unique armies in the world and one of the most controversial institutions in Switzerland.

Directors’ Profile
Born in 1992, Raphaël Dubach is a director, cinematographer, camera assistant and colorist. 2013 he holds a BA in Cinema with a specialization in cinematography from École Cantonale d’Art de Lausanne (ECAL). He directed Sempervirens (2015), selected at the IDFA and Les États généraux (Lussas, France). Mateo Ybarra studied film production at the University of the Arts in London (2015) before training as a HGV driver. 2018 he specialized in directing in the film department at the School of Art and Design (HEAD-Genève). He directed several short essays and documentaries and is currently pursuing two editing film projects.

My Old Man

Steven Vit
Switzerland
Expected Release Date: March/April 2022

Logline
In My Old Man, filmmaker Steven Vit follows the transition process of his father Rudy from working life into retirement – a journey that takes us to three continents and immerses us in unique worlds of contrasts, be it the bustling city of Tokyo, the skyline of Shanghai, the vast Canadian wilderness or the Swiss Alps.

Synopsis
Told from my perspective, My Old Man follows the transition process of my father Rudy from working life into retirement. Over a period of three years, I accompany him through the most formative phases of this radical change: from his last business trip, to the first day in retirement, through the crises and challenges in the relationship with my mother Käthi, until the day he begins to adjust to his new life. It is a journey that takes us to three continents and immerses us in unique worlds of contrasts, be it the bustling city of Tokyo, the skyline of Shanghai, the vast Canadian wilderness or the Swiss Alps.

In my observations and thoughts on my parents’ lives, I discuss themes that are extremely personal in their origin, but universal in their essence. They question the foundation of our interpersonal relationships, the importance of work in our lives, and they also meditate on our constant confrontation with our own mortality. The shared confrontation of these questions allows me to approach my father on a new level. And through this closeness, I ultimately begin to get to know not only him, but also myself, better.

Directors’ Profile
Born in 1990 in Bellach, Switzerland. He holds a joint Swiss and Canadian citizenship. 2014 BA in Film from HSLU (Hochschule Luzern, Design & Kunst). 2020 MA in Film and Media from SUH (Stockholm University of the Arts). His filmography includes: Traces (2014) and Innerorts (2013).
Women’s Africa
L'Afrique des Femmes

Mohammed Soudani
Switzerland, Ivory Coast, France
Expected Release Date: May 2021

Logline
A film that will make us understand that the future of Africa belongs to women.

Synopsis
A trip that will take us to 7 African countries (Ghana, Senegal, Rwanda, Mozambique, Kenya, Ivory Coast, Burundi) to meet powerful women determined to do everything in their power to offer a better future to the African people. These women will explain how they think they are working to save the continent, which must resolutely embrace integration into the world's economy because the years of totalitarian male rule of Africa have been catastrophic. A film that will make us understand that the future of Africa belongs to women.

Directors’ Profile
1949 in Algeria. Mohammed Soudani is an acclaimed Swiss-Algerian filmmaker. He emigrated to Southern Switzerland, Ticino over 30 years ago, where he became one of the most appreciated and creative Swiss film and television directors. Very sensitive to the African situation and relations with Europe, he won the 1998 Swiss Film Award for the Best Fiction Film Waalo Fendo. He taught audiovisual at the I.T.A.M. Institute and Video Presse in Paris, and at Fininvest in Milan. He currently teaches audiovisual at University of Applied Sciences of Southern Switzerland (SUPSI) and at International Academy of Audiovisual Sciences (CISA) in Lugano.

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NIKADY'S Production, Ivory Coast
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- **Industry Coordinator**: Mateo Ybarra
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- **Industry Consultant**: Violeta Bava
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