

29  
MEDFILM  
FESTIVAL

**MED  
MEETINGS  
7<sup>th</sup> EDIZIONE**

9 > 10/11  
2023

[www.medfilmfestival.org](http://www.medfilmfestival.org)



## Welcome to MedMeetings 2023!

**Ginella Vocca**  
MedFilm Festival Founder  
and Artistic Director

MedFilm Festival, 29<sup>th</sup> stage of an ever-new journey through the Mare nostrum.

Moderately possessive adjective: nostrum (our). Impossibly divisive name: mare (sea). As long as one is not Moses, the waters are seamless as well as are humans, so that the word "nostrum" means sharing. We bathe in the Heraclitus' awareness, who changes the man and changes the water at each immersion: we ask ourselves today what are, and what will be, seas and peoples. Navigation accompanies them, a safe harbour brings them together.

Towards this mode of use, to this cultural meaning – and exception – the 29<sup>th</sup> edition of MedFilm Festival sails and lands, the only film festival dedicated to the Mediterranean. These are times that attack peace, shed blood and find homo homini lupus surrendering to the existing, is a sensitive risk and incipient disaster. MedFilm Festival, in both form and substance, remains within its vocation: to be the image and imagery of life, where institutions and civil society meet to see and, above all, to listen to the voices of those who are considered "the others," the voices of a Mediterranean rich in life and hypotheses of a future to be built together.

Not the possibility of an island, but the possibility of the sea, that we call "our," protected and spurred on by the Mediterranean and eternal voice of Maria Callas. The 29<sup>th</sup> edition is the mermaid who, far from threatening sailors, leads the navigation: "Does the song of the sea – wrote Khalil Gibran – end on the shore or in the hearts of those who hear it?"

For us, the answer is artistic: films and meetings, reflections and productions, the Mediterranean as a reservoir of meaning, the artist as a vaticinium, the man as a shared destiny.

## MedPitching 2023: horizons are expanding

**Paolo Bertolin**  
Head of MedMeetings



In recent years, the Italian film industry has experienced an international opening that it hadn't seen for decades. While our audiovisual product is growing in exports, thanks to the opportunities provided by various institutional platforms – not least the creation of a fund for minority co-production – our producers have daringly and conscientiously embarked on synergies and collaborations with counterparts from around the world. After the positive experience of 2022, MedPitching returns in 2023 with the renewed mission of offering our professionals a range of promising projects from the entire Mediterranean area, in the hope that they can attract attention and lead to co-production collaborations.

For this purpose, a prize, the MedPitching Award, is established for the first time, aimed at giving visibility and support to the project that appears most promising for co-production opportunities with Italy. The award will be determined by a vote from the professionals participating in the project presentation session. The team of the most voted project will receive a prize of 1,000 euros, intended for the creative development of the project itself. Whether, in the future, a concrete production collaboration with Italy is activated for the project in question, an additional amount of 1,000 euros will be awarded to the Italian counterpart for its development on the Italian production front. We hope that this additional incentive will enable the future realization of internationally significant works, where the creative and economic participation of the Italian film industry shines.



## MedFilm Works in Progress MedWIPS 2023

**Azza Chaabouni**  
Head of MedFilm Works in Progress – MedWIPS

Entering its seventh edition, MedMeetings reaffirm their role as an essential meeting point for the creation of synergies and cooperation across the diverse shores of the Mediterranean. Through platforms for co-production (MedPitching), post-production (MedWIPs), and the training of new voices in cinema (MedTalents), MedMeetings offer a range of professional proposals that combine economic and cultural aspects.

As part of MedMeetings, the fourth edition of MedWIPs (MedFilm Works in Progress) is held, featuring the IOM Prize, a cash award of 10,000 euros, and the Technical Prize offered by Stadion Video, valued at 3,500 euros. MedWIPs is a call open to fiction and creative documentary projects in the post-production phase from countries in the Euro-Mediterranean region. The six films in post-production will be evaluated by the expert jury consisting of Fabrizio Mambro, Marco Spoletini, and Jana Wehbe.

Selected Projects

THE TEN SELECTED PROJECTS FOR MEDPITCHING:

- Bleach**, Kaltrina Krasniqi  
Kosovo
- Dikra**, Habib Mestiri  
Tunisia
- Elvis et Romeo**, Haïcha Ladrouz  
France
- Estela**, Liliana Díaz Castillo  
Spain
- Five Days at the Sea**, Ivana Škrabalo  
Croatia
- Love-45**, Anas Khalaf  
Syria
- Primavera**, Dušan Kasalica  
Montenegro
- Sink**, Zain Duraie  
Jordan
- The Three of Us**, Suela Bako  
Albania
- Unfinished Painting**,  
Catarina Vasconcelos  
Portugal

Winner of the call "Bando delle Idee - Vitamina-G":

**He Is None**, Arianna Egle Ventre  
Italy

THE SIX SELECTED PROJECTS FOR MEDFILM WORKS IN PROGRESS – MEDWIPS

- Breath**, Ilaria Congiu  
Italy, France, Tunisia
- Fidan**, Ayçil Yeltan  
Turkey
- Passing Dreams**, Rashid Masharawi  
Palestine, France, Sweden
- The Seasons**,  
Gaetano Crivaro, Alberto Diana,  
Ferruccio Goia, Silvia Perra  
Italy
- Tunis-Djerba**, Amel Guellaty  
Tunisia, France
- Wear & Tear**, Sarra Abidi  
Tunisia

November 9 - 10, 2023 Auditorium MACRO - Museum of Contemporary Art of Rome - via Reggio Emilia 54

Supported by



09  
Thursday

Auditorium 15:00 - 19:00

15:00-15:20 **MedMeetings Opening Ceremony**  
with the presentation of the OIM Award and an introduction by:  
Ginella Vocca, *Director MedFilm Festival*  
Paolo Bertolin, *Head of MedMeetings*  
Azza Chaabouni, *Curator of MedWIPs*

**MedPitching Presentations Part I:**

- 15:20-15:35 **Bleach**, Kaltrina Krasniqi - Kosovo
- 15:35-15:50 **Dikra**, Habib Mestiri - Tunisia
- 15:50-16:05 **Elvis and Romeo**, Haïcha Ladrouz - France
- 16:05-16:20 **Estela**, Liliana Díaz Castillo - Spain
- 16:20-16:35 **Five Days at the Sea**, Ivana Škrabalo - Croatia
- 16:35-16:55 **AntropicA presents He Is None**,  
Arianna Egle Ventre - Italy

16:55 - 17:20 Coffee Break @ Terrace

**MedPitching Presentations Part I:**

- 17:20-17:35 **Love-45**, Anas Khalaf - Syria
- 17:35-17:50 **Primavera**, Dušan Kasalica - Montenegro
- 17:50-18:05 **Sink**, Zain Duraie - Jordan
- 18:05-18:20 **The Three of Us**, Suela Bako - Albania
- 18:20-18:35 **Unfinished Painting**,  
Catarina Vasconcelos - Portugal

10  
Friday

Auditorium 09:30 - 19:00

**MedWIPs Presentations Part I:**

- 10:00-10:30 **Breath** (Souffle),  
Ilaria Congiu – Italy / France / Tunisia
- 10:30-11:00 **Fidan**, Ayçil Yeltan - Turkey
- 11:00-11:30 **Passing Dreams**,  
Rashid Masharawi - Palestine

11:30-12:00 Coffee Break - Terrace

**MedWIPs Presentations Part II:**

- 12:00-12:30 **The Seasons** (Le stagioni),  
Gaetano Crivaro, Alberto Diana,  
Ferruccio Goia, Silvia Perra - Italy
- 12:30-13:00 **Tunis-Djerba**, Amel Guellaty - Tunisia
- 13:00-13:30 **Wear & Tear**, Sarra Abidi - Tunisia

13:30-15:00 Lunch Break

15:00-15:30 **Case Study: Yurt** (Dormitory) by Nehir Tuna,  
winner of the OIM Award 2022

15:30-18:00 **One-to-One Meetings**

18:30 MedMeetings 2023 Closing Ceremony  
and Awards Announcement

11  
Saturday

11:30-13:30 **Auditorium MACRO**  
MedFilm Talents: panel w/ **Khalil Benkirane**  
(Head of Grants of Doha Film Institute)

14  
Tuesday

14:00-16:00 **Auditorium MACRO** MedFilm Talents: panel  
w/ **Fabrizio Mambro** (Senior Post Executive  
of Prime Video & Amazon Studios)  
at Auditorium MACRO



Kosovo, North Macedonia  
Drama  
o.v. Albanian  
Expected Completion / Release Date:  
**May 2025**

Financing plan:  
**800.000 euro (expected budget)**

Partners already attached:

**Hubert Bals Fund (IFFR), 2022; Arras Days - Arras Film Festival, 2021; Kosovo Center for Cinematography, 2021; Prishtina Municipality, Kosovo, 2021 (for the development phase)**

Other co-production markets, industry events or training:  
**Torino Script Lab 2022, LesArcs CoProduction Village (applied)**

Production:  
**Vera Films**  
**ares.sh@gmail.com**

## Bleach

Zbardhje

Kaltrina Krasniqi



Production:  
**Ares Shporta**

Born in 1991, Ares Shporta is a programmer, producer and executive engaged with film, music and cultural policies. He has completed his BA in Business Administration and his MA in Cultural Management at the Istanbul Bilgi University. He has worked with DokuFest in Kosovo as a producer and speaker for film and industry related events. In 2015, Shporta became the co-founding director of Lumbardhi Foundation, overseeing the spatial & institutional revival of Lumbardhi Cinema in Prizren as a film and music-based multi-purpose cultural institution. During his tenure, his particular focus was on fundraising, programming, regional & international networking

and inter-institutional collaborations. The work with the foundation was recognized with the European Heritage Award / Europa Nostra Award in 2022. Apart from his institutional role, he has been co-producer of two music related film projects, *Sarabande* (2018) by Kaltrina Krasniqi and *Afër* (2021) by Leart Rama. In this period Shporta has also served in governing and advisory capacity to various media and arts organisations, networks, as well as innovation and development programs. He is currently executive director at Lumbardhi Foundation and producer at Vera Films, the Prishtina-based film company established in 2015 by director and producer Kaltrina Krasniqi.

## Synopsis

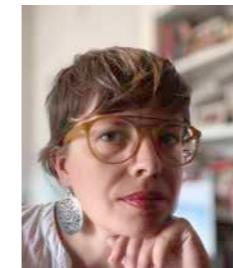
In an advertising agency in downtown Prishtina, 20 female cleaners are sitting in a focus group, sharing thoughts on a new bleach product the agency is branding. Fatime, a domestic worker from Prishtina outskirts, shares a personal story, which draws the attention of Elvira, the agency's charismatic head, who offers her a job as a cleaner at the firm. Fatime has been waiting for this offer for years. She has grown emotionally exhausted by contract-less work in other people's homes, cleaning or nannying their children. So she eagerly accepts. One thing leads to another, and Fatime is at a luxury private residence in the Albanian

coast, changing bandages on Elvira's body recovering from liposuction. Elvira is adamant: nobody must know. Fatime is loyal. She doesn't even tell her family. Having a powerful, successful woman dependent on her caring touch, instills in her a devotion she feels only for her closest friends. Unaware, she crosses a line. An incident tarnishes this new found friendship so badly that Fatime, the believer of cleanliness, the expert stain remover, cannot seem to know how to beach out. Her truth is simply not a valid currency in a world where what she perceives as a friendship is just an illusion created by manipulative dynamics of social class.

## Director's Statement

Becoming a mother meant (among other things) that if I wanted to make films I needed a substitute. Our nanny granted us a front seat to the lives of women who step in for you, and by doing so risk systematic exploitation. Because after all, they are contract-less workers serving within one's confined private life. Bleach is an intimate drama focused on two very different women who are unlikely to meet in any other circumstance but the one where services are provided and purchased. However, a sudden bond paints a dual gaze which examines women's dynamic when they feel unwatched. Fatime

and Elvira engage in a complex interaction shaped by care, class and power. They live in Prishtina and its suburbs; a city in constant reconstruction and identity quest where the poverty gap grows daily. Its facets make loud landscapes that speak on behalf of characters' past and aspirations for the future. Bleach does not shy away from the examination of traditionally established relations regulated by wealth, on the contrary, it is a visual expose of unspoken hierarchies maintained by women themselves.



Director:  
**Kaltrina Krasniqi**

Kaltrina Krasniqi was born in 1981. She is an award winning Kosovo based film director and researcher working in film and digital humanities since the early 2000s. She is a founding member of Kosovo Oral History Initiative – a digital archive where personal histories of individuals from various paths of life are recorded and published; a co-founder of Dit' e Nat' – a non formal setting for promotion of film, literature and music; and a founder of Vera Films, a film production company focused in young voices of cinema. She graduated in Film Directing in the University of Prishtina

in 2004 and in 2011 completed her MA in Kosovo's Institute for Journalism and Communication. In 2015 she continued her professional development in the University of California, Los Angeles (UCLA) with focus in Film Producing. Her debut feature film *Vera Dreams of the Sea* premiered in the 78<sup>th</sup> Venice Film Festival and among many accolades was awarded Tokyo International Film Festival Grand Prix 2021 and Ingmar Bergman Award at Gothenburg Film Festival 2022. *Bleach* will be her second feature.



## Dikra

Habib Mestiri

Tunisia, France  
Drama  
o.v. Arabic

Expected Completion / Release Date:  
**End 2024**

Financing plan:  
120.000 euro (Arab funds: Red Sea / AFAC / DFI, to be requested), 90.000 euro (Goubantini Group), 140.000 euro (International co-producers: Retina / Tunisia International Studio, to be confirmed), 200.000 euro (Ministry of Culture Tunisia, to be requested), 60.000 euro (co-producer Etoiles Filantes Prod), 20.000 euro (Orange Tunisia, to be confirmed), 220.000 euro (pre-sales and VOD advance Rakcha / Le Colisee / Le Palace, confirmed)

Partners already attached:  
Etoiles Filantes Prod (Tunisia), Cine 7 Art (Tunisa), Retina Production (France)

Other co-production markets, industry events or training:  
Kitabet - Résidence d'écriture, Red Sea Souk (applied)

Producer:  
Lassaad Goubantini  
Habib Mestiri  
habib.mestiri@gmail.com



Production:  
**Lassaad Goubantini**

Producer and distributor Lassaad Goubantini is partner and manager of the cinematographic exploitation companies Raksha Films, 7<sup>th</sup> Art Services (since 2018), touristic and cultural promotion company SPTC (since 2018), commercial exploitation company Le Capitole (since 2018), Goubantini Pharma (since 2017), Mille

Plateaux (since 2014), L'Oriental Cinema (since 2014), cinematographic management company Le Palace (since 2014), Retinia Production (in France, since 2012), Ciné 7<sup>th</sup> Art (since 2007), CinéVog Kram and Medina Hammamet Ciné-Theatre.

## Synopsis

Dikra Mohamed, a renowned Tunisian singer, was murdered in Cairo in 2003. Her husband, Aymane Al-Swidi, killed her and two others before taking his own life. Twenty years later, Riadh, a Tunisian writer, investigates her death, uncovering Dikra's secrets, exploring love, art,

and the search for truth. *Dikra* is a poetic journey into the complexities of human relationships, revealing the consequences of passionate choices.

## Director's Statement

*Dikra* is a film exploring the mystery of the tragic death of renowned singer Dikra, honoring her musical legacy. It follows Riadh, a Tunisian writer, investigating the crime, delving into themes of passion, obsession, and resilience. Blending reality and fiction, the film creates an enchanting atmosphere with voices from the past

guiding Riadh to uncover hidden truths. Through captivating visuals and an emotional narrative, *Dikra* pays tribute to the artist and prompts reflection on life, death, and artistic dedication.



Director:  
**Habib Mestiri**

Habib Mestiri was born in Chebba in 1959. His beginnings date back to 1977 in the realm of amateur cinema, where he directed around ten short films while pursuing a diploma in filmmaking. In 1994, he was selected to be part of the founding team of the first Arabic cinema channel in Italy, Orbit al Oula.

After a lengthy experience in television marked by numerous awards in Italy, he rekindled his connection with Tunisian cinema by embarking on a series of films where art and history are omnipresent. His films include *Vagues brisées* (2017), *Tabarkini - L'histoire de la mer qui unit* (2021), and *Les Semblables* (2022).



France, Italy  
Drama  
o.v. Italian, French

Expected Completion / Release Date:  
**2025 / 2026**

Financing plan:  
**30.000 euro (writing grant CNC, request)**

Partners already attached:  
**no**

Other co-production markets, industry events or training:  
**no**

Production:  
Les Films d'Ici  
camille.laemle@lesfilmsdici.fr  
www.lesfilmsdici.fr

## Elvis and Romeo

*Elvis e Romeo*

Haïcha Ladrouz



Production:  
**Camille Laemle**

Les Films d'Ici has expanded over the last thirty years by staying faithful to writers and directors and true to the principle of unearthing and accompanying new talent in France and beyond. Since 1984 we have produced more than 800 films: major feature length documentaries, drama, animation... with a strong presence on international markets and film festivals. Artistic work is at the heart of decisions and the film-making process. Camille Laemle is a committed producer known for her work on powerful and impactful documentaries. With notable projects like

*Fuocoammare* by Gianfranco Rossi or *Between Fences* by Avi Mograbi, she has established herself as a respected figure in the industry. All her films have been recognized in prestigious festivals such as Cannes and Berlin. Camille is currently actively involved in the production of documentaries such as *The Nablus Runner* by Haïcha Ladrouz and *The Landless Children* by René Ballesteros. She also develops feature films projects, such as *Call Me May* by Darina Al Joundi, *The Dream Betrayed Me* by Mohammad Shaïkhow and *Elvis and Romeo*.

## Synopsis

After their crossing at sea, Elvis and Romeo arrive in Rome in a shelter for minors run by Sister Maria. To kill time, they organize football matches. Their talent is quickly spotted, they join the junior team of AS Roma. The pressure is too high. The club separates from the two

brothers, only Romeo can try in Marseille. They decide to cross the border. Elvis passes, Romeo is arrested. Martha, a retired lawyer conceals him, he rebuilds until the day Elvis reappears.

## Director's Statement

This is the story of the struggle of a woman for two migrant brothers, Martha, retired lawyer seeks to change the inevitable destiny of Elvis and Romeo, both minors. Martha protects the two orphaned brothers. It is driven by the struggle to bend a system that is locked

by laws that manage human flows. Her fight puts her at the centre of a legal dynamic that will lead her to the European Parliament, where she hopes to change the destiny of *Elvis and Romeo* and the Dublin law.



Director:  
**Haïcha Ladrouz**

French director and screenwriter Haïcha Ladrouz studied film and screenwriting and made TV reports in war zones in Algeria, Yugoslavia, Syria and Palestine. Subsequently, she worked on documentaries. Her film

*Hope in the Bottle* (2016) won several international awards. Haïcha is currently working on her new project, *Elvis and Romeo*.



## Estela

Liliana Díaz Castillo

Spain, Colombia  
Social Drama  
o.v. Spanish, Catalan

Expected Completion / Release Date:  
February 2025

Financing plan:  
460.112 euro (ICEC Development, confirmed; ICEC Production 2023, applied; ICAA Selectivas 2024, to apply; TV3 Derechos de antena, to apply; Premio PROA Creiximent 2021, confirmed; Ibermedia coproducción, to apply; Inversiones privadas, to apply); 115.028 euro (co-producer Spain: ICAA Selectivas 2024, pending; local TV, pending; platform VOD, pending; private investment, pending); 141.785 euro (co-producer Colombia: FDC co-production, TVC; Colombian distributor, confirmed; post-production house contribution, confirmed; Ibermedia co-production, confirmed; private investment, TBC)

Partners already attached:  
**not specified**

Other co-production markets, industry events or training:  
**Abycine Lanza 2023**

Production:  
**La Selva. Ecosistema Creatiu**  
liliana@laselva.coop  
hector@mediodecontencion.com  
www.laselva.coop



Production:  
**Paulina Martínez, Héctor Ulloque**

La Selva. Ecosistema Creatiu is a film collective created by several Ibero-American visual artists living in the city of Barcelona. Their artistic processes are focused on generating films and audiovisual pieces that decenter the gaze and generate new visions of the world with feminist and decolonial perspectives, breaking the hegemonic discourses to tell the world from new places of speech. They look at reality from themselves; from the conflicts and experiences that cross them: migratory processes, position as women and diverse identities. Liliana Díaz Castillo, Melisa Ramírez, Jana Montllor Blanes and Lucía Dapena are four of the filmmakers that make up the collective. Paulina Martínez gained her BA in Social Communication from the National University of Córdoba, Argen-

tina, and graduated in the Master in Scriptwriting for Film and Television at ESCAC (Barcelona). She's currently working as executive producer and development consultant at La Selva. Ecosistema Creatiu. Paulina worked as executive production assistant for Production Link-Up for projects such as *El ventre del mar* by Agustí Villaronga, *La piedad* by Eduardo Casanova and international coproduction with Argentina *Expansivas* by Ramiro García Bogliano. Héctor Ulloque has been a programmer and jury member for international film festivals and has organized international training events with filmmakers such as Abbas Kiarostami and Werner Herzog. Since 2013 he has worked in the research, development and direction of Cinescuola.

## Estela

Estela, a Colombian migrant, lives a traumatic experience working as an internal employee in a house in Barcelona, being forced to escape without the pay she so desperately needs. Hiding the reasons for her escape, Estela fights against fear and illegality, while trying to give her daughter Sofia a better life. After several temporary

jobs, Estela meets Aurora, a Peruvian migrant, who helps her get a job in a clandestine factory and a new home. But only the fantasy and love of her daughter, Sofia, along with the support of other Latina women, will give her the strength to continue.

## Director's Statement

My motivation for making this film is a vital impulse, an urgent cry that seeks to stimulate reflection on the places assigned to women according to their origin and social class, with all the various forms of structural violence that traverse it. *Estela* was born from a committed research work in collaboration with the group of migrant women caregivers and former caregivers from Barcelona, Las Micaelas. Addressing unpublished themes from an innovative vision, using fictional language with hybridization of the documentary device, which allows

to show the strength of its protagonists, historically portrayed as passive and weak characters, without will or desire, from an intervened perspective, but at times in real environments and spaces. It seeks to portray the reality of precariousness that these women must face without falling into a victimizing vision or focused on vulnerability, but rather, focusing on their ability to fight; the collectivity, the links and the network of affection that sustain the protagonists.



Director:  
**Liliana Díaz Castillo**

Colombian director and producer Liliana Díaz Castillo lives and works in Barcelona. She directed the feature film *Fenómenos de Marte(L)* (2022, in post production),

the short films *Iris* (2017) and *Focking Venus* (2013), the documentary features *La vida en rosa* (2007) and *Chang Ping, sonata de una pequeña ciudad* (2006).



## Five Days at the Sea

*Pet dana na moru*

Ivana Škrabalo

Croatia, Slovenia, Serbia, North Macedonia  
Drama / Comedy  
o.v. Croatian

Expected Completion / Release Date:  
**February 2026**

Financing plan:  
**919.702 euro (total budget); 474.777 euro, financing already in place (Croatian Audiovisual Centre and Croatian National Television, confirmed); financiers applied: Slovenian Film Centre (80.000 euro), Film Centre Serbia (60.000 euro), North Macedonia Film Agency (60.000 euro)**

Partners already attached:  
Temporama Slovenia, Obol Film Serbia, Minimal Collective North Macedonia

Other co-production markets, industry events or training:  
EKran+, Valletta Film Lab, Dot.on.the.Map - Cyprus Film Days, The Agora Networking Award for the Best Pitch by Thessaloniki IFF, Deblokada Scriptwriting Workshop at Stolac with Franz Rodenkirchen, FIDMarseille 2024 (submitted), Sofia Meetings 2024 (submitted)

Production:  
Dinaridi Film  
tena@dinaridi.com  
www.dinaridi.com



Production:  
**Tena Gojić**

Dinaridi Film was founded by producer Tena Gojić in 2016 with the aim of making quality arthouse films on an international scale. Dinaridi works with upcoming talents from all across Europe and experienced authors as well. They like to experiment with classical genre divisions with the goal of introducing innovative styles of cinema to the big screen. Born in 1982 in Zagreb, Tena Gojić graduated in Production at the Academy of Dramatic Art and in Comparative Literature and

Philosophy from the Faculty of Humanities and Social Sciences in Zagreb. Her interests lay in author driven films and art-house cinema. Feature films she has co-produced or worked on as an executive producer have premiered at Venice, Berlinale and Rotterdam. Tena has also produced more than ten well-travelled award-winning short films. She is a member of the Croatian Producers Association and EAVE Graduate 2023.

## Five Days at the Sea

Maša and Boris escape the crowded city to go to an island where her friend Jagoda lives with her new boyfriend Žare. Maša's just learned that she's pregnant, but she'll withhold the information from everybody except Jagoda. The pregnancy frightens Maša and shakes her to the core – can she have a relationship with her child that's not as fake as all the others? These five days at the sea

become a challenging transformation for Maša as she needs to overcome her insecurities and make decisions. At the same time, the island stops being a comforting place for escaping reality. It's drought, fires are raging in the forests, and deer escaping the forests drink seawater and die. The ecosystem is seriously damaged and Maša is anxious about bringing a child into such a world.

## Director's Statement

I am very excited to tell this inner journey of two couples in their early thirties trying to be mature but stumbling on their own unfinished identities. It excites me as this story is partly personal and depicts also my struggles for growing up in society that favours many different kinds of substitute for love. The summer atmosphere on Adriatic island offers full and sweet sensory experience

but it is in same time a part of ruined ecosystem and this frame echoes seemingly trouble less living of our protagonists on which self-destructive instincts dwell on inside. We will capture hedonism and recklessness of our characters and raw beauty of Adriatic island with results of men's effort to tame it.



Director:  
**Ivana Škrabalo**

Born in 1980, Ivana Škrabalo works as a director, screenwriter and art director. She graduated from the Faculty of Architecture in Zagreb, and from the Academy of Dramatic Arts – majoring in Film and TV directing. Her short films (*Soft Creatures*, 2019; *You Dreamt That You Were Happy*, 2015; *He Said He Was Very Tired*, 2012) were screened and awarded internationally and locally.

As an art director, she has extensive work experience on small domestic and large foreign productions over the past ten years, and was twice awarded the Golden Arena for the films *Vegetarian Cannibal* and *Eighth Commissioner*. Ivana participated on the platforms Berlinale Talents, MIDPOINT Shorts, Ekran+, Valletta Film Lab.





## Love-45

Anas Khalaf



Production:  
**Marine Vaillant**

Special Touch Studios is a production company whose ambition is to renew the imagination by proposing other views on the world. An editorial line focused on Africa, the MENA region, Asia and the urban cultures and the emergence of talents carrying strong stories with a universal dimension. Marine Vaillant lived more than ten years in Lebanon and she keeps until today a deep link with the region, to encourage the emergence of new talents, and to produce experienced directors through films marked by a strong mix of cultures, like her career. With Dewberries Films, a company that she created in 2020, she produces short films. Her latest release, *Les Chenilles* directed by Michelle and Noel Keserwany, won the Golden Bear Award. With Special Touch Studios, her focus is on the MENA region.

France, Switzerland, UK, Lebanon  
Feel-Good Movie / Romantic Drama  
o.v. French and Arabic

Expected Completion / Release Date:  
**End of Spring 2025**

Financing Plan:  
**2.200.000 euro (total budget)**

Partners already attached:  
**Tipimages (Switzerland, co-producer), Mad Solutions (MENA distributor, MG and Private Equity), Madame le Tapis (Lebanon, line producer - in kinds), Cocoon Film (UK, co-producer – Private Equity)**

Other co-production markets, industry events or training:  
**Ateliers de l'Atlas (refused)**

Production:  
**Special Touch Studios**  
**mvaillant@specialtouchstudios.com**  
**www.specialtouchstudios.com**



Director:  
**Anas Khalaf**

Anas Khalaf is a Syrian-born, French-raised filmmaker. He currently lives with his family in Doha, after going into exile from Damascus amid the Syrian conflict in 2012. He is a graduate of the Ecole Supérieure de Commerce de Normandie. With his wife Rana Kazkaz, they founded the production company Synéastes Films in 2010. They co-directed four short films. *Mare Nostrum* (2016) was screened at Sundance and Dubai among 100 other festivals, and received Best International Short in Melbourne Festival among 37 other awards. It led to the duo's first feature *The Translator* (2020), set in the early days of the Syrian revolution, and starring Ziad Bakri, a man who returns home from political exile in search of his missing brother. *The Translator* was screened at TIFF among 21 other festivals, and received the Audience Awards at Traversée Festival of Pays de Lunel and at Biografilm Festival International Celebration of Lives. As Kazkaz chose to focus on her own personal project, Khalaf is on to direct a second feature film, *Love-45*.

## Love-45

In the last days of the civil war in Lebanon, Walid, a promising young tennis player, is accompanied by his family to a hidden tennis court in the midst of the chaos that inhabits the city. They all meet there, hoping that the Canadian recruiter will take Walid under his wing. But a bomb is dropped on the court. Thirty years later, Walid is still holding a racquet but his massive, clumsy body shows that he has probably given up on sport since. In his uncle's fancy tennis club in Beirut, he now takes care of maintenance while his cousin coaches members. His parents are dead, he didn't go to Canada, and despite his brilliant mind, Walid is alone, frustrated and unhappy. Maya, a French humanitarian worker, arrives to ask for

help. In the Syrian refugee camp in the Bekaa Valley where she works, she wants to build a tennis court and train the children there. While taking on the task and mission, Walid will have to acclimatize to new worlds: the one of humanitarian workers from all over the world, and the one of Syrian refugees. His regular trips between Beirut and Bekaa intensify, inspiring different unforeseen encounters that force him to slowly surpass himself. An unexpected budding love, but also a young Syrian boy not so foreigner, and above all, the hope of being able to play again will push his daily life and invent a new renaissance.

## Director's Statement

«If you want to make a film about others, make a documentary, if you want to make a film about yourself, make a fiction.» One of Jean-Luc Godard's lesser-known quotes, but one which tells my desire to make *Love-45*. *Love-45* is a romantic drama that explores childhood traumas and how to heal from those as an adult. I left Syria in 1977, with my mother, while my father remained in Hafez Al-Assad's Syria. Sent to a safe place in France, I entered kindergarden without speaking the language, and my mother entered a long depression that lasted years. At the age of three, I experienced my first tearing, my first uprooting. In 2011, I was living in Damascus again, this time married and a father, when the revolution took hold of the country. I watched the refugees leave, my wife and our two children (three and four years old) go into exile to join my in-laws. I saw the departures again. All these displaced, uprooted, confused children, as many individuals as emerging traumas. «History does not repeat itself, but sometimes, it rhymes,» said Mark Twain. I found myself without my family in Bashar Al-Assad's Syria, and them in the West without me. What an irony of History! The first million Syrian to flee sought refuge in neighboring Lebanon as early as 2012. Despite

the territorial, historical, cultural and ancestral proximity, the relationship is too complicated between these two former French protectorates, which once were only one, and the exodus becomes an explosive drama for the Syrian refugees. In the film, the confrontation between Walid the Lebanese, in conflict with his own past, and Laith the very young Syrian refugee, takes all its meaning: they share the same tragedy, their parents were killed by the Syrian army. They also share a passion, a talent, tennis. Tennis will be restorative and cathartic for Laith, still a child, who can finally imagine an «outing», a dream project. For Walid, 45, it is the construction, the mission of teaching tennis that will wake him and lead him to meet Maya, the French humanitarian, «the Humanitarian Widow», and the love between them, as unexpected as it is transcendental, will complete his resurgence. In order to write this story and the character of Walid, I drew a lot of inspiration from my childhood, the brutal relics of my displacement, and the countless treatments tried over the years to improve and mend. Obviously Walid and I share this same passion for tennis. There is a lot of me in him, and in the end when the film is finished and I hope completed, there will undoubtedly be a lot of him in me.



## Primavera

Dušan Kasalica

Montenegro  
Drama / Comedy  
o.v. Serbo-Croatian

Expected Completion / Release Date:  
**Spring 2026**

Financing plan:  
410.000 euro (Montenegro: Film Centre of Montenegro - Development fund, confirmed; Film Centre of Montenegro - Production fund, in negotiation; CE Media, confirmed; CineLink, confirmed; Meander Film, confirmed; Fame Solution, confirmed; Eurimages, to apply); 80.000 euro (Serbia: Film Centre Serbia, to apply; co-producer, to apply; Eurimages, to apply); 80.000 euro (Bosnia and Herzegovina: Cinematography Foundation Sarajevo, to apply; co-producer, to apply; Eurimages, to apply); 165.000 euro (Italy: MIC, to apply; co-producer, to apply; Eurimages, to apply)

Partners already attached:  
**not specified**

Other co-production markets, industry events or training:  
TFL Next 2022, CineLink Industry Days - Co-production Market 2023, Les Arcs Co-production Village 2022

Production:  
Meander Film  
dusan.k4@gmail.com  
www.meanderfilm.me



Production:  
**Jelena Angelovski**

Meander Film started its activity producing the short fiction *Soa* (2017) by Dušan Kasalica. In 2018 they produced the documentary *We Are the Sons of Your Rocks* by Ivan Salatić (DocLisboa). The first fiction written and directed by Salatić, *You Have the Night*, had its world premiere at Venice IFF in 2018. The second feature-fiction film was *The Elegy of Laurel* by Kasalica (Sarajevo FF, 2021). Jelena Angelovski is EAVE alumna. Her credits include Tamara Drakulić's *Wind* (Torino FF

2016) and *In Praise of Love* (Sarajevo FF 2020), *You Have the Night*, *Taurunum Boy* by Jelena Maksimović and Dušan Grubin (Cinéma du Réel 2019), *Homelands* by Jelena Maksimović (FIDMarseille 2020), *Rampart* by Marko Grba Singh (Locarno 2021), and *The Elegy of Laurel*. She co-produced *Suddenly* by Melisa Onel (Tokyo IFF 2022) and *The Peasants* by DK Welchman (TIFF 2023).

## Primavera

It's springtime. Dejan and Ana expect a baby. At a family luncheon, Dejan's mother makes plans for him and his progeny. He shall have land, build a house, await the birth of what must certainly be a boy. Ana is at a medical exam. It is not a boy, but a girl. Under pressure from the

family, the young bride aborts. Years pass. We see the couple with their son Vanja. And suddenly, when their boy miraculously turns into a girl one day, they have the chance to make up for the past.

## Director's Statement

The need to deal with the topic of selective abortion stems from the thought process that the practice of taking the opportunity of life away from female children is an act of deep-seated social pathology and misogyny.

The cultural inclination to raise sons is due to the fact that the cultural context of girls is constantly and prematurely devalued. The birth of a male child is encouraged even by a traditional saying: "Let it be alive, healthy and male".



Director:  
**Dušan Kasalica**

Dušan Kasalica was born in 1987 in Montenegro. He works at the Faculty of Dramatic Arts in Montenegro as a professor. His short films were screened in numerous festivals. At the Sarajevo FF *A Matter of Will* (2015) was awarded the Heart of Sarajevo, while *Soa* (2017) was

awarded the Special Jury Award. He is the producer of the film *You Have the Night* by Ivan Salatić (2018, Venice FF). *The Elegy of Laurel* (2021, Sarajevo FF) was his first feature film.



## Sink

Zain Duraie

Jordan, Qatar, Sweden, France  
Psychological Drama  
o.v. Arabic

Expected Completion / Release Date:  
**Early 2025**

Financing plan:  
**570.000 euro (Swedish Film Institute, applied; Red Sea Production Fund, applied; Metaphora Production Fund, applied)**

Partners already attached:  
**Jordan Film Fund, Swedish Film Institute, El Gouna Film Festival, Doha Film Institute, Jordan Film Fund, local co-producer, local distributor**

Other co-production markets, industry events or training:  
**Sarajevo Film Festival - Cinelink Co-production Market 2023, Red Sea Souk 2021, Torino Film Lab 2021, Qumra - Doha Film Institute 2023**

Production:  
**Tabi360**  
zain.duraie@gmail.com  
alaa@tabi360.net



Production:  
**Alaa Alasad**

Tabi360 was founded in 2018 by producer Alaa Alasad and writer/director Khalid Abu Sharif who partnered with a clear vision: creating a film industry in Jordan by telling local stories and supporting local talents. Tabi360 local and regional producers have worked on a great many numbers of projects across the media spectrum, from documentary to fiction, digital content to animation, and everything in between. They produced *Give Up the Ghost* (2019) by Zain Duraie, *Tala'vision* (2021) by Murad Abu Eisheh, and *From the Mountain* (2021) by Faisal Attrache. Tabi360 added value comes into play with their continuous partnership alongside the leading environmental film

consultancy in the region; Greener Screen, which helps Tabi360 producers in implementing green practices in production, and in "planet-placement" where suitable in any of the stories that are to be produced. Alaa Alasad is the founder of Tabi360. In his career, he worked with many renowned filmmakers including Academy-Award winning producer Andres Vicente Gomez on the Saudi-Spanish production *Born a King*. His other films toured prestigious film festivals like San Sebastián and Tallinn. His latest commercial work was in the Saudi remake of the Spanish film *Campeones* which hit the theaters in 2021.

## Sink

Nadia is a 40-year-old wife and mother of three children. Despite her seemingly perfect life, she struggles with her marriage and identity, which also causes her to be distant from her role as a mother. Nadia has a close friendship with her eldest son, Basil, who is 17 years old and a high school senior known for his academic success. He has always been peculiar and antisocial. One day, Basil is triggered at school and gets into serious trouble, resulting in his suspension. Nadia is on the verge of burnout as she tries to care for him in her own

way, making sure he focuses on his health and exams. However, as she struggles to manage her own crisis and his dark, playful state of mind, she slowly finds herself sinking into his undiagnosed mental illness, while her denial of the truth about him grows. As Basil's mental health deteriorates, his manic and elated moods push his mother to experience beautiful feelings of liberation that she hasn't felt in a very long time, prompting her to reconnect with herself. Soon, the situation begins to spiral out of control.

## Director's Statement

I've come to realise that love and acceptance are essential for coping with mental illness. I strongly wanted to delve into the complex relationship between a mother and her child, and the healing power of acceptance and hope, even in the darkest of times. And the critical need for psychiatric help for adolescents, as the risks of inaction far outweigh the risks of seeking treatment. This story speaks not just to families in the Arab world but also to mothers and families everywhere who struggle with identifying and addressing their children's mental health issues. It's a universal story of love, hope, and the resilience of the human spirit. By exploring the mother's journey of acceptance towards her son's undiagnosed mental illness, I intend to offer a nuanced and empathetic portrayal of mental health

struggles within Arab societies, without turning the film into a social commentary. The backdrop of social stigma surrounding the family and the boy's mental health serves as a subtle yet significant reminder of the challenges faced by those struggling with mental illness in the region. As this marks my debut feature, I made the decision to speak about something very personal in my life and distinct from what Arab films typically address, which often focus on politics or controversial issues. I am hoping that this intimate film, which is centred on human psychology and intricate characters, will be emotionally moving and offer a new perspective on a topic that requires much more attention in our part of the world.



Director:  
**Zain Duraie**

Jordanian director and writer Zain Duraie is a 2009 graduate of the Toronto Film School. Her debut film *Horizon* had its world premiere in 2013 at Palm Springs Shorts fest and won Best of the Fest Selects. Her short film *Give Up the Ghost* has been officially selected in

2019 at Venice FF and became the very first Jordanian female filmmaker to enter the Orizzonti shorts Competition. Duraie has won El Gouna Prize for Best Arab short, Vimeo Staff Pick award at the Palm Springs Shorts Fest, and many more awards all over the world.



## The Three of Us

*Ne të treja*

Suela Bako

Albania, Greece, Kosovo  
Dark Comedy  
o.v. Albanian

Expected Completion / Release Date:  
**January 2025**

Financing plan:

**894.000 euro (total budget):** Albania (Erafilm, deferral and producer fee; Creative Europe - Development Fund, confirmed; Eurimages, to apply; Director's right of Cyprus, confirmed; National Film Center Albania, to apply; National Television, to apply; Kosovo CNC, to apply); Italy (international subsidies; Eurimages, to apply; MIC, applying; tax credit, to apply); Greece (ERT, inkind contribution; Eurimages, to apply; National Film Fund, to apply)

Partners already attached:

Erafilm (Albania), Iliria Film (Kosovo), Soul Productions (Greece)

Other co-production markets, industry events or training:

PriFilm Fest, Mediterranean Film Institute, Dot.on.the.Map - Cyprus Film Days, Crossroads - Thessaloniki Film Festival (applied)

Production:

Erafilm Production  
sabinakodra@gmail.com  
erafilmproductions@gmail.com

### The Three of Us

Soni, 35, is an unemployed woman who lives in Tirana with her daughter Ema, 16, and her retired mother-in-law, Leta, 67. Her husband Altin, 40, has emigrated to Germany on a work visa. Soni's natural tendency to attend to everyone's needs and make them feel good has allowed the three ladies, who were born and nurtured in three separate political and social systems in Albania, to live in harmony in their little flat. When

Agim, Soni's uncle, dies after a long illness, she takes it upon herself to organize the wake and the funeral. Soni is informed by Tefta, his wife, that she does not have money set aside for the funeral on this particular day. She let Leta borrow it a few months ago, but she hasn't returned it yet. Soni was kept in the dark. Furious, Soni sets out on a one-day mission to plan the funeral and collect the money Leta owes Tefta within a few hours.

### Director's Statement

Growing up amidst Albania's transition from harsh communism to democracy, I witnessed a society where men retained authority even through political changes. Influenced by generations of women – my mother, grandmother, mother-in-law, and daughter – I'm drawn to stories of women navigating political turmoil. The theme of unemployed women emerging during Albania's transformation anchors *The Three of Us* focusing on

Soni, challenging patriarchal norms for a better future. Set in chaotic Tirana, the film's narrative unfolds in real-time, highlighting absurdities and death's motif. Sensuous realism captures Soni's experiences, while minimalist acting transforms ordinary moments into art. The city's transformation is visually and auditorily depicted, except in Soni's oasis – her garden. Music and silence carry the city's essence.



Production:

**Sabina Kodra**

Tirana-based film production company Erafilm established in 2001 by Sabina Kodra and Robert Budina. Its focus is on creating innovative independent art films and nurturing emerging Albanian cinema talent. Notable works include the co-produced *Letters in the Wind* by Edmond Budina and productions like *Agon* by Robert Budina, *Bota* by Iris Elezi and Thomas Logoreci, *Sworn Virgin* by Laura Bispuri, the TV series *The Square of Power*. Currently, they're post-producing *Waterdrop* and financing *Fires*. In 2001, Sabina Kodra

founded Erafilm and co-produced her first feature film, *Letters in the Wind*. She produced the feature comedy *Balkan Bazaar* by Edmond Budina, *Agon*, *Bota*, and co-produced *Sworn Virgin*. In 2018, *A Shelter Among the Clouds* had the world premiere at Tallinn Black Nights Film Festival in Estonia, in the Official Competition. The short film *My Name Is Sonila* by Suela Bako had the premiere at Krakow Film Festival and was released by Canal+.



Director:

**Suela Bako**

Suela Bako, residing in Tirana, Albania, graduated from the Academy of Arts in 1999. An actress with a rich portfolio in theater and film, she's now a resident at the Aleksander Moisiu theatre. Transitioning from over 10 years in TV directing, she earned an MA in Film & TV Directing in 2014. As a writer/director, her shorts and documentaries garnered recognition at Thessaloniki, Brussels, and Krakow FF. Her debut feature project,

*The Three of Us*, earned the top prize at Cyprus Industry Days 2020 and a 2021 Creative Europe script development grant. Suela received multiple awards as an actress, including Best Actress at Nashville IFF 2017 for *Bloodlands* by Steven Kastrisios. For three years, she's been an as/lecturer in MA Film and TV directing and co-founded Z-Studio, an Albanian casting agency.



## Unfinished Painting

*Pintura inacabada*

Catarina Vasconcelos

Portugal, France, Spain  
Drama  
o.v. Portuguese

Expected Completion / Release Date:  
2026

Financing plan:  
1.800.000 euro (total budget: ICA – Instituto do Cinema e do Audiovisual – Development Fund, confirmed; ICA – Instituto do Cinema e do Audiovisual – automatic support, confirmed; ICA – Instituto do Cinema e do Audiovisual – Production Fund, applied; RTP – Rádio Televisão Portuguesa, confirmed; international co-productions, in negotiation)

Partners already attached:  
Rádio Televisão Portuguesa – RTP

Other co-production markets, industry events or training initiatives:  
Torino Film Lab

Production:  
Primeira Idade  
pedro@primeira-idade.pt  
www.instagram.com/primeira\_idade

## Unfinished Painting

Maria Ana body has started losing its six-year fight against a cancer that also spread into the lives of her family. With a life devoted to painting conservation, Maria Ana knows her body cannot be conserved any longer. On New Year's Eve, Maria Ana asks for more life. That same night, Death hears Maria Ana's wish. Outraged with the

audacity of someone who refuses to die, Death moves to Maria Ana's family home. Through paintings, dialogues between characters and the director, the biographical dimension of the film comes up. *Unfinished Painting* portrays the end of a life and that mysterious entity who inhabits the end of our existence: Death.

## Director's Statement

I was 11 years old when my mother fell ill with breast cancer. The seriousness of her illness was not immediately communicated to us and, for years, my mother enacted an idea of normalcy, pretending to go to work every day, to shelter me and my brother from the cruel reality consuming her life. Year after year, my mother grew sadder as she approached the end, and her final year was particularly violent and painful. When she died, in 2003, palliative care was

only timidly discussed in Portugal. In 2020, my country finally began to discuss the legalization of euthanasia, a term derived from the Greek "good death." I share a lack of faith in God with my parents, and never did want to speak with Him. However, I have always wanted to speak with Death: movies cannot bring justice to life, but they allow us to portray pieces of our realities, and magically enact our "what ifs." In movies, we can even outlaw death.



Production:  
**Pedro Fernandes Duarte**

Pedro Fernandes Duarte is the producer, founder and manager of Primeira Idade. He produced – among others – *Bad Bunny* by Carlos Conceição (2017), premiered at the Cannes Critics' Week; *The Metamorphosis of Birds* (2020) by Catarina Vasconcelos, the official Portuguese submission of 2021 for the Oscar for Best Foreign Film, screened in more than 80 international film festivals

and released worldwide on Netflix; *Sortes* by Mónica Martins Nunes (2021), in Competition at Visions du Réel; *By Flávio* by Pedro Cabeleira (2022), premiered at Berlinale Shorts; *The Damned Yard* by André Gil Mata (2023), in Competition at Rotterdam IFF; *Nocturne for a Forest* by Catarina Vasconcelos (2023), premiered at Pardi di Domani's Corti di Autore in Locarno.



Director:  
**Catarina Vasconcelos**

Catarina Vasconcelos was born in Lisbon in 1986. Her directorial feature debut *The Metamorphosis of the Birds* had its world premiere at the Encounters program of the 70<sup>th</sup> Berlinale in 2020, where it was distinguished with the FIPRESCI Prize. After its premiere the film was selected to the competitive sections of more than 80 international festivals and received, among others, the award for Best Film of the Zabaltegi-Tabakalera section at the San Sebastián Film Festival, the Grand Prix of the New Horizons FF, the Best Film at the Yerevan IFF in Armenia, leading to its election as Portugal's official submission for the Oscar for Best Foreign Film of 2021. Catarina Vasconcelos' latest short film

*Nocturne for a Forest*, premiered at the 76<sup>th</sup> Locarno IFF, at the Pardi di Domani - Corto d'autore section and has been screened at the New York Film Festival, Zinebi, Viennale, IDFA, La-Roche-Sur-Yon, RIDM in Montreal, Bucharest IFF, among others. Catarina graduated at the Faculdade de Belas Artes de Lisboa, and post-graduated in Visual Anthropology at ISCTE-IUL. She did her MA at the Royal College of Art in London, where her final project was her debut short film *Metaphor or Sadness Inside Out* (2014), premiered at Cinema du Réel in Paris, where it was awarded the prize for Best International Short Film. Since 2022, she is a tutor at EQZE - Elias Querejeta Zine Escuela in San Sebastián.



Italy  
 Documentary  
 o.v. Italian, English, Pashtu, Dari, Urdu

Expected Completion / Release Date:  
**not available**

Financing plan:  
**not available**

Partners already attached:  
**no**

Other co-production markets, industry events or training initiatives:  
**no**

Winner of the call "Bando delle Idee - Vitamina-G"

## He Is None

*Lui non è nessuno*

Arianna Egle Ventre

Production:  
**Antropica**  
 ariannaeglev@gmail.com  
 www.antropica.org

### He Is None

Ishaq is a young pashtun man in search of his own identity. For a few months he's "the one who sells corn cobs" at Circeo, but when his cart is seized, he ends up being none again. He disappears: after nine years in Europe, Ishaq hides from the judgment that weighs on his non-standard path of integration.. And while Ishaq

looks for himself, we look for him, investigating the void he left in his ambivalent relationships with the Afghan diaspora, the family and the institutions. Between disappearances and returns, the possibility of ultimate vanishing is always open.

### Director's Statement

After several experiences along the Balkan Route, the draw to the Afghan restaurant in Torpignattara was instinctive, curious to see how borders are reproduced in places of arrival. There I met Ishaq, and together with him we began to tell his story: at first observing him subtly and letting him narrate himself, and then finding

ourselves protagonists with him, peers united by the search for an identity. Thus, the invisible borders of our almost-equal relationship with Ishaq became central, where that "almost" manifests itself powerfully after his disappearance.



Production:  
**Parsifal Reparato**

Production and distribution company Antropica was born in 2021 after 10 years of work in film production by the founding members. Antropica deals with ethnographic filmmaking. The mission is the innovation of the way of making cinema and the creation of training and self-training opportunities, through the creation of products with quality contents and containers, to disseminate and analyse topics of anthropological, social and cultural interest. Parsifal Reparato is anthropologist, documentary director, producer and

journalist. All his projects are accompanied by in-depth ethnographic research and a strong anthropological perspective. His documentaries focus on the topics of medical treatment, alternative therapies and access to treatment, mental health, biodiversity, labour rights and human rights. In 2017 he co-produced and directed *Nimble Fingers*, about Vietnamese women workers: it became the most awarded documentary produced in Italy in 2017.



Director:  
**Arianna Egle Ventre**

Arianna Egle Ventre graduated in anthropology and attended the Basso School of Journalism. Since 2019, she has been a volunteer on the Balkan Route, interested in migration and borders, about which she

has written for *Altreconomia*, *Left*, *Confrontations* and other newspapers. She speaks Persian and Pashtu. *He Is None* is her directorial debut.



Italy, France, Tunisia  
Submitted Length: 73'  
Expected Final Length: 75'  
o.v. Italian, French

Funds Received:  
**225.673,86 euro**  
Needed to Finish the Film:  
**Post-production (color grading, audio mix, musical score)**  
Total Budget:  
**299.774,94 euro**  
Requested to Complete the Budget:  
**74.101,08 euro**

Production:  
**Mediterraneo Cinematografica, Propaganda Productions**  
[francesco@mediterraneocinematografica.it](mailto:francesco@mediterraneocinematografica.it)  
[angelo@mediterraneocinematografica.it](mailto:angelo@mediterraneocinematografica.it)  
[www.mediterraneocinematografica.it](http://www.mediterraneocinematografica.it)

## Breath

*Souffle*

Ilaria Congiu



Production:  
**Francesco Lattarulo, Angelo Troiano**

Francesco Lattarulo is a film producer, accountant, and statutory auditor. Born in 1987, he graduated in Economics and Economic Policy from the University of Bologna. After completing the Tax Master IPSOA in Milan, he became a Chartered Accountant and Statutory Auditor. He is a partner at Mediterraneo Cinematografica, where he also serves as the CFO. In addition to his role in the film production company, he collaborates as a lecturer in various institutions, including the Higher Technical Institute of the Rossellini Foundation, the Tuscany Film Academy, and the Civic Film School Luchino Visconti. In the latter, he teaches Management Control and Strategic Planning of a Film Production Company.

Born in 1985, Angelo Troiano shapes his educational journey between Bernalda and Lecce, where he studies at the University of Salento with a focus on Legal Studies. In the same city, he earns the qualification of assistant director and editing secretary at the OPRA

Formazione institute. In 2014, he produces *Thriller* by Giuseppe Marco Albano, a short film shot entirely in Taranto, which wins the David di Donatello award for Best Italian Short Film. He establishes Mediterraneo Cinematografica, through which he produces *L'avenir* by Luigi Pane, *Acquario* by Lorenzo Puntoni, and *Le abiuratrici* by Antonio De Palo. Mediterraneo becomes a partner for the Project Leaders Allelammie and YES in two out of three official film productions of the Matera Foundation European Capital of Culture 2019:

*Vado verso dove vengo* by Nicola Ragone and *Margherita e sua madre* by Mohsen Makhmalbaf. As a lecturer in Cinema Economics, he is selected in 2018 as one of the ten talented producers in Southern Italy as part of the MEDIA Talents on Tour project, supported by the Istituto Luce. In 2019, he participates in the eighth international edition of the Biennale College Cinema in Venice. Angelo teaches Production and Executive Production at the Civic Film School Luchino Visconti.

## Breath

A story unfolding across three countries: Italy, Senegal, and Tunisia. Three nations linked by the impact of overfishing on the Mediterranean Sea. A creative document-

tary whose goal is to awaken public consciousness by narrating the intimate relationship each protagonist has with the ocean.

## Director's Statement

*Breath* draws from a subjective sequence of events. In the 1990s, Senegal was not as developed as it is today. I spent my days riding the waves or observing the fish

underwater. The sea was, and still is, my most loyal friend. It is this closeness that made me aware of the changes the ocean was undergoing.



Director:  
**Ilaria Congiu**

Born in Senegal, Ilaria Congiu grew up between Africa and Europe, navigating a clash of cultures and identities that fueled her curiosity for diversity. The influence of her photographer mother and her entrepreneur and poetry-writing father quickly led her to explore the world of art. As a child, Ilaria began capturing the essence of her surroundings through writing and photography. Sensitized to issues of social inequality and environmental degradation, she decided to pursue a degree in journalism at the Institut Européen du Journalisme in Paris. She made her debut by producing investigative reports and assisting documentary

journalists like Sarah Lebas and Julie Pichot. Through these experiences, Ilaria discovered her true passion: giving a voice to people and their stories through creativity. Subsequently, she underwent training in screenwriting and directing at the Holden School in Turin and the Centro Sperimentale di Cinematografia – National Film School in Milan. This solidified Ilaria's commitment to the realm of documentary filmmaking. Concurrently developing her first feature documentary, *Breath*, she collaborated with directors and producers on the production of feature films, short films, and commercials.



Turkey  
Submitted Length: 41'  
Expected Final Length: 90'  
o.v. Turkish

Funds Received:  
**56.250 euro (Turkish Ministry of Culture)**  
Needed to Finish the Film:  
**Post-production (editing, color grading, sound design, film score)**

Total Budget:  
**432.695 euro**

Requested to Complete the Budget:  
**75.267 euro**

Production:  
**Yeditepe Film**  
yalcin@yeditepekultur.com  
gorkem@yeltan.com  
www.yeditepekultur.com  
www.fidanmovie.com

## Fidan

Ayçil Yeltan



Production:  
**Yalçın Akyıldız, Görkem Yeltan**

Except from his identity as a composer and songwriter, Yalçın Akyıldız made albums for babies and children as a music producer. While writing in a magazine called *Andante* to present great concert halls of the world, his articles about music books are also being published in *Radikal Kitap* in Turkey. His book *Temples of Music* was published in 2021. He is the composer of three feature films and the producer of Mehmet Güreli's *Four Cornered Triangle*, *A Cake With One Strawberry* and Gorkem Yeltan's *We Were Dining and I Decided* and *The Shoelace*.

Görkem Yeltan graduated from the Theatre Department at State Conservatory and starred in TV series, films and plays. She won Best Actress Award for two films, *Wrong Rosary* and *September*. She wrote articles on

children's literature for two newspapers and has published 19 children's books. Her twentieth book *Sarmaşık ve Kaktüs (The Creeper and The Cactus)* is a fairy tale written for the adults. Görkem is a lyricist. Being in the screenplay team of *Wrong Rosary*, she won the Best Screenplay Award for the film. The movie won the Best Film Award at Rotterdam Film Festival. Yeltan served as a juror at both national at international film festivals. Her directorial debut, *We Were Dining and I Decided*, was invited to several festivals including İstanbul, Adana, IAWRT New Delhi Asian Women FF, Montreal World FF, Aichi Women's FF, and Afghanistan Women's FF. She has finished shooting her second film, *The Shoelace*. She is the screenwriter and one of the producers of Mehmet Güreli's film *Four Cornered Triangle*.

## Fidan

Fidan, 13, dreams is to become a doctor one day and save the lives of terminally ill patients like her mother. Fidan's mother Serap, 36, who has a relentless disease, spends her days in the hospital. Her truck driver father Emir, 40, can't accept his wife's illness and gradually withdraws into his shell. Fidan scores the highest in the provincial practice exams for renowned high schools. Noticing this gem, math teacher Bilge, 32, steers Fidan toward taking the national exam for Prestigious High School. Fidan takes the exam, passes with a high score, and gets accepted to the school she wants, but unfortunately, her mother dies before she can give her the good news. At this point, Fidan is on the fence: She's torn between achieving

her dreams and being apart from her father and brother. Because her father, Emir, has drifted into severe grief and lost his sense of responsibility towards his family after his wife's death. Fidan shoulders the heavy burden of responsibility of looking after her brother and father. Driven to a crossroads, Fidan decides to hide the fact that she's passed the exam from everyone, including her aunt, Nesrin, who takes her under her motherly wings. The school enrollment deadline approaches. Should she attend a school that could open doors to a bright future? In Anatolia where the world's most powerful women live and miracles happen despite everything.

## Director's Statement

*Fidan* is a drama, a silent struggle of a 13-year-old girl who has grown up before her time. I preferred telling my story on Fidan's early youth; because I wanted to establish a parallel relationship between her stage of life, and the struggle of the women in our world for a change, to exist. In the story, I underpinned three generations of women and their relationship dynamics to reflect the lives of Anatolian women. Anatolia, the land I was born was home to many different civilizations throughout history full of strong women; men are known as the leaders but in reality, women carry all the responsibilities on their shoulders. Previously in my short films, I told stories with no dialogue. In this film, which will be my first feature film, my lead character, Fidan, aligns with

this notion by not having any dialogue throughout the movie except one line... On the other hand, I choose to include dialogue for my other characters to give a voice to Fidan and support her thoughts and emotions. Therefore, sound design will play an important role as my protagonist keeps her silence throughout the movie. I took an impressionist cinematic approach. I believe this viewpoint better reflects the feelings and thoughts of the characters' journey between loneliness and belonging. I have a strong desire to elevate the importance of education in young girls' lives in the middle eastern countries as it is certainly different than the western world.



Director:  
**Ayçil Yeltan**

After earning her degrees in Music and Theater from Ankara and İstanbul State Conservatories, Ayçil Yeltan recorded with distinguished musicians and portrayed many significant roles as an actor at Dormen Theater in İstanbul. She earned her MFA at CalArts in acting with a scholarship and appeared in numerous stage, film, and TV productions in İstanbul, New York, and Los Angeles. Ayçil writes, directs, and produces films as well as continues her acting career in independent film productions internationally. *Topanga*, her second short film she wrote, directed, and produced, won a

total of six awards in global film competitions and film festivals including two Audience Awards for Best Short Film between 2019-2020. *Fidan* has recently been awarded First Feature Film Support by the Ministry of Culture, Turkey, won an award at Fest Pitching Forum in Portugal and participated in Marseille Film and Music Festival / Market. Ayçil is also an educator, teaching acting for camera classes at universities in the United States. In addition to her involvement as an artist, she also served at international film festivals as a juror.





Palestine, France, Sweden  
Submitted Length: 60'  
Expected Final Length: 85'  
o.v. Arabic

Funds Received:  
**686.440 euro**

Needed to Finish the Film:  
**Sound, music, visual effects**

Total Budget:  
**764.690 euro**

Requested to Complete the  
Budget:  
**78.250 euro**

Production:  
**CinePal Films - Cinema Pro-  
duction Center, Coorigines  
Production, Kinana Films**  
look@masharawifilms.org  
laura.nikolov@coorigines.fr

## Passing Dreams

*'Ahlam eabira*

Rashid Masharawi



Production:  
**Rashid Masharawi, Laura Nikolov,  
Basel Mawlawi**

Established in 1996 by Rashid Masharawi, the Cinema Production Center (CPC) aimed to advance Palestine's film industry. Despite its physical closure, CPC continues as a film production company, focusing on training and nurturing new generations of filmmakers. It has produced and distributed short and feature-length films, enriching the cultural landscape and promoting artistic expression. Today, CPC's legacy endures through workshops and educational initiatives, shaping talented Palestinian filmmakers. The commitment to fostering creativity and providing opportunities for young minds to tell their stories remains unwavering. Notably, since its founding, CPC has been the production company behind all of Rashid Masharawi's films in Palestine. Though the original center may be closed, CPC's enduring dedication to cinema keeps its spirit alive, propelling Palestinian filmmaking into a promising future.

Laura Nikolov studied history and cinema in Paris. She was soon involved in many activities for cultural and artistic diversity, such as organising festivals, programming films, running workshops, round-table discussions and coordinating various film productions and screenings, as director of the Alliance française of

Oulan-Bator and consultant for film festivals such as the Festival international des cinémas d'Asie de Vesoul. Laura decided to use all her experience to produce films by founding Coorigines to strengthen intercultural exchanges through art and cinema. Since 2019, its releases include *The Hill* as producer associated, which is a strong documentary in a hillside open-air dump near Bishkek; *Recovery*, delving into the history of Jaffa; *Diary of Gabrielle Street*, capturing the essence of Paris in March 2020. Currently, Laura is working on several projects, documentaries and feature films showing reflections of people from all over the world (Middle East, Asia, Europe).

Kinana Films believes that every voice and story deserves to be heard. As a Swedish-based film production company, they are dedicated to promoting diversity and embracing new perspectives in the industry. With a mission to bridge the cultural gap between Sweden and the Middle East, they strive to provide a platform for both emerging and established filmmakers to bring their unique stories to life. From script to screen, Kinana utilises its experience to provide the support and resources needed to bring their talents vision to the world.

## Passing Dreams

Samy, a 12-year-old boy living in a Palestinian refugee camp near Ramallah, leaves without telling his mother and paternal grandmother for Bethlehem, convinced that his carrier pigeon has returned there. A hectic quest across Palestine begins. Along the way, he convinces his uncle and cousin to accompany him, travelling through iconic cities such as Jerusalem and Haifa despite the complications that such journeys can easily bring to West Bankers. Thanks to his uncle, he meets many other

Palestinians, each of whom faces specific situations that gradually paint a multiple and ironic portrait of the daily lives of Palestinians on either side of the wall. In fact, the journey becomes an initiatory and allegorical quest. The search for the carrier pigeon becomes a moving symbol of the unity and resilience of a people torn and tested, while Samy, buoyed by hope, strives to find his identity and family cohesion in this very particular context.

## Director's Statement

The film aims to create a cinematic language that visually serves the narrative by using long and quasi-sequence shots for external events, following the action with a mobile camera. Interior scenes will have less camera movement and shorter shots, creating a calmer atmosphere. Each character's inner world and relationships evolve throughout the journey. The shooting locations will be designed to reflect the characters' economic and social status, with a distinction between holy sites and refugee camps. Natural lighting will be used for exteriors to provide an authentic experience, while

interior lighting will vary to emphasize the characters' communication difficulties. Sound design will play a rhythmic role, with ambiance serving as a musical element, and a balance between silence and mechanical noises. In editing, exterior sequences will retain their lengths to add a documentary-like aspect but will vary rhythmically to immerse viewers in the main characters' experiences and emotions. Interior sequences will guide the story, showcasing character traits and development, contributing to the film's dramatic construction.



Director:  
**Rashid Masharawi**

Rashid Masharawi, a self-taught filmmaker from Gaza Strip, is among the first Palestinian directors to shoot in occupied territories. His films, like *Curfew* (1990) and *Haifa* (1996), the first Palestinian movie selected in Cannes, received international acclaim and awards, reflecting ironic portrayals of daily Palestinian life and becoming subjects of study in universities. In 1996, he established the Cinema Production and

Distribution Center, nurturing Palestinian cinematic talent through workshops, training, and kids' festivals. Many internationally successful Palestinian filmmakers have emerged from this institution. Despite pandemic lockdowns, Masharawi persisted, creating *Diary of Gabrielle Street*, capturing his neighbors' lives. Currently, he is post-producing *Passing Dreams*, continuing to train the next generation of directors.



## The Seasons

*Le stagioni*

Gaetano Crivaro, Alberto Diana,  
Ferruccio Goia, Silvia Perra

Italy  
Submitted Length:  
118'  
Expected Final Length:  
120'  
o.v. Italian, English, Turkish,  
French, Arabic

Funds Received:  
**180.000 euro**  
Needed to Finish the Film:  
**Film editing, post-production  
sound, post-production  
film & lab**  
Total Budget:  
**229.507,20 euro**  
Requested to Complete the  
Budget:  
**29.507,20 euro**

Production:  
**Mommotty**  
**info@mommotty.it**  
**www.mommotty.it**



Production:  
**Nicola Contini – Mommotty**

Mommotty was founded by four young film professionals (Laura Biagini, Nicola Contini, Matteo Incollu, Federica Ortu) in the summer of 2013, in Cagliari, Sardinia. In Sardinian mythology, mommotty is the monster, the bogeyman, who hides in the darkness. In fact, mommotty's gaze was born from the knowledge and passion for the darkness of the movie theater, which crosses its founders' strong connection to the territory and culture of the island where they live to address beyond national borders. Mommotty has produced and collaborated over the years with many well-known directors in the international art-house cinema scene, including Salvatore Mereu, Paolo Zucca, Giovanni Columbu, Michelangelo Frammartino,

Massimo D'Anolfi and Martina Parenti, Laura Bispuri, and Alessandro Comodin. Active in the production of short films and documentaries (*Male fadàu*, Matteo Incollu; *Fradi miu*, Simone Contu; *Un pioniere nel sottosuolo*, Monica Dovarch), Mommotty produced its first feature film, *Piove deserto* directed by Daniele Maggioni, in 2019. It is now developing two feature projects: *Videmortos* by Matteo Incollu, a debut feature on the mythological figure of the videmortos (a person capable of seeing the dead) and *Un viaggio a Teulada* by Nicola Contini, an animated film co-produced with France. In October, in co-production with the Irish company Mammoth, filming will begin on *Fango* by director Enrico Pau.

## The Seasons

In Sardinia today, hidden in almost inaccessible places, three penal colonies still exist. Time changes and the seasons alternate with the faces of the characters who spend part of their existence in the vast territories of these houses of imprisonment. Here time takes the motionless and iterative form of the buildings, which house men whose sentences to be served merge with the natural seasons of the year. The rhythms and spaces of

the colony camps solidify the deep connection between inmates, prison workers and the endless landscape around them. Vast open spaces, austere and unforgiving natural vistas frame the evolution of the narrative, which seeks its origin in the most symbolic mysterious place of all, the former penal colony of Asinara, a natural paradise that tries to free itself from the splinters of a bright and dark past while continuing to search for its own identity.

## Director's Statement

Life in the Colonies generates a certain complexity in the relationships between the inmates and all the staff around the facility. As also in the relationship that human beings have with time, space and freedom. *The Seasons* is conceived as an observational film although not intended in a classically ethnographic sense. Each place, each character, each season of the year, opens to different stylistic approaches and narrative registers capable of dialoguing with each other. In making it, the filmmakers put themselves at the service of the stories, subordinating their role to that of witnesses and performers in order to make an authentically

collective work. *The Seasons* is a film in which plurality is intended to be expressed not in the episodic nature but in the multiplicity of vision. The camera is constantly immersed in moments that appear as everyday life, but are only seemingly normal. The camera's movements, its dwelling on faces, details, glances, and the changing seasons, thus reveal the invisible tension that is the main quest of this film. Thus allowing the viewer to traverse the place (the colony), to get to know its characters (the inmates, the guards, the staff) and to construct his own, new, filmic geography.

Director:  
**Gaetano Crivaro,  
Alberto Diana,  
Ferruccio Goia,  
Silvia Perra**



Gaetano Crivaro is an independent filmmaker, researcher and video artist based in Cagliari. His works, including *Rondo final* (2021), have participated and won awards in important national and international festivals. In 2012 he participated in the making of the movie *Demonstration* by Victor Kossakowsky. In 2014 he co-founded the artists collective L'ambulante. His last work *Rondo final* was selected at Visions du Réel 2021. Alberto Diana attended a Master's in Creative Documentary at the Pompeu Fabra University in Barcelona, after graduating in humanities in Cagliari. During the Master he co-directed with Neus Ballús the interactive documentary *Amb títol*. In 2016 he directed *The Contestant*, screened at several international film festivals. In 2019 *Fango rosso* premiered at Torino Film Festival. He is now developing the script for the fiction feature film *Intra Montes*.

Ferruccio Goia graduated in Performing Arts-Cinematography and directed documentaries like *Holidays of*

*Flowers and Trees* (2008), *My Private Zoo* (2012, world premiere at Festival dei Popoli and Best Documentary at Docucity), and *Enjoy the Ride* (2017). He worked as videographer at UNHCR (2013-2015) focusing on Syrian refugee crisis and on the armed conflict in the Donbass region of Ukraine. He is currently working on a project about traditional healers in Sardinia.

Silvia Perra graduated with honors in Communication Studies at the University of Cagliari and in Film Directing at Centro Sperimentale di Cinematografia – National Film School in Rome. She directed many short films and *La finestra* (2016) was screened in several international festivals. As author and screenwriter she received the ARTE Kino International Prize by ARTE France Cinéma and Olivier Père for the Best International Screenplay at the MIA Market in Rome, entitled *Domina Maris*. Her creative documentary *Il rito* (2021) was selected at Filmmaker Festival in Milan and at FIPA in Biarritz.



## Tunis-Djerba

Amel Guellaty

Tunisia, France  
Submitted Length:  
109'  
Expected Final Length:  
100'  
o.v. Arabic

Funds Received:  
**507.000 euro**

Needed to Finish the Film:  
**Editing, VFX, color grading,  
mixing**

Total Budget:  
**625.000 euro**

Requested to Complete the  
Budget:  
**77.000 euro**

Production:  
**Atlas Vision, Haut les mains  
asmachiboub@yahoo.com  
karim@hautlesmainsproduc-  
tions.fr**



Production:  
**Asma Chiboub, Karim Aitouna**

Based in Tunisia, Asma Chiboub worked as a reading consultant for MedFilm Factory and as a committee organization member in several editions of the Carthage Film Festival. She attended SOCRATES Script Editing training program, DOCMED Documentary production training program and MedFilm Factory Fiction production program. Atlas Vision produced short films like *Black Mamba* and *Chitana*, both by Amel Guellaty, and *Why Me?* by Amine Chiboub. It is currently developing Firas Khoury's drama *Dear Tarkovsky* and comedy *Your Father's Friend*. The company also produces commercials and TV content, provides line production services for foreign projects, and is part of EAVE network.

Karim Aitouna is a Moroccan producer working between France and Morocco. Graduated in Law from the University of Mohamed V in Rabat and after a short working experience at the French Institute of Tangier / Tetouan as cultural programming assistant, he joined

the University Lumière Lyon 2 in France, where he got a Master's degree in film studies and another in cultural management. He has produced short film, feature fiction and documentaries and was part of Emerging Producers 2013 in Jihlava IDFF. His Lyon-based production company Haut les mains, founded with Thomas Micoulet, produced several films including *I Am the People* by Anna Roussillon, *The Night and the Kid* by David Yon, *Women of the Weeping River* by Sheron Dayoc, *Sans bruit, les figurants du désert* by Collectif MML, *The Stand-in* by Ră di Martino, *Poisonous roses* by Ahmed Fawzi Saleh, *Dans la maison* by Karima Saidi, and *Gevar's Land* by Qutaiba Barhamji. Haut les mains is part of LAPP, EAVE, EURODOC and Atelier Network.

### Tunis-Djerba

Alyssa, 20, and Mehdi, 23, grew up together in the same low-cost neighborhood of Tunis' suburbs and have been bonded since childhood by a strong friendship. Alyssa is a bold teenager filled with anger. Since the death of her father, she has been the caretaker of her depressed mother and her 9-year-old sister. All she wants is to run from the family duties she was forced into and from the misery around her. As for Mehdi, he is introverted and sensitive. He spends most of his time practicing his passion: drawing. Despite his diploma, he has had trouble to find a job. He is taking his situation at heart mainly for how guilty it makes him feel about his family who placed

high hopes in him. Alyssa and Mehdi have a rough life but escape it through humor and imagination: Alyssa makes her teacher dance when she is bored at school while Mehdi creates and draws surrealistic stories that he tells to Alyssa. One day, they find out about a drawing contest where the winner is awarded an internship in Germany. They see it as an opportunity to turn their lives around. As the contest is held in Djerba, across the country, they steal a car and start a crazy road trip. Their friendship is put to the test and they discover the best and the worst of Tunisia.

### Director's Statement

Ten years after the Revolution, young Tunisians still live in a society plagued by unemployment, the lack of infrastructure and culture and see emigration as the solution for a brighter future. *Tunis-Djerba* depicts the reality of two representatives of this youth left aside: Alyssa and Mehdi, two best friends who will cross Tunisia on a road trip punctuated by encounters, obstacles, wonder and disappointments. My film came out of the need to give a voice to this youth. I wanted a film about them, but with their tone and energy. A sunny road trip that reflects their freshness without omitting the real challenges. The ambient chaos is counterbalanced by the characters' overflowing imagination. In order to escape his harsh routine, Mehdi draws images related

to stories he tells his friend, which inspire Alyssa in recreating her reality and escaping uncomfortable situations. Without specific editing or calibration changes, her imagination takes place in the narrative. All this brings to the film a surreal and poetic side that contrasts with the topics. Beside their physical trip, the characters go through an imaginary journey that makes this road movie differentiate itself from the codes of the genre. Above all, this movie is a friendship story. All over the world, but especially in the Arab world, we separate genders. Here, I make a point of mixing roles, inventing a courageous female character and a sensitive male character, without these being their only traits.



Director:  
**Amel Guellaty**

Amel Guellaty is a Tunisian director and photographer. In 2017, she wrote and directed her first short fiction, *Black Mamba*, produced by Atlas Vision. The film was selected in more than 60 international film festivals and won 20 prizes. It was broadcasted by Canal+ and Italian RT Channel. In 2021, Amel made her second

short fiction, *Chitana*. She also directed commissioned documentaries and commercials for different brands such as Dior, Montblanc and IWC. As a photographer, Amel was published in different magazine such as Elle France and participated in different group exhibitions.



Tunisia  
Submitted Length: 43'  
Expected Final Length: 95'  
o.v. Arabic, French

Funds Received:  
**389.470 dollar**

Needed to Finish the Film:  
**Editing consulting, sound design and edit, mixing, subtitling, finalizing, mastering**

Total Budget:  
**541.665 euro**

Requested to Complete the Budget:  
**152.195 euro**

Production:  
**Synergy Productions**  
[synergyprod.tn@gmail.com](mailto:synergyprod.tn@gmail.com)

## Wear & Tear

Sarra Abidi



Production:  
**Sarra & Ibtissem Abidi**

Sarra and Ibtissem Abidi are the founders of Synergy Productions. Both studied at the Fine Arts Institute of Tunis, Sarra continued her studies at INSAS Brussels and Ibtissem at ISAMM Tunis. The two sisters work on different projects. Following the short film *Connexion* by

Karim Yaakoubi (2021) and the feature documentary *Sulfur* by Sarra Abidi (2024), *On the Edge* by Sahar El Echi, *The Turbines Song* by Jihed Ben Slime and *Wear & Tear* are the projects they are currently working on.

## Wear & Tear

Ayda has been an operator in a call center for several years. She is in her forties and lives alone in a neighborhood of Tunis. She spends her days repeating the same catchphrases to strangers on the other end of the phone, under the pseudonym of Clara, a customer advisor who sells package holidays. In this call center, work is highly supervised and profitability is the only thing that counts. Ayda is not a talkative person, her emotions and

thoughts kept to herself. Over the years, her life sinks into emptiness, monotony and loneliness. An accumulation of day-to-day occurrences resonates within her and triggers a desire to take control of her life, to give meaning to her existence, and she begins to free herself from the work that has robbed her of her freedom.

## Director's Statement

*Wear & Tear* is a contemporary story, rooted in reality. I'm not telling a fairy tale with extraordinary characters and magical story. In this film, I tell a piece of the life of an invisible person. Ayda is a call center agent, one of those women you come across every day. In one of the many call centers in our country, Ayda lives in a state of modern slavery, like so many others. The film takes place behind closed doors in an urban context, and follows the repetitive trajectory of this woman, marked by resignation, disappointment, anger, revolt, but also

the desire and hope to move forward. The story has an irritating tone, accentuated by the monotony and the psychological tone of an urban space impregnated with feelings of isolation based on hidden and repressed emotions. Hidden human distress and the struggle that stems from it are the main theme that drives my ideas in this film. At this stage, the post-prod stage, in particular the the sound track design, is essential to give the film greater rhythm, depth and sense.



Director:  
**Sarra Abidi**

Sarra Abidi is a Tunisian director and producer at Synergy Productions. She studied at the Fine Arts Institute in Tunis and INSAS in Belgium and followed other training course in documentary and production. After two short films, *Le rendez-vous* (2006) and *Le dernier wagon* (2010), and documentary projects she

directed and produced her first feature fiction film *Benzine* released in 2018, which was selected and awarded in several International festivals. *Wear & Tear* is her second feature film, shot at the end of 2022 and supported by the Tunisian Ministry of Culture, AFAC and NETFLIX, currently in post-production.

**Cinema Savoy:**

It's located in a central position, yet not subject to traffic limits. As a hub for various public transportation lines, Piazza Fiume ensures easy accessibility with multiple bus lines, subway services (Metro A - Termini / Metro B - Castro Pretorio), and tram services (lines 3 and 19). Additionally, the area is served by the following bus lines: 52, 53, 63, 80, 83, 89, 490, 495, 360, 38, 92, 223, 910, 60, 62, 66, 82, 90. There's also a cycling path along the Aniene River – accessible via Via Salaria.

**Accessibility:** The accessibility of a movie theatre is crucial to ensure an inclusive experience for all moviegoers. **Cinema Savoy** enables physical access through ramps and elevators for individuals with motor disabilities, dedicated spaces for wheelchairs, and special seating for patrons with specific needs. Moreover, with subtitles provided in both Italian and English for those with hearing or visual impairments, the Festival allows them to fully enjoy the films. The availability of parking spaces near the cinema, thanks to the affiliated parking in Via Mantova, accessible restrooms, and a team of volunteers ready to assist users with disabilities, are additional key elements in creating an inclusive environment for all visitors, regardless of their physical or sensory abilities.

**MACRO - Museum of Contemporary Art:**

MACRO can be reached by bus 38 (stop Nizza / Regina Margherita) – 80 (stop Dalmazia) – 60 – 62 – 82 – 89 – 90 (stop Nomentana / Regina Margherita); by metro: Metro A (Termini) / Metro B (Castro Pretorio); from Termini: from Piazza dei Cinquecento (in front of the station), take the 90 (towards Libia) for three stops and get off at Nomentana / Regina Margherita. Alternatively, take the 38 (towards Porta di Roma) for six stops and get off at Nizza / Regina Margherita. Cycling path along the Aniene River – access via Via Salaria.

**Accessibility:** **MACRO** is accessible to everyone. During opening hours, entrance is monitored by our staff, there to welcome the audience, assist them, and facilitate entry into the museum and its exhibition spaces. A complimentary wheelchair rental service is available for visitors with motor disabilities or walking difficulties. The museum is also accessible to visitors using mobility scooters and electric wheelchairs. In areas where access or use is restricted due to space constraints, visitors are encouraged to transfer to traditional wheelchairs available for free at the cloakroom. Reserved restroom facilities are available in each bathroom area.

**MAXXI Museo nazionale delle arti del XXI secolo:**

**MAXXI** can be reached by taking Metro A to the Flaminio station or tram n. 2 to the Apollodoro stop. Alternatively, you can use bus number 53 (stop De Coubertin/Palazzetto dello Sport), 168 (stop **MAXXI** – Reni/Flaminia), 280 (terminus Mancini), or 910 (stop Flaminia/Reni). There's also a cycling path along the Tiber River – access via Ponte Milvio.

**Accessibility:** **MAXXI** is accessible to everyone. Each floor of the facility is equipped with accessible restroom facilities. At the cloakroom, there are 4 wheelchairs available for visitors with mobility issues. Two of these can be reserved by calling at least one day in advance at the number +39 06 3201954 from Tuesday to Sunday, between 10:00 AM and 6:00 PM. Outside the museum, there are 2 dedicated parking spaces: one at the entrance on Via Guido Reni and the other at the entrance on Via Masaccio; the allowed parking duration is 2 hours.

**Teatro Palladium:**

**Palladium** can be reached by taking Metro B to the Garbatella station, by bus using lines 670 and 715 (Via Edgardo Ferrati), 670 and 715 (Via Enrico Craverio), and 673 (Via Francesco Passino), or by tram with line n. 3, stopping at Porta San Paolo. There is also a cycling path, Ostiense, starting from Piramide.

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