

75

Locarno Film Festival

3-13 | 8 | 2022

Destination partner



Locarno Pro Guide



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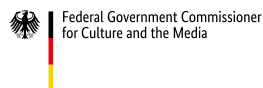
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PROJETO PARADISO,
A BRAZILIAN FOUNDATION
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A WIDE RANGE OF
SUPPORTS FOR
PROFESSIONALS IN FILM
AND CHAMPIONS THEIR
PRESENCE ON THE
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IS PROUD TO BE
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Locarno
Film
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Projeto
Paradiso

Locarno75, August 2022. Locarno Pro returns to offer an important summer hub for those working in a film industry that is in constant transformation.

An industry that is on the upswing and full of energy, with clear structural changes: the arrival of new players, events in revamped formats, and an increasing focus on issues of social impact. These are the main topics of our **Stepln** International Think Tank, which this year returns to shine a spotlight on the industry, seeking to take a snapshot of its current status while reading its potential future developments. Film financing strategies, the role of streamers, the role of agents and the evolution of the international sales profession, new film laws, the future of large markets and informal events, and the industry grappling with a new cinephile audience are the topics at the center of this edition.

Keeping an exploratory spirit, we will also present ideas for the distribution of classic films, from theatrical exhibitions to sales through NFTs. In the context of Heritage Online, the initiative that offers the opportunity to find a new commercial life for heritage films, four restored works will be presented and will enjoy visibility towards distributors and festival programmers, thanks to its year-round online Database: *O dia do desespero* by Manoel de Oliveira; *Nos Vies Privées* by Denis Côté; *Das geschriebene Gesicht* by Daniel Schmidt; and *Les derniers passementiers* by Yves Yersin.

Locarno, which has always been the ideal place for scouting new talent, offers the industry in

attendance a varied selection of activities: the Work In Progress section, First Look, in its 11th edition, will present six unreleased German films. The co-development platform, **Alliance 4 Development**, gains a new partner territory, Austria, joining Germany, Italy, Switzerland, and France in presenting 11 new projects.

In Locarno, films aren't the only ones being discovered, through activities aimed at networking and the expansion of international networks of young professionals, new faces of the business world will be brought to light. On one side are the up-and-coming producers of **Match Me!** whom this year are over 30, coming from as many as 12 territories, and on the other side are 10 young professionals active in the final part of the film supply chain (Distribution, Sales, Festivals, Marketing, VOD, theatrical and festival programming) who will participate in the **Industry Academy** program. The focus on young talent remains high with the U30 program, where an additional 10 young people chosen from previous editions of our Industry Academies will integrate reflection and Think Tank sessions with mentors.

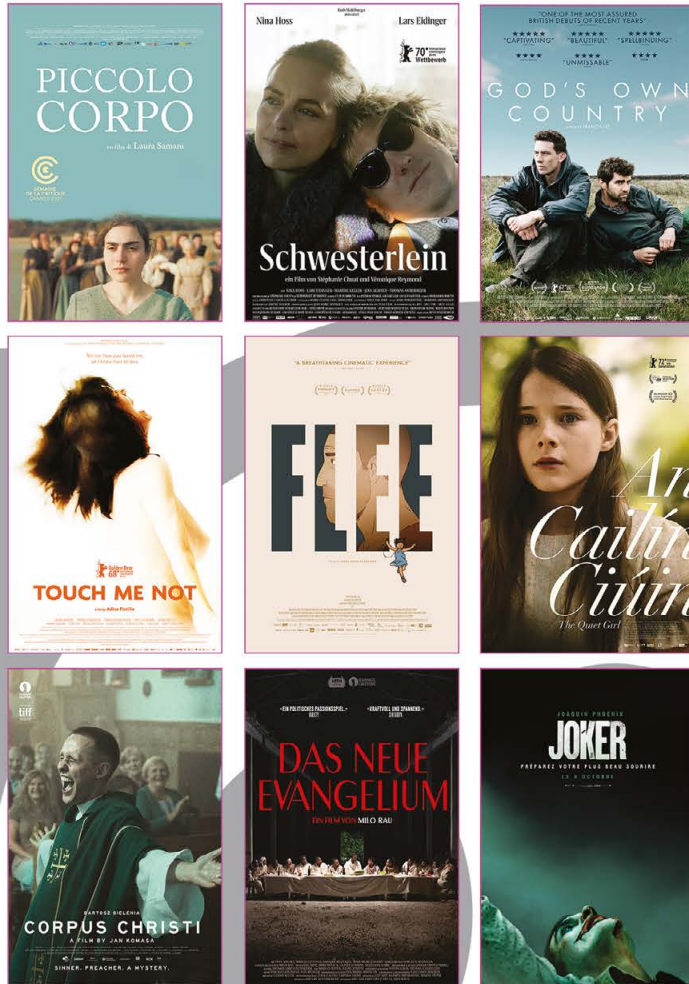
Locarno Pro Online, will once again allow professionals who cannot join us in Ticino to follow our activities remotely.

We are hoping to welcome you and celebrate our 75th anniversary, together. In Locarno.

Markus Duffner

Head of Locarno Pro

THE MARKETING AGENCY FOR
THE EUROPEAN FILM INDUSTRY



PROUD SPONSOR OF
**THE ALPHAPANDA MARKET
BREAKOUT AWARD**

Alliance 4 Development

Alliance 4 Development is a co-development program for film projects from Austria, France, Germany, Italy and Switzerland, aimed at future-proofing their market potential and fostering long-term creative and business ties between the five targeted countries.

During the three-day event (5-7 August), delegates of the 11 selected projects (two from Austria, France, Germany, and Italy, plus three from Switzerland) are given the opportunity to receive feedback from international experts on their presentations, to partake in one-on-one meetings with potential partners, and attend panels and networking events.

Alliance 4 Development is possible thanks to partnerships with CNC (Centre national du cinéma et de l'image animée), France; DGCA-MiC (Direzione Generale Cinema e Audiovisivo del Ministero della Cultura), Italy; FFA (Filmförderungsanstalt), Germany; the Federal Office of Culture (FOC) / MEDIA Desk Suisse, Switzerland; and OFI (Österreichisches Filminstitut), Austria. A4D is also made possible by contributions from Eurimages, which promotes and sponsors one of the initiative's networking events, and from the European Producers Club, an active promoter of the project which also offers consultancy on the issues covered.

For the first time the eleven selected projects will also compete for the Alphapanda Market Breakout Award and which consists in consultancy services in the value of 3'000 €.

Project Manager: Francesca Palleschi
francesca.palleschi@locarnofestival.ch

5-7 August
Locarno Pro Center @Hotel Belvedere Locarno

Allegra by Giorgia Wurth, produced by Nicola Bernasconi (Rough Cat, Switzerland);

A Song That Slays by Mo Scarpelli, produced by Luigi Chimienti and Alessandro Amato (disparte, Italy) and coproduced with Mo Scarpelli (Rake Films, USA);

Anfang der schwerkraft oder die schicksalshafte reise einer noblen familie und ihrer dienerschaft über die berge (The beginning of Gravity or The Fateful Journey of a Noble Family and Their Servants Across The Mountains) by Thomas Woschitz, produced by Gabriele Kranzelbinder and Barbara Pichler (KGP Filmproduktion, Austria) and Thomas Woschitz (takethemoneyandrun, Austria) coproduced with Katrin Renz (Telfilm, Switzerland);

Bottom of The Ocean Electric Fish by Malina Mackiewicz produced by Andrea Paris (Ascent Film, Italy);

Der Fleck by Willy Hans, produced by Julia Cöllen, Karsten Krause, Frank Scheuffele (Fünferfilm UG, Germany), coproduced with Michela Pini (8horses, Switzerland);

Element by Mariko Minoguchi, produced by Jorgo Narjes (X Filme Creative Pool, Germany);

Le jour qui vient (Songs of The Fallen Mountains) by Manon Coubia, produced by Emmanuelle Latourrette (El Film, France) and coproduced with Manon Coubia, Nicolas Rincon Gilie and Jeremy Van der Haegen (The Blue Raincoat, Belgium);

Le Vampire de Ropraz (A Vampire in Ropraz) by Vincent Veillon & Vincent Kucholl, produced by Jean-Marc Fröhle (Point Productions, Switzerland);

Molécules (Molecules) by Vero Cratzborn, produced by Thomas Lambert (Tomsa Films, France);

Orphée (Orpheus) by Stéphane Riethauser, produced by Véronique Vergari (Luna Films, Switzerland) and coproduced with Thomas Lambert (Tomsa Films, France);

The Village Next to Paradise by Mo Harawe, produced by Oliver Neumann (FreibeuterFilm, Austria), Sabine Moser (FreibeuterFilm, Austria).

In partnership with



In cooperation with



Production details

Countries of Production

Switzerland

Estimated budget

1.8 – 2 M CHF

Foreseen financing structure

Switzerland 70%, Italy 20%, 3rd country 10%

Confirmed development grants

Federal Office of Culture (Switzerland) 40'000 CHF, Succès Passage Antenne (Switzerland) 5'000 CHF, Succès Cinéma (Switzerland), 8'500 CHF, Fondo FilmPlus (Switzerland) 7'500 CHF. These two latter grants are not confirmed yet, but are in fact automatic funds.

Confirmed Production grants

No production grants demanded or confirmed yet

Financing / partners in place

We have just applied for a last regional development fund to complete the financing in Switzerland. We're looking for a co-producer in Italy interested in co-developing the project. Ongoing discussions with a potentially interested Italian producer.

Targeted shooting locations

Turin (Italy), Zurich and Lugano (Switzerland)

Foreseen shooting period

Autumn-Winter 2023 (best case)

Shooting languages

Italian

Technical and artistic details

Genre

Comedy drama

Format

4K (digital cinema)

Estimated Duration

90'

Original Idea

Yes

Writers

Giorgia Wurth (Switzerland/Italy), Iole Masucci (Italy)

Foreseen actors

For the lead role of Allegra, we're open to consider Swiss and Italian actresses as well as foreign actresses with knowledge of Italian.

Foreseen DOP and other crew

DOP: Simon Guy Fässler (Switzerland), Editing: Stefano Cravero (Italy)

Synopsis

In all her life, Allegra, 69, has only loved one man, her husband, and she never had an orgasm. She is a neglected mother and grandmother and now that she has become a widow, she eagerly awaits Thursdays to play bowls with Elga, her dearest friend. The day when Elga suddenly dies, Allegra discovers that the woman had a second life: she worked as a prostitute at home. In disbelief, despite strong initial conflict she finds herself almost by chance stepping into her friend's shoes, challenging herself and family.

Director's note

It's long been my dream to tell a story about old age, the most precious stage of life precisely because it's the last one. I was specifically looking for a story which allowed me to tackle a taboo: bodies which deteriorate and weaken but which, despite everything, pulsate with life and desire. So, when my co-writer alerted me to a wonderful documentary depicting the life of a group of mature prostitutes, we gave birth to *Allegra*. My aim is to narrate an uncomfortable, delicate, raw dimension which shines a light on old age from an unprecedented standpoint.

Producer's note

I have known Giorgia for several years now. Over the time I discovered that alongside her work as an actress, she had written books and directed a documentary, a sincere portrayal vibrant with female energy, which convinced me of her talent. At this moment the project is in its writing stage. It was developed through TFL's NEXT and later through the consultancy of screenwriter Heidrun Schleef. The film appears to be a perfect opportunity for a CH-I coproduction thanks to the dual nationality of its director, the origins of its main character and the story's primary setting. We also see a very real likelihood to extend the production to a third European country, giving the film a much greater chance of international funding and distribution.

Goals in Locarno

We aim to present the project in an international framework and receive feedbacks. Explore the modalities of a co-development with a foreign producer. Test the possibility of extending the co-production to a third foreign country besides Italy.

Director

Giorgia Wurth – Attending

Country

Switzerland, Italy

Contact Details

giwurth@gmail.com



- Born in Genoa from a Ligurian mother and a Swiss father, after graduating with a thesis on cinema she soon began her career as an actress ranging from theater to cinema and television. She has written novels, and for some years now she has also been directing. Her first film, the documentary "Salvatrice-a portrait of Sandra Milo" won several awards including a prestigious Nastro d'argento.
- *Salvatrice – A portrait of Sandra Milo* (2017, Italy) | *IO* (2002, Italy)

Producer

Nicola Bernasconi – Attending

Country

Switzerland

Contact Details

nic@roughcat.ch



- Born in Bern in 1973, grew up in Lugano. After the studies, he started working in cinema as a production assistant in 1996, then worked for many years as a freelance production manager in Italy & Switzerland. From 2006 to 2012 worked as jr. producer at Ventura Film. Since 2013 he teaches at the CISA film school in Locarno. In 2014 he founded ROUGH CAT, a film production company based in Lugano.
- *Anche stanotte le mucche danzeranno sul tetto – Cows on the Roof* (2020, Switzerland) | *I segreti del mestiere* (2019, Switzerland) | *Tutto l'oro che c'è* (2019, Italy/ Switzerland)

Main Production Company

ROUGH CAT

Location

Lugano (Switzerland)

Year of creation

2015

Contact Details

+41 91 224 57 64
info@roughcat.ch
www.roughcat.ch

- Films produced: 3 shorts fiction, 2 TV docs, 2 docs for cinema, 2 features TV movies
- Directors: Andrea Caccia, Giorgio Carella, Vittorio Castellano & Giovanni Greggio, Aldo Gugolz, Andreas Maciocci, Fabio Pelleggrinelli, Amos Pelleggrinelli, Vito Robbiani, Fabrizio Rosso.
- *Anche stanotte le mucche danzeranno sul tetto – Cows on the Roof* (2020, Switzerland) | *I segreti del mestiere* (2019, Switzerland) | *Tutto l'oro che c'è* (2019, Italy/ Switzerland)

Production details

Countries of Production

Italy, USA, European Coproducer TBC

Estimated budget

1.007.530,00 EUR

Foreseen financing structure

disparte (Italy): 70%; Rake films (USA): 10%; European Coproducer (TBD): 20%

Confirmed development grants

EWA WEMW Award: 1.000,00 EUR

Confirmed production grants

none yet

Financing / partners in place

Private Investment – D.D. Wigley: 88.200,00 EUR (confirmed); Rake Films direct investment: 10.553,00 EUR (confirmed); disparte direct investment: 12.931, 47 EUR (confirmed); MIC Automatic Tax Credit: 245.311, 65 EUR (automatic).

Targeted shooting location

West Kenya

Foreseen shooting period

Late 2023 – Early 2024

Shooting languages

Pokot – Swahili

Technical and artistic details

Genre

Drama

Format

Digital

Estimated Duration

90'

Original Idea

Yes

Writer

Mo Scarpelli (Italian)

Foreseen actors

Non-professional actors

Foreseen DOP and other crew

Clarissa Cappellani - DOP (Italy) – LOI
Nico Lunen – editor (Belgium) – preferred

Synopsis

Chesang has been arranged to marry a much older man, for cattle dowry her nomadic family desperately needs. She asks the yomöt, the god of the wind – which everyone fears, but with whom she has a secret friendship – what she can do to escape. It tells her to find a pink flower which will reveal her destiny. Chesang's search is deterred by violence and wrath of her community as they suspect Chesang's power and connection with the yomöt. When Chesang finally finds the flower, she discovers it is poison, for her to use on whomever she chooses. *A Song That Slays* is a fable set among the Pokot nomadic community of western Kenya, based on the legend of a young girl who uses the mystery of nature to overcome the violence of man.

Director's note

A Song That Slays is based on a powerful myth circulating among young girls in the Pokot nomadic tribe, about a brave girl who ate a poisonous flower to escape marriage with an old man, transcending with the yomöt, free of guilt and obligation to her tribe. While death by yomöt is greatly feared by Pokot, the girls are reinventing the god as a spirit who understands their secret desires to escape youth marriage or abusive partners. To Chesang, female power is not simply a negation of an existing role; she must attempt with the yomöt to create a new resilience. But at what cost? *A Song That Slays* is an ode to girls who choose to face their own destinies confronting taboos and ready-made narratives about women as perpetual victims, while exploring the violence and bravery inside of us too.

Producers' note

When we met Mo Scarpelli during Berlinale Talents 2020, we immediately realized we were dealing with a unique story that had the potential to be revealed through a delicate, respectful touch. Coming from documentary, Mo already proved her authorial gaze in her works which successfully attended world-renowned festivals, won prestigious awards and enjoyed a very positive distribution after the festival circuit (ARTE, ZDF, MUBI).

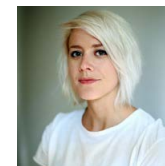
After a decade of working in the region, Mo has also a nuanced knowledge of East Africa and has established a trusting relationship with Pokot community. We are confident her shift to world of fiction will maintain a strong adherence to reality, easily meeting the enthusiasm of a world-wide audience.

Goals in Locarno

Find the European coproducer, a sales agent, financiers and professional networking.

Director

Maureen Frances Scarpelli (known as Mo Scarpelli) – Attending



- Mo Scarpelli is an Italian-American director, writer, cinematographer, editor and producer. Her non-fiction and hybrid films have been exhibited at the Berlinale, Visions du Réel, Film Society of Lincoln Center, IDFA, SXSW Film Festival, BFI London Film Festival, Hot Docs, among other festivals and venues. *A Song That Slays* is her debut fiction film.
- *El Father plays himself* (2020, Venezuela, United Kingdom, Italy, USA) | *Anbessa* (2019, Ethiopia, Italy, USA)

Country

Italy, USA

Contact Details

mo@rakefilms.com

Producers

Luigi Chimienti – Attending
Alessandro Amato (pictured below)



Country

Italy

Contact Details

+39 339 7493520

luigi@disparte.com



- Alessandro Amato and Luigi Chimienti founded disparte, their production company in Rome in 2015. Dedicating themselves to author-driven stories with a strong potential for co-production and international outreach, developing the projects through recognized workshops and presenting them at major international markets and film festivals.
- They are both voting members of the European Film Academy (EFA) since 2019.
- *Il Nostro Ultimo* (2016, Italy) | *Maternal* (2019, Italy, Argentina) | *Margini* (2022, Italy – to be released Summer 2022) | *Windless* (2023, Italy, Bulgaria- in postproduction)

Main Production Company

DISPARTE

Location

Rome (Italy)

Year of creation

2015

Contact Details

info@disparte.com

www.disparte.com

- Films produced: 5 features; 5 fiction short; 1 documentary short; 1 webserie
- Directors: Maura Delpero, Niccolò Falsetti, Pavel G. Vesnakov, Mo Scarpelli, Giulio Mastromauro, Sergio Castro San Martín, Ludovico di Martino, Guido Massimo Calanca, Daniele Vicari, Arianna Del Grosso, Manuel Marini, Lorenzo Landi, Michelangelo Mellony, Pierluca Di Pasquale
- *Anche stanotte le mucche danzeranno sul tetto – Cows on the Roof* (2020, Switzerland) | *I segreti del mestiere* (2019, Switzerland) | *Tutto l'oro che c'è* (2019, Italy/ Switzerland)

Co-production Company

RAKE FILMS

Location

Cheyenne (USA)

Year of creation

2012

Contact Details

+39 349 330 3952

hello@rakefilms.com

<https://www.rakefilms.com/about-rake>

- Films produced: 3 documentary features; 2 documentary shorts; 2 documentary webseries
- Directors: Mo Scarpelli, Alexandria Bombach, Margaux Fitoussi
- *El Father plays himself* (2020, Venezuela, United Kingdom, Italy, USA) | *Anbessa* (2019, Ethiopia, Italy, USA)

Am Anfang der Schwerkraft oder die schicksalshafte Reise einer noblen Familie und ihrer Dienerschaft über die Berge

The Beginning of Gravity or the Fateful Journey of a Noble Family and Their Servants Across the Mountains

Production details

Countries of Production

Austria, Switzerland, Italy (TBC), Germany (TBC), France (TBC)

Estimated budget

7 M EUR

Foreseen financing structure

Austria 40% (delegate producer), Switzerland 15 %, Italy (TBC), Germany (TBC) Eurimages (TBC), Sales MG

Confirmed development grants

Astrian Filminstitute, IDM South Tyrol, Creative Europe

Financing / partners in place

Development 75'000 EUR (Austrian Film institute, IDM, Creative Media)

Targeted shooting locations

South Tyrol (Italy) Ticino (Switzerland), Germany, Austria, France

Foreseen shooting period

Autumn 2023

Shooting languages

Mixed

Technical and artistic details

Genre

Baroque Road Movie

Format

DCP

Estimated Duration

120'

Original Idea

Yes

Writer

Thomas Woschitz (Austria)

Foreseen DOP and other crew

LAIBACH (Music) – NSK

Synopsis

Sometime in the 17th century, a noble family sets out to cross the Alps with a retinue of servants and six horse-drawn coaches, accompanied by both mounted and foot soldiers to protect the cavalcade from waylaying robbers. Yet a thunderstorm followed by the arrogance of the mighty disrupt the fragile balance of things: the hierarchy of sovereignty, the people and their beliefs and, not least, their route of passage. This is a story about power and powerlessness, faith and knowledge, and the fact that in the end, gravity always gets you down.

Director's note

The Beginning of Gravity is multi-layered allegory that explores some of humanity's central themes: power and powerlessness, faith and knowledge, selfishness and selflessness.

The "baroque road movie" unfolds against the backdrop of class tensions and follows the struggle of a motley group of people pitted against nature and each other in a darkly ironic way. The film takes us on a journey through sensual and allegorical landscapes. Scenes are saturated with theatrical imagery, expressive faces and reference to art history – as if Caravaggio, Fellini and Greenaway lent a hand in the making.

The intense score creates pauses in the narrative and spaces for contemplation: Georg Friedrich Händel translated into a contemporary key by Laibach.

Producer's note

The Beginning of Gravity or the Fateful Journey of a Noble Family and Their Servants Across the Mountains is not simply a classical period piece but a timeless statement with a social and historical context that still has relevance today. The director's unique approach promises a visually stunning piece with quite a bit of dark humour, a poetic journey supported with and contrasted by the very emotional avantgarde music by LAIBACH. Together with our Swiss partner we are looking for one or two additional co-producers as well as for partners within the distribution.

Goals in Locarno

Finding Financiers and Distribution Partners. Meeting with eventual production partners from Germany and Italy. And good food.

Director

Thomas Woschitz – Attending



Country

Austria

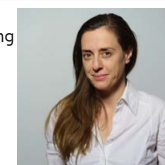
Contact Details

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

- Thomas Woschitz (Klagenfurt ,1968) studied at the Centro Sperimentale di Cinematografia in Italy and directed several short films, which have all been shown at numerous festivals, such as Cannes Film Festival (*Girls and Cars*), Venice (*Duds*) and Locarno (*The Joseph Trilogy*). In 2009 he won the renowned "Max Ophüls Prize" for his first feature film *Universallove*, which premiered at the Toronto Film Festival and at the Berlin Int. Filmfestival 2009. His second film *Bad Luck*, a black comedy thriller, (Max Ophüls Festival, Shanghai, Diagonal Award 2009) was acclaimed by critics as "a jewel of a film".
- *Die Josef Trilogie* (2004) | *Universallove* (2009) | *Bad Luck* (2015)

Producers

Gabriele Kranzelbinder – Attending
Barbara Pichler



Country

Austria

Contact Details

kranzelbinder@kgp.co.at

- Gabriele Kranzelbinder is an Austrian film producer with more than 20 years of experience. Her films include the Academy's shortlisted *We Come as Friends* by Hubert Sauper, which won the Special Jury Award at Sundance 2014, and *Museum Hours* by Jem Cohen, for which she was nominated for the Independent Spirit Awards 2014. Other titles include *Tender Son* by Kornél Mundruczó (in competition at the Int. Film Festival Cannes), *What Is Love* by Ruth Mader, *Love and Other Crimes* by Stefan Arsenijevic (both screened at the Berlin Int. Filmfestival), *Universallove* by Thomas Woschitz, which won the Max Ophüls Award 2009 and *Epicentro* which won the Grand Jury Prize at Sundance 2020.
- *Epicentro* (2020 , Austria, France) | *Monteverita* (2021, Austria, Switzerland, Germany) | *Moneyboys* (2020, Austria, France, Belgium, Taiwan)

Main Production Company

KGP FILMPRODUKTION

Contact Details

+43 1 522 22 21
welcome@kgp.co.at
www.kgp.co.at

Location

Vienna (Austria)

Year of creation

2001

- Films produced: More than 50 films
- Directors: Ruth Mader, Mirijam Unger, Rebecca Zlotowski, Thomas Woschitz, Hubert Sauper, Gustav Deutsch, Jem Cohen, Alain Guiraudie, ect.
- *Epicentro* (2020 , Austria, France) | *Monteverita* (2021, Austria, Switzerland, Germany) | *Moneyboys* (2020, Austria, France, Belgium, Taiwan)

Co-producer

Katrin Renz



Location

Switzerland

Contact Details

+41 44 286 79 80
+41 76 247 5503
renz@tellfilm.ch

- Having studied Modern German Literature and Media as well as English, Katrin Renz has been working as a producer since 2003 and is with Tellfilm since 2007. Since 2014 she is a partner in Tellfilm in Zurich. She has produced a wide array of national and international feature films and documentaries. Katrin Renz is a member of the European Film Academy and the Swiss Film Academy.
- *Bachmann & Frisch* (2023, Switzerland, Germany, Austria, Luxembourg) | *Calcinulo* (2022, Italy, Switzerland) | *Monte Verità* (2021, Switzerland, Germany, Austria)

Co-production Company

TELLFILM

Location

Zurich (Switzerland)

Year of creation

1997

- Films produced: 18 feature films (fiction), of which 1 TV, 10 documentaries (of which 2 feature films for the cinema and 8 for TV (partly series)
- Directors: Margarethe von Trotta, Stefan Jäger, Greg Zglinski, Lisa Brühlmann, Julia C. Kaiser, Chiara Bellosi, Dennis Stormer, Nahuel Lopez, Corina Gamma
- *Bachmann & Frisch* (2023, Switzerland, Germany, Austria, Luxembourg) | *Calcinulo* (2022, Italy, Switzerland) | *Monte Verità* (2021, Switzerland, Germany, Austria)

Production details

Country of Production
Italy

Estimated budget
2.396.834 EUR

Foreseen financing structure
Producers' direct Investment (Defferrals of Producer's fee and overheads); Ministry of Culture Italy – (Tax Incentives for production (automatic) and Selective Contribution to the production – 2022/2023 session); Film Commission – Italy and Abroad; Eurimages

Targeted shooting locations
Italy, Canary Islands, Oceania Islands, Caribbean Islands

Foreseen shooting period
Spring 2023

Shooting language
English

Technical and artistic details

Genre
Drama

Format
DCP

Estimated Duration
120'

Original Idea
yes

Writers
Malina Mackiewicz (Australian/Polish) and Giulia Steigerwalt (Italian/American)

Foreseen actors
Non professional actors

Foreseen DOP and other crew
Maurilio Mangano-Casting (Italy), DOP: Fabrizio La Palombara (Italy)

Synopsis

On a remote island deep in the Pacific Ocean, there is a refugee camp where families are kept imprisoned indefinitely. Life on the island is suspended. With too much time to live through and nothing to make of it, many of the detainees begin to self-medicate and disappear into sleep to numb the passage of time. Only people in need of urgent medical treatment, as well as pregnant women, are transferred to the mainland. Jana and Laleh, two thirteen-year-old girls, navigate through their first sexual experiences, waiting for some small sign of hope to manifest on their body, for that first symptom of a pregnancy that will finally allow them to leave the island. Their only link to outside world are youtube videos of reality stars, living the life they dream about.

Director's note

The story is set in a somewhat fictional world with the only geographical references given being that of the island and the mainland. Despite the real-world circumstances that served as initial inspiration, this political context is to remain in the background of an intimate film about girlhood. The heart of the story is in fact hidden in the private moments of adolescence that make up the film, in innocence and in desire, behind the timidity of these children that are playing at being adults, while slowly growing up.

Producer's note

Ascent is proud to sustain Malina's talent, presenting a challenging first feature film like this. We want to produce an emotional, engaging film where actors are mostly non-professional, close to real people. Ascent is organizing a big street casting to find teenagers who experienced the migration issues. We foresee 6-7 weeks of shooting; the film is ambitious and it potentially fits for the main international film festivals.

Goals in Locarno

Ascent is looking for European co-producers to financially, technically and artistically empower the project. Ascent goal is to find a company connected to exotic islands, since part of shooting plan must be organized in exotic set like Caribbean islands or Oceania Islands.

Director
Malina Mackiewicz – Attending

Country
Australia, Poland

Contact Details
malinamackiewicz@gmail.com



- Malina Mackiewicz studied film directing at the Australian Film Television and Radio School in Sidney as well as at the Centro Sperimentale di Cinematografia in Rome. Her short films have screened in official competition at the Toronto International Film festival as well as the Berlinale. Malina is currently developing her first feature length screenplay, *Bottom of the Ocean Electric Fish*.
- *Dorme* (2018, Italy) | *Driftwood Dustmites* (2014, Australia)

Producer
Andrea Paris

Country
Italy

Contact Details
+39 3477348603
andrea@ascentfilm.com



- Andrea Paris began as the Project Manager for Filmitalia and then became Head of Film Development at Cinecittà Luce where many of Italy's most recent important debut independent features films, such as those by Michelangelo Frammartino, Alice Rohrwacher and Fabio Mollo, were produced. Paris opened Ascent Film in 2003 with the goal of giving voice to new talents in Italy and Europe and finding creative and business partnerships to foster this emerging talent.
- *The bad poet* (2021, Italy, France) | *Onoda, 10 000 nuits dans la jungle* (2021, France, Japan, Germany, Belgium, Italy, Cambodia) | *I can quit whenever I want* (2014, Italy)

Producer
Valeria Beraldo – Attending in Andrea Paris' stead

Country
Italy

Contact Details
+39 3474888544
valeria@groenlandiafilm.com



- Valeria Beraldo studied law at "La Sapienza" University of Rome and she attended the Master of Management of audio-visual sector at Sole24ore Business school in Milan. She started her career at Palomar as manager of institutional partner and public funds. Since January 2022, Valeria is involved in all projects, films & TV series, at Groenlandia/Ascent as Manager of Fundraising&Strategic Partnership.
- *Mixed by Ery* (2022, Italy) | *Hidden away* (2020, Italy) | *The life ahead* (2020, Italy)

Main Production Company
ASCENT FILM

Location
Rome (Italy)

Year of creation
2003

Contact Details
+39 3474888544 , +39 0670490005
www.groenlandiagroup.com

- Films produced: 5 short films, 4 documentaries, 17 feature films
- Directors: Sidney Sibilia, Matteo Rovere, Bruno Dumont, Enrico Maria Artale, Gianluca Jodice, Arthur Harari, Carlo Lavagna, Claudio Noce, Giovanni La Pàrola, Dalibor Matanic, Malina Mackiewicz, Maria Sole Tognazzi
- *The bad poet* (2021, Italy, France) | *Onoda, 10 000 nuits dans la jungle* (2021, France, Japan, Germany, Belgium, Italy, Cambodia) | *I can quit whenever I want* (2014, Italy)

Production details

Countries of Production
Germany, Switzerland

Estimated budget
1.100.000 EUR

Foreseen financing structure
Bilateral co-production

Confirmed development grants
Moin Film Fund

Confirmed Production grants
Moin Film Fund

Financing / partners in place
8horses (co-producer), square eyes film (sales)

Targeted shooting locations
Germany, Switzerland, Austria, (Italy)

Foreseen shooting period
Summer 2023

Shooting language
German

Technical and artistic details

Genre
Drama

Format
DCP

Estimated Duration
90'

Original Idea
Yes

Writers
Willy Hans (Germany)

Foreseen actors
Jakob Lasalle, Safinaz Satar

Foreseen DOP and other crew
DOP: Paul Spengemann (Germany)

Synopsis

After escaping from boarding school on a hot summer day, Simon (17) suddenly finds himself on a riverbank together with a group of strange youths he can't connect with. Only when Marie appears, he manages to escape the compulsive dynamics of the group and together they enter the timeless and in-between realm of the enchanted landscape of the nearby riparian forest. In associative images and mystical nature shots, the film explores the boundaries between individuality and community.

Director's note

In my feature film debut *Der Fleck*, as in my short films *Das satanische Dickicht Eins*, *Zwei Und Drei* and *What Probably Would Have Happened If I Hadn't Stayed at Home*, I playfully and humorously explore the limits and possibilities of social interaction. *Der Fleck* is a breathing, multi-layered and atmospheric story that raises the question of social belonging, identity and individual otherness in quiet, tender tones. By focusing on the small details of everyday but subtle interpersonal turmoil, the film tells of the beauty and terror that social togetherness among people quite fundamentally represents.

Producer's note

Willy Hans has proven several times in his short films that he has a unique selling point among young German filmmakers as a visual seismograph for the small, sensitive disturbances in saturated life and with this ability belongs on the big international stages (e.g. Locarno Film Festival, Venice Film Festival). With an impressively sure instinct, he prods us towards the microscopic irritations that throw sand into the gears of the bourgeois centre's forms of existence.

Goals in Locarno

The film is in early financing stage. With its internationally renowned talented director and potential to shoot abroad, we feel the film is well suited for an international co-pro with Switzerland, Austria and possibly Italy. Through A4D we hope to build our creative and financial relations with 8horses and find potential other partners.

Director
Willy Hans – Attending

Country
Germany

Contact Details
willy.hans@gmail.com



- From 2009 to 2016 Willy Hans studied at the University of Fine Arts Hamburg (HfbK) with Prof. Angela Schanelec and Wim Wenders. His films have won several prizes, such as the Short Tiger Award 2013 with premiere at the International Film Festival Cannes and two nominations for the German Short Film Award. His short film trilogy *Das satanische Dickicht* – EINS, ZWEI und DREI has been shown and awarded at numerous international film festivals (a.o. Locarno Film Festival). His most recent film *Was Wahrscheinlich passiert wäre, wäre ich nicht zuhause geblieben* premiered in Venice in 2020.
- *Das satanische Dickicht* – EINS (2014, Germany) | *Das satanische Dickicht* – ZWEI (2015, Germany) | *Das satanische Dickicht* – DREI (2017, Germany) | *Was wahrscheinlich passiert wäre, wäre ich nicht zuhause geblieben* (2020, Germany)

Producer
Julia Cöllen – Attending
Karsten Krause
Frank Scheuffele

Country
Germany

Contact Details
+4917663204892
julia@fuenferfilm.de
www.fuenferfilm.de



- With its repertoire of artistic and unconventional feature films, documentaries and short films Fünferfilm has established itself as a young company in Hamburg and Germany. Our first feature film *Drift* by Helena Wittmann, celebrated its world premiere at the Venice Film Festival in 2017, our first feature length documentary *Olanda* had its world premiere at the Forum of the Berlinale 2019. In January 2020 Karsten Krauses documentary *At the Bottom of the Sea* (2020) had its world premiere in Rotterdam. Helena Wittmanns second feature *Humans Flowers of Flesh* celebrates its world premiere at Locarno Film Festival in summer 2022 in the Concorso Internazionale.
- *Drift* (2017, Germany) | *Olanda* (2019, Germany) | *At the Bottom of the Sea* (2020, Germany) | *Humans Flowers of Flesh* (2022, Germany, France)

Main Production Company
FÜNFERFILM

Country
Hamburg (Germany)

Year of creation
2016

Co-producer
Michela Pini – Attending

Location
Switzerland

Contact Details
+41 79 543 40 17
pini@8horses.ch



- A collective of filmmakers and artists founded in 2013 by eleven friends in Zürich. 8 horses is a film collective consisting of eleven filmmakers such as directors, producers, visual artists, screenwriters and cinematographers. Seven of them studied at the hgkz, a predecessor institution of the ZHdK, and graduated between 2002 and 2008. The company was founded in 2013 and is based in Zurich-Binz. Their films screened at major festivals around the World (Berlinale, Toronto IFF, Locarno, San Sebastián, Busan).
- *Soul of a Beast* (2021, Switzerland) | *Cronofobia* (2018, Switzerland) | *The Innocent* (2018, Switzerland)

Co-production Company
8HORSES
Zurich (Switzerland)

Year of creation
2013

Contact Details
+41 79 543 40 17
pini@8horses.ch
www.8horses.ch

- Films produced: 6 features films
- Directors: Tolga Dilsiz, Aurelius Eisenreich, Simon Guy Fässler, Nicole Hoesli, Matthias Huser, Simon Jaquemet, Susanne Kaelin, Lorenz Merz, Tobias Nölle, Gabriel Sandru and Nicolò Settegrana

Production details

Country of Production
Germany

Estimated budget
11-13 M EUR

Foreseen financing structure
Element is conceived as a European co-production between Berlin-based production company X Filme and one or potentially two other European countries.

Confirmed development grants
The project received development funding by the BKM – Beauftragte der Bundesregierung für Kultur- und Medien (Federal Government Commissioner for Culture and the Media).

Confirmed production grants
The project has not received any production grants yet as we're still in development.

Financing / partners in place
Besides the development funding from BKM (see above), we don't have any other financing in place at this stage.

Targeted shooting locations
Germany (on location as well as on stage), Greenland, France (tbc)

Foreseen shooting period
Beginning of 2024

Shooting language
English

Technical and artistic details

Genre
Science Fiction

Format
DCP

Estimated Duration
105-115'

Original Idea
Yes

Writers
Mariko Minoguchi (Germany, Japan), Lukas Becker (Germany)

Foreseen DOP
DOP: Markus Förderer (Germany)

Synopsis

When one day the tide recedes around the world and Earth's water threatens to disappear without a trace, seismologist Mila and a team of scientists are tasked with traveling to the mysterious source of the natural disaster in the Atlantic Ocean and stopping the disappearance. But before she can avert the impending end of humanity, Mila must realize that the solution to the mystery lies in her own traumatic past.

Director's note

The big challenge in making *Element* is to tell a story that can both do justice to the visual standard of the genre and be realized with a relatively low budget. Our great advantage is that we don't have to develop a new CGI alien but are using something we all already know. Water, an element that has great cinematic potential in its various forms – as an endless ocean, at times resting calmly, and at times a body of uncontrollable force and danger. As clouds, as fog or as ice, both the fragile minuscule crystals and the white giants of the polar caps whose falling debris both frighten and amaze us. My wish with *Element* is to develop a German science fiction film that doesn't shy away from big emotions or images. A film that makes you think and reflect and, above all, is a moving and impressive cinematic experience.

Producer's note

What are we, as humans, willing to do and sacrifice in the face of the climate apocalypse? With *Element*, director Mariko Minoguchi asks the timeliest question of all. *Element* is a science fiction piece made in Germany – a tense, psychological thriller that because of its simple, yet brilliant and universal premise and its international set of characters will grip audiences not only in Germany, but all around the world

Goals in Locarno

At Locarno Film Festival, we would love to engage in meaningful discussions about our project, receive feedback from experienced industry peers and experts as well as find potential co-production partners for *Element*. In addition to that, we would very much like to meet fellow filmmakers that are at a similar point in their careers.

Director
Mariko Minoguchi – Attending

Country
Germany, Japan

Contact Details
+49 176 328 921 43
mariko@trimafilm.de

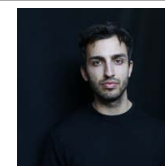


- Mariko Minoguchi, half German, half Japanese, directed her first short film when she was 18. *Relativity* was her directorial debut and was awarded the German Film Critics' Award for "Best Debut Film" and "Best Screenplay". She co-wrote the Screenplay to *The Colony*, directed by Tim Fehlbaum. It premiered at the Berlin Film Festival and was on top of the US-Netflix Charts beginning of 2022.
- *The Colony* (2022, Germany, Switzerland) | *Relativity* (2019, Germany)

Producer
Jorgo Narjes – Attending

Country
Germany, Greece

Contact Details
+49 174 817 3205
j.narjes@x-filme.de



- Jorgo Narjes is a German-Greek producer. He studied media at Bauhaus-University and film production at NYU Tisch and Goldsmiths College, London. Jorgo has been fascinated with cinema since he was 11 years old, he worked at leading German theatres and produced music videos and award-winning shorts for Iconoclast London. His producing credits include the first German Netflix film, *Isi & Ossi*.
- *Wild Republic* (2021, Germany, Italy) | *Divine* (2020, Germany, Italy) | *Isi & Ossi* (2020, Germany)

Main Production Company
X FILME CREATIVE POOL

Country
Berlin (Germany)

Year of creation
1994

Contact Details
+49(0)3023083311
Info@x-filme.de
www.x-filme.de

- Films produced: over 100 projects in total, including theatrical features, TV movies and TV series.
- Directors: Tom Tykwer, Michael Haneke, Maria Schrader, the Wachowskis, François Ozon.
- *Babylon Berlin* (2017-, Germany) | *Stefan Zweig: Farewell to Europe* (2016, Germany, France, Austria) | *Amour* (2012, Germany, France, Austria)

Le jour qui vient

Songs of the Fallen Mountains

Production details

Countries of Production

France (confirmed)
Belgium (confirmed)
Switzerland (looking for partners), Italy (possibly)

Estimated budget

2.178.853 EUR

Foreseen financing structure

France 52,5%, Switzerland 17,7%, Belgium 29,1%

Confirmed development grants

40 000 EUR CNC Aide au développement,
12 000 EUR CFWB Belgique développement

Targeted shooting locations

French Alps (Chamonix), Swiss Alps

Foreseen shooting period

September-October 2023

Shooting languages

French, English
Secondary characters: German, Italian, Spanish (alpinism's world)

Technical and artistic details

Genre

Drama

Format

DCP

Estimated Duration

100'

Original Idea

Yes

Writers

Manon Coubia (France)

Foreseen actors

Jean-Marc Barr (France), Yoann Zimmer (Belgium)

Foreseen DOP and other crew

Robin Fresson (France), DOP; Aline Huber, sound engineer (France); Thomas Marchand, editor, (France)

Synopsis

2005, above Chamonix, a large section of the Drus, a mythical mountain, has just collapsed. Doria, a glaciologist in her forties, rushes her research on this increasingly unstable site and prepares an expedition. For the alpinists, a competitive race is organized. Martin, a former lover of Doria, returns for the event. As an American climber who has had his glory days, Martin is challenged to open a new route on this collapsed mountain.

Up there, at more than 2000 meters, at the foot of the Drus, Doria and Martin get together.

Director's note

Our symbols are collapsing and with them comes the concrete awareness of the end of a possible world. Signs of collapse are now appearing all over the planet.

Le Jour qui vient tells the story of passionate characters, totally absorbed by the mountain and who gravitate around this mythical place at the moment when the edifice threatens to disappear.

Doria assumes a life on the fringe, as a woman, a mother and a researcher (glaciologist), autonomous and solitary. Through her, we reconstitute the puzzle of a little-known world of research. The return of Martin, a renowned mountaineer, revives a past love. But Martin returns to a past time. While all the signals of the landscape put our senses on alert, Martin admits the deterioration of his own body.

By refocusing on the intimate story of the characters, Doria and Martin, the story becomes a connection between two untouched souls who find themselves on the threshold of a world that is ending.

Producer's note

Le jour qui vient will be the third film in common of Manon Coubia as writer-director and Emmanuelle Latourrette as producer, after *Les enfants partent à l'aube* (2016) and *Marée* (2019). Manon Coubia won the Golden Leopard in 2016 in Locarno with *L'immense retour* (Romance), then was selected for the Semaine de la Critique, Cannes in 2017 with *Les enfants partent à l'aube*, and at Locarno in 2019. After this remarkable career, we are developing her first feature film, which will also be shot on film, in the Alps.

Goals in Locarno

Looking for Swiss or Italian co-producers and distribution partners.

Director

Manon Coubia – Attending

Country

France

Contact Details

+33 (0)6 20 39 27 72
manoncoubia@gmail.com



- Graduated from INSAS in 2007 (Brussels), Manon lives between Brussels and Haute-Savoie. Her films have been selected and rewarded many times: from the Cannes Film Festival to Locarno with the 'Pardino d'oro' in 2019 for *L'immense Retour* and the Elfi Dassanowsky prize in Vienna for her latest film, *Marée*. In 2021, she founded the Belgian production company The Blue Raincoat with Nicolas Rincon Gille and Jérémy van der Haegen. With *Le jour qui vient*, her first feature film, she continues her exploration of the mountain, of those who inhabit and haunt it.
- *L'immense retour* (2016, France, Belgium) | *Les enfants partent à l'aube* (2017, France) | *Marée* (2019, France, Belgium)

Producer

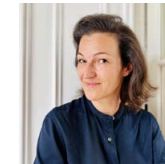
Emmanuelle Latourrette
– Attending

Country

France

Contact Details

+33 (0)6 27 39 31 78
el@elfilms.fr



- Emmanuelle Latourrette graduated as engineer from Mines de Paris in 1993. After several years as a consultant, she joined Butterfly Productions in 2007 where she was in charge of project development, and then Offshore in 2011 as delegate producer. In 2017 she founded her own company EL FILMS and continues to produce short and feature films in both companies.
- *Deux feux dans la nuit* (2021, France, Belgium) | *Marée* (2019, France, Belgium) | *Les enfants partent à l'aube* (2017, France)

Main Production Company

EL FILMS

Year of creation

2017

Country

Paris (France)

Contact Details

+33 (0)6 27 39 31 78
+33 (0)1 47 42 25 57
el@elfilms.fr
www.elfilms.fr

- Produced films: 1 medium length fiction
- Directors: Manon Coubia, Moira Tierney, Jeremy Van der Haegen

Co-producers

Manon Coubia, Belgium – Attending
Nicolas Rincon Gille, Belgium
Jeremy Van der Haegen, Belgium

- The Blue Raincoat is a Belgian production house founded in 2021 by Manon Coubia, Nicolas Rincon Gille and Jérémy van der Haegen. Trained at INSAS (Belgium), they have produced and directed short and feature films, fictions and documentaries and have collaborated with producers and television stations in France, Belgium, Colombia and Finland. Their productions have been selected and awarded in many international festivals (Cannes, Locarno, Busan, Rotterdam, etc).
- *Tantas almas* (2019, Belgium, Colombia) | *Marée* (2019, France, Belgium) | *Nuits sans sommeil* (2020, Belgium)

Co-production Company

THE BLUE RAINCOAT

Country

Bruxelles (Belgium)

Year of creation

2021

Contact Details

+32 474 97 96 93
production@theblueraincoat.com
theblueraincoat.com

- Produced films: 1 (first movies actually in production)
- Directors: Manon Coubia, Nicolas Rincon Gille, Jeremy Van Der Haegen

Le Vampire de Ropraz

A Vampire in Ropraz

Production details

Country of Production
Switzerland

Estimated budget
3'967'555 CHF (3'707'995 EUR)

Foreseen financing structure
Switzerland 63%, France 23%, Belgium or Luxembourg 14%

Confirmed development grants
OFC selective script development grant, Reinvestment account from Public TV RTS (Succès passage antenne), Reinvestment account from OFC (Succès cinéma), Cinéforum complementary support

Confirmed Production grants
None yet, it's too early in development.

Financing / partners in place
We are looking for a co-producer. Canton de Vaud (Switzerland) and second country France, Belgium, Luxembourg.

Targeted shooting locations
Canton de Vaud (Switzerland) and second country France, Belgium, Luxembourg.

Foreseen shooting period
Winter 2023-2024

Shooting language
French

Technical and artistic details

Genre
Pulp Rural

Format
DCP / ProRes 422 / 4K

Estimated Duration
90'

Original Idea
Adaptation from the work «Le Vampire de Ropraz» written by Jacques Chessex. Option obtained.

Writers
Vincent Kucholl (Switzerland), Antoine Jaccoud (Switzerland)

Foreseen actors
Vincent Veillon, Vincent Kucholl, the rest of the casting is open.

Foreseen DOP and other crew
It is too early in development.

Synopsis

Ropraz, 1903, under the snow. An atrocious crime has been committed: the body of a recently buried young woman has been mutilated. Inspectors Graber and Décosterd sink into a difficult investigation, in this austere and violent community. As they struggle to identify suspects, the desecrator does it again. The young Favez seems to be the ideal culprit...

Director's note

For ten years we have been producing short films for satirical programs on RTS, commenting on current events through parody. The stories we tell are about our country, its paradoxes and its uniqueness. Today, we feel ready to make our "first film". It is the book that called for the project, not the other way around. But then, how to tell the story of fear? Perhaps by looking at it from the side, by scrutinizing characters whose quietly nightmarish lifestyles could be even more gory than a desecrated grave. Suggesting the worst but barely and featuring chiselled faces that don't disguise their accents, clash and evolve in a sick society.

Producer's note

This is a powerful project, carried by a team which we know aims to reach a large audience with a demanding auteur film. A very coherent, sensible, original proposal, for a film that will be expected in French-speaking countries but – by an affirmation of the genre – could reach way more territories. «The Vincents» will propel this classic into their cinema galaxy! Each show or broadcast by the three talents has garnered considerable popular success, which has broken attendance records. The Vincents are also known in France and Belgium, where they have toured their shows. And yes, we believe very strongly in a major public success around a very ambitious film.

Goals in Locarno

We are looking for French speaking countries coproducers, or a global platform looking for a strong Swiss and French speaking cinematographic event. The first Veillon & Kucholl feature will be a huge Swiss event for sure. We are open to co-development as we do for most of our coproductions («Olga» Elie Grappe for instance), and we want to discuss the cast and the production package with our partners.

Director
Vincent Kucholl – Attending

Country
Switzerland

Contact Details
+41 76 390 11 50
vincent@avrac.ch

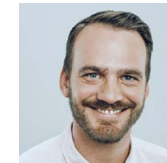


- Vincent Kucholl was born in 1975. He holds a degree and a DAS in political science from the Universities of Lausanne and Geneva, as well as a diploma from the Serge Martin theater school. Actor in several theatrical productions, member of the theatrical improvisation troupe Avracavabrac since 1999, chronicler for French-speaking Swiss Television since 2000 and for French-speaking Swiss Radio since 2006, he is also director of the collection of vulgarization works LEP-Références (11 titles published and more than 570,000 copies sold since 2005). He is also the author of Swiss Political Institutions and Swiss Economy, belonging to this same collection. In 2011, he created, with Vincent Veillon, the filmed radio chronicle 120 secondes, on Couleur 3, then the television programs 26 minutes, in 2015, 120 minutes, in 2018, and 52 minutes, in 2020, on RTS1. The two artists created three shows together, which have accumulated 250 performances – including two on the Main Stage of the Paléo Festival – and 180,000 spectators. They also participated in the 2019 tour of Circus Knie.
- La Covid est Belle* (2021, Switzerland) | *Petit Paradis* (2019, Switzerland) | *Nuit blanche* (2018, Switzerland)

Director
Vincent Veillon

Country
Switzerland

Contact Details
+41 79 912 60 63
vincent.veillon@gmail.com

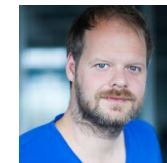


- Vincent Veillon was born in 1986. He holds a bachelor's degree in visual communication from the Ecole cantonale d'arts de Lausanne (ECAL). He was a host and chronicler on Radio Chablais before joining Radio Suisse Romande in 2009. He has been part of the theatrical improvisation troupe Avracavabrac since 2010. He has also carried out several mandates as a graphic designer and multimedia designer since 2005, focusing his work on video and animation. In 2011, he created, with Vincent Kucholl, the filmed radio chronicle 120 secondes, on Couleur 3, then the television programs 26 minutes, in 2015, 120 minutes, in 2018, and 52 minutes, in 2020, on RTS1. *La Covid est Belle* (2021, Switzerland) | *Petit Paradis* (2019, Switzerland) | *Nuit blanche* (2018, Switzerland)

Producer
Jean-Marc Fröhle – Attending

Country
Swiss

Contact Details
+41 79 514 47 44
jean-marc.frohle@pointprod.ch



- Jean-Marc Fröhle is leading the fiction pole of Point Prod. He is active in cinema as well as TV. Since 2011, Jean-Marc Fröhle has developed and produced six successful original series. In 2015 he produced *Free to run*, a feature length cinema documentary by Pierre Morath. Most notably, he recently produced Elie Grappe's first feature *Olga* which has been awarded in Cannes and other festivals (Brussels, Hamburg, ...), received three awards at the Swiss cinema awards (Best fiction film, Best script, Best sound), and was Switzerland's official submission for the 94th Academy Awards.
- Olga* (2021, Switzerland, France) | *Miséricorde* (2017, Switzerland, Canada) | *Free to Run* (2015, Switzerland, France, Belgium)

Main Production Company
Point Productions

Year of creation
1996

Country
Geneva, (Switzerland)

Contact Details
022 328 48 48
info@pointprod.ch
pointprod.ch/fr

- Produced films: more than 50 productions including feature films, short films, documentary and TV.
- Directors: Elie Grappe, Fulvio Bernasconi, Laura Kaehr, Elena Hazanov, Klaudia Reynicke, François-Christophe Marzal, Virginie Gourmel, Pierre Morath and so many more...
- Olga* (2021, Switzerland, France) | *Miséricorde* (2017, Switzerland, Canada) | *Free to Run* (2015, Switzerland, France, Belgium)

Production details

Country of Production
France

Estimated budget
2'835'942 EUR

Foreseen financing structure
France 64%, Switzerland 16%, Germany 20%

Confirmed development grants
Arte Cofinova

Financing / partners in place
Arte Cofinova

Targeted shooting locations
Switzerland, Germany

Foreseen shooting period
2024

Shooting languages
French

Technical and artistic details

Genre
Thriller

Format
HD 4K

Estimated Duration
90'

Original Idea
yes

Writer
Vero Cratzborn (Belgium)

Foreseen actors
Anamaria Vartolomei (Diane & Apolline),
Sandra Huller (Hera)

Foreseen DOP and other crew
DOP: Martin Gschlacht (Austria)
Music: Maxime Steiner (Switzerland)

Synopsis

To save her sister from a degenerative disease, Diane takes part in the first clinical trials of an experimental molecule. In the confines of laboratory, she finally finds a bubble of freedom. But it could be dangerous to cut the cord with her twin.

Director's note

Inspired very freely by Faust and vampires, I wish to resonate with our current fears. In our society addicted to the powerful pharmaceutical industry, bodies are exploited, borrowed, risked, healed. In *Molecules* bodies will speak, more than words. I will pay with the emblematic figures of genre cinema and "realistic" film, like in Eskil Vogt's *The Innocents*, somewhere between Asaf Koman and Cronenberg. Anchored in reality, *Molecules* will slide towards strangeness and a close-to-us body horror, brutal and frontal. The vital space of my characters will gradually shrink but their confinement will become a singular respite as much as violent one. The initially latent violence will become more and more present: the anger turns against Diane herself, who has taken on too heavy a burden that she refuses to let go of. Despite the best of intentions, her abusive relationship with Apolline, whom she broods and overprotects, comes back to her as violent boomerang. *Molecules* will combine fright with humanity and emotion. I will explore another dimension of reality through macro and microscopic images, to invite us to change our point of view through telescoping and hybridization.

Producer's note

Molecules is a love story about fusion and loss, where saving becomes a trap. The rescuer is a tragic hero. Devotion and sacrifice give power but have a terrible cost. Twins, Diane and Apolline are like ivy around tree. When they try to separate, blood spurts. Far from freeing them, their physical split reconfigures the balance of their equation into an infernal trio where each becomes in turn victim, savior or persecutor. To get out of this fusion sometimes requires to lose your skin.

Goals in Locarno

Meet potential coproducers from Switzerland, Germany, Austria and also present the project to the industry Sale agents and distribution.

Director
Vero Cratzborn – Attending

Country
Belgium

Contact Details
+33 6 83 27 80 56
vero.cratzborn@gmail.com

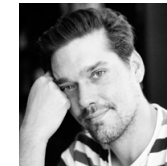


- Vero Cratzborn grew up in East Belgium. After jobs NGO's, butcheries or music bands, she caught the passion of storytelling as fast typist for renowned screenwriters. An Atelier Scenario Femis graduate, she was director assistant to L. Carax. Her first feature premiered at Cannes Ecrans Junior 2020. She is an international training alumni (MFI, Writers Campus Series Mania, Atelier Grand Nord).
- *Into Dad's Woods* (2020) | *Fagnes* (2022, Belgium – In development) | *Les Biches* (2012)

Producer
Thomas Lambert – Attending

Country
France

Contact Details
+33 6 03 33 93 59
thomas@tomsa-films.com



- Former cinema student at the Sorbonne Nouvelle's school, and alumni of 2021 Berlinale Talents, Thomas Lambert made his debut at Rouge International in 2012. For 5 years, he has been involved in the executive production of features French initiative films and of international coproductions. In mid 2018, he created his own production company, Tomsa Films. With an international outlook, the films produced by Tomsa Films have already been selected for more than 80 festivals and won 20 awards.
- *Piccolo Corpo* (2021, Italy, France, Slovenia) | *Zaho Zay* (2020, France, Austria)

Main Production Company
TOMSA FILMS

Country
Paris (France)

Year of creation
2018

Contact Details
+33 6 03 33 93 59
thomas@tomsa-films.com

- Produced films: 2 feature films
- Directors: Laura Samani, Maeva Ranaivojoana, Georg Tiller
- *Piccolo Corpo* (2021, Italy, France, Slovenia) | *Zaho Zay* (2020, France, Austria)

Production details

Countries of Production

Switzerland, France and Germany
(to be confirmed)

Estimated budget

2.891.106 CHF

Confirmed development grants

Succès Cinéma OFC: 103'231 CHF;
Production investments: 20'001 CHF;
Scenarist investments: 26'055 CHF

Confirmed Production grants

N/A

Financing / partners in place

CHF 149'287

Targeted shooting locations

Switzerland and Germany

Foreseen shooting period

July to August 2024

Shooting language

French

Technical and artistic details

Genre

Fiction

Format

HD

Estimated Duration

100'

Original Idea

Yes

Writers

Stéphane Riethauser (Switzerland), Pasquale Plastino (Italy)

Foreseen actor

August Diehl (to be confirmed)

Synopsis

Leo, a flamboyant 17-year-old teenager, is hired by Matthias Stern (47), a choreographer famous for his iconoclastic shows, to dance Orpheus at the opera. During the rehearsals, an intense desire is palpable between them. One night, Matthias gives in to the advances of the cheeky dancer. They fall in love. In secret, they embark on a honeymoon. Meanwhile, a controversy breaks out at the opera: Matthias is accused of exposing his young dancers to pornography, minors' parents have complained. And a rumor about their affair is spreading like wildfire, jeopardizing Matthias' career as well as his long-term relationship with André, putting his show at risk. But their voracious desire for each other does not disappear. Both will burn their wings while looking for the ultimate proof of love.

Director's note

"There is no love; there are only proofs of love". These words by Jean Cocteau will guide me to direct my first fiction feature. Music and dance are like love: they travel beyond words, revealing the unconscious and our animality. Love challenges our certainties, invites the unexpected, breaks taboos and creates new spaces. A contemporary, intimate drama with epic accents, *Orpheus* offers a critical look at the norms and values that shape us. A film beyond labels, barriers and genres. A film that reminds us that freedom to love is the most precious thing we have. A film as a proof of love.

Producer's note

Stéphane Riethauser submitted his project *Orpheus* to us at Luna Films a year ago, and we were immediately seduced by its topic, its potential for controversy, as well as the director's personality. *Orpheus* is a story of love and forbidden desire, told upside down: the story of self-discovery of a young boy who confronts an older man, a celebrated creator whose desire will be pushed to the edge and whose responsibility as an adult and as an artist will be challenged.

Goals in Locarno

Our goal in Locarno is to find sales agent, distributors and ideas for casting.

Director

Stéphane Riethauser – Attending



Country

Switzerland

Contact Details

+49 172 3922679
stephane@lambda-prod.ch

- Stéphane Riethauser is born in Geneva and he is graduated in law. He worked as a LGBTQ activist, photographer, editor and free lance journalist. He is the author of *A visage découvert*, a photography book about coming out. He has been TV director at *Swiss Radio Television* (2003-2008). In 2007 Stéphane launches Lambda Prod and starts working as an independent filmmaker. His film *Madame* has been selected for over 50 festival selections, has won 13 awards, and had an international theatre release.
- *Madame* (2019 Switzerland) | *Prora* (2012 (Switzerland))

Producer

Véronique Vergari – Attending



Country

Switzerland

Contact Details

+41754181666
veronique@lunafilms.ch

- Born in Geneva, she is a producer, actress, photographer. Véronique has a degree in Communication and Entertainment Sciences (IULM, Milan) and did her thesis in sociology of communication. She works internationally in advertising, fashion, theatre, TV and film. In 2017, she returns to Switzerland. Véronique Vergari produced *La Mif* (2021), by Fred Baillif, that won multiple awards. She won the Industry Village Award Les Arcs 2021 with *Orpheus*, by Stéphane Riethauser.
- *La Mif* (2021, Switzerland) | *Big Little Women* (2022, Switzerland, England) | *La vie de J.C.* (2021, Switzerland)

Main Production Company

Luna Films

Country

Geneva (Switzerland)

Year of creation

2020

Contact Details

+41754181666
Info@lunafilms.ch
www.lunafilms.ch

- Films produced: 1 feature, 2 documentary feature, 1 TV serial, 2 Tv documentary, 2 short fiction, 1 short documentary.
- Directors: Fred Baillif, Stéphane Riethauser, Séverine Cornamusaz, Nadia Fares, Leïla Thévoz, Gary Grenier, Chloé Seyssel, Juliette Menthonnex
- *La Mif* (2021, Switzerland) | *La vie de J.C.* (2022, Switzerland) | *Early years* (2021, Switzerland)

Co-production Company

TOMSA FILMS

Country

Paris (France)

Year of creation

2018



- Former cinema student at the Sorbonne Nouvelle's school, and alumn of 2021 Berlinale Talents, Thomas Lambert made his debut at Rouge International in 2012. For 5 years, he has been involved in the executive production of features French initiative films and of international coproductions. In mid 2018, he created his own production company, Tomsa Films. With an international outlook, the films produced by Tomsa Films have already been selected for more than 80 festivals and won 20 awards.
- *Piccolo Corpo* (2021, Italy, France, Slovenia) | *Zaho Zay* (2020, France, Austria)

Production details

Countries of Production

Austria, France TBA

Estimated budget

1,9M EUR

Foreseen financing structure

Austria 1.4M EUR, France 0.5M EUR (Austrian Film Institute 575k, Vienna Film Fond 365k, ORF Film Fernsehabonnement 380k, Media 45k, Own Inv. 34k, Cinema du monde 160k, Arte Cinema 340k, Own Inv. 12k)

Confirmed development grants

Torino Lab, Script Development Austrian Film Institute

Targeted shooting location

Somalia

Foreseen shooting period

July – October 2023

Shooting language

Somali

Technical and artistic details

Genre

Drama

Format

2k Digital

Estimated Duration

100'

Original Idea

Yes

Writer

Mo Harawe (Austria)

Foreseen actors

TBA – the director intends to work with non professional actors from Somalia

Foreseen DOP and other crew

DOP- TBC (Egypt)

Editor- Joana Scrinzi (Austria)

Synopsis

The Village Next to Paradise follows a Somali family and their daily struggles during the course of a scorching hot, windy summer. All of this inseparable from the socio-political situation of a country living with civil war, natural disaster and a post-colonial legacy.

Director's note

As Somali born filmmaker I want to be a part of the growing but still very small film-infrastructure in Somalia. *The Village Next to Paradise* creates a story that tries to understand Somalia in its whole and its complexity through the lenses of an average family living in a village.

Tied into the stories are all of countries connections to internal and external problems.

Producer's note

The Village Next to Paradise tells the story of the adolescent Cigaal, his father Marmagede and his sister Araweelo. The story gives us an insight into everyday life in Somalia from an inside view, a life that we – if at all – only know from Western, superficial perspective.

Mo Harawe has already established his impressive, visually distinctive cinematic language in his short films. Mo's narrative style reveals the inner processes and mechanisms of his characters in a very sensitive and restrained way through perfectly composed images with distinctive lighting and framing. We see a great opportunity to place him as new African voice in the international arthouse field. We will realize the film as an Austrian-French co-production.

Goals in Locarno

Find partners in Distribution and Sales Find Coproduction Partners from France.

Director

Mo Harawe – Attending

Country

Austria

Contact Details

muha.harawe@gmail.com



- Mo Harawe was born in Mogadishu. Since 2009 he is living in Austria where his journey as a filmmaker began. Mo's short film have been shown at international films festivals and won several awards. His latest film *Will my Parents Come and See Me* celebrated its world premiere at Berlinale 2022 and his previous *Life on the Horn* received a special mention at Locarno Film Festival 2020.
- *Will my Parents Come and See Me* (2022, Germany) | *Life on the Horn* (2020, Germany) | *The Tale of the Polar Bear who Wanted to Africa* (2017, Germany)

Producer

Oliver Neumann – Attending

Country

Austria



- Oliver Neumann is the producer and CEO of FreibeuterFilm. He has produced over 20 fiction films for theatrical releases. The most recent films include Cannes winner and Oscar shortlisted *Great Freedom* (dir. Sebastian Meise) and *Hinterland* (dir. Stefan Ruzowitzky) which won the Prix du public UBS Locarno Piazza Grande. As an editor he has worked with directors such as Sudabeh Mortezaei, Stefan Ruzowitzky, Valentin Hitz, and o.a. Oliver is a member of the European Film Academy and EAVE and ACE Producers Alumni.
- *Great Freedom* (2021, Austria, Germany) | *Hinterland* (2021, Austria, Luxembourg) | *Joy* (2018, Austria)

Producer

Sabine Moser

Country

Austria



- Sabine was born in 1979 in Lienz, Austria. After attending a business school, she graduated in Comparative Literature from the University of Vienna. She started working in film business in 2002 at notable Austrian production companies (such as Lotus Film, Amour Fou, Extra-Film) as well as for student films at the Viennese Film Academy. Together with Oliver Neumann she manages the company as CFO. Sabine is member of the Austrian Film Academy and European Film Academy.
- *Great Freedom* (2021, Austria, Germany) | *Hinterland* (2021, Austria, Luxembourg) | *Joy* (2018, Austria)

Main Production Company

FREIBEUTERFILM

Country

Vienna (Austria)

Year of creation

2008

Contact Details

+43 720 34 65 10

welcme@freibeuterfilm.at

www.freibeuterfilm.at

- Films produced: 22 fiction and doc for theatrical release
- Directors: Stefan Ruzowitzky, Sebastian Meise, Sudabeh Mortezaei, Johanna Moder, Peter Brunner, Paul-Julien Robert, Dariusz Kowalski, Josef Hader, Amichai Greenberg, Agnes Kocsis, Urs Egger
- *Great Freedom* (2021, Austria, Germany) | *Hinterland* (2021, Austria, Luxembourg) | *Joy* (2018, Austria)

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First Look on German Cinema

31

First Look is the work in progress section of Locarno Film Festival, taking place during the Locarno Pro Days and selecting 6 feature films in post-production stage from a different focus country every year. Since 2012, First Look was launchpad for new productions from Colombia, Mexico, Chile, Brazil, Israel, Poland, Baltic Countries, Portugal, Serbia and Switzerland. For its 11th edition, the Locarno Film Festival's First Look initiative focuses on German Cinema, thanks to a partnership with German Films. Work in Progress will be presented to an audience of sales agents, buyers, programmers and representatives from post-production support funds, with a view to aiding their completion and enhancing both their sales prospects and international festival runs.

A jury made up of festival directors and curators from around the globe will award several prizes: the Cinegrell First Look Award, which consists of services towards the completion of films in post-production up to the value of EUR 50,000; a prize from Le Film Français, consisting in advertising services to a value of EUR 5,600; and finally the prize offered by Kaiju Cinema Diffusion, worth €5,000, for the design of an international poster, giving the selected film its crucial visual identity in the bustling world of festivals.

First Look Jury:

- **Vanja Kaludjercic**, Festival Director, International Film Festival Rotterdam
- **Tricia Tuttle**, Artistic Director, BFI London Film Festival
- **HUH Moonyung**, Artistic Director, Busan International Film Festival

5-7 August
Cinema Rialto 2

GERMAN FILMS is delighted to share new German films at Locarno Pro's First Look initiative and showcase the diversity and artistic prowess of new German cinema.

We are proud to be this year's partner of the Locarno Film Festival for the First Look Initiative 2022, an exciting event which is famed for jump-starting careers and opening of new opportunities.

Alongside this wonderful industry event, there are also several German films to look forward to as part of this year's program at the Locarno Film Festival. We are excited to see two of these films have their world premiere in the competition section Concorso Internazionale. Helena Wittmann's powerful *Human Flowers of Flesh* and the enigmatic *Piaffe* by Ann Orens are both centred around modern, female protagonists and demonstrate the imaginative power of German filmmakers. Be sure to also catch the world premiere of *You Will Not Have My Hate* by Kilian Riedhof on the wonderful Piazza Grande... and don't miss the three German short films at the section Pardi di domani!

You can also take a trip back in time and get a feeling for the impact and broad scope of the work of one of Germany's greatest directors at this year's Retrospectiva Douglas Sirk, whose filmography will be reviewed in the context of previously unpublished documents.

German Films Service + Marketing GmbH is the national information and advisory centre for the promotion of German films worldwide and the official external representation for German films appointed by the federal government of Germany. The work of German Films focuses on increasing awareness of German films abroad by providing information services as well as initiating PR and marketing measures to secure the highest possible visibility in international media.

We are really looking forward to showing you these wonderful displays of the diversity and courage in modern German cinema and invite you to submerge yourself in the variety of stories and the great depth of German imagination!

German Films

german
films



le film français





↑
Attending producer
Cecilia Trautvetter

Director
Sara Summa

Producers
Cecilia Trautvetter, Lisa Roling

Production Company
German Film and Television
Academy Berlin (DFFB)

Technical information

Screenplay by
Sara Summa

Genre
Road movie, tragicomedy

Format
1: 1,66 (MiniDV/Betacam/16mm)

Runtime
70'

Shooting locations
Germany, France, Italy

Production status
In post production (picture lock)

Total Budget
163.364 EUR

Looking for
Distribution companies, world
sales, marketing

Delivery Deadline
November 2022

Synopsis

Arthur & Diana are siblings. Together with Diana's 2-year-old son, they leave Berlin for Paris for a quick, relaxed trip to renew the MOT of their rusty old car. But the journey won't be relaxed, the direction won't be Paris and whether the car will go along is definitely questionable. A transeuropean road movie where documentary and constructed realities mingle to build an alternative world.

Company Profile

The DFFB has been the film school of the state of Berlin since 1966. It focuses its training on the fundamental areas of filmmaking: screenwriting, picture design, directing, producing, and editing picture & sound.

Company Filmography

- *Einzelteile der Liebe* by Miriam Bliese, 2019
- *Was sehen wir wenn wir zum Himmel schauen?* by Alexander Koberidze, 2021
- *Talking About the Weather* by Annika Pinske, 2022

Director's Biography

Sara Summa was born in an Italian family in France. After finishing her master's degree in film, she began her studies at the DFFB. Her first feature premiered at the Berlinale. In 2020, Sara won the BKM's Screenplay Gran

Director's Filmography

- *Great Expectations* by Sara Summa, 2017
- *Mes amies (My Friends)* by Sara Summa, 2018
- *Gli ultimi a vederli vivere (The Last to See Them)* by Sara Summa, 2019
- *If on a Winter Night Two Travelers* by Sara Summa, 2022



Screening

August 5th, 17:15 Rialto 2



↑
Attending producer
Janina Sara Hennemann

Director
Milena Aboyan

Producers
Matthias Greiving, Kirsten
Lukaczik, Emina Smajic, Janina
Sara Hennemann

Production Company
Kinescope Film

Technical information

Screenplay by
Milena Aboyan, Constantin Hatz

Genre
Drama

Format
4:3

Runtime
110'

Shooting locations
Baden - Württemberg, Germany

Production status
Post-production

Total Budget
750.000 EUR

Looking for
World Sales, Distributors,
Festivals

Delivery Deadline
20th July 2022

Synopsis

Elaha is a young woman fighting each day for a piece of autonomy on the battleground of the patriarchy. Because of the loss of her innocence, she forced to recover her supposed virginity. The unconditional love for her family gives her strength and makes her vulnerable at the same time. What remains is the relentless urge for self-determination.

Company Profile

Kinescope Film is an independent film production company based in Bremen with further branches in Hamburg, Cologne, and Frankfurt. The filmography includes award-winning productions such as *Die Hände meiner Mutter* (Hands of a Mother) by Florian Eichinger, the international production *Baumnacher Syndrome* and the debut feature *Gewalten* (Forces) by Constantin Hatz which premiered at Berlinale 2022.

Company Filmography

- *Die Hände meiner Mutter (Hands of a Mother)* by Florian Eichinger, 2016
- *Liberace* by Jeremy JP Fekete, 2019
- *Baumnacher Syndrome* by Gregory Kirchhoff, 2019
- *Gewalten (Forces)* by Constantin Hatz, 2022
- *Bholshoi* by Anastasia Popova, 2022

Director's Biography

Milena Aboyan was born a Yazidi Kurd in the Armenian SSR in 1989. In 2010 she began a four-year acting training program in Germany. During the program, she contributed to several theatrical productions. After receiving her acting degree, she changed disciplines and began to focus on writing. Milena then worked as an assistant dramatic advisor to an early-evening ARD series. In 2015, she began studying screenwriting at the Film Academy Baden-Württemberg. *Elaha* is her first feature film as director.

Director's Filmography

- *Was Bleibt* by Milena Aboyan, 2018
- *Der Greteltrick* by Milena Aboyan, 2018
- *Elaha* by Milena Aboyan, 2022 (in postproduction)



Screening

August 5th, 15:00 Rialto 2

Leere Netze Empty Nets



©Julia Vogel

↑
Attending producer
Eva Kemme

Director
Behrooz Karamizade

Producers
Eva Kemme, Ansgar Frerich

Production Company
BASIS BERLIN Filmproduktion

Technical information

Screenplay by
Behrooz Karamizade

Genre
Drama

Format
2k, 2.39:1, 24fps

Runtime
97'

Shooting location
Bandar Anzali, Iran

Production status
Late rough-cut

Total Budget
1,26M EUR

Looking for
Postproduction funding, market pitch, world sales

Delivery Deadline
31st January 2023

Synopsis

Amir (20), an unemployed man from Northern Iran has found his great love in Narges (18). When an acquaintance of her family starts to woo her, Amir is forced into action. Amir becomes entangled in the violent machinations of the caviar mafia to earn the bride money. When Omid (23) asks Amir to help him escape from his country in exchange for money, a chance suddenly opens up to reach his goals.

Company Profile

Basis Berlin Filmproduktion focuses on the development of national and international features and high-quality documentaries, always looking for stories with an artistic handwriting and a relevant topic that can reach a wide audience and has a change at the box office. We strongly believe that film can change our world and that it is an important political influence in our society.

Company Filmography

- *Of Fathers and Sons* by Talal Derki, 2018
- *Taste of Cement* by Ziad Kalthoum, 2018
- *Veins of the World* by Byambasuren Davaa, 2020

Director's Biography

Behrooz Karamizade was born in Iran in 1978. In 1984 his family emigrated to former Soviet Union and since 1985 he is living in Germany. He participated with his short films in over 300 film festivals and won several prizes, including IFF Rotterdam, Oberhausen and World Filmfestival Montreal. In 2021 he received the German Screenplay Award for the screenplay of his debut film *Empty Nets*.

Director's Filmography

- *Bahar im Wonderland (Bahar in Wonderland)* by Behrooz Karamizade, 2018
- *Salam Aleikum Allemagne* by Behrooz Karamizade, 2011
- *Kindsein im Iran (To Be A Child In Iran)* by Behrooz Karamizade, 2009
- *Packing* by Behrooz Karamizade, 2009
- *Murche (Persian: Ants)* by Behrooz Karamizade, 2007



Screening

August 7th, 11:00 Rialto 2

Life Is Not a Competition, But I'm Winning

First Look 35



↑
Attending producer
Sophie Ahrens

Director
Julia Fuhr Mann

Producers
Sophie Ahrens, Fabian Altenried

Production Company
Schuldenberg Films

Technical information

Screenplay by
Julia Fuhr Mann

Genre
Hybrid documentary/
documentary with fictional
elements

Format
2.39:1 (Scope)

Runtime
Ca. 75'

Shooting locations
Berlin, Athens, Munich, Frankfurt
et al.

Production status
Postproduction (editing, last
shooting block in June)

Total Budget
296.987.70 EUR

Looking for
Sales / Distribution contacts,
feedback on edit, help with last
steps of post-pro

Delivery Deadline
January 2023

Synopsis

In a poetic-radical utopia, *Life Is Not a Competition, but I'm Winning* whirls up the stereotypical gender rules in competitive sport. The film sets out in search of the queer-feminist potential in the Olympic disciplines of running and creates a world beyond rigid gender images.

Company Profile

In a poetic-radical utopia, *Life Is Not a Competition, but I'm Winning* whirls up the stereotypical gender rules in competitive sport. The film sets out in search of the queer-feminist potential in the Olympic disciplines of running and creates a world beyond rigid Gender Images.

Company Filmography

- *Nebau by Johannes* by Maria Schmidt, 2020
- *Amygdala* by Fabian Altenried, 2021
- *Two Stones* by Wendelien van Oldenborgh, 2021
- *Piaffe* by Ann Oren, 2022
- *Sirens* by Ilaria Di Carlo, 2022

Director's Biography

Julia Fuhr Mann, born 1987 in Germany, is currently living in Munich. She's a filmmaker, curator and queer-feminist activist. After studying philosophy, literature and sociology, since 2013 studies in film directing at University of TV and Film Munich. She campaigns for gender justice in the film industry at Pro Quote Film, works as a curator for the feminist film festival Bimovie, and started a network with other queer-feminist filmmakers. Her latest short film *Riot Not Diet* was screened at over 60 film festivals worldwide (including Hot Docs International Film Festival) and won numerous awards (including Barcelona International Short Film Festival, Best Short Film).

Director's Filmography

- *Riot Not Diet* by Julia Fuhr Mann, 2018
- *The Show Show* by Julia Fuhr Mann, 2016
- *A Mother's Love* by Julia Fuhr Mann, 2014



Screening

August 6th, 11:15 Rialto 2

Letzter Abend

One Last Evening



↑
Attending producer
Lukas Nathrath

Director
Lukas Nathrath

Producers
Lukas Nathrath, Linus Günther,
Sebastian Jakob Doppelbauer

Production Company
Klinkerfilm Productions

Technical information

Screenplay by
Lukas Nathrath, Sebastian Jakob
Doppelbauer

Genre
Tragicomedy

Format
DCP

Runtime
91'

Shooting location
Hannover, Germany

Production status
Post-production (picturelock,
sound post-production)

Total Budget
30.000 EUR

Looking for
Sound postproduction support,
German distributor, world sales,
festival programmers

Delivery Deadline
October 2022

Synopsis

A young couple wants to start again and move from Hanover to Berlin. To say goodbye, they host a dinner party in the now empty flat. But good friends cancel – and uninvited guests show up. Soon, their farewell dinner leads to an emotional crash which uncovers hidden fears, secret longings and life-lies.

Company Profile

Klinkerfilm was founded in 2016 by Titus Kreyenberg with Linus Günther. They produced the German-Palestinian co-production *Wajib*, which screened at Locarno and TIFF, the German-Turkish co-production *Noah Land*, which premiered in competition at the Tribeca FF 2019. One year later Linus produced the Chilean-German coproduction *A Place Called Dignity*, which premiered in the main competition of Tallinn Black Nights FF 2021, and *Cops*, which premiered at Hof IFF 2021.

Company Filmography

- *Noah Land* by Cenk Erturk, 2019
- *Wajib* by Annemarie Jacir, 2019
- *Cops* by Ninia Vukovic, 2021
- *A Place Called Dignity* by Matías Rojas Valencia, 2021

Director's Biography

Lukas' short film *Mit im Bund* about a female soldier was invited to the Next Generation Programme of German Films at the Cannes Film Festival 2018. His graduation film *Kippa* screened at over 50 international film festivals and received over 20 awards, including the Studio Hamburg Young Talent Award and the European CIVIS Media Prize 2019. In 2021 he was a participant in the Drehbuchwerkstatt Munich.

Director's Filmography

- *A Happy Day* by Lukas Nathrath, 2016
- *Mit im Bund* by Lukas Nathrath, 2018
- *Kippa* by Lukas Nathrath, 2019
- *One Last Evening* by Lukas Nathrath, 2022 (in post-production)



Screening

August 6th, 17:00 Rialto 2

Drei Leben Lang

Three Lives Long

First Look 37



↑
Attending producer
Philipp Kreuzer

Director
Felicitas Korn

Producers
Kathrin Haase, Philipp Kreuzer

Production Company
maze pictures

Technical information

Screenplay by
Felicitas Korn

Genre
Drama

Format
4k

Runtime
102'

Shooting location
Frankfurt

Production status
In post-production

Total Budget
1.6M EUR

Looking for
Post production funding, sales

Delivery Deadline
Ideally completion by the end
of 2022

Synopsis

A parentless boy in search of stability, a coke dealer in a scramble for power and a heavy alcoholic full of longing for love fight for their lives in the drug milieu. The decision of one leads to the fate of the other, and the downward spiral spirals rapidly towards the abyss.

Company Profile

maze pictures is an independent production house based in Munich and Berlin. maze pictures' first international feature film, Rupert Everett's directorial debut *The Happy Prince* starring Colin Firth and Emily Watson, was successfully presented at Sundance Film Festival 2018 followed by a worldwide release. *Guns Akimbo*, an action comedy starring Daniel Radcliffe premiered 2019 in Toronto and is a worldwide success in particular on Amazon. *Siberia* by Abel Ferrara starring Willem Dafoe premiered at Berlinale 2020. Ethan Hawke starrer *Zeros And Ones*, the latest film by Abel Ferrara, recently premiered at Locarno Film Festival 2021 and was awarded Best Directed Picture to Abel Ferrara.

Company Filmography

- *The Happy Prince* by Ruppert Everett, 2018
- *Guns Akimbo* by Jason Lee Howden, 2019
- *Kung Fury 2* by David Sandbert
- *The Crimson Rivers S01-04*
- *Polizeiruf 110* by Dominik Graf (selection)

Director's Biography

Felicitas Korn grew up in Frankfurt. After first experiences in theatres, she began studying documentary film and television journalism at the University of Television and Film in Munich, the DFFF in Berlin and the Northern School of Film and Television in Leeds, UK. She worked as story editor and moderator of the Hofer Filmtage, assistant director and director of photography.

Director's Filmography

- *naas* by Felicitas Korn, 2000
- *Auftauchen* by Felicitas Korn, 2006



Screening

August 6th, 15:00 Rialto 2

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DELTA

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Swiss distribution
XENIX FILMDISTRIBUTION

PIANO PIANO

by Nicola Prosatore
production BRICIOLAFILM

Prefestival

**INTERDIT AUX CHIENS
AT AUX ITALIENS
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by Alain Ughetto
France/Italy/Belgium
Switzerland/Portugal
world sales INDIE SALES

Concorso Internazionale

**THE ADVENTURES
OF GIGI THE LAW
GIGI LA LEGGE**

by Alessandro Comodin
world sales SHELLAC

IL PATAFFIO

by Francesco Lagi
world sales THE MATCH FACTORY

Concorso Cineasti del Presente

**IT IS NIGHT IN AMERICA
È NOITE NA AMÉRICA**

by Ana Vaz
production
IN BETWEEN ART FILM

Fuori Concorso

PRISMA (Episode 1 and 2)
by Ludovico Besegato
international distribution
PRIME VIDEO

Pardi di Domani

Concorso Internazionale

FACCIA DI CUSCINO

by Saverio Cappiello
world sales SAYONARA FILMS

Concorso Corti d'Autore

**THAT'S HOW
THE SUMMER ENDED
TAKO SE JE KONČALO
POLETJE**

by Matjaž Ivanišin
Slovenia/Hungary/Italy
production STARAGARA

Locarno Kids Screenings

LA FRECCIA AZZURRA

by Enzo D'Alò 1996
production LANTERNA MAGICA

Histoire(s) du Cinema

TEMPO D'AMARSI

by Elio Ruffo 1954
production RUFFO PRODUZIONI

**Pardo alla carriera Ascona
Locarno to Costa-Gavras**

**SHOCK TROOPS
UN HOMME DE TROP**

by Costa-Gavras
France/Italy, 1967
world sales KG PRODUCTIONS

Semaine de la Critique

**LAST STOP BEFORE
CHOCOLATE MOUNTAIN**

by Susanna Della Sala
production DOCLAB

Juries

Laura Samani
Concorso Internazionale
Walter Fasano
Pardi di domani
Alessandro Rak
Pardo Verde WWF

Match Me! producers

Francesca Delise (Ilmatic)
Luca Marino (Indaco Film)
Raffaella Pontarelli (Amarena Film)

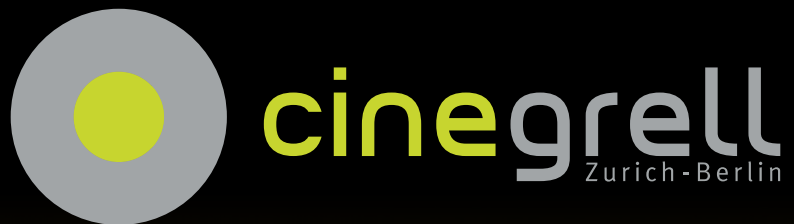
Alliance 4 Development

A SONG THAT SLAYS
by Mo Scarpelli
Luigi Chimienti (disparte)

BOTTOM OF THE OCEAN
ELECTRIC FISH
by Malina Mackiewicz
Andrea Paris (Ascent Film)

U30

Maria Lanfranchi Intramovies
Rachele Parietti Modern Films



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cinegrell.ch

cinegrell.de

Heritage Online Locarno's year-round database for Heritage Films

Locarno Pro's digitally based service aims at extending the outreach and distribution of heritage films through video on demand, extending the range of titles offered by such services.

Heritage Online offers film professionals a year-round database where streamers and other buyers are able to watch available titles in a dedicated Online Screening Room, consult their detailed technical information including availability of films in the various territories, and get in touch directly with their rights holders.

Thanks to Heritage Online, rights holders such as international sales agents, film libraries, archives, institutes, and restorers' associations among others are able to share their catalogues with potential clients, such as VOD broadcasters from all over the world, ranging from generalist to niche offerings, from established names to emerging start-ups.

Heritage Online is not exclusively dedicated to films that have been presented in Locarno in the past, but right holders from all over the world are already part of it.

All Heritage Online subscriptions give 12 months of access to the database. Heritage Online's basic subscription is also included in the Locarno Pro accreditation.

Join the database for Worldwide Heritage
Film distribution here:
heritage.locarnofestival.ch

Starting from this year, Heritage Online will also present brand new restored films: *O dia do desespero* by Manoel de Oliveira (restored by Cinemateca Portuguesa); *Nos Vies Privées* by Denis Côté (restored by Cinegrell and Locarno Film Festival Heritage Online); *Das geschriebene Gesicht* by Daniel Schmidt; and *Les derniers passementiers* by Yves Yersin (both restored by the Cinémathèque Suisse).

For more information,
please contact the Heritage Online team:
heritage@locarnofestival.ch

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Match Me!

A networking platform for upcoming producers

Match Me! provides an informal networking platform for new and upcoming production companies with distinct focus and strong visions.

Thanks to partnership with several institutions such as British Film Institute, Dominican Republic Film Commission (DGCINE), Estonian Film Institute, Film Development Council of the Philippines, Cinecittà, Lithuanian Film Centre, National Film Centre of Latvia, Polish Film Institute, ICA Portugal, ICAA Spain, Taiwan Creative Content Agency (TAICCA) and Unifrance, upcoming producers from each of these countries attend Locarno Pro and introduce their companies' profile and works to potential co-producers, funds or sales companies through a tailor-made matchmaking service and a series of professional lunches with key industry players.

**Meetings: 5-7 August,
Locarno Pro Center @Hotel Belvedere Locarno**

Match Maker: Ayumi Filippone



Dominican Republic



Leticia Brea
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Company Profile

Menos es Más Producciones is an emerging production company that has 3 films in post-production and some others in development. We are dedicated to achieve projects with an important social burden and that help us achieve a cultural contribution. We are focused on stories that can be filmed in several countries to reflect a much broader market expansion and ensure a greater cultural union.

Filmography

Fronteras (Borders) by Francisco Vargas, 2022 (in postproduction) | *Au Revoir* by Ronni Castillo, 2023 (in postproduction) | *Aire (Air)* by Leticia Tonos, 2023 (in postproduction)



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Company Profile

Minervas Producciones was created to promote the female gaze through films of social, cultural, and political values. Recent short *One Way Journey*, a UK-Netherlands coproduction, won the best cinematography and international short film at the Piélagos Film Festival. We are currently producing the political documentary *This is How We Win*, FONPROCINE Winner, and the feature *Without a Name*, 2020 La Fabrique in Cannes and supported by Ibermedia Development Fund.

Filmography

Aquella qua va sombre Zancos by Francisco Montás, 2011 | *Rosa* by Violeta Lockhart, 2012 | *Cómitres y Galeotes* by Suzette Reyes, 2013 | *Lo que pudo haber sido* by Violeta Lockhart, 2016 | *Un Pasaje sin Regreso (One Way Journey)* by Jose Gomez de Vargas, 2021

Estonia



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Company Profile

Nafta Films, founded in 2009, has become one of the largest production companies in the Baltic region, producing films, TV productions and commercials. After its first feature film, *The Secret Society Souptown*, Nafta released in 2020 spy thriller *O2 (Dawn of War)* and war drama *Erna at War*. Its most recent coproduction Conference premiered in 2020 Venice Film Festival. This year it released the first of 3-part film series *Melchior the Apothecary*.

Filmography

Conference by Ivan I. Tverdovskiy, 2020 (co-production) | *Erna at War* by Henrik Ruben Genz, 2020 (co-production) | *O2* by Margus Paju, 2020 | *Heiki on the other side* by Katariina Aule, 2022 | *Melchior the Apothecary* by Elmo Nüganen, 2022



Tõnu Hiie laid
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Company Profile

Tallifornia is an indie film production company based in Tallinn, Estonia. We make fun and author-driven feature films for international audience. In 2021 Tallifornia set up a first private film fund in Estonia that invests into projects all over the world.

Filmography

Ükssarvik (Chasing Unicorns) by Rain Rannu, 2019 | *Kratt* by Rasmus Merivoo, 2020 | *Kiik, kirves ja Igavese Armastuse Puu (Tree of Eternal Love)* by Meel Paliaie, 2021

France



Thomas Hakim
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Company Profile

petit chaos was founded in 2018 by Julien Graff and Thomas Hakim. We work with directors from different backgrounds – cinema or contemporary art – and countries – France, India, Rwanda, China, Vietnam. Our catalogue includes five short films, selected in international festivals. Our first feature premiered at the 2021 Directors' Fortnight where it won the Golden Eye for best documentary.

Filmography

A Night of Knowing Nothing by Payal Kapadia, 2021 | *Daughter of the Baltic Sea* by Éléonore Berrubé, 2021 | *Shanzhai Screens* by Paul Heintz, 2020 | *Diminishing Shine* by Simon Rieth, 2019 | *Where the Sun Sleeps* by Pablo Dury, 2022



Elsa Klughertz
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Company Profile

Jonas Films is an independent film production company, founded by Elsa Klughertz in 2015. The company has produced 10 shorts (selected at La Berlinale, Rotterdam, Cinéma du Réel, Go Short, New Directors New Films) by directors with whom the company has committed to produce their features. The company has produced 3 features documentaries in the USA and Iran with the support of CNC Cinéma du Monde.

Filmography

Southern Belle by Nicolas Peduzzi, 2017 | *City of Tales* by Arash Nassiri, 2017 | *Seekers* by Aurore Vuilermé, 2019



Charlotte Vande Vyvre
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Company Profile

Founded in 2016, Balade Sauvage Productions is the association of two producers (Francesca Betteni-Barnes and Charlotte Vande Vyvre); and two artistic collaborators (Brice Pancot, cinematographer and Pierre Mazingarbe, director). We want to produce an inventive cinema and we are open to various genres or formats. We produced 7 short movies and we are currently developing 3 feature films.

Filmography

La nota roja del cielo by Alice Colomer, 2017 | *Boustifaille (Grub)* by Pierre Masingarbe, 2019 | *La verrue (Spell on You)* by Sarah Lasry, 2021 | *La passante (The Passerby)* by Hannah Letâif, 2022 | *Mantra* by Stef Meyer and Pascal Bourelie, 2022

Italy

**Francesca Delise**

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Company Profile

Illmatic Film Group is a newly-established production, distribution and world sales company, based in Rome, Italy. Founded by Jacopo Pica, in the last year and a half the company has been characterized as being one of the main upcoming production realities in the Italian audiovisual panorama. Providing production services for cinematic and TV productions, advertising and audiovisual products.

Filmography

La partita by Francesco Carnasecchi, 2018 | *Dope Boys Alphabet* by Marco Proserpio, 2021 | *Through the Wine* by Marcello di Trocchio, 2022 | *Tutta mia la città* by Matteo Dell'Angelo, 2022

**Luca Marino**

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Company Profile

Indaco film was born in 2014, it creates several audiovisual works. Winner of two David di Donatello awards 2018 (*Bismillah* –short film) and 2020 (*Timo's Winter* –short film). In 2020 he produced the first feature film by Mario Vitale: *L'afide e la formica* with Giuseppe Fiorello, Valentina Lodovini, Alessio Praticò, Nadia Kibout, Cristina Parku distributed from November 2021, on Sky Cinema, Amazon and RAI.

Filmography

Bismillah by Alessandro Grande, 2018 | *Inverno (Timo's Winter)* by Giulio Mastromauro, 2020 | *L'afide e la formica* (The Aphid and The Ant) by Mario Vitale, 2021

**Raffaella Pontarelli**

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Company Profile

Amarena Film is a production and world sales company founded with the aim of discovering and promoting creative and passionate talents with daring and gripping stories with an international breath. We develop new projects, working closely with talents, creating and bringing stories alive and distribute them worldwide.

Filmography

Wigs by Susanna della Sala, in pre-production

Latvia

**Dominiks Jarmakovičs**

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Company Profile

Studio Locomotive produces fiction, creative documentaries, and animation. Founded in 1995, it has become one of the fastest growing film studios in the Baltic Countries. Nearly all films produced and co-produced by Studio Locomotive have been premiered at the most influential international film festivals such as San Sebastian IFF, Karlovy Vary IFF, Busan IFF, Warsaw IFF and others.

Filmography

Christmas in the Jungle by Jaak Kilmi, 2020 | *The Year Before the War* by Dāvis Simanis, 2021 | *Songs for a Fox* by Kristijonas Vildziūnas, 2021 | *My Love Affair with Marriage* by Signe Baumane, 2022 | *The Sleeping Beast* by Jaak Kilmi, 2022

**Alise Rogule**

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Company Profile

Started as a creative production company working with mostly commercials and music videos, we became leaders of the local market. In 2018 we made a huge step and produced our first feature. The film premiered in 2019 and became successful both critically and commercially. Since then, we have changed our focus on films and production services so we can work on projects which we enjoy the most.

Filmography

Nearby (Blakus) by Alise Zarina, 2019 | *Diva* by Pauls Kesteris, 2020 | *First Steps* by Pauls Kesteris, 2021 | *Can't Help Myself* by Anna Anson, 2022 | *No Regrets* by Zanete Skarule, 2022

Lithuania

**Rūta Jekentaitė**

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Company Profile

Baltic Productions is an audiovisual company based in Vilnius, Lithuania. It has produced art-house films by local and foreign directors that screen at international festivals. Our team supports promising talents through sustained mentorship based on creative & professional respect. Inspired by a borderless exchange of ideas and partnerships grounded in mutual ownership, Baltic Productions collaborates across different formats – from short to feature length & mini-series, documentary and fictional genres, multimedia events and performances, museum area installations and VR projects.

Filmography

Izaokas by Jurgis Matulevičius, 2019 | *Nova Lithuania* by Karolis Kaupinis, 2019 | *The Bearers of Memories* by Miglė Križinauskaitė- Bernotienė, 2020 | *The Little Moon* by Elena Kairyūtė, 2020 | *The Trip* by Jorūnė Greičiūtė, 2022

**Rūta Petronytė**

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Company Profile

Kreatūra is an independent film studio established by Rūta Petronytė. The studio works with filmmakers, taking a sensitive approach in responding to their desire to create non-standard work. Kreatūra was founded based on the demand for such a company as local film industry develops more filmmakers looking for reliable partners. Currently, the studio is developing several shorts and features with four directors.

The Philippines

**April Batican**

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Company Profile

Epicmedia Productions is a Manila-based film company, founded in 2011 by producer Bianca Balbuena, directors Pepe Diokno and Bradley Liew, and writer Lilit Reyes. Its mission is to create quality movies with a Filipino heart and a global spirit. Epicmedia specializes in international co-productions and places a special focus on collaborations within the Southeast Asian region.

Filmography

Ang Panahon ng Halimaw (Season of the Devil) by Director Lav Diaz, 2018 | *Oda sa Wala (Ode to Nothing)* by Dwein Baltazar, 2018 | *Babae at Baril (The Girl and the Gun)* by Rae Red, 2019 | *Motel Acacia* by Bradley Liew, 2019 | *Fangirl* by Antoinette Jadaone, 2020 | *Midnight in a Perfect World* by Dodo Dayao, 2021

**Sari Dalena**

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Company Profile

Kino Arts is a boutique studio founded by filmmakers Keith Sicat & Sari Dalena specializing in feature films and documentaries. Their dozen-plus works include the award-winners *Rigodon*, *Gothic Woman of the Ruins*, and the sci-fi film *Alimuom*. They are developing a feature animated project entitled EWA based on the comic book "OFW: Outerspace Filipino Workers" and folk horror film, *Cinemartyrs*.

Filmography

Rigodon by Sari Dalena, 2005 | *Ka Oryang* by Sari Dalena, 2011 | *Woman of the Ruins* by Sari Dalena, 2013 | *Dahling Nick* by Sari Dalena, 2015 | *Alimuom (Vapours)* by Keith Sicat, 2018

**Geo Lomuntad**

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Company Profile

Project 8 Projects is a Manila-based film production company founded by acclaimed Filipino directors Antoinette Jadaone and Dan Villegas. Since 2017 the company has produced both box-office hits, critically acclaimed films, and greatly lauded TV series. The project in development, *Boldstar*, won the CJ Entertainment Prize at the Asian Project Market in 2019.

Filmography

Never Not Love You by Antoinette Jadaone, 2018 | *Hointayan ng Langit (Heaven's Waiting)* by Dan Villegas, 2018 | *Fan Girl* by Antoinette Jadaone, 2020

Poland

**Kuba Kosma**

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Company Profile

Serce (a Heart) – production outlet run by Kuba Kosma (EAVE & Inside Pictures alumni) and Katarzyna Sarnowska (scriptwriter/producer). We strongly believe that life writes the strongest stories, thus many of our films are inspired by real events. We love to work together with strong directors during development to create intriguing stories. Our recent movie *All Our Fears* won Golden Lions at Gdynia FF.

Filmography

Performer (The Performer) by dir. Łukasz Ronduda 2017 | *(Nie)znajomi (Perfect Strangers)* by Tadeusz Śliwa 2019 | *Wszystkie Nasze Strachy (All Our Fears)* by Łukasz Ronduda & Łukasz Gutt, 2021

**Marta Lewandowska**

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Company Profile

FWB Studio is a Warsaw based company established in 2019 by producer Marta Lewandowska, director Anna Kazejak and scriptwriter Filip Kasperaszek. The main focus is to produce films and tv series that can be labeled as high-quality entertainment. First FWB production was first Polish Netflix original *Erotica 2022*. Second film – *Fucking Bornholm* – has been presented at Main Competition of 56 KVIFF, while another one *Roving Woman* had its world premiere at Tribeca FF. Currently FWB is developing 3 feature films; and 1 tv series.

Filmography

Roving Woman by Michael Chmielewski, 2022 | *Fucking Bornholm* by Anna Kazejak, 2022

**David Szurmiej**

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Company Profile

We are an energetic, production house set to push the creative boundaries of film and advertising, producing projects ranging from documentary and feature films, through commercials and music videos. Through our dedication to robust visuals, we have produced many award-winning films and campaigns for cinema and television.

Filmography

Teefa in Trouble by Ahsan Rahin, 2018 | *Kotigobba 3* by Shiva Karthik, 2021 | *And They Fought Back* by Kirk Wolfinger, 2022 | *Theatre on Main Street* by David Szurmiej, 2022 | *There Will Be No Other Ending* by Monika Majorek, 2022

Portugal



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Company Profile

Promenade is a Lisbon-based production company focusing mainly in Film & TV projects that scream youth, culture and progressive ideologies. Our projects have been screened and awarded both nationally and internationally. Selections include Cannes Film Festival, Ann Arbor IFF, Tallinn Black Nights Festival, Thessaloniki IFF, IndieLisboa IFF, Brussels IFF and the Torino Film Lab.

Filmography

Leviano (Adelaide) by Justin Amorim, 2018 | *5Starz* by Justin Amorim, 2021 | *Frágil (Fragile)* by Pedro Henrique, 2022 | *Nem a Gente Janta (We Won't Dine)* by Inês Sá Frias, 2022 | *A Mim, Nunca (Never Say Never)* by Pedro Gomes & Ana Brás, 2022



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Company Profile

The Stone and The Plot has been working cinema in a transversal manner. It has produced films and it is developing and shooting many others, but it is complementing production activities with distribution of film classics and also by editing books on film.

Filmography

Os Conselhos da Noite by José Oliveira, 2019 | *Sério Fernandes – O Mestre da Escola do Porto (Sério Fernandes – The Master of Oporto's School)* by Rui Garrido, 2019 | *Paz (Peace)* by Marta Ramos and José Oliveira, 2021 | *Nós (Us)* by Nelson Fernandes, 2021 | *Os Grandes Criadores (The Great Creators)* by Ramón de los Santos and Elisa Bogalheiro, 2022



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Company Profile

Cimbalino Filmes is a cozy production company, developing synergies and projects in collaboration with several directors (Miguel Gonçalves Mendes, Jorge Pelicano, Rodrigo Areias, Rita Nunes, José Magro...). Produced *Our Land, Our Altar* feature doc, premiered at Sheffield Doc/Fest and Youth Jury Award winner at ZINEBI. We aim to tell stories that move us, with a passionate and dedicated team.

Filmography

A nossa Terra o Nosso Altar (Our Land, Our Altar) by André Guiomar, 2020 | *Cassandra Bitter Tongue* by Ana Moreira, 2021 | *Saturno* by André Guiomar and Luis Costa, 2022 | *Aos Dezasseis (At Sixteen)* by Carlos Lobo, 2022

Spain



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Company Profile

Galápagos Media was founded in Barcelona, 2016, by Nati Escobar and Pau Calpe, with the aim of developing quality projects with an extra artistic or differential value.

Both Nati and Pau's expertise (Pau as an experienced producer working with Elias Querejeta, DeA Planeta, Mammoth Screen; and Nati as an International Sales executive, Cost Controller for Lolafilms, Hollywood Classics, Zeta Audiovisual) give Galápagos the ability (and ambition) to drive art cinema into production.

Filmography

Yuli by Iciar Bollain, 2018 | *Canço Per a Tu (A song for you)* by Oriol Ferrer, 2018 | *Tros (A piece of land)* by Pau Calpe, 2021



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Company Profile

almaina, founded by Raquel Pedreira & David Moreno after accumulating 160+ awards with the short films they have produced as independents, is born to support strong personal visions with international potential. Eva Saiz's *Casa De Fieras – The Incubator*, 2021 – a fascinating film with a genuine artistic ambition and a personal and non-transferable universe, will be their first feature.

Filmography

Socarrat by David Moreno, 2009 | *Zombi (Zombie)* by David Moreno, 2012 | *Óscar Desafinado (Tuning Oscar)* by Mikel Alvaríño, 2014 | *There Will Be Monsters* by Carlota Pereda, 2020 | *El pensamiento mágico (Magical Thinking)* by Eva Saiz, 2022



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Company Profile

Du Cardelin Studio is a very young independent film production company, but made up of professionals with a lot of experience and a lot of enthusiasm for exploring new spaces in the industry through documentary film and fiction, telling stories that excite us due to their authenticity and truth.

Filmography

Epilogo para la Muerte del fauno by José Alberto Andrés Lacasta, 2017 | *Ofra & Khalil* by José Alberto Andrés Lacasta, 2019 | *Carbonell, amigo* by Sonia Llera Segovia, 2021 | *Sebastienne* by José Alberto Andrés Lacasta, 2021 | *Buñuel, un cineaste surrealista* by Javier Espada, 2021

Taiwan

**Celine Kao**

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Company Profile

Original Films Co., Ltd., founded by director Yi-Tzu Lan, dedicates to developing and producing original stories with international and artistic vision. Primarily focusing on female-centric stories in Asia, Original Films tries to make movies resonating with global audience. Currently, developing directorial debut *The Horse*, selected by Talents Tokyo, Produire au Sud Workshop, and TAICCA x Ties That Bind.

Filmography

Fireworks (煙火) by Yi-Tzu LAN, 2016 | *Blossom (朵朵嬌紅)* by Yi-Tzu LAN, 2017 | *The Horse (馬語)* by Yi-Tzu LAN, 2022

**Shee Heng Kuek**

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sheeheeng@aviewimages.pro

Company Profile

Aview Images is a Taiwan-based production and sales company, founded in 2016 by Kuek Shee Heng. They see discovering "new language and new film" as their duty, desiring always to explore new possibilities for images.

Filmography

阿尼 (Arnie) by Rina B. Tsou, 2016 | *你的電影我的生活 (Is Life a Movie)* by Chan Ching-Lin, 2017 | *田中的紅旗幟 (Red Flag)* by Wu Zi-En, 2020 | *鐵戶之家 (Kaihu Home)* by Wang Chia-Chun, 2020 | *小藍 (Little Blue)* by Lee Yi-fang, 2022

**Alice You**

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New Taipei City, 23574 (Taiwan)
(+886-855855176
aliceyou@ffe.com.tw

Company Profile

Flash Forward Entertainment is an award-winning production/distribution/sales company. It engages in numerous international co-productions. Its productions include *Moneyboys* (C.B. Yi, 2021 Cannes Un Certain Regard), *Suburban Birds* (Qiu Sheng, 2018 Locarno Cinema of the Present) and *The Road to Mandalay* (Midi Z, 2016 Venice Day) which have been presented in prestigious film festivals worldwide.

Filmography

The Road to Mandalay by Midi Z, 2016 | *An Impossibly Small Object* by David Verbeek, 2018 | *Di Yi Ci De Li Bie (A First Farewell)*, by Wang Lina, 2018 | *Jiao Qu De Niao (Suburban Birds)* by Qiu Sheng, 2018 | *Moneyboys* by C.B. Yi, 2021

UK

**Sorcha Bacon**

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18-24 Shacklwell Lane
E8 2EZ (UK)
07743013969
sorcha@try-hard.co.uk

Company Profile

Try Hard Films was founded by BAFTA nominated producer and Screen Star of Tomorrow, Sorcha Bacon. Working across documentary and fiction, Try Hard champions character led stories and marginalised voices. Our films have played festivals including Cannes, Sheffield, Sundance and SXSW. We are developing a slate of feature films with partners including BBC Films, Film4, The Bureau.

Filmography

Wren Boys by Harry Lighton, 2018 | *If You Knew* by Stroma Cairns, 2019 | *Good Thanks You* by Molly Manning Walker, 2020 | *Mother* by Kate Stonehill, 2020 | *Pram Snatcher* by Theo Krekis, 2022

**Fawzia Mahmood**

NW Pictures
8 Coldbath Square
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07944723919
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Company Profile

NW Pictures produces film and TV that cuts across genre, platform, budget and borders. We centre unrepresented voices and champion authored work that asks questions and challenges assumptions about everyday social, cultural and political realities. We seek to enable representation and agency, to nurture and empower talent and every person we work with and every community we engage with.

Filmography

The Light Refracts into the Shadows by Kevin Yeh, 2017 | *Pipe Deams* by Christa Jarrold, 2017 | *Acta Non Verba* by Yvann Yagchi, 2018

**Zadoc Nava**

Stray Dog Films
Roydon Mansions, 32 Junction Road,
London N19 5RE (UK)
07855 954 398
zadoc@straydogfilms.co.uk

Company Profile

London-based production company, Stray Dog Films was set up by producer Zadoc Nava in 2022 to produce independent and art-house cinema for an international audience. We are developing several new feature projects, including *The Far Mountains*, with Shahab Hosseini, (winner of Best Actor at Cannes 2016 for his lead role Asghar Farhadi's Oscar-winning *The Salesman*).

Filmography

Gholam by Mitra Tabrizian, 2017 | *The Insider* by Mitra Tabrizian & Ben Okri, 2018

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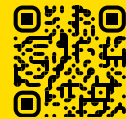
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The Locarno Industry Academy, in the framework of Locarno Pro, is an intensive workshop dedicated to young professionals working in international sales, marketing, traditional and online distribution, exhibition and film programming.

During the Industry Academy days, participants deepen their knowledge of the film industry and get in contact with distributors, acquisition managers, marketing specialists, senior programmers, sales agents, exhibitors, as well as producers and representatives of film funds and institutes. This way, the acquisition of specific skills is accompanied by the building of a solid network of contacts, an indispensable feature for anyone who intends to work at a high level in the film industry.

4-9 August

Project Manager: Marion Klotz
marion.klotz@locarnofestival.ch

Participants:

Maya Barenstein – Switzerland
Coproductio Office

Franziska Bioh – Germany/UK
MUBI

Stephan Henz – Switzerland
Arthouse Commercio Movie AG / DCM Film
Distribution

Kate Gondwe – USA
DEDZA Films

Ching-Lo Hus – Taiwan/France
Le Pacte

Malo Jacquemin – France
Arte France CINEMA

Julieta Juncadella – Spain/Argentina
Vitrine Filmes Spain

Egle Macenaite – Lithuania
Skalvija Cinema Center

Sara Persson – Sweden
Göteborg IFF / Nordic Film Market

Olivia Priedite – USA
MoMa



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Putting the pieces together in a post-pandemic puzzle

"We shouldn't enshrine the past and try to preserve, it's not going to hold. The future will present itself, whether we want it or not."

Guillermo Del Toro (Cannes Film Festival, 2022)

Now that the worst moments of the global pandemic seem behind us, and after a Cannes Film Festival in full gear, the film industry is questioning its future.

Between optimists and catastrophists, one thing seems certain: it's unlikely things will return to the pre-pandemic "normal" for a number of reasons, starting with the fact that what happened in this couple of years was a big wake-up call for all of us, and allowed us to put in discussion that so-called "normality". Last year we deliberately decided to take a year off from business talks to focus on mental health and try to envision a healthier workplace for the film industry. The road ahead is long, which is why, even though this year we will tackle many business topics and economic issues that are vital to our industry, one of the roundtables will continue to focus on social impact and gender equality. It's our way of saying that we need to keep the spotlight on these issues until things really change. Besides, social change can benefit our industry also from an economic point of view: audiences around the world are demanding a better, more inclusive and nuanced representation of our world, and a transparency in how things are handled. The so-called niches have a reason to exist and perhaps they are not such a minority as the establishment wants us to think.

But a thorough reality check must take into account an honest look at the main sectors of our industry. For this reason, the other 3 roundtables will touch on the theatrical eco-system, the new opportunities in film production and financing and, last but not least, the changes in the world of film festivals and film markets.

The theatrical eco-system in particular has been the one most affected by the pandemic and the rise of global streaming platforms. We cannot deny the struggle suffered by exhibitors, distributors and sales agents in this couple of years, just as we cannot imagine a film industry without its theatrical components. To be fair, the

crisis dates back long before Covid hit. Already in 2010, for example, after two decades of booming independent cinema worldwide, the collapse of the so-called specialty divisions in the US, the branches of the Hollywood Studios dedicated to independent cinema, was one of the most telling symbols that something was changing. And in the years that followed, the ability to finance an entire film through worldwide pre-sales became rarer and rarer. Over the past five years, many prominent filmmakers have taken refuge in streaming platforms, which have given some of them huge budgets and carte blanche – a habit which is already changing. A number of them have switched to TV series. The most bankable authors might still get supported by Major Studios, but we are talking about an infinitesimal percentage. For the rest, putting together their next film in the current landscape is a challenge. And we are talking about award-winning, recognizable names. We can imagine how complicated it is for newcomers. In a world where it's becoming increasingly difficult to finance an independent film, and where the theatrical eco-system is struggling, cinema as an art form is at risk. We all believe in the importance and power of the theatrical experience, but what can be done to recreate a healthier eco-system between sales agents, distributors and exhibitors? And how can we make sure arthouse cinema remains relevant also to the younger generation, having to compete with other types of entertainment and easier distractions (just take a look at the number of hours spent by the new generations playing video games or watching videos on YouTube, Tik Tok and other social networks)?

As for producers, there's no denying that filmed content production is booming, thanks to the opportunities offered by streamers and broadcasters, and we can certainly speak of a production renaissance, as there has never been so much content being greenlit and filmed, but some analysts are wondering if the tipping point is near, and see clouds gathering on the horizon, for example after Netflix released its financial results for the first quarter of 2022 or after the recent news that HBO Max will halt its original content production in Northern and Central Europe after the merger with Discovery. Is there

too much content being produced? (To be fair, and to put it into the perspective, also in the mid-'80s film distribution executives used to complain that there were too many movies, back then driven by the thriving home entertainment market, but TV wise, broadcasters used to commission pilots before greenlighting entire seasons). And what about the fact that rising costs in production, coupled with the difficulty of finding available talent, writers and crews, are making it harder for the independent sector to compete with larger budget international productions – as outlined, for example, by a recent, alarming report on the status of the UK independent film sector commissioned by the British Film Institute? And above all, will platforms and broadcasters be interested in true independent and auteur cinema?

Last but not least, we want to take a look at the shifting world of film festivals and markets, the key places where all the different sectors of the industry get together, interact and make business. Film festivals and markets also took a hit during the pandemic and the so-called digital and hybrid era raised serious questions about their validity and sustainability. And yet, once again, a particularly buoyant Cannes Film Festival this May has restored faith and confidence in the importance of physical gatherings.

We are living interesting times, full of contradictions that point in different, sometimes opposite directions. We do not pretend to have answers but by gathering key executives from all the different sectors of the industry for a whole day to look each other in the eyes and address these issues, we hope we can start drawing a map which will direct us towards the future.

Marcello Paolillo

StepIn Project Manager

4th August

Locarno Pro Center @Hotel Belvedere Locarno

Out of the Box intro by Guido Lara (LEXIA)

11:00am

Current Views: Pieces to assemble a post-pandemic puzzle, Hotel Belvedere Locarno (Locarno Pro Center), Sala Granda

3 KEYNOTE SPEECHES

Financing and Social Impact

11:45am – 1:00pm

Speakers: Sejin Croninger (Executive Vice President of Worldwide Acquisitions at Paramount), Elissa Federoff (President of Theatrical Distribution at NEON), Danielle Turkov Wilson (Founder & CEO at Think-Film Impact Production)

Group Sessions

3:00pm – 4:30pm, Hotel Belvedere Locarno (Locarno Pro Center), Sala Granda

Wrap-up Session (open to public)

5:00pm – 6:00 pm, Hotel Belvedere Locarno (Locarno Pro Center), Sala Granda

Project Manager: Marcello Paolillo
marcello.paolillo@locarnofestival.ch

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U30

A think tank giving voice to the new generation of film professionals

U30 is Locarno Pro's industry event dedicated to a new generation of film professionals. Its goal, in a period of seismic changes for our industry – and our society – is to hear the voices of those who are called to shape them in the near future.

U30 fits perfectly at the crossroad between two other established Locarno Pro programs: the Industry Academy and StepIn. From the former it inherits the purpose to offer networking and learning opportunities to young film professionals; from the latter, it adopts its think-tank approach and structure, where the participants are not mere listeners, but actively involved in a series of sessions and conversations about the future of the film industry, so that they can exchange different points of view and find new strategies to tackle the challenges, but also the opportunities, that lie ahead.

Our 2022 participants come from Tunisia, Italy, Kenya, France and Brazil and have been selected among various profiles following 3 criteria:

- They were born after 1992 (included)
- They had previously attended one of the Locarno Industry Academies located around the world
- They have already proven their skills in various branches of the film industry, whether working as sales agents, distributors, exhibitors, producers or film festivals programmers.

The U30 participants will be involved in a 3-day program divided in different sessions and extra activities that will take place during the Locarno Pro days, and will be asked to dive into the multi-faceted aspects of the film industry and enhance their networking opportunities and synergies with other industry attendees in Locarno.

During the selection process, ahead of the event, we carried out a survey, asking a specific question: "What are the most critical aspects of the film industry that you feel must change in the near future?"

The replies we received were eye-opening, and portray a very interesting scenario. GenZ have less ideological barricades, and a much freer approach to what are usually perceived as die-hard antithesis. They claim their right to embrace both mainstream and arthouse; artistic freedom and a more savvy – and audience-oriented – marketing approach; the theatrical and the streaming experience. They advocate for more partnership, collaboration and inclusion instead of confrontation, and what older generations see as a crisis, they see as an opportunity to reconsider and re-assess the power dynamics within the industry, and to ask crucial questions and learn important lessons on the audience's behavior. In short, they love cinema and want it to be as relevant as ever, even in a world dominated by social media and super-fast consumption habits.

5-7 August

Project Manager: Marcello Paolillo
marcello.paolillo@locarnofestival.ch

Participants:

Amanda Kadobayashi – Brazil
 Vitrine Filmes – Content Coordinator

Pedro Tinen – Brazil/Germany
 Alexander von Humboldt Foundation – German Chancellor Fellow

Clémant Chautant – France
 Indie Sales – Sales

Maria Lanfranchi – Italy
 Intramovies – Festival Manager

Rachele Parietti – Italy
 Modern Films – Exhibition and Programming Assistant

Wambui Gathee – Kenya
 Docubox – EADDF (East African Documentary Film Fund) – Screenings Manager

Léa Eigenmann – Switzerland
 Neuchâtel International Fantastic Film Festival (NIFFF) – Programming Assistant

Ahmed Benromdhane – Tunisia
 Hakka Distribution – Acquisition assistant

Margot Hervée – UK/France
 MUBI – Distribution

Francisco Zambrano – Venezuela/France
 mk2 films – International Sales Coordinator

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Marking its 20th anniversary, Open Doors has departed from the shores of Asian territories and has docked off the coasts of Latin America and the Caribbean for the next three years, creating a bridge between many countries yet unseen directly to our screens or in our industry programs. The vast region, from which cinema is mostly unseen at our latitudes, will offer wide range of stories, exciting talents and many surprises both for film industry professionals and for the Festival's audience.

With the long-standing collaboration of Swiss Agency of Development and Cooperation (SDC) and as part of the Locarno Pro program, the Open Doors year-round activities will welcome several directors and producers from the 22 countries in focus to its ever-expanding community; through training programs, networking possibilities, online learning tools and one-to-one consultancies, it will provide access to knowledge and network for film making and producing 365 days per year.

During the 75th Locarno Film Festival, Open Doors is the space for encounters between a delegation of almost 40 directors and producers from the focus region, and the Festival's industry and public. Eight projects in advanced development represented by both directors and producers, nine producers, ten filmmakers with shorts and eight representing their feature films, will meet in person in Locarno to experience the co-production platform, meet international peers, build their career as directors or creative producers, learn about the international film industry and experience the festival's dynamic environment and audience.

The 2022 selection of the Projects' Hub and the Producers' Lab highlights various and energetic stories and teams, and though they are often sharing dramatic situations in their countries,

it is all about overcoming those circumstances through the power of cinema. Bolivia, Nicaragua, Dominican Republic, Peru, Jamaica, Saint Lucia among others will be represented by projects and producers, who will have a chance to meet the industry guests of Locarno Pro.

Both films and projects presented during the Open Doors event will cover a varied landscape of thematic and genres, from an LGBTQ western to drama, from documentary or crime thriller to a crowd-pleasing comedy.


This year, the Open Doors Screenings will introduce carefully curated and programmed features and shorts from Central America and the Caribbean, taking the audience into stories from countries such as Honduras, Haiti, Grenada, Cuba among others. Many of these countries will be presented for first time on the screen in Locarno. There will also be the occasion to immerge ourselves even more in the most topical subjects of our days. El Salvadorian filmmaker Brenda Vanegas' new film will have its world premiere in the section on Monday 8th August, and will be followed by a Talk with guest directors about narratives and realities of women through Central American and Caribbean cinema.

After proving to be one of the biggest successes among the Festival's online offer in previous years, the short films will once again be available in digital form, for free – giving those who won't be in Locarno this August the chance to watch them too.

This year is opening the doors to unseen films, exciting talents and encounters. We hope to bring you on board and take you through these three years of discovery.


Zsuzsi Bánkuti
Head of Open Doors ad interim

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“The world has always gone forward when people have dared to have crazy ideas.” Gioconda Belli

Patricia Danzi

Director General, Ambassador
Swiss Agency for Development and Cooperation (SDC)

20 years of Open Doors, 20 years of crazy ideas, 20 years of the world moving forward: for this anniversary, Open Doors focuses on Latin America and the Caribbean. A continent of fantasy and passionate love, but also human hardship and poverty. Gioconda Belli, a freedom fighter in Nicaragua in the 1970s, has explored many great ideas in her poems and books centered around Latin American women and a love of fantasy. “Las puertas se abren”: the doors open on a world that is diverse, unknown yet mysterious, and full of crazy ideas. It is a pleasure to enjoy films together again; especially films by young directors, who were severely affected by the pandemic and who receive little support in their own countries. So I am delighted that the anniversary program of Open Doors will be showing several first films by young talents. SDC has been a partner of Open Doors for 20 years. I wish to thank those in charge for this partnership and congratulate them on 20 years of passion, imagination, and commitment. Let us celebrate 20 years of Open Doors and lots of crazy ideas that advance the world a little.

Open Doors 2022

Focus on Latin America and the Caribbean



The first year of the new three-years cycle of Open Doors will take us to yet unexposed countries in Latin America and the Caribbean with more than 40 new talents selected for its Projects' Hub and producer's Lab.

This year's edition uses both digital and in-person opportunities to give space to these talents who will bring new energies and creative inspiration with their stories among the walls of the Open Doors Club / Spazio Elle. The delegation of directors and creative producers will be at the spotlight of the activities taking place during Locarno Pro, presenting their current and next works to the industry peers as well as to the wider community of the Festival.

The selected directors and producers will be part of the following initiatives:

- The Open Doors Projects' Hub, introducing eight distinctive feature projects looking for international collaborations.
- The Open Doors Producers' Lab, highlighting nine upcoming creative producers with their projects in development.
- The Open Doors Screenings showcases the most recent works of talents with a feature or a short film to the public audience, this year focusing in Central America and the Caribbean region.

The program will be an occasion to meet exciting new voices from countries where cinema is yet much to be discovered, including some names returning to Locarno with their next projects after presenting here their earliest works. A diversity of genders, trajectories and languages will give voice to contemporary and important issues of today's society, with projects and film genres for all tastes, from creative documentary to LGBTQI+ western.

The exploration of these regions will continue then throughout the year, with the year-round activities, which include the ToolBox, a free online learning platform, and the extended consultancy program, which will offer more meeting points, with more talents.

We are excited to be part of this journey together and welcome you in Locarno in August!

Your Open Doors Team

Projects' Hub

8 projects in development

- 6 **Cuando cae la lluvia (When Rain Falls)**
by Yanillys Pérez
Producer: Yanillys Pérez
Production company: YPR Films
Dominican Republic
- 8 **Diamante (Diamond)**
by Yashira Jordán
Producer: Alvaro Olmos Torrico
Production company: Empatía Cinema
Bolivia, Argentina
- 10 **Kokue**
by Miguel Agüero
Producer: Cynthia García Calvo
Production company: Asociación Cultural Arraigo, CYAN prods
Paraguay, Chile
- 12 **Los hombres morimos antes (Men Die Sooner)**
by Federico Montero
Producer: Alexandra Latishev
Production company: La Linterna Films
Costa Rica, Uruguay
- 14 **MOA**
by Marcel Beltrán
Producer: Paula Gastaud
Production company: Mediocielo Films
Cuba, Brazil
- 16 **Muchachos bañándose en el lago (Kids Swimming in the Lake)**
by Michael Labarca
Producer: Patricia Ramírez Arévalo
Production company: Todos Los Ríos
Venezuela, Chile, France
- 18 **Los invisibles**
By Andres Rodríguez
Producer: Mauricio Escobar
Production company: La Danta Films
Guatemala
- 20 **Sopor y ave (Sopor and Bird)**
by Ana Cristina Barragán
Producer: Joe Houlberg
Production company: Boton Films
Ecuador, Argentina, Spain

Synopsis Resistencia (9) takes on her mother's role and parents her sisters, Esperanza (7) and Mía (5). Resistencia would like her single mother, Marta (30), to take care of them, but she spends most of her time working near a gold mine selling products and food. Through her vivid imagination, Resistencia relives Marta's dangerous adventures in the mines. Marta struggles to support her family and plans to return with them to her native country, Venezuela, after earning enough money. She and Resistencia only understand each other when Marta smokes tobacco and teaches Resistencia to predict the future in the ashes. Marta's boyfriend, Pelo Lindo (38), mistreats her and barely survives an attempted hit by the vengeful mafia, only to fall prey to them later on. Marta's money is stolen, fed up with life, one night she intends to avenge her lover, but spirits prevent her from doing so. Seeing the wretched state of her life, Marta shuts down her business and arranges her family's return home.

Visual concept *Cuando cae la lluvia* creates a constant game between the real and the imaginary. Through various symbolic elements, it invites us to forget the supposed boundaries between these two spheres and rely on the veracity of the characters' inner world. Throughout the film, the characters are deeply connected with the place around them, imbued by climate, nature, and animals. In the mines, they are lost in the vastness of the landscapes. In Resistencia's house, the fear she experiences is present through the shadows of humans and trees, and in the emptiness of the houses with sparse furniture, the constant noise of the insects and the rain absence.

Producer's note In 2010, Yanillys Pérez's YPR Films was born. Our latest film *Jeffrey*, a documentary, won the Discovery Filmmaker award at Toronto International Film Festival 2016. With her new screenplay, *Cuando cae la lluvia*, Yanillys wants to tell a feminine story of a mother and daughter battling each other and helping each other as they struggle to get ahead in life. Our aim is to make a tribute to the broken families living in poverty with the hope of a better future, as well as to the religion and politics that influence their decisions.

Technical information	Genre	Drama
	Shooting format	HD
	Estimated running time	90'
	Production country	Dominican Republic
	Production status	Writing and development
	Shooting language	Spanish
	Shooting location	Dominican Republic & Venezuela
	Principal photography	September 2023
	Total budget	EUR 750'000
Funds secured	EUR 175'000	
Co-producers attached	None	

Director's note As a child, I felt compelled to play a mother's role for my sisters while my single mother worked in a mine in Venezuela, where she spent the week to earn money and support us. From my own fears and courage was born Resistencia, a girl who bravely faces life, persevering to give her sisters everything. Resistencia lives in an environment of warm climates where wooden and zinc houses coexist, not far from the mines and rainforest imposing beauty, where Marta, her mother, works and where sweaty bodies sway, living and laughing despite the hard work. The nights are dark, without electricity, where only insects and the moon illuminate the inhabitants of this place. *Cuando cae la lluvia* relies on expressive scenes: the family breakdown; the immature adult and the child who behaves like an adult; Resistencia's physical and emotional coping with this traumatic experience; the longing of her mother and the desire to regenerate family bonds. I aim to make a film that allows me to work with the region's inhabitants and use local actors. A story where bodies express as much as words. I want to leave a lot of room for sensitivity and spontaneity. That's why it's essential for me to respect intuition, to work with a small team that allows me to make an intimate film, both in terms of its story and its form.



Director & Producer
Yanillys Pérez

YPR FILMS (Dominican Republic)
info@yprfilms.com
+1 8298199090

Biography

Yanillys Pérez is a Dominican/Venezuelan director, writer, producer and actress. Her first documentary feature, *Jeffrey*, won the Discovery Filmmaker Award at the Toronto International Film Festival in 2016. She also won Best Picture at Cleveland International Film Festival, Best Documentary in Trinidad and Tobago, Best Film Human condition at Belize int Film Festival and other international and national awards.

Selected Filmography

- *Jeffrey* (Documentary, 78', 2016)
- *Techos rotos* (Fiction, 17', 2014)
- *Del otro lado* (Fiction, 15', 2011)

Production Company Profile

YPR Films is an independent film company created in 2010 in the Dominican Republic. We started with the production of short films, before turning to feature films, with our first feature film documentary *Jeffrey* awarded at Toronto International Film Festival. The purpose of the company is to produce art house narrative feature films, documentaries and short films in the Dominican Republic and Latin America with international co-productions.

Selected Filmography

- *El país de las maravillas* (Series, 6x30', 2022)
- *Jeffrey by Yanillys Pérez* (Documentary, 78', 2016)
- *Techos rotos by Yanillys Pérez* (Fiction, 17', 2014)

Synopsis Petra is a Quechua teenager who lives in an Andean town in Bolivia. She is part of a very traditional family who is well known for organizing regional *prestes*, big international religious-themed parties for their community. Petra is a rebel: she is a Quechua trap singer and she refuses to wear the traditional skirt called *pollera*. One day, she receives a message from her father, who had been expelled from her family long ago. She runs away from her home to La Paz's El Alto – Bolivia's capital city, with the hope of reconnecting with him. Instead, she finds a group of street vendors, outcasts, and freaks that take her under their wing, give her a place to sleep, and accidentally, a new community to belong to. Together with Leo Da Vinci, a young inventor, and member of this group, she starts a journey that leads her to an unknown regional Queer *preste*. There she discovers a new side of her long-lost father; an Andean drag queen called Diamond.

Visual concept *Diamante* is a collage of mixed memories and implosive sensations. Its aesthetic explores my own vision as a person suffering from a nervous system disease. When the optic nerves become inflamed, a myriad of vision alterations occur, painful, but which a filmmaker can exploit to amazing effect: blind spots on the horizon and line distortions; sparkles and blurry lights; rainbow lens flares. I also want to dive deep into Andean drag queens and trans women's aesthetic and let them be part of this film to represent Petra's father's universe.

Producer's note It is a pleasure for us to be part of *Diamante*. It is a risky and critical bet for Bolivian cinema to bring to the forefront the complex situation of the LGBTQ+ community. From the understanding of our Bolivian context, we believe that more productions directed by female filmmakers are needed. For this reason, we trust Yashira's talent and the sensitive story she developed in this project.

Technical information	Genre	Drama, LGBTQ
	Shooting format	4K
	Estimated running time	90'
	Production country	Bolivia
	Production status	Writing and development
	Shooting language	Quechua, Spanish
	Shooting location	El Alto, La Paz, Bolivia
	Principal photography	March 2024
	Total budget	EUR 364'000
	Funds secured	EUR 114'000
Co-producers attached	In negotiation with Maravilla Cine (Argentina)	

Director's note After I was diagnosed with a rare brain disease and after years of feeling intense physical pain, *Diamante* was born. It is not only a movie, but a deep and rough confrontation with my own past. The story itself began to unfold as a recollection of my memories as a 90's kid and the need to tell the story of many female voices repressed by Latin American machismo. The main character of my film suffers from this violence, but she sings Quechua trap and hip hop songs as a form of protest and as a survival device. She escapes from a very traditional family where women are supposed to cook, have children, and serve men in all the *prestes* of their community. A *preste* is a rotating celebration with characteristics inherited from *Ayni*. At these parties, people gather to drink, eat, and dance for 3 consecutive days in the name of the Catholic Virgin or the Sun. Petra is a rebel, and she must find her community to heal. This is how she discovers the Andean Queer Universe, where she can finally feel a sense of belonging. I am super interested in this duality of my country. How is it that songs, fashion, and technology of the 90s are still available as usual in Bolivia? Does time mean something different in the Andes? Pop culture, exaggerated kitsch images, neo-Andean buildings, and fluorescent colors are part of the urban landscape of El Alto city, where Petra gets lost looking for her father. In that fusion of magic realism and rawness of my Bolivian culture, I see how the characters in this film can develop and shine.



Director
Yashira Jordán
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Biography
Born in La Paz (Bolivia) in 1985, Yashira Jordán studied Cinema and Fine Arts at the University National of the City of La Plata Argentina. She was a Berlinale Talent in 2007 and 2008. Winner of the SANFIC Industry Award with her film in development *Diamante* at the MAFF – Malaga Festival 2022. Executive Producer of Arbol Cine Orgánico, an independent film company formed only by women. Director, writer and producer of the documentary *Durazno* (2014).

- Selected Filmography**
- *Dubicel* (Animation, 12', 2019)
 - *Durazno* (Documentary, 86', 2014)



Producer
Alvaro Olmos
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Production Company Profile
Empatia Cinema is a production company created in 2007 by filmmaker Alvaro Olmos Torrico. Dedicated to the development of film projects by local filmmakers with an author's vision. Currently, our house has six films completed, two more for release in 2022; Martín Boulocq's *El visitante* which premieres at the Tribeca Film Festival, Alejandro Quiroga's *Los de abajo*, and two projects in development including *La Hija* and *Diamante*.

- Selected Filmography**
- *El visitante* by Martín Boulocq (Fiction, 85', 2020)
 - *Wiñay* by Alvaro Olmos Torrico (Fiction, 82', 2019)
 - *San Antonio* by Alvaro Olmos Torrico (Documentary, 80', 2011)

Synopsis In a remote town in Paraguay about to disappear due to the spraying of soybeans with agrochemicals, Leonardo tries to convince his grandmother Teodolina to sell the house and emigrate to Argentina. But she is not willing to leave her farm, her culture and the grave of her dead husband. Furthermore, she is the last midwife and traditional healer of the almost empty town.

Visual concept The intention is to explore the cinematographic language with creative freedom, with a personal and political point of view, very visual, reflective, contemplative, emotional, subtle and of great poetic beauty. We will try to ensure that every image of *Kokue* is of great pictorial beauty, full of sentiments and metaphors. To make the audience feel completely involved with the deep emotions of the film, the narration will be carried out through long shots, without camera movement: the intention is to reflect the absence, the wait, and the terrible destruction of the environment and its consequences on human beings.

Producer's note As a producer, I am motivated to get involved in authorial, personal projects that expose stories which invite us to reflect and that give voice to less privileged or visible groups. *Kokue* is a project that brings together all those characteristics that move me.

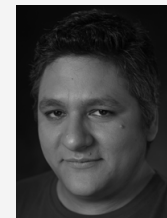
Kokue is a story that, based on a universal theme such as the mother-son relationship, represented by the bond between a grandmother and her grandson, explores a variety of subjects that seem relevant and urgent to portray: forced migration, colonialism, the destruction of the environment, identity, memory and culture.

Being the granddaughter of Paraguayan migrants, I can relate to the story that Miguel Agüero seeks to portray. Likewise, I am excited to work with Miguel because of his particular style as a director, which I could see reflected in his short films, which impacted me for their sensitivity, poetics and cinematographic language.

Technical information	Genre	Drama
	Shooting format	4K
	Estimated running time	90'
	Production country	Paraguay, Chile
	Production status	Writing and development
	Shooting language	Guarani, Spanish
	Shooting location	Caaguazú, Paraguay
	Principal photography	April 2024
	Total budget	EUR 240'000
	Funds secured	EUR 21'000
Co-producers attached	CYAN prods (Chile)	

Director's note I was born and raised in Acahay, a peasant town in the interior of Paraguay that is approximately 103 km from the city of Asunción, the capital of the country. I grew up with my maternal grandmother. She was my mother and my father at the same time. She encouraged me to speak in Guarani and to understand that the land is life, medicine and food.

When I was a child, my town was surrounded by beautiful forests. It was a place where we could play in contact with nature in all its magnificence. Then, I grew up and I couldn't find the opportunities I needed there. The biggest conflict I faced was whether to stay there to take care of my elderly grandmother or to move to the city to look for something better. Circumstances made me choose the second. That painful recollection of leaving behind my grandmother, her commitment as midwife, healer, peasant worker of the land, and the memories I keep of the days I lived with her are what prompted me to undertake this project.



Director
Miguel Agüero

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Biography

Miguel Agüero is a Paraguayan screenwriter, producer, and film director. He has a degree in Fine Arts from the Superior Institute of Fine Arts of Asunción. His short films in the Guarani language *Antolina*, *Kurusu rebelde* and *Kiriri*, have won numerous awards in Paraguay as well as in international festivals.

Selected Filmography

- *Kiriri* (Fiction, 26', 2018)
- *Kurusu rebelde* (Fiction, 29', 2015)
- *Antolina* (Fiction, 7', 2014)



Producer
Cynthia García Calvo

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Production Company Profile

Founded in 2014, Asociación Cultural Arraigo is a Paraguayan independent film production company dedicated to the creation and production of audiovisual works in the Guarani language. The company produced the short films *Antolina* (2014), *Kurusu rebelde* (2015) and *Kiriri* (2018).

Selected Filmography

- *La noche adentro* by Carina Piazza and Alejandro Alonso (Fiction, 95', 2022)
- *Medea* by Alexandra Latishev (Fiction, 72', 2017)
- *Marea* by Brenda Urlacher (Fiction, 15', 2011)

Synopsis Felipe returns to his old house in the horse breeding farm where he grew up, during the prayers of his father's *novena*. His mother Sandra, his older brother Sebastián and his 10-year-old nephew, Sebas, wait for him there. When a horse named Porto disappears, the family's reunion detonates confrontations that evoke a hostile past. His father's spirit in the form of water roams through the pipes and floods the house. Felipe becomes interested in the world of horses after observing the way that Jorge, the deaf tamer hired by his brother, trains the animals. Porto is found, forced back to the farm, then gets very sick. Felipe decides to bring him into the house and takes care of him. He recognizes the beast inside himself and the being inside Porto, defying the power dynamics of his upbringing and finding a different place within his family.

Visual concept Felipe observes subjectively, as the movie progresses, he sees as a horse: with an open angle and distorted edges. The indoors are submerged in gloomy grief, with symmetrical compositions that create triangles that reference the holy trinity. The floods in the hallways create mirrors on the floors where the characters and the house are reflected. The outdoors will be dry, dusty and desaturated. I want to suggest a duel between brothers, using western-style close-ups of the men aiming their shots. During the horse competition the actors will be in a real event, creating a documentary-style sequence.

Producer's note *Los hombres morimos antes* is Federico's first film. I am interested in being involved in this journey because it is a personal story, which raises a question about how masculinity is constructed in a Central American context. An urgent issue that is not addressed in the right way in this society, which has repercussions on how power is exercised both intimately and publicly. As a producer and director from a country like Costa Rica, I have been able to confirm that the financing possibilities for projects are few and local funds are an important contribution to consolidate that financing already assured. However, they do not cover the entire budget, which pushes us to look for co-productions or collaborations outside our region. Few spaces prepare us for this and Open Doors can be quite rewarding for the process of development and financing of our film.

Technical information	Genre	Drama, Western, LGBTQ
	Shooting format	4K
	Estimated running time	72'
	Production country	Costa Rica, Uruguay
	Production status	Writing and development
	Shooting language	Spanish
	Shooting location	Cartago, Costa Rica
	Principal photography	July 2023
	Total budget	EUR 176'500
	Funds secured	EUR 23'000
Co-producers attached	Virginia Bogliolo, Tarkio Films, Uruguay	

Director's note *Los hombres morimos antes* is my return to explore those places in which I'd been told I did not belong. It is a re-sacralization of my body after a familiar sentence. The standard of manhood is unreachable, not being able to get there, generates a wound of shame which turns into rage. So, I ask myself: in what way could I open the path to confront that man I learned to be and still carry him with me? How much of that rage do I still carry? It's been a healing journey and as I work and discover the film, at the same time, these childhood wounds unfold. I want to stop victimizing myself as a gay man and start exploring the layers underneath, to recognize myself as a horse and as a tamer in a system that disintegrates. I want to explore the catholic religion structures, like the mysteries of the rosary, to tell the story. I'm depicting the rarely portrayed Latin American high-class and religion with humor. *Los hombres morimos antes* is a western, surrealistic, drama with hints of comedy. I recognize in this *mélange*, my own life. My references are *L'Age d'or* (Amos Vogel), and *The Power of the Dog* (Jane Campion). I've also been influenced by the paintings of Radu Belcin and the photographs of Cristina de Middel and Anastasia Taylor-Lind.



Director
Federico Montero

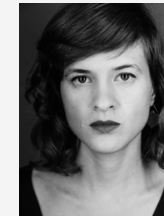
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Biography

Director and producer for Linterna Films, a company based in San José, Costa Rica. A graduate of Veritas Film School. Writer and Director: *Bucle* (short film 2012) and *Umbral* (short film, 2017). Grand Prix at Poitiers Festival, France 2019. Best short film at Costa Rica International Film Festival 2017. Producer: *Irene* (short film, 2013) by Alexandra Latishev. Executive producer of *Objetos rebeldes* by Carolina Arias Ortiz (2020). Writer and Director of *Los hombres morimos antes* (2023).

Selected Filmography

- *Umbral* (Hybrid, 21', 2017)
- *Bucle* (Fiction, 10', 2012)



Producer
Alexandra Latishev

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Production Company Profile

Linterna Films was founded in Costa Rica in 2011. It seeks to be a regional vortex of cinematographic projects with proposals that generate political and social impact in the Central American context. Our short films (*Irene* and *Umbral*), documentary (*Objetos rebeldes*) and feature films (*Medea* and *Delirio*) have participated in festivals in more than 25 countries, such as San Sebastian, IDFA, BAFICI, Poitiers, Havana, Ícaro, Shnit and Costa Rica Film Festival.

Selected Filmography

- *Objetos rebeldes* by Carolina Arias (Documentary, 60', 2020)
- *Medea* by Alexandra Latishev (Fiction, 78', 2017)

Synopsis A couple's relationship is tested when they see each other on different sides of an environmental issue. She is a scientist writing a report about the impacts of pollution in their hometown, Moa, while he works for the nickel mining company, the culprit. After Solange is fired because of the research, her parents come to visit. Everything that has been gravitating in the atmosphere of ordinary life comes together, making the emotional pendulum of this situation swing out of balance. Dismissal from her job causes Solange to experience a withdrawal from reality as if she no longer were the protagonist of her days. As her isolation deepens, mysterious things begin to happen: death and toxic contamination everywhere, fog, waste, and suspicious friends. Bloated, dead animals emerge at the edge of a dry mangrove swamp. She feels as if someone is constantly observing her routine. Surprisingly, the constant exposure to death gives her the strength to keep on working on the investigation. Finding out she is pregnant leads her to understand that, despite all the obstacles, she must find a way to freedom.

Visual concept In the mining environment, the landscape is a romantic expression of feelings and fears, expressed in environmental, noise, and emotional pollution. The movement, in its dramatic and aesthetic conception, is expressed by showing a polluted context in which its characters are victims (the polluted space contaminates the soul) until this idea is progressively inverted. The projection format will be cinemascope (1:2'35), with a predominance of an earthy palette (ochres, reds, oranges) and a tarnished mineral green, accentuating the atmosphere of the Moa mines, where the film acquires its expressive effectiveness.

Producer's note Marcel Beltrán is one of Cuba's most promising filmmakers today. In 2019, he moved to Brazil, and together we produced his second documentary feature *La opción zero*, released in 2020 with a very successful film festival run. The experience resulted in a series of projects, including *MOA*, his first fiction feature. Today, the environmental crisis is not a common topic in fiction films, making *MOA* a trailblazer in Caribbean filmmaking. The increase in financing opportunities and interest of strategic partners focused on environmental stories, drive our strategy. We foresee two main challenges. First, how to produce a film in Cuba, with an appropriated budget, while creating a green protocol for the production. Second, how to secure funding from two countries that don't have governmental support for their local productions. With this in mind, we are relying on international investment and strategic partnerships, therefore looking for European co-producers, sales agents, NGOs, and other environmental institutions that could support the project strategically or financially.

Technical information	Genre	Mystery, Drama, Environment
	Shooting format	4K
	Estimated running time	90'
	Production country	Cuba, Brazil
	Production status	Writing and development
	Shooting language	Spanish
	Shooting location	Moa, Cuba
	Principal photography	November – December 2024
	Total budget	EUR 408'000
	Funds secured	EUR 25'000
Co-producers attached	None	

Director's note *MOA* emerges from the shock of walking on a dry and polluted lake. I felt under my feet the consequences of environmental damage in the geography of Moa, my hometown. It provoked the growth of a critical conscience that has since sought its allegorical form in this project. The film evokes solastalgia, the feeling of desolation caused by environmental damage, presenting a drama charged with mystery and toxic romance that places a fictional story in a real scenario. We would like to have the secondary characters played by Moa's residents – real people filmed under the strict conditions of a full-fledged fiction, drawing attention to the landscape of local faces marked by pollution. An important reference for this film is the work of Cuban painter Tomás Sanchez.



Director
Marcel Beltrán

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Biography

Marcel Beltrán is a Cuban filmmaker currently based in Brazil. He is a facilitator of sustainability practices within the arts, exploring environmentally and ecologically focused issues. With film studies at EICTV (Cuba) and Concordia University (Canada), he has written/directed shorts and documentary features screened at festivals such as IDFA, Hot Docs, DOC NYC, MoMA Doc Fortnight, Busan, DOK Leipzig, and Málaga. *MOA* is his first fiction feature film.

Selected Filmography

- *La opción zero* (Documentary, 80', 2020)
- *La música de las esferas* (Documentary, 82', 2018)
- *La nube* (Fiction, 33', 2014)



Producer
Paula Gastaud

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Production Company Profile

Mediocielo Films is a partnership between the Cuban filmmaker Marcel Beltrán and the Brazilian producer/distributor, Paula Gastaud. The company has two features in development: *MOA*, Beltrán's first fiction and the essay doc *Codex Republica. Chinolope*, a feature doc, is in post-production and *La opción zero*, Marcel's second feature doc, was recently released, with a world premiere at IDFA 2020 and awarded as Best Feature at MiradasDoc 2022.

Selected Filmography

- *La opción zero* by Marcel Beltrán (Documentary, 80', 2020)
- *La música de las esferas* by Marcel Beltrán (Documentary, 82', 2018)

Muchachos bañándose en el lago

Kids Swimming in the Lake

Venezuela, Chile, France

Projects' Hub 85

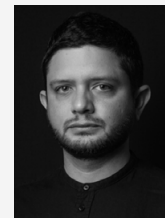
Synopsis During a long blackout, DAYANA (11) and her siblings DIEGO (8) and DEYANIRA (6) deal with the strange behaviour of their mother CHIQUI (38), who refuses to come out of her bedroom. In the meantime, they dream about leaving the country and reuniting with their father, who crossed the border with the promise of a reunion. Alone and wandering around their neighbourhood, the children adapt their games to the absence of light: they take short turns playing games on the cell phone before the battery goes flat; they can pinpoint what time it is just by looking at the sky; they occupy the car that their father left parked in the yard, to turn on the air conditioning and escape the heat; and they watch as some teenagers swim in a contaminated lake by oil spills which they are prohibited from visiting. To reunite with their father, the family would have to sell the car that he left behind, and while they wait for the right buyer, the siblings watch as their friends and other families leave before them. The farewells and absences of those who can leave, awaken feelings in Dayana that make her grow up prematurely. Days go by and Dayana notices that Chiqui remains distant and worried. Chiqui is pregnant and she faces the challenge of deciding whether to have the baby, since she already has great difficulties feeding her three children. In a country where abortion is criminalized and where health systems have collapsed, Chiqui must carry on with her pregnancy, which she had with another man. For Dayana, the situation of her mother further complicates the plan of emigrating and reuniting with her father. This is how mother and daughter end up accepting that there are people who have the possibility to choose and others who don't.

Visual concept I will work with non-professional actors from Venezuela, where we will shoot. The constant blackouts which the characters have to endure condition us too: the bodies and spaces will be lit by cell phone screens, candle lights, lanterns, and car lights. The absence of light will allow us to build atmospheres that will fluctuate between gameplay and danger. The silence imposed by the lack of electricity turns up the frequencies of noises. The camera is a sentinel, following the characters. Long shots, violent cuts and ellipsis. The spaces will be real locations. This is an austere, intimate and sensory film.

Producer's note Michael's films are traversed by the consequences of adult decisions on children. What attracts me to his film is his sensibility for turning personal wounds into universal stories. *Muchachos* is a challenge for me not only as a producer: I found myself engaged because it is the story of those of us who have stayed and of our farewells. Aware of the challenges of producing in Venezuela, we are looking for a 2nd European co-producer to help us position the film more strongly on an international level.

Technical information	Genre	Drama
	Shooting format	4K
	Estimated running time	90'
	Production country	Venezuela, Chile, France
	Production status	Writing and development
	Shooting language	Spanish
	Shooting location	Maracaibo, Venezuela
	Principal photography	September – October 2023
	Total budget	EUR 500'000
	Funds secured	EUR 115'000
Co-producers attached	René Osi, Ticket Shoot Film, France Florencia Rodríguez y Dominga Ortúzar, Oro Films, Chile	

Director's note The childish gaze is fascinating to me. Innocence and freedom together. Since I left Venezuela, the bond I have with my niece and nephew has been maintained only through voice messages via WhatsApp. They describe to me their surroundings and then inquire about mine. Being a migrant myself, the image of the people I left behind constantly hovers in my mind. How do they handle seeing the others leave? How does a child view an abandoned country that they still inhabit? The grief of Dayana and Chiqui for not having a choice is what interests me and what I want to capture with the camera.



Director
Michael Labarca

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Biography

Michael graduated from the Film School at the Universidad de Los Andes, Venezuela. He studied Staging and Directing actors at the EICTV, Cuba. His short film *La culpa, probablemente* (2016) won 3rd prize at Cannes' Cinéfondation. His next film *El hombre de cartón* (2017) was selected in Cairo and Tallin. He is developing his first feature film *Muchachos bañándose en el lago*, selected in the Project Development Course of the Ibermedia program, and in BrLab.

Selected Filmography

- *El hombre de cartón* (Fiction, 13', 2017)
- *La culpa, probablemente* (Fiction, 14', 2016)
- *Eduardo rey* (Fiction, 6', 2013).



Producer
Patricia Ramírez Arévalo

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Production Company Profile

Todos Los Ríos is an independent production company with a special interest in authorial films that invite the exploration of alternative forms of production, and that from their conception generate a social impact in the community where the projects are developed. Founded in Venezuela by director Michael Labarca and producer Patricia Ramírez Arévalo, the company also offers consultation and training spaces for emerging Venezuelan filmmakers.

Selected Filmography

- *El hombre de cartón* by Michael Labarca (Fiction, 13', 2017)
- *La culpa, probablemente* by Michael Labarca (Fiction, 14', 2016)

Synopsis Alejandro (17) is an indigenous street vendor of cell phone accessories in Guatemala City. His father's death has him return to his hometown only to discover that his mother suffers from the same disease that took his father: AIDS. To help her, he needs to make his way through a Kafkaesque maze – the health care system. After the frustration of the day, the night appears inviting. It's here where drunken nights bring out his desires, but he soon discovers that sex is not what his friends make it out to be. Eventually, he can bring information back to his mother, but the return to his town is a return to feeling out of place and to the judgment from his community. He convinces his mother to go with him to the city to find treatment. In the city, both Alejandro and his mother work through the labyrinth of bureaucracy, racism, and negligence of the health care system. It soon becomes evident that his mother's health is in rapid decline. Once she is stabilized, they go back to their hometown. The return trip is a way of restoring the family balance. Although the social trials of the community still need one last gesture from Alejandro, this time he does not hesitate to draw the line that should not be crossed.

Visual concept I will shoot *Los invisibles* with only essential crew and equipment, making it possible to capture a visual narrative that adapts naturally to the contexts; I will use an aesthetic close to documentary, a camera that will follow the characters freely, and portray the contexts from the perspective of daily experiences. I seek to portray public spaces that are crowded and saturated with noise in Guatemala City. Using telephoto lenses will allow us to be close to the protagonist and will isolate him with a very low depth of field, this will help us portray the constant feeling of Alejandro not belonging to the city.

Producer's note Promoting a vision and a voice as unique as that of Andrés Rodríguez is extremely important to me. I have felt deeply touched by his way of portraying innocence versus systemic oppression in a realistic, harsh, and poetic manner. When I watched his short *Darvin* and his feature *Roza*, it became a must for me to produce him as a director. To me, Andres can capture aspects of our country's culture in images in a way that no other Guatemalan filmmaker does. I identify with his commitment to explore the open wounds of a country with a deeply damaged social tissue. He researches and makes good decisions to tell such stories with respect, like by using non-actors and by finding people whose living circumstances inspire the characters.

Technical information	Genre	Drama
	Shooting format	4K
	Estimated running time	80'
	Production country	Guatemala
	Production status	Writing and development
	Shooting language	Spanish, Ixil
	Shooting location	Guatemala
	Principal photography	March – April 2023
	Total budget	EUR 334'000
	Funds secured	EUR 78'000
Co-producers attached	None	

Director's note *Los invisibles* tells the story of a family coming together through their silenced sexualities. The protagonist is an indigenous teenager that works as a street vendor far from his family, his community, his culture, and his native language. He continuously confronts racism in a city that refuses to see him. Guatemala is a country full of silences, where we prefer to keep quiet about many issues to conceal our fears, our insecurities, and our differences. Through this film, I see the opportunity to talk about these issues. I have decided to approach the project from a personal angle, from my personal relationships, from my experiences and ways of understanding them. I want to continue exploring the difficulties of breaking the silence between members of a family. I would like to approach my story, through my characters and their contexts, in an intuitive and flexible way. I am convinced that this will be the fairest way to tell the story of an invisible person who seeks to find his space in a society that has decided to exclude him.



Director
Andrés Rodríguez

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Biography

Guatemalan filmmaker. His first feature film as a director – *Roza* – obtained the Ibermedia Co-production Fund and was post-produced with the support of CRFIC and FICGLA; it was selected in official competition in Costa Rica International Film Festival. He is currently developing *Los invisibles*, that has been selected to Locarno Open Doors, Panama Film Match, Bafici, Guadalajara Coproduction Market, 3 Puertos Lab, and Habana Film Festival Script Contest.

Selected Filmography

- *Roza* (Fiction, 90', 2022)
- *Darvin* (Fiction, 21', 2019)
- *La niña y su canción* (Fiction, 8', 2016)



Producer
Mauricio Escobar

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Production Company Profile

Guatemalan production company headed by producer Mauricio Escobar and writer/director César Díaz, with a diverse slate of projects focusing on social issues. Our most recently released feature film, Justin Lerner's *Cadejo blanco*, was presented at TIFF Industry Selects, Tallin Black Nights, BAFICI, Malaga, between others. Some projects to be produced soon include *Fidelidad*, by César Díaz, *Cherri*, by Fabián Suárez and *Los invisibles*, by Andrés Rodríguez.

Selected Filmography

- *Fidelidad* by César Díaz (Fiction, 90', 2022, currently shooting)
- *Cadejo blanco* by Justin Lerner (Fiction, 120', 2021)
- *Cherri* (Aristóteles Moore) by Fabián Suárez Ávila (Fiction, 90', currently in post-production)

Synopsis A group of adolescent victims of sex trafficking live temporarily in a shelter, hidden in the middle of a forest. Accustomed to a nocturnal schedule, the girls spend their days asleep. Abigail is 14 years old, with a wide smile and a lost look. She likes to visit the room with babies that the other girls gave birth to, after the abuse they suffered. She feeds them and play with them as if they were dolls. It is the small details that reveal the horror they have gone through, which cannot be seen but can be sensed. When Abigail must return home, time seems to have stopped: her mother, her sisters, her room of 12 years is still painfully intact, but nothing feels the same anymore. Abigail tries to regain her body's agility in front of her former Olympic gymnastics' teammates, tries to interact with other teenagers, to regain her youth, but her wounds are severe. She meets Marjorie, a mysterious Afro-Ecuadorian girl who knows about the ocean. Both spend some days there, with the mollusks and the prehistoric creatures of the sea.

Visual concept The body is seen as something alive and changing, paradoxical. It is strength, youth, but also decadence, illness. At the shelter house I visualize a camera almost always fixed those pans from one body to another, a stability of classic cinema that is rarely broken. Close-ups of some moments hide other elements out of the frame. At the return to her past world: over the shoulder camera that has an emphasis on detail, as Abigail looks (Lynne Ramsay's *Ratcatcher*). The ocean: her body in the sand, in the pools, among the mollusks, the black iguanas. The sound of the waves and the small stones they drag, with sounds of her body, the feeling of suspension.

Producer's note I have known Ana Cristina since we started studying film at the University in Quito. In those early days, with a hunger to learn, we began to discover the audiovisual together. I know all about the development of her work and vision. Nowadays, she, as an author, is allowing herself to be carried away by a very sharp instinct that allows the images to be more present, powerful and touching. *Sopor y ave* talks about the abuse and trafficking of adolescent women, which today is a sad reality that unfortunately is not talked about much. The little we hear is from the sensationalist press and not from an intimate and artistic point of view. I believe that through Ana Cristina's authorial gaze we can create a story of importance and sensitivity that can raise awareness among the people who see it. Normally we talk about the moment or the act of abuse, but in this film, we seek to talk about the moment after. I see this project as a big professional challenge but even greater responsibility as we touch on such relevant topics.

Technical information	Genre	Drama
	Shooting format	16 mm
	Estimated running time	75'
	Production country	Ecuador, Argentina, Spain
	Production status	Writing and development
	Shooting language	Spanish
	Shooting location	Quito, Ecuador
	Principal photography	Sept 2021 (1st part) – 2024 (2nd part)
	Total budget	EUR 270'000
	Funds secured	EUR 37'500
Co-producers attached	Flor de Mugica, Bomba Cine (Argentina) Elías Querejeta, Zine Eskola (Spain)	

Director's note When I direct, I think a lot about bodies. In their awkwardness, in the touch, in the expressiveness of hands and in the invisible depth of small gestures. Beyond a story, I seek for a unique flavor in the atmosphere. I am interested in characters who live on the margins, because of their inability to socialize, because of their wounds, and of their strange way of facing reality. A few years ago, I visited a hidden shelter for trafficked adolescents in Ecuador. I met twelve, thirteen-year-old girls with their kidnappers' babies in their arms, sleepy girls resting on the tables in the daytime, because they were used to a nighttime exploitation schedule. I was moved by the sight of them laughing, playing with those babies in their arms, in a state of shock, after going through that horror. I initiated an investigation into human trafficking and it urges me to talk about it.



Director
Ana Cristina Barragán

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Biography

Quito, Ecuador, 1987. *Domingo violeta*, her second university project, premiered at the Locarno Film Festival (2011). Alba, her debut feature, premiered at the Rotterdam International FF and received a jury Special Mention at San Sebastian FF. The film won 33 international awards and was shown at the MOMA in NY. Now, Ana is finishing the post-production of *La piel pulpo*, her 2nd feature, with the support of Cinéma du Monde, World Cinema Fund, HBF+Europe, IFCL and Ibermedia and she is developing her films *Sopor y ave* and *Hiedra*.

Selected Filmography

- *La piel pulpo* (Fiction, 90', 2022)
- *Alba* (Fiction, 90', 2016)
- *Domingo violeta* (Fiction, 16', 2010)



Producer
Joe Houlberg

Boton Films (Ecuador)
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Production Company Profile

Boton Films was founded in 2019 by Joe Houlberg to find new forms of production adapting to the reality of cinema in Ecuador. It bets on very authorial projects that are risky in content and language. Currently working on the development of: *The Ivy* and *Sopor y ave*, new films by Ana Cristina Barragán who premiered her debut feature in Rotterdam, won a Jury mention at San Sebastian, among 30 other awards; and *Ozogoche* by Joe Houlberg, that recently received the IDFA Bertha Fund.

Selected Filmography

- *Ozogoche* by Joe Houlberg (Documentary, 80', 2023, post-production)
- *The Ivy* by Ana Cristina Barragán (Fiction, 90', 2024)
- *Sopor y ave* by Ana Cristina Barragán (Fiction, 75', 2024)

Producers' Lab

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Biography

Ricardo Landaverde Flores, known as Ricardo B'atz', was born in El Salvador in 1986. He studied Modern Languages at the University of El Salvador. He produced the animated short film *La partida* that won the Cine del Centro award at the Panalania Film Festival in 2021. He produced the film *Hoy* that won international film festivals and has been distributed on cable television and VOD platforms in Latin America and the United States. His new project *Laura y el calabozo* is in development stage; it obtained the development fund of the Ibermedia program in 2021 and won the Emerging Animation category in Encuentros BioBioCine 2022 in Chile.

Production Company Profile

Cayaguanca Films was founded in 2016 by Ricardo B'atz' thanks to the incentive of the Ministry of Economy of El Salvador. Its productions have won national and international film festivals. It has also made co-productions with the French production companies: La Luna Productions and Cypher Films. Its goal is to create magical realism films that cause a significant impact at a cultural, social, and artistic level that have not only regional but also universal references. Nowadays, Cayaguanca Films is looking forward to promoting the work of other Salvadoran filmmakers and developing the emerging cinema in El Salvador.

Selected Filmography

- *Hoy* by Ricardo B'atz' (Fiction, 70', 2020)
- *La partida* by René Magaña (Animation, 9', 2019)

Line up

- *Laura y el calabozo* by Ricardo B'atz' (Animation, 90', 2023)

Country
El Salvador

Studio
Cayaguanca Films

Contact Details
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Biography

María Félix Morales graduated in film production at the International Film and Television School of San Antonio de los Baños, Cuba (EICTV). As a producer, she has made proposals linked to human rights, such as the feature documentary *Sueños de birrete*, the TV programme *La Casa estrellada* and the short films *Archivo_Mordaza*, *Recoger el viento*, among others. She has also participated in documentary films in Nicaragua in general production or line production positions. She is the creator and coordinator of CineClub de Barrio, a film forum project in collaboration with peripheral communities of the capital of Nicaragua. She is developing a documentary short film to be set in Brazil and her first fiction film: *Neon*, a feature film based in Asuncion, Paraguay.

Production Company Profile

Asertiva is a young company based in Nicaragua, dedicated to local audiovisual productions. *Neon*, a queer film set in Paraguay, and currently in development, is its first project with international projection. Asertiva seeks to make films that promote universal themes from local Latin American identities.

Selected Filmography

- *Venus vendrá* by Angel Molina (Fiction, 10, 2019)
- *Recoger el viento* by Amir Aether Valen (Documentary, 13', 2018)
- *Sueños de birrete* by Camilo de Castro Belli (Documentary, 70', 2016)

Line up

- *Neon* by Ángel Molina (Fiction, 80', 2024)
- *Zun Zun, Jutía y Cocodrilo* by Luiza Calagian (Hybrid documentary, 20', 2024)
- *Crías de alta mar* by Luiza Calagian (Documentary, 40', 2024)

Country
Nicaragua

Studio
Asertiva

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Biography

I believe art is the most powerful weapon to fight inequality. Daniela Fuentes Moncada is an Ecuadorian producer interested in projects that reflect social commitment and diversity. She is the executive producer of *La mala noche* (Gabriela Calvache, 2019), which portraits human trafficking in Latin America. The film premiered in SXSW, has been selected in 25+ festivals worldwide, and has received 15 awards and nominations. She is the producer of the animated short film *ELA* (Alejandra Villasmil), *Los nápoles* (Santiago Paladines), and *ÑUSTA* (Christian Rojas). Cofounder of Femmakers, we support female filmmakers in Ecuador (2021).

Production Company Profile

Epopeya S.A. is an Ecuadorian independent film production company founded in 2017 by María Ángeles Palacios. We believe we have a powerful tool to transform the world one viewer at a time, that is why we produce films which showcase diversity and become an opportunity to develop new talents. Our audience is the one that allows art to stimulate their lives and reflect on the purpose of community.

Selected Filmography

- *Caminando entre negros y blancos* by Jonathan Gines (Documentary, 80', 2022)
- *Phuyu* by Christian Rojas (Fiction, 16', 2021)

Line up

- *Parir* by Randi Krarup (Documentary, 80', 2023)
- *ELA* by Alejandra Villasmil (Animation, 8', 2024)
- *ÑUSTA* by Christian Rojas (Fiction, 90', 2024)

Country
Ecuador

Studio
Epopeya S.A.

Contact Details
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Biography

Karolina is passionate about challenges, projects and film management are her specialty. During the last ten years she was an alumnus in various producer's Labs, such as: Ibermedia Development Film Program (2009), Guadalajara Talent Campus (2011), BAQLab (2014), Panama Film Lab (2014), Rotterdam Lab (2014), BrLab (2014). She also was a Sundance Institute Documentary Film Program Grantee (2021). She produced *El baile de la gacela* (Costa Rica-México, 2018, winning First Feature at Montreal IFF and six more awards and was the main producer of *Días de Luz* (first co-production of all Central American countries, 2019).

Production Company Profile

Dos Sentidos is a production company who has a wide network of projects focused on the emerging generation of Latin American filmmakers. *El baile de la gacela* (CR-Mexico) was screened in more than 30 festivals around the world, winning awards such as: the Golden Zenith (Best First Film, Montreal IFF) and the Audience Award at the CR IFF. It was distributed on television in CR and the USA (HBO), on airlines (KLM, Airfrance), and in cinemas in Germany and Spain. *Días de Luz*, a co-production between Costa Rica, Panama, Guatemala, Nicaragua, Honduras and El Salvador, premiered at the AFI Latin American Film Festival, as Central America's first collective creation film. It was also distributed throughout the Americas and Portugal (Cine Latino).

Selected Filmography

- *Días de luz* by Mauro Borges (Costa Rica), Enrique Pérez (Panamá), Gloria Carrión (Nicaragua), Enrique Medrano (Honduras), Julio López (El Salvador), Sergio Ramírez (Guatemala) (Fiction, 90', 2019)
- *El baile de la gacela* by Iván Porras Meléndez (Fiction, 90', 2018)

Line up

- *El espacio es un animal monstruoso* by Natalia Solórzano (Creative documentary, 90', 2024)

Country
Costa Rica

Studio
Dos Sentidos

Contact Details
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Biography

Gilbert Mirambeau Jr. is a producer, writer, and activist. He studied marketing at University of Montreal and returned to Haiti to make films after a few years in the corporate world. Today he's the general manager of Muska Group, a leading audiovisual production company based in Haiti. In 2015, he founded Muska Films to produce heartfelt movies, poignant documentaries and TV series. In 2017, he produced *Kafou*, and in 2021 his first feature, *Kidnapping Inc.* Today, Gilbert focuses on his next feature, *Rue Dorval (Dorval Street)* scheduled for 2023, and *The Other Side of the Sea*, a documentary scheduled for 2023 and a TV series, *Papa Doc* scheduled for 2024.

Production Company Profile

Founded in 2013, Muska Films is a film production company based in Haiti. Our goal is to tell stories that matter through heartfelt genre films and TV series, and socially engaged documentaries. As cinema plays a fundamental role in society, we explore themes on society, human rights, and politics to change the narrative and contribute to the development of the Haitian film industry. In 2017 we produced *Kafou*, which won several awards and nominations (e.g., Best Film at Austin Film Festival). In 2021, we produced *Kidnapping Inc.* scheduled for release early 2023 and *With Naomie*, a documentary due for release in fall 2022.

Selected Filmography

- *Kidnapping Inc.* by Bruno Mourral (Fiction, 110', 2022)
- *With Naomie* by Dumas Maçon (Documentary, 52', 2022)
- *Kafou* by Bruno Mourral (Fiction, 50', 2017)

Line up

- *Rue Dorval* by Bruno Mourral (Fiction, 90', 2023)
- *Papa Doc* (TV series, 60', 3 seasons, 2023/24)
- *The Picture* (WT) by Gilbert Mirambeau Jr. (Documentary, 90', 2023/24)

Country
Haiti

Studio
Muska Films

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Biography

Illari is a creative producer based in Lima, Peru. She began her career in 2007. She was General Producer in the documentaries *¿Usted de nuevo, señorita?* by Lorena Best and Sara Guerrero (in development); *Buenos días, Wiracochas*, by Mauricio Godoy (in preproduction); her most recent work, the fiction feature film *Diogenes* by Leonardo Barbuy (in postproduction), was selected in in Bolivia Lab 2018, Br Lab 2018, Encuentro de Productores – FICCI 2019, Primer Corte – Ventana Sur 2021, WIP Cine Latino Recontres Toulouse 2022. Open Doors will be a great opportunity to learn more about the role of a creative producer and keep building her career.

Production Company Profile

Illari specialized in the production of independent author projects, both fiction and documentary. She is interested in projects that question human beings on an emotional level; that speak of the individual experience of life and all that it means to be human, through an internal voice that is so loud that cannot be silenced anymore. *Diogenes*, the first feature film she has produced, was a co-production with La Selva Cine (Colombia) and Dublin Films (France). With their partnership the project accessed international funds: Ibermedia (2021), WCF + WCF Europe (2021) and CNC Aide aux Cinémas du Monde (2022). We are looking for an international premiere this year.

Selected Filmography

- *Vida ferrea* by Manuel Bauer (Documentary, 95', 2022)
- *Diogenes* by Leonardo Barbuy (Fiction, 76', 2022, looking for premiere)
- *Lima grita* by Dana Bonilla & Ximena Valdivia (Documentary, 76', 2018)

Line up

- *Buenos días, Wiracochas* by Mauricio Godoy (Documentary, 90', 2023)
- *¿Usted de nuevo, señorita?* by Lorena Best & Sara Guerrero (Documentary, 80', 2023)
- *4eber* by Ximena Valdivia (Documentary, 90', 2024)

Country
Peru

Studio
Maldeojos

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Biography

Nadean Rawlins produced and co-directed her first short film *Traytown* in 2020, which was screened at the Bahamas International Film Festival and Diversity in Cannes Short Film Showcase. She produced and directed the pitch for *Traytown* feature film project receiving the Audience Choice Award at 2021's Caribbean Tales "The Big Pitch" at Toronto International Film Festival. In the fall of 2021 she produced and directed the short docu-drama *Boy Girl & All the Rest*. Nadean is currently developing the feature film adaptation of the stage play *Fallen Angel and the Devil Concubine*. Nadean is an alumnus of the IFFR Rotterdam Producer Lab.

Production Company Profile

RAW Management was started by Nadean Rawlins in 2015. The mission of the organization is to develop and promote talents in Jamaica through advancement and international exposure. In 2019 the company started providing production services for screenplays for film and television from concept to production execution. Production activities to date include two short films including a documentary that was released in 2021. Content produced is influenced by social and political issues faced by marginalized groups. RAW tell stories with universal themes of acceptance and love with no limit to our audience, once they tune in.

Selected Filmography

- *Boy Girl and the Rest* by Nadean Rawlins (Documentary, 8', 2021)
- *Traytown* by Nadean Rawlins, Gareth Cobran (Fiction, 13', 2020)

Line up

- *Parolyptic* by Nadean Rawlins (Fiction, 10', 2022)
- *Fallen Angel and Devil Concubine* by Nadean Rawlins (Fiction, 90', 2024)

Country
Jamaica

Studio
RAW Management

Contact Details
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Biography

Michelle Serieux is a Caribbean filmmaker originally from Saint Lucia, working in fiction, non-fiction and interactive media. Her creative development has been supported by the Sundance Institute, Tribeca Film Institute, Chicken and Egg Pictures, The Alter-Cine Foundation, amongst others. She holds a MA in Film + Cinema Studies from Columbia University (Honours in Narrative Strategies for New Media) and a BA (First Class Honours) in Media and Communication, Drama and Cultural Studies from the University of the West Indies. Her work has screened at film festivals and art spaces in the Caribbean, Africa, Europe and the Americas.

Production Company Profile

Imagine Caribbean is a boutique production company based in Saint Lucia, focused on presenting unique screen-stories about the Caribbean. Our primary focus is on narratives that tackle social justice issues specific to the socio-cultural tapestry of the Caribbean and the global south. We work in fiction, non-fiction and interactive media. Our most recent non-fiction project *Don't Come Searching*, an international collaboration with Canadian filmmaker Andrew Moir, recently had its world premiere at HotDocs 2022. Current projects in development include the supernatural thriller *Black Madonna*, and a hybrid new media project *the Virgin and the Whore*.

Selected Filmography

- *Don't Come Searching* by Andrew Moir (Documentary, 72', 2022)
- *Sugar* by Michelle Serieux (Fiction, 18', 2017)

Line up

- *Black Madonna* by Michelle Serieux (Fiction, 80', 2023)
- *The Virgin and The Whore* by Michelle Serieux (Interactive, Hybrid, 78', 2024)

Country
Saint Lucia

Studio
Imagine Caribbean

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Country
Guatemala

Studio
Camaleon Films

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Biography

Camila dedicated 15 years of her career to sharing the stories of Guatemalan women through the audiovisual medium. She studied film in Canada and obtained a master's degree in film studies at the Sorbonne in Paris. Her work stems from an understanding of the recent history of Guatemala, the civil war and how it affects our present lives. Her productions include her debut feature *Pólvora en el corazón*, which was selected at a dozen festivals. As a producer/director she strongly emphasizes scriptwriting quality. She wants to create the best road map for a project, from development to distribution and make the best films despite limitations.

Production Company Profile

Camaleon Films is an audiovisual company dedicated to the production of new narratives with a strong gender and environmental justice focus. It was established by Camila Urrutia in 2011 and composed by several professional women in the field. All its productions have strong female leads, with varied themes such as migration, environmental decay, queer relationships and historic memory. Camaleon Films seeks to showcase new young talented women in the field, especially encouraging young women to write and direct feature length films with rebellious and strong female characters. At the moment we are developing two feature films.

Selected Filmography

- *Pólvora en el corazón* by Camila Urrutia (Fiction, 83', 2019)
- *Our Bodies, our Territories* by Actoras de Cambio & Camila Urrutia (Documentary, 15', 2015)
- *Más poesía, menos policía* by Camila Urrutia (Fiction, 22', 2013)

Line up

- *The Dragon in the Volcano* by Alejandra Estrada & Camila Urrutia (Documentary, 30', 2022)
- *K'ay nikte' - Canto de la flor* by Camila Urrutia (Fiction, 90', 2023)
- *Entretejidos* by Kathya Archila (Documentary, 90', 2023)

Feature Films

90 Minutos
by Aeden O'Connor Agurcia
Honduras

Ayiti mon amour
by Guetty Felin
Haiti/USA

La opción cero (Option Zero)
by Marcel Beltrán
Cuba/Brazil/Colombia

Medea
by Alexandra Latishev
Costa Rica/Chile

Right Near the Beach
by Gibrey Allen
USA/Jamaica

Roza
by Andres Rodríguez
Guatemala/Mexico

Todos los peces (The Fishes Within)
by Brenda Vanegas
El Salvador

Una película sobre parejas (A Film About Couples)
by Natalia Cabral, Oriol Estrada
Dominican Republic

Short Films

Agwe
by Samuel Frantz Suffren
Haiti

Black Doll
by Akley Olton
Saint Vincent and the Grenadines

Hojas de K. (Leaves of K.)
Gloria Carrión
Nicaragua

Liremu Barana (Soul of the Sea)
by Elvis Caj Cojoc
Guatemala/Norway

Negra Soy (Black I am)
by Laura Bermúdez
Honduras

Out of Many
by Rebecca Williams
Jamaica

Scars of Our Mothers' Dreams
by Meschida Philip
Grenada

Techos rotos (Broken Ceilings)
by Yanillys Pérez
Dominican Republic

Tundra
by José Luis Aparicio Ferrera
Cuba

Umbra (Gloom)
by Daniela Muñoz Barroso
Cuba



Aeden O'Connor Agurcia
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Featured in the Open Doors Screenings

- *90 Minutos* (Fiction, 92', Honduras, 2019)
Wednesday, August 10 | 11:30 at Teatro Kursaal

Biography

Aeden O'Connor Agurcia is a Honduran writer-director. He studied Directing for Film and Television at Emerson College and the Prague Film School, where his thesis film AMCEB won the bronze prize award. *90 Minutes* is his debut feature. He is currently developing his second feature, *Sun Falls*.

Upcoming works

Aeden O'Connor Agurcia's next directing foray will be a feature titled *Sun Falls*. A social drama which will be a co-production between Honduras (Pulsar Cine/ Fosforito Films), Mexico (Marthfilms), Guatemala (Cine Concepción) and Norway (Merfilm) set to film in Honduras in mid 2023. In search of funds, investors, agents, distributors and festival opportunities.

Filmography

- *AMCEB* (Fiction, 17', Czech Republic, 2016)



Guetty Felin
Haiti
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Featured in the Open Doors Screenings

- *Ayiti mon amour*
(Fiction, 88', Haiti/USA, 2016)
Friday, August 12 | 11:30 at Teatro Kursaal

Biography

Guetty Felin is an award-winning independent writer/director/producer. Her films explore haunting themes such as memory, exile, foreignness, and the unending search for home while interconnecting our common global humanities.

Upcoming works

Guetty is currently working on: *A Rooster on the Fire Escape* (pre-production) part coming of age, part political thriller a story of love, family and secrets set against the backdrop of New York in the tumultuous 1970s; *In Case They Return* (in development), a period piece about an army of young soldiers plotting to take down their ruthless king; *Beau Travail* meets *Marie Antoinette*.

Filmography

- *Broken Stones* (Documentary, 61', Haiti/France/USA, 2012)
- *Closer to the Dream* (Documentary, 102', USA/France, 2010)
- *Thérèse* (Fiction, 9', France, 2006)



Marcel Beltrán
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Featured in the Open Doors Screenings

- *La opción cero* (*Option Zero*)
(Experimental Documentary, 80', Cuba/Brazil/Colombia, 2020)
Thursday, August 11 | 11:15 at Teatro Kursaal

Biography

Marcel Beltrán is a Cuban filmmaker currently based in Brazil. He is a facilitator of sustainability practices within the arts, exploring environmentally-focused issues. Marcel has written and directed films screened at festivals such as IDFA, Hot Docs, DOC NYC. *MOA* (in development) is his first fiction feature and is part of the selection of the Open Doors Projects' Hub 2022.

Upcoming works

Marcel is currently developing two essay films: *Soles de Invierno* in co-production with Chilean producer Paola Castillo and Codex República. His next feature documentary will be about the Cuban photographer known as Chinolope, with unpublished photographs of a generation of writers, including Julio Cortázar. In search of funds, investors, agents, distributors and festival opportunities.

Filmography

- *La música de las esferas* (The Music of the Spheres) (Documentary, 82', Cuba, 2018)
- *Casa de la Noche* (Night House) (Documentary, 14', Cuba, 2016)
- *La nube* (The Cloud) (Fiction, 33', Cuba, 2014)



Alexandra Latishev
Costa Rica
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Featured in the Open Doors Screenings

- *Medea* (Fiction, 73', Costa Rica/Chile, 2017)
Saturday, August 6 | 11:30 at Teatro Kursaal

Biography

Alexandra Latishev Salazar is a director and producer from Costa Rica. She's a graduate of the Véritas University Film School. *Medea*, her first feature film was selected as the Oscar representative for Costa Rica, and subsequently participated in festivals at more than 25 countries around the world.

Upcoming works

She is currently in the post-production of *Delirio*, her second feature film as a director, a Costa Rica-Chilean co-production, which will have its premiere in the first semester of 2023, and she is producing Federico Montero's feature film *Los hombres morimos antes* (Men Die Sooner) which is also selected for the 2022 Open Doors Project's Hub.

Filmography

- *Irene* (Fiction, 27', Costa Rica, 2013)



Gibrey Allen
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Featured in the Open Doors Screenings

- *Right Near the Beach* (Fiction, 79', USA/Jamaica, 2020) – European premiere
Saturday, August 13 | 11:30 at Teatro Kursaal

Biography

Gibrey is an award-winning writer and director whose work primarily explores stories based on black and minority experiences, approaching our story through a natural and ruminative lens. His films have screened at such festivals as Tribeca, AFI, New Orleans, BlackStar, Third Horizon and BAM.

Upcoming works

Gibrey is currently developing two projects: *Long Eye*, the tale of a man who turns to phone scams to support his ailing father and to save his family farm and home from the threat of an exploitative land grab by a foreign entity; *Raised by Goats*, in which three women transform a young man's life on the cusp of Jamaica's 1962 independence.

Filmography

- *Pearl and Henry* (Fiction, 11', USA, 2021)
- *Back to Alaska* (Fiction, 21', USA, 2017)
- *Max and Marco* (Fiction, 13', USA, 2015)



Andres Rodriguez
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Featured in the Open Doors Screenings

- *Roza* (Fiction, 76', Guatemala/Mexico, 2021) – European premiere
Sunday, August 7 | 11:30 at Teatro Kursaal

Biography

Born and currently living in Guatemala, Andres has more than 15 years of experience as a filmmaker. His first feature film, *Roza*, participated in the Ibermedia Development Workshop, Panama Film Lab and Cineria Lab. *Roza* was also mentored by Camera D'or winner César Díaz (*Nuestras Madres / Our Mothers*).

Upcoming works

Andres is currently developing his second feature film *Los Invisibles*, part of the 2022 Open Doors Projects' Hub. The script was also in the competition of the 42nd Habana International Film Festival (Script Contest) and participated to the Panama Film Match as well as in the Co-production Market of the 36th Guadalajara International Film Festival, where it was awarded three prizes.

Filmography

- *Darvin* (Fiction, 21', Guatemala, 2019)
- *Lorena* (Fiction, 12', Guatemala, 2014)
- *Abasto 76* (Fiction, 14', Guatemala, 2010)



Brenda Vanegas
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Featured in the Open Doors Screenings

- *Todos los peces (The Fishes Within)* (Hybrid, 80', El Salvador, 2022) – World premiere
Monday, August 8 | 11:00 at Teatro Kursaal

Biography

After graduating with a master's Degree in Script from the TAI School, she founded her own production house Encantada por la vida. She directed various documentary and fiction pieces, as well as communication campaigns with a human rights approach. She premiered her first feature *Antes la Lluvia*, winning project in WIP from FICG 2020, in El Salvador in April 2022. *The Fishes Within*, her second feature film will have its world premiere at the 2022 Open Doors Screenings in Locarno.

Upcoming works

Brenda is currently developing *Las Locas de la Praviana* (winner of the Ibermedia fund), which narrates the history of a group of Trans Women that went missing in the midst of El Salvador's civil war.

Filmography

- *Antes la lluvia* (First, the Rain) (Fiction, 90', El Salvador, 2022)
- *Altares* (Documentary, 60', El Salvador, 2021)



Natalia Cabral, Oriol Estrada
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Featured in the Open Doors Screenings

- *Una película sobre parejas (A Film About Couples)* (Fiction, 89', Dominican Republic, 2021)
Thursday, August 4 | 11:30
at Teatro Kursaal

Biography

Natalia (Santo Domingo) and Oriol (Barcelona) are filmmakers who move between fiction and non-fiction. Graduates of the film school of San Antonio de los Baños in Cuba, their work has been exhibited and awarded at Karlovy Vary, Visions du Réel, IDFA, Huelva, La Habana, Toulouse, Gijón, and Sydney.

Filmography

- *Miriam mente* (Miriam Lies) (Fiction, 90', Dominican Republic, 2018)
- *El sitio de los sitios* (Site of Sites) (Documentary, 61', Dominican Republic, 2016)
- *Tú y yo* (You and Me) (Documentary, 85', Dominican Republic, 2014)



Samuel Frantz Suffren
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Featured in the Open Doors Screenings

- *Agwe* (Fiction, 17', Haiti, 2018)
Tuesday, August 9 | 11:30 at Teatro Kursaal

Biography

Samuel Suffren is a Haitian director and producer. President of the KIT association, a collective of Haitian photographers and filmmakers, programming director of "Rencontres du Documentaire en Haiti". He directed short films selected at Locarno Film Festival, Clermont Ferrand, Third Horizon Film in Miami, Toronto Black Film Festival, Festival Vue d'Afrique.

Upcoming works

Samuel is in the late development of his feature documentary *Lòtbò*, on the Haitians migration in the United States, winner of the Images de la Francophonie, Jeune Création Francophone and PROCIREP fund. *My name is Nina-Shakira* is his first fiction feature film in early development, an adaptation of the novel "Les Immortelles" by Mackenzy Orcel.

Filmography

- *Leba* (Documentary, 8', Haiti, 2021)
- *Survivre* (Documentary, 7', Haiti, 2019)



Akley Olton
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Featured in the Open Doors Screenings

- *Black Doll* (Fiction, 4', Saint Vincent and the Grenadines, 2018)
Friday, August 5 | 11:30 at Teatro Kursaal

Biography

Akley's visual style is resistance and testimony to the transformative power and impact that art has on society. With his camera, he explores how aesthetics can regenerate fresh connections with ancestry, tradition and cultural identity. He is interested in stories that inspire and provoke change.

Upcoming works

Akley recently completed his short documentary *Madulu, the Sea Man* and is looking for distribution. Currently, he is working on two projects: a commissioned documentary titled *Facade* (in production) and he is looking for funds to complete his first feature documentary *Hairouna, Land of the Blessed*.

Filmography

- *Madulu, the Sea Man* (Documentary, 22', St. Vincent and the Grenadines, 2022)
- *Crafting Our Indigenous Memory* (Documentary, 30', St. Vincent and the Grenadines, 2021)



Gloria Carrión
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Featured in the Open Doors Screenings

- *Hojas de K. (Leaves of K.)* (Animation, 18', Nicaragua, 2022)
Tuesday, August 9 | 11:30 at Teatro Kursaal

Biography

Gloria Carrión is a director, screenwriter and social researcher. In 2017 her debut documentary *Heiress of the Wind* had its World Premiere at the International Documentary Film Festival Amsterdam (IDFA). In 2019 she premiered *Días de Luz* at the AFI International Film Festival in Washington, D.C.

Upcoming works

Gloria is working on two projects at the moment: *Pantasma*, a coming-of-age documentary about a 17-year-old boy, fighting the Contras in revolutionary Nicaragua in the 1980s; and *Masaya in Spring*, an animated documentary about a 55-year-old woman. Her involvement in the 2018 protests in Nicaragua will embark her into the most dangerous journey to Canada.

Filmography

- *Days of Light (Días de Luz)* (Fiction, 80', Nicaragua/Costa Rica/Panama/Honduras/El Salvador/Guatemala, 2019)
- *Heredera del viento (Heiress of the Wind)* (Documentary, 88', Nicaragua/Mexico, 2017)
- *Fractales* (Documentary, 7', Nicaragua/Argentina, 2012)



Elvis Caj Cojoc
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Featured in the Open Doors Screenings

- *Liremu Barana (Soul of the Sea)* (Fiction, 9', Guatemala/Norway, 2019)
Tuesday, August 9 | 11:30 at Teatro Kursaal

Biography

Elvis' work has screened at the Vienna Shorts, Guadalajara International Film Festival, Uppsala Short Film Festival, Chicago Latino Film Festival, among others. He is developing his first feature film with Mer Film (Norway) and is the founder of the indigenous film production company Ancestral Films.

Upcoming works

Elvis is currently in pre-production of the fiction short film *After Sunset*, which won a fund granted by IMCINE for indigenous creators. He is developing his first fiction feature film, *Mestizo*; a film that portrays the life of an indigenous man who wants to migrate to the United States but in his attempt falls in love with a prostitute.

Filmography

- *The Masked Dance* (Docu-fiction, 20', Guatemala, 2022)
- *Ixchel* (Fiction, 10', Guatemala, 2022)
- *Issues of justice* (Documentary, 32', Guatemala, 2021)



Laura Bermúdez
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Featured in the Open Doors Screenings

- *Negra Soy (Black I am)* (Documentary, 12', Honduras, 2018)
Friday, August 5 | 11:30 at Teatro Kursaal

Biography

Laura is a film director and emerging film curator. Her short film, *Negra soy*, was part of the official selection at the Sheffield International Documentary Film Festival in 2018. Laura is currently completing her first feature documentary *The Place Where the Sun is Born* funded by IMCINE and Ambulante-Netflix fund.

Upcoming works

Laura currently has two feature-length documentaries in development. *Graciela* is a first-person hybrid documentary where she explores the memory of the first woman in Honduras to be part of our government, and *I Am Rain*, the tale of two sisters from the miskitu culture and their personal searches for meaning through the intersection of biology and art history.

Filmography

- *Ana Lucía* (Documentary, 14', Honduras, 2017)
- *Oro y miseria (Gold & Misery)* (Documentary, 14', Honduras, 2017)
- *El Tumbador* (The Tumbador Massacre) (Documentary, 6', Honduras, 2016)



Rebecca Williams
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Featured in the Open Doors Screenings

- *Out of Many* (Fiction, 15', Jamaica, 2020)
Friday, August 5 | 11:30 at Teatro Kursaal

Biography

Rebecca is a filmmaker, photographer, writer and painter based in Kingston, Jamaica. She is currently pursuing a MFA in Creative Writing at the University of Oxford. Her work is firmly rooted in her Jamaican heritage, as she explores the complexities of youth, culture and the global human experience.

Upcoming works

Rebecca is currently working on a political satire (mini-series) about modern Jamaican politics as well as a narrative non-fiction piece on the 1980 Jamaican general election. In the fall, she will begin writing her first feature, also set in Jamaica, about the peculiar events that occur at an all girls Catholic boarding school.

Filmography

- *The Courage to Speak* (Documentary, 20', Jamaica, 2021)
- *The Party* (Fiction, 6', USA, 2019)



Meschida Philip
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Featured in the Open Doors Screenings

- *Scars of Our Mothers' Dreams* (Documentary, 11', Grenada, 2022)
Friday, August 5 | 11:30 at Teatro Kursaal

Biography

Meschida Philip is a Grenadian-American film producer and director known for films that tackle complex subjects, including migration and social justice issues. She is also the founder of the 1261 Film Festival based in Grenada, championing the promotion of Caribbean filmmakers to a global market.

Upcoming works

Meschida is currently in development with two feature projects: a documentary that explores the racial/legislative disparities of maternal deaths amongst American women; a script for the first Grenadian Christmas romcom about intercultural romance, family and traditions that hits humorous and heart-wrenching hiccups.

Filmography

- *Searching for Crystal* (Fiction, 15', Grenada, 2019)
- *Hafus* (Fiction, 15', USA, 2020)



Yanillys Pérez
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Featured in the Open Doors Screenings

- *Techos rotos (Broken Ceilings)* (Fiction, 17', Dominican Republic, 2014)
Tuesday, August 9 | 11:30 at Teatro Kursaal

Biography

Yanillys Pérez is a Dominican/Venezuelan director, writer, producer and actress. Her first documentary feature *Jeffrey* won the Discovery Filmmaker Award at the Toronto International film Festival in 2016, also won Best Picture at Cleveland Int Film Festival and other international awards.

Upcoming works

Yanillys is currently developing two feature films: *Cuando cae la lluvia* (When Rain Falls), which is one of the projects showcased in the Open Doors co-production Hub; *Candy Town*, a coming-of-age drama set in Dominican Republic. Along with these two feature films, she is working on a six-episodes-series called *El país de las maravillas* (Wonderland).

Filmography

- *Jeffrey* (Documentary, 78', Dominican Republic/France, 2016)
- *Del otro lado (The Other Side)* (Fiction, 15', Dominican Republic/France, 2011)



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Featured in the Open Doors Screenings

- *Tundra* (Fiction, 30', Cuba, 2021)
Friday, August 5 | 11:30 at Teatro Kursaal

Biography

José Luis is an independent filmmaker, critic and curator. His films have been selected by festivals like Sundance, Locarno, BAFICI, Miami, Curta Cinema, Lago, World Cinema Amsterdam, Santa Fe and CineFestival San Antonio. He has been awarded at New Jersey, Pendance, Fantaspoo and Cinema Ciudad de México.

Upcoming works

José Luis is developing 3 features: *The Sea*, a hybrid project inspired by the work of two exiled Cuban filmmakers and the reenactment of a lost film; *Ismael*, a fictional coming of age set in a near future Cuba, dealing with the themes of corruption and lost innocence; and a feature version of his short *Tundra*.

Filmography

- *Sueños al Pairo (Dreams Adrift)* (Documentary, 32', Cuba/USA, 2020)
- *El Secadero* (Dryland) (Fiction, 27', Cuba, 2019)
- *Silverio* (Documentary, 10', Cuba, 2019)



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Featured in the Open Doors Screenings

- *Umbra (Gloom)*
(Experimental documentary, 10', Cuba, 2021)
Tuesday, August 9 | 11:30 at Teatro Kursaal

Biography

Daniela is a documentalist, producer and DOP. Co-founder of independent production company Estudio ST. Her debut feature *Mafifa* had its world premiere at IDFA 2021 and won the Fipresci Award at Flyng Broom FF in Ankara. Producer of *El Rodeo* and *Tundra*, two short films premiered at Rotterdam and Sundance respectively.

Upcoming works

Daniela is post-producing *4 Holes*, a short doc about an intimate encounter with an old man who has built a small golf field in the countryside to escape his loneliness, but the construction of the buildings around the field becomes a threat. Meanwhile she is developing a project about her Cuban friends in Madrid on how to build a new home and deal with uprooting.

Filmography

- *Mafifa* (Documentary, 77', Cuba, 2021)
- *¿Qué remedio? La Parranda* (Documentary, 60', Cuba, 2018)

ToolBox

An online platform accessible all year round, providing resources and content to help filmmakers and producers to develop their projects, their professional skills and to find a community of like-minded peers.

Consultancy

The Open Doors Consultancy is a service offering online one-to-one professional advice from international experts for film projects and creative teams from the fostered region at different stages.

Hotline

The service is accessible all year round by email, asking questions and receiving feedback on specific aspects regarding current projects, the career as a film professional, and to be aided through the different steps of the filmmaking process.

Find out more on our website:

www.locarnofestival.ch/opendoors

As the availability of places is limited, access is subject to a first-come, first-served rule. We recommend you arrive ahead of time to get your seat.

Friday 5th

Heritage Online – Classics: A spectrum of options through the distribution windows: all the way from DVDs, through theatrical, VOD and on to exploring the NFT option

3:00pm, Locarno Pro Center @Hotel Belvedere Locarno, Sala Granda

Speakers: Mehelli Modi (Second Run DVD), Tom Ooms (Lab111), Chicca Bergonzi (Cinémathèque Suisse), Demetri Makoulis (FilmMovement), Chiara Marañon (MUBI), Margaux Fournier (Cineverse)
Moderated by Martin Blaney (Screen International)

Masterclass by Christine Vachon

5:00pm, Locarno Pro Center @Hotel Belvedere Locarno, Sala Granda.
Open to Industry badge holders.

Christine Vachon is the symbol of what a true, uncompromising independent producer should be. She's behind cult titles such as Poison, Swoon, Kids, Safe, Boys Don't Cry, Velvet Goldmine, I Shot Andy Warhol, Far From Heaven and many more. In this masterclass we'll take a look at Christine Vachon's impressive career and hear from her own voice what it means to be an independent producer and how that has changed throughout the years, as the mainstream landscape was shifting from the big Hollywood Studios to the global streaming platforms.

Moderated by Marcello Paolillo

Locarno Pro Meet&Greet co-hosted by CineEuro

6:30pm-8:00pm, Davide Campari Lounge @Magnolia

Saturday 6th

Panel – Original language film distribution in the US

10:00am, Locarno Pro Center @Hotel Belvedere Locarno, Sala Granda

"Once you overcome the one-inch-tall barrier of subtitles, you will be introduced to so many more amazing films", Bong Joon-ho.

A conversation with one of the most successful non-English language film distributor in the US.
Speaker: Elissa Federoff (Neon)
Moderated by Francesca Palleschi

About NEON: In just five years, Neon has garnered 18 Academy Award nominations, 5 wins, including Best Picture, and has grossed over \$180M at the box office. The company is perhaps best known for its dark comedy Parasite from filmmaker Bong Joon Ho, which recently made history as the first non-English-language film to claim Best Picture, while winning out in three additional categories. Most recently, the company acquired North American rights to Ruben Östlund's buzzy satire, Triangle of Sadness, following its world premiere in competition at the Cannes Film Festival. The film went on to win the Palme d'Or making it the third Palme d'Or winner in a row that NEON will release.

Round Table – Film Financing Today

11:30am, Locarno Pro Center @Hotel Belvedere Locarno, Sala Granda

A presentation of different Film Financing strategies and options for independent films

Speakers: Patrick Fischer (Creativity Capital, UK), Farhana Bhula (Film4, UK), David Meadeb (Logical pictures, France), Ada Solomon (Microfilm, Romania), Adi Cohen (The APX Group, USA).
Moderated by Danielle Turkov (Think-Film Impact Productions, UK)

Round table – New Financing Options in Switzerland

2:00pm, Forum @Spazio Cinema

A presentation of film financing opportunities in Switzerland. The complementarity of public funding for co-productions and the role of the film commissions and regional financing options.

Speakers: Laurent Steiert (Federal Office for Culture), Corinna Marschall (MEDIA Desk Suisse), Tristan Albrecht (Valais Film Commission), Niccolò Castelli (Ticino Film Commission)
Moderated by Susan Newman Baudais (Eurimages)

Masterclass by Katriel Schory

3:00pm, Locarno Pro Center @Hotel Belvedere Locarno, Sala Granda

Katriel Schory will share with you his insights on the ups and downs, the mistakes, the roles, the challenges, and opportunities of creatively developing together.

Katriel Schory studied at the NYU Film School. In 1974 he formed BELFILMS, producing over 150 films and television programs, including international co-productions. In 1999, he was appointed the Executive Director of the Israel Film Fund, authorizing the production and the promotion of more than 300 full length feature films, in Israel and worldwide. Many of his films have won prestigious awards, including four Academy Award nominations, Golden and Silver Lions at Venice Film Festival and top awards at Berlin Film Festival. He's serving as Senior Consultant to the Programming department of the Israeli public television.

Press Conference – Valais Film Commission

5:00pm, Davide Campari Lounge @Magnolia

The Valais Film Commission announces the full roll-out of its range of services at the Locarno Film Festival.

Speakers: Mathias Reynard (State Consultant), Claude Barras (Filmmaker), Vincent Reynard (President of the Valais Film Commission), Damian Constantin (Director of Valais/Wallis Promotion) and Tristan Albrecht (Valais Film Commissioner)

Locarno Pro Meet&Greet co-hosted by Valais Film Commission

6:30pm-8:00pm, Davide Campari Lounge @Magnolia

Sunday 7th

Masterclass by Lucius Barre

3:00pm, Locarno Pro Center @Hotel Belvedere Locarno, Sala Granda

This masterclass will review case studies on ways to maximize the impact of communications – from script to screen – and move public opinion from awareness to want-to-see. It will also trace the history of festivals and markets and invite speculation on how their sustainability as incubators might be ensured.

Lucius Barre promotes international distribution for films from many cultures. He was the first international crossover publicist for Pedro Almodóvar (Women on the Verge of a Nervous Breakdown), Shinji Aoyama (Eureka), Jean-Pierre & Luc Dardenne (La Promesse), Zacharias Kunuk (The Fast Runner) and Tom Tykwer (Run Lola Run). He has also worked with such established filmmakers as Errol Morris (A Brief History of Time), Alain Resnais (Wild Grass), Carlos Saura (Fados), Hiroshi Teshigahara (Rikyu) and Johnnie To (Election).

Round Table – Disability & Inclusion in the Audiovisual Industry

5:15pm, Forum @Spazio Cinema

An opportunity to listen to first-hand experiences on working in the Audiovisual Industry with what is generally considered to be a disability and to explore together new and enriching possibilities of inclusion.

Speakers: Daniela Muñoz Barroso (Filmmaker, Cuba), Emmanuel Kelly (singer and Outlyer founder, UK), Paola Pitton (Pro Infirmis, Switzerland), Giovanni Venturini (Actor, Brazil), Melanie Hoyes (BFI Head of inclusion, UK)
Moderated by: Danielle Turkov (Think-Film Impact Production, UK)

Locarno Pro Alliance4Development and First Look Award Ceremony

6:00pm, Davide Campari Lounge @Spazio Cinema

Locarno Pro Meet&Greet

6:30pm-8:00pm, Davide Campari Lounge @Magnolia

Talks & Masterclasses

Talks & Masterclasses

Monday 8th

Open Doors Talk – Heroines' journeys: narratives and realities of women through Central American and Caribbean cinema

5:00pm, Basecamp Pop-up @Sant' Eugenio

Moderated by: Jonathan Ali (Open Doors Caribbean Advisor, Trinidad and Tobago)
Public and professional audience are both invited to participate in this discussion. The talk will follow a series of films screened during the Open Doors Screenings on similar topics from a variety of perspectives. The related films will be screened on Saturday 6 and Sunday 7 at 11:30 and on Monday 8 at 11:00 at Teatro Kursaal cinema, but the talk will be accessible for all audiences interested in this topic.

Tuesday 9th

Open Doors Awards Ceremony

10:00am, Forum @Spazio Cinema

Moderated by: Paolo Bertolin (Programmer, Open Doors Artistic Advisor 2016-2021, Italy)

Open Doors Presentation

9:30pm, Piazza Grande

In the presence of SDC Director General Patricia Danzi



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The official program of the Festival, a big variety of articles, photos, videos “live” and “on demand” and much more can be found on our official website www.locarnofestival.ch and on the other multimedia platforms such as our official pages on Facebook and Twitter. The LocarnoDaily paper edition, with additional information, articles and pictures, is distributed every evening in Piazza Grande and in all our official venues.

Screenings and Venues

Screening time in Piazza Grande and at Palexpo (FEVI)

In case of rain: free transportation with Pardo Bus 1 from Piazza Grande (departing from Locarno Post Office) to the Palexpo (FEVI).

Palaexpo (FEVI)
La Sala
L'altra Sala
PalaCinema
Teatro Kursaal
GranRex
Cinema Rialto
PalaVideo Muralto
Cinema Otello Ascona

Accessibility

The Festival is committed to promoting an event accessible to all, with the aim of contributing to the development of an inclusive society, in which all people have access to the services of the Festival while respecting the dignity and independence of people with disabilities. Strollers are not allowed to access or transit Piazza Grande. A delimited area for wheelchairs is accessible on the right side of the main entrance. More information at www.locarnofestival.ch/pardo/about-the-festival/accessibility
The screening rooms of the GranRex and the Rialto cinema are equipped with an induction system for hearing impaired and bearers of T-coil hearing aids, operating on request at the box office. The PalaCinema theaters are equipped with Sennheiser's CinemaConnect Audio System, available through wireless on smartphones or similar devices.

How to move Around



Locarno Pro Shuttles powered by Cinecittà

For all industry badge-holders between August 5th and August 7th from 8:30am to 5:30pm, there will be an ongoing shuttle bus service in place, serving all Industry locations: Magnolia Industry Lounge (La Posta) – Spazio Elle (Open Doors) – Cinema Rialto (Industry & First Look Screenings) – Locarno Pro Center @Hotel Belvedere Locarno – Magnolia Industry Lounge (La Posta).

Bike hire services

SOS Ticino – Associazione SOS organizes a free bike hire service in Largo Zorzi in collaboration with the Festival. For further information: www.sos-ti.ch.

Flyer provides free e-bikes that can be rented by anyone for the limit of one hour. All accredited people have instead the possibility to rent the e-bikes for the duration of the whole day. To rent, pick up and return the bike in Largo Zorzi, the deposit of a document is required.

The bike sharing by VELOSPOT offers 15 spots to hop on and off a bike in the city: buy a daily card at Organizzazione Turistica Lago Maggiore e Valli (Locarno Rail Station) and go! For further information: www.velospot.ch or 0848 091 000.

Bus services

The PardoBus 1 is a free service that transits between Piazza Grande, the Park&Ride and the Spazio Cinema. This service is available from 8.30 AM to 9.30 PM with a ride every 20 minutes and a special ride 20 minutes after the first and the second screening in Piazza Grande. PardoBus 2, 3 and 4 are exclusive services for accredited delegates only.

F.A.R.T. – The last bus rides from Locarno Via della Pace are: towards Muralto-Minusio-Tenero at 00:40am, towards Solduno-Ascona at 00:17am, towards Orselina-Brione S. Minusio at 11:36pm, towards the Vallemaggia at 11:52pm (Mon-Thu) and 00:52am (Fri-Sat-Sun) and towards Brissago 11:30pm (Mon-Thu) and 00:50am (Fri-Sat).

PostBus – Every night, about 20 minutes after the two screenings in Piazza Grande, there is a special PostBus departure to Ascona, Brissago, Bignasco, Orselina, Minusio and Tenero. This service will be available only if the scheduled F.A.R.T. service has

Special rides

4th August, Locarno Pro Welcome Reception: from Locarno Posta to Blu Restaurant, Lido di Locarno; from 11:00pm to 2:00am

5th – 7th August: from Industry Lounge, Posta to Locarno Pro Center, via Locarno Pro – Open Doors Club and Cinema Rialto; from 8:30am to 5:30pm

7th August, Locarno Pro closing party: from Locarno Posta to Blu Restaurant, Lido Di Locarno; from 11:00pm to 3:30am

Good to know

Discounts

If you stay at a hotel, youth hostel or camping site, ask for your Ticino Ticket at the reception upon check-in and benefit from many discounts. For further information: www.ticino.ch/ticket.

If you stay at a holiday house or apartment of the region, ask for your Welcome Card at Ascona-Locarno Turismo and enjoy a selection of discounts. Accredited delegates will receive the Welcome Card with their accreditation. For further information: www.ascona-locarno.ch.

Locarno Boutique by Manor

Organized by the Festival and Manor, at the Locarno Boutique you will find our official merchandising: everything you need to turn your

trip to Locarno into an unforgettable experience. Opening hours: 10:00 am – 10:00 pm

Pardo Bookshop

At the Libreria Locarnese, located in Piazza Grande, you will find all the official Festival publications and a selection of books and DVD's related to the 75th edition.

Locarno Film Festival Official App

Download the official app of the Festival. Create your own program, be the first one to know if there's a program change, access all Industry content, experience augmented reality and much more...

Contacts

Accreditation desk, Festival Center (Sopracenerina)
Opening hours: 9:00am – 7:00pm

Industry Screenings (5th– 7th August), Cinema Rialto

Industry Screenings are organized to support and encourage sales of films selected for the feature film competitions or the Piazza Grande. Access is reserved for industry accredited, with priority given to buyers. The Locarno Pro Office is responsible for programming the Industry Screenings, authorizing entry to the screenings and informing accredited industry professionals of screening times via email. Sellers and producers may request a list of professionals who have attended their films in Industry Screening.

Industry Accreditation Desk (3rd – 13th August)

Located in the courtyard of the Festival Center, the Industry Accreditation Desk will be open daily from 9:00am to 7:00pm and is the main information point for industry accredited. For any question please contact: indaccreditation@locarnofestival.ch

Industry Lounge (3rd – 13th August)

Located at the Spazio Magnolia, behind the Piazza Grande screen, the Industry Lounge is an additional networking venue of Locarno Pro. Open from 9:00am to 6:00pm.

Digital Library

In order to facilitate convenient viewing of the majority of titles in the official selection, the Festival offers an online Digital Library. Access is reserved for accredited industry and press professionals. The Digital Library is accessible through your personal dashboard on the Festival's website and the new Locarno Film Festival App and activated once you have picked up your accreditation.

For more information, please contact: dl@locarnofestival.ch

Virtual Piazza Grande

Discover our online informal networking platform for industry professionals, available in the Locarno Pro Reserved Area.

Locarno Pro Online

We're reaching you where you are! Locarno Pro Online is accessible to all our accredited professionals whether online or on-site and giving access to exclusive activities, content, material, and information.

For more information please visit: www.locarnofestival.ch/LFF/pro

Head of Locarno Pro

Markus Duffner

Locarno Pro Industry Manager

Daria Voumard

Alliance 4 Development Project Manager

Francesca Palleschi

Industry Academy Project Manager

Marion Klotz

StepIn & U30 Project Manager

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Ayumi Filippone

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Gaia Fossani

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Locarno Pro Interns

Alessia La Rocca

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Co-Production Hub Project Manager

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Open Doors Meetings Coordinator

Alan Quaglieri

Open Doors Match Maker

Julia Duarte

StepIn Assistant & Open Doors Meetings Assistant

Tiziana Lotti

Open Doors Selection Committee

Marjorie Bendeck

Paola Buontempo

Marianne Dumoulin

Robert Maylor

Elias Ribeiro

Open Doors Jury

Meret Ruggle, Director of Trigon Film

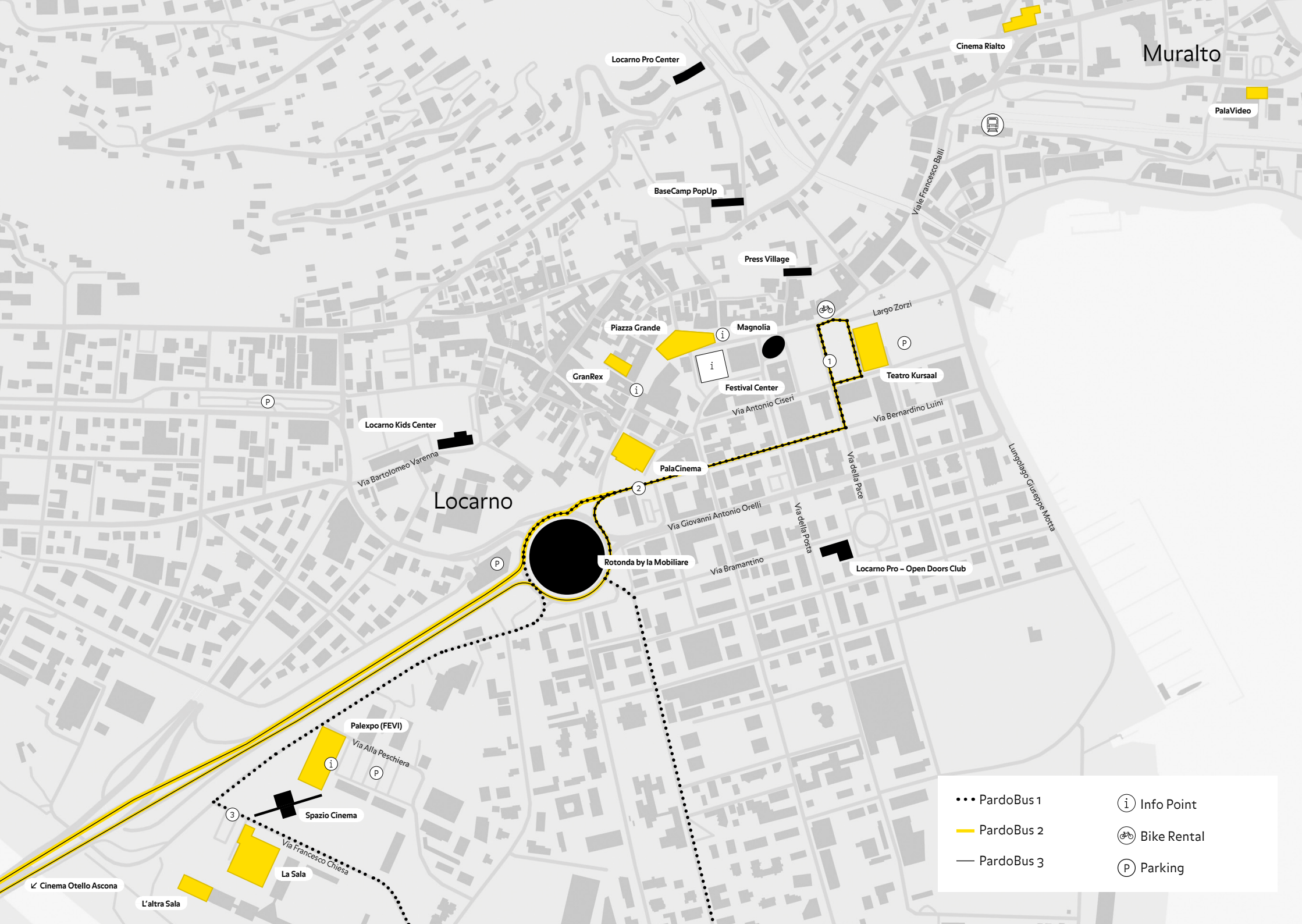
Emilie Bujès, Artistic Director of Visions du Réel

Olivier Père, ARTE France Cinéma CEO and Head of Cinema

Julie Savary, ARTE France Cinéma Head of Projects

Magalie Armand, CNC Head of International Coproduction Department

Per Eirik Gilstvik, Sørfond Project Manager



Muralto

Locarno

- PardoBus 1
- PardoBus 2
- PardoBus 3
- i Info Point
- 🚲 Bike Rental
- P Parking

Locarno Pro Center

Cinema Rialto

PalaVideo

BaseCamp PopUp

Press Village

Piazza Grande

Magnolia

Largo Zorzi

GranRex

Festival Center

Teatro Kursaal

Locarno Kids Center

Via Bartolomeo Varenna

Via Antonio Ciseri

Via Bernardino Luini

PalaCinema

Via della Pace

Lungotegno Giuseppe Morita

Rotonda by la Mobiliare

Via Giovanni Antonio Orelli

Via della Porta

Locarno Pro - Open Doors Club

Via Bramantino

Palexpo (FEVI)

Via Alla Peschiera

Spazio Cinema

La Sala

Via Francesco Chiesa

Cinema Otello Ascona

L'altra Sala

Special Thanks

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- Cinegrell: Richard Grell, Nicole Alleman
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- CISA: Domenico Lucchini, Davide Grampa
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- Martin, Murielle Famy
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- DGCINE, Dominican Republic Film Commission: Marianna Vargas Gurilieva, Lia Baez, Alyssa Aquino
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- EPC: Alexandra Lebret, Aneta Srvcinova, Selin Karli
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- Europa International: Adeline Chauveau
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- Unifrance: Daniela Elstner, Axel Scoffier, Tiziana D'Egidio, Jean-Christophe Baubiat
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