



World
Cinema
Fund

Decolonising cinema strategies:
changing the prospective

Questioning the hierarchy of international
film cultures and film industries

Dealing with fiction, documentary,
everything in between

More than money, talking about cinema,
working together, making things happen

**WORLD
CINEMA
FUND
SUPPORTED
FILMS
2004–2021**

WORLD CINEMA FUND SUPPORTED FILMS 2004 – 2021

Decolonising cinema strategies:
changing the prospective

Questioning the hierarchy of international
film cultures and film industries

Dealing with fiction, documentary,
everything in between

More than money, talking about cinema,
working together, making things happen

The World Cinema Fund is an initiative of the



in cooperation with the and with further support by the



The special programme *WCF Europe* was created with the support of the Creative Europe-MEDIA programme of the European Union.



The special programme *WCF Africa* started thanks to the additional support from the Federal Foreign Office.

The complementary programme *WCF ACP* is funded with the financial contribution of the European Union and the support of the Organisation of the African, Caribbean and Pacific States through the ACP-EU Culture Programme.

More than money: A tailor-made funding programme for the pluralism of international film cultures

For more than 17 years, the *WCF* has helped give shape and visibility to largely unseen cinema – by supporting film production in countries that lack a constructive film industry and by giving talented filmmakers the opportunity to gain or improve their international awareness and reach a global audience. Although German or European producers are always the administrative recipients of our support, they are required to spend the money in the projects’ regions of origin, a very effective way to support production in places where the money is most needed. The *WCF* is increasingly able to satisfy different needs, offering tailor-made opportunities. Besides the traditional *WCF* funding programme we started *WCF* Europe, supported by Creative Europe’s Media programme putting together projects, directors and producers from *WCF* funding regions with European producers. As for *WCF* Africa, we could, thanks to the support of the German Federal Foreign Office focus on supporting film production and promoting film culture in the Sub-Saharan region. Thank you to the ACP-EU Culture Programme for supporting the complementary programme *WCF* ACP.

WELCOME 6

WCF PRODUCTION SUPPORT

PROJECTS IN PRODUCTION 10
 FINISHED FILMS 2018–2021 38
 FINISHED FILMS 2004–2019 54

WCF EUROPE PRODUCTION SUPPORT

PROJECTS IN PRODUCTION WCF EUROPE 112
 FINISHED FILMS 2017–2021 128

WCF AFRICA PRODUCTION SUPPORT

PROJECTS IN PRODUCTION 140
 FINISHED FILMS 2017–2021 154

WCF DISTRIBUTION SUPPORT 162

WCF EUROPE DISTRIBUTION SUPPORT 190

WCF INFO 194

TABLE 196

REGISTER 198

Marcelo Martinessi
Director, *LAS HEREDERAS*, Paraguay

"The cinematography of my country – Paraguay – is taking its first steps on the international scene, with a lot of enthusiasm. But locally we haven't yet managed to forge public policies that facilitate the realisation of the films we want to make. In this regard, the *World Cinema Fund* support has been crucial for *LAS HEREDERAS* and for other Paraguayan projects, which from that push have found new alliances and ways to reach the big screen."

Suhaib Gasmelbari
Director, *TALKING ABOUT TREES*, Sudan

"I have a deep gratitude and respect for the *WCF* as an important fund that is run by individuals with insightful views and great knowledge on cinema. They not only support films financially, but they truly contribute to the renewal of the whole art of cinema by including new voices annually from places that suffer from a total lack of cinema production, like in my country. In doing this, they allow cinema to be diverse, to reflect humans, hopes and sorrows from different places of our planet, and to liberate the art of cinema from the cookie cutter narratives and combat the standardization of minds and souls. For me personally, receiving the *WCF* funding was an important moral boost."

Diego Dubcovsky and Lucía Chavarri
Producers, *Varsovia Films*, Argentina

"It's not always easy to receive enough funding to finish a film in the best possible way. In the case of *LAS MIL Y UNA*, the support of *WCF* was substantial to provide the project with the technical and artistic tools. Having the opportunity to coproduce with Germany, and gaining their support, also gives the project added value. Also being part of the *WCF-TFL* Audience Design workshop was a unique experience. It was a luxury to have the space and time to rethink who our audience is and to develop strategies to reach them."

Apichatpong Weerasethakul
Director, *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES* and *CEMETERY OF SPLENDOUR*, Thailand

"Even though my films have been shown at various places, finding funds remains a challenge. Perhaps because the only way I know to make films is to do something deeply personal. I imagine scenarios when I'd have no resources to carry on – one of them is to grow vegetables. Which is not bad. Healthy, and romantic. But I hope that, it won't happen in the next few years. So I'm very grateful for the support from the *WCF*. It allows me to be able to continue exploring the lights, not yet the soil."

Patrick and Mikosh Horn
Distributors, *Grandfilm*, Germany

"The significance of the *World Cinema Fund* for diversity in German cinema cannot be emphasized enough. For the visibility of international cinematic films in Germany, it imperative. Its support gives committed distributors like us the backing we need to bring films beyond the mainstream to the big screen. It is literally opening the doors for world cinema."

Eliane Ferreira
Producer *QUÊRENCIA*, *TESTAMENT*, Brazil, Portugal

"When we first got the *WCF* support for *QUÊRENCIA* (Homing), we were finally able to finish the film. More than that, we had partners who understood and admired the film we were making. It was as if we had found our place in the world. It is always an immense joy to have their support, as recently happened with the project I am co-producing in Kenya, the documentary *TESTAMENT*. The *WCF* ensures that the pluralism and multiculturalism that exist in the world are reflected in cinema, thus providing audiences with unique experiences and perspectives that would otherwise be out of their reach."

Michael Weber
Sales Agent, *The Match Factory*, Germany

"Many projects are made possible in the first place because the filmmakers are allowed to spend the money 'at home' – without having to set up a disproportionate and costly co-production which incurs increased post-production costs in yet other countries."

WORLD CINEMA FUND: IN SPITE OF THE PANDEMIC

*Further developing decolonising strategies
for film cultures and film industries*

*Re-thinking funding strategies for the past, present
and future of cinema in the WCF regions*

In spite of the pandemic, 2021 was – paradoxically – an intensely successful year for the World Cinema Fund (WCF). A considerable number of films (16 premieres in total) were selected for primary film festivals, with many winning important awards.

We are proud of these films, made possible with WCF support. What becomes of WCF-funded films, as we enter year three of the pandemic? Although Covid has affected many films' production schedules in recent months, WCF-supported productions have been well represented in the line-up of the year's first and most important international film festivals: Sundance, Rotterdam and, of course, the Berlinale.

*Cinematic quality as paradox: the challenge
of making funding decisions*

More than ever, in times of crisis, the WCF supports high-quality filmmaking in regions with a weak or inconsistent film infrastructure. The number of submissions is still on the rise – and it's not just about quantity, overall cinematic quality is increasing, which is of note. The pandemic doesn't seem to be dominating the narratives of the submitted projects, instead they scrutinise the cultural complexity of the world.

*Cinema and cinema languages / the more intimate /
the more universal*

The projects submitted to the WCF are fascinatingly different and rich, making funding decisions a difficult task for the WCF Jury. The stories of each country, the dramatic events that have left their mark on these countries and the lives of the protagonists frequently dominate the subject matter. Both the narratives and the recurring poetic intensity that creates an almost intimate atmosphere are impressive – not to mention the creative visual ideas developed. The more intimate, the more universal.

What does decolonising cinema mean for us?

From the very beginning, the WCF has strived to play a constructive role in democratising international filmmaking – taking into consideration the relations between European countries with well-established film industries, and countries of the so-called Global South. We can state, without arrogance, that we have been playing a significant role in establishing a new geography of culturally diverse cinema for many years.

Bearing in mind that the WCF is a European funding institution focussed on regions mostly dealing with the complexity of a colonial and post-colonial heritage, we remain aware of their local cultural/historical context, continually optimising and updating our knowledge. However, what exactly does "decolonising cinema" mean? Is the film industry decolonised? To what extent has the history of these respective regions shaped their film cultures? In order to better understand the nuances and the complexity of this topic we are constantly bringing the discussion

to the table – by talking to filmmakers, producers, academics.

*Questioning the hierarchy and geography
of international film industries*

Over the years, we have become increasingly aware that this democratisation must be considered part of an even more complex discussion and strategy: decolonising cinema – the World Cinema Fund's Day main topic last year – introducing its different structural, cultural-political layers and meanings. Decolonising cinema means also questioning and optimising our identity and our funding strategies. A concrete, constructive process: it's about developing and making decolonising strategies visible. This is why, within the framework of the 2022 WCF DAY, we have decided to tackle some essential topics linked to the need to develop more balance between the world's different film industries and filmmaking initiatives.

*WCF DAY / Decolonising cinema strategies /
South to South*

We believe that the funding strategies of institutions like the WCF, in collaboration with passionate German/European producers among others, will play an important cultural and economic role in future. Nevertheless, we are absolutely convinced that a more intensive cooperation and cultural exchange between different WCF funding regions – "South to South" – will be needed as part of a crucial emancipation process, linked to cultural, economic and historical needs. We will try our best to support the process, by providing strategic contribution and bringing together key players in the framework of the WCF DAY.

*WCF DAY / Decolonising distribution / Contextualising
visibility / Thinking the future*

We passionately believe in the social space of cinema, in the importance of this space in Germany, Europe, and the WCF regions and countries. Nevertheless, the pandemic has forced us to deal with a transformation that is both demanding and inspiring. In terms of creativity, due to industry problems, but also in terms of visibility. Even more than before, filmmaking is linked to the visibility and distribution of audio-visual products. The visibility of films from WCF funding regions has changed significantly during the last 20 years. However, there is still work to do. Although we believe cinema means both the film and the movie theatre, we are fully aware there are many ways to watch a film these days. However, the question is not just how to watch a film. Beyond this, we should be taking a different sociological approach in creating and reaching audiences: audience building and audience engagement strategies are now an established component of our work. The decolonisation of the "cinema market" must deal with these topics, if we are convinced – as we are – that audio-visual products from these countries and regions need stronger platforms in order to create a more balanced economic and cultural exchange.

*WCF DAY / Decolonising history / curating projects /
changing the prospective*

The consequences of colonialism affect daily life in many countries, and this is increasingly reflected in the projects we receive. The decolonisation of cinema is a structural industry process – taking into account, the way a film is produced – but the process also includes decolonised films and decolonising cultural processes.

Decolonising cinema means decolonising history. The *WCF* has supported remarkable and very different projects dealing directly with this process: for example, a fiction film (with a taste of comedy!) about philosophy in Latin America, starting from a fascinating but very Eurocentric point of view. Or a documentary dealing with hidden, forgotten colonial crimes in Kenya.

A work in progress as identity/ decolonising names and ourselves

Since our establishment in 2004, we have considered the *WCF* a work in progress. I strongly believe in this definition and attitude, whilst being aware of the need to question *WCF* strategies and ourselves. Are we doing the right thing? What about the present, the future, but also the past of cinema in the *WCF* regions? Considering their sometimes hidden history of cinema? And while we are at it, should we also start questioning our beloved name, World Cinema Fund? Why should we call cinema from France, Italy or Norway “cinema” and cinema from Burkina Faso, Paraguay or Nepal “world cinema”?

World Cinema Fund: Having great partners, enjoying the synergies of an amazing festival

The *WCF* was developed within the framework of the Berlinale, which makes unique synergies and opportunities possible with the festival's different sections and initiatives. Berlinale directors Mariette Rissenbeek and Carlo Chatrian are strong supporters of the *WCF* identity and our activities – we wish them all the best as the pandemic forces them to face one of the most challenging time in the festival's history.

The *WCF* couldn't exist without the passionate support of our partners: the German Federal Cultural Foundation, founding partner alongside the Berlinale in 2004; the German Federal Foreign Office, which supports *WCF* Africa; the Creative Europe – MEDIA Programme which makes the *WCF* Europe funding programme possible as well as *WCF* ACP, funded by the European with the support of the ACP Group of States.

It feels good: having partners who share our cultural-political goals as well our artistic values and identity. We do not feel alone.

Vincenzo Bugno, Head of the WCF



WCF PRODUCTION SUPPORT PROJECTS IN PRODUCTION



ANHELL69

by Theo Montoya

Synopsis A hearse cruises the streets of Medellín, while a young director tells the story of his past in this violent and conservative city. He recalls the pre-production of his first film, a vampire B-movie. Medellín's young queer scene is cast in the film, but the main protagonist dies of a heroin overdose at the age of 21, as do many of the director's friends.

ANHELL69 explores the dreams, doubts and fears of an annihilated generation, and the struggle to continue making cinema.

Director's note ANHELL69 is a dialogue with ghosts in a Medellín which looks more like a cemetery than a city. I want to create a generational portrait of my friends and our daily issues: love, the future, dreams, fears, drugs, desires and sexuality. ANHELL69 is the immortalisation of our recollections, our memory, our life before death, and maybe a warning for the generations and governments to follow.

COLOMBIA

Director: Theo Montoya
Producers: Desvio Visual (Colombia),
Monogram Film (Romania), Dublin Films (France)
German WCF partner: tbc
World sales: Les Films du Losange (France)

Funded in the WCF Jury meeting in November 2021
Funding amount: 20.000 €



AUTOBIOGRAPHY

by Makbul Mubarak

Synopsis Rakib is a male housekeeper who works in a mansion that belongs to Purna, a retired general who is running in the local election. One day, Purna's campaign poster is vandalised. Rakib helps to find the culprit, kicking off an increasingly terrifying chain of events.

Director's note During the Indonesian military dictatorship, my father was a teacher in the state-owned school in our village. He was a timid man. He did only what the government wanted him to do. Even after the dictatorship had ended, my father still thought that things were better under the regime – that the solution for the problems in the present is to revert to the glorious past. AUTOBIOGRAPHY is my counterbalance to his idea.

Taking the form of a character-driven suspense drama, AUTOBIOGRAPHY portrays an intense relationship between two characters that embodies many elements: father and son, master and slave, old and young, military and civilian, past and present.

INDONESIA

Director: Makbul Mubarak
Producers: KawanKawan Media (Indonesia),
Potocol (Singapore), In Vivo Films (France),
Niko Film (Germany)
German WCF partner: Niko Film
World sales: Les Films du Losange (France)

Funded in the WCF Jury meeting in November 2019
Funding amount: 40.000 €



BALKAYA

by Emin Alper

Synopsis Emre, a young prosecutor, is newly appointed to a small town. With great seriousness, he throws himself into his work. However, while the town notables welcome him with great respect, from day one he experiences several strange and tense interactions. Emre, who initially avoids taking sides, finds himself slowly being dragged into small town politics and inevitably gets closer to Murat, the owner of the local newspaper. As the bond between them builds, rumours start to spread around town.

Director's note BALKAYA is a suspenseful story where a small-town crime investigation slowly transforms into a witch hunt. I wrote this story to convey the feeling of isolation that haunts the contemporary individual more and more in a global atmosphere of rising right-wing populism. At the same time, BALKAYA is the story of a prosecutor's psychological journey, as he finds himself grappling with his own personal instincts and desires, while fighting political corruption and criminal cases.

TURKEY

Director: Emin Alper
Producers: Zola Yapım A.Ş. (Turkey), Gloria Films (France), Pola Pandora (Germany), Circe Films (Netherlands), Horsefly Films (Greece), 4Film (Croatia)
German WCF partner: Pola Pandora
World Sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in July 2021
Funding amount: 40.000 €



BLACK NIGHT

KARANLIK GECE
by Özcan Alper

Synopsis Ishak (35) is a wandering musician from a small mountain town. A lynching he was a part of seven years earlier comes back to haunt him as he returns to his hometown to farewell his dying mother. Facing the other five perpetrators – his childhood friends – as well as the community and government officials supporting them, Ishak struggles with the guilt weighing upon him. However, the bigger the crime, the stronger the silence – since everyone has blood on their hands.

Director's note In this story, I wanted to follow the quest for truth and justice in Ishak's world. In his story, which is about common people in a small mountain village, I was inspired by photographs similar to those taken under authoritarian regimes in many parts of the world.

The relationships background characters have with nature, each other and their sexuality, and how they connect to the political process and situation are what

motivated me and pushed me to make this film. With this story, I tried to understand in particular how desires suppressed by society, sexual experiences and obstacles in the way of the formation of individual identity can create a climate of extreme violence.

TURKEY

Director: Özcan Alper
Producers: Nar Film (Turkey), ArtHood Films (Germany)
German WCF partner: ArtHood Films
World Sales: tbc

Funded in the WCF Jury meeting in November 2018
Funding amount: 30.000 €

BOMB BAY

SITABAOMBA
by Nantenaina Lova



With additional funding by WCF ACP

Synopsis Like many others, Ly's parents accepted the Ministry of Agriculture's challenge: to tame the marshes of Tanà. Ly rose to the challenge. But here he is, plagued by the city's ferocious appetite, speculators and politicians. After four years of struggle, Bomb Bay's farmers realised that sooner or later, they would be driven off this plain. The only weapons on offer to them: a story, puppets, and a movie. To no longer be controlled by those above and to not give up his vocation and lose his soul, Ly tries to rebuild his life elsewhere.

Director's note Since King Radama I, we've been told that our country's development would follow that of the West, or China. Rather than making the same mistakes as them, I would like to tell my Malagasy compatriots that there may still be time to take a shortcut and promote the farming culture that respects nature and our ancestors – rather than agribusiness.

MADAGASCAR

Director: Nantenaina Lova
Producers: Endemika Films (Madagascar), Papang Films (Reunion), Niko Films (Germany), Autantik Films (Reunion), Diam Production (Burkina Faso)
German WCF partner: Niko Films
World sales: tbc

Funded in the WCF Jury meeting in July 2020
Funding amount: 10.000 €
Additional funding by WCF ACP: 20.000 €



CARROPASAJERO

by Juan Pablo Polanco and Alejandro Jaimes

Synopsis The "Carropasajero", an old pick up truck, crosses the desert of La Guajira: a border area between Colombia and Venezuela marked by hybrid cultures, migration and anticolonial resistance. In the back of the truck, passengers from various origins, indigenous Wayúu travelers, Arabs from different generations, Venezuelan immigrants and Colombians travel into the desert, many of them fleeing their memories to take refuge in the trance of the trip.

Among the passengers travels Josefa's soul, a Wayúu woman in her sixties who returns from Venezuela to her homeland, Bahía Portete. This old port on the Colombian coast was displaced by a paramilitary massacre in 2004 and now remains in the shape of solitary ruins where the wind brings back the voices from those who used to live there.

Director's note To go away, to leave behind everything that one has been. This is a thought to which we constantly return, but, what is the force that lives

in that need of transit, in the feeling of the journey? Perhaps it is the possibility of dissolution between a past and a future during the trip. For a while, together with people from such diverse backgrounds, we have shared that feeling of departure of trance, of nostalgia, of a long journey in the only shade under the blazing sun. This film is an attempt to embrace again the spiritual state of the journey, and to face the commitment of understanding migration as an act of resistance, destruction and construction of something new.

COLOMBIA

Directors: Juan Pablo Polanco, Alejandro Jaimes
Producers: Los Niños Films (Colombia), Pong Film (Germany), 996 Films (Argentina), German WCF partner: Pong Film
World sales: tbc

Funded in the WCF Jury meeting in July 2021
Funding amount: 45.000 €
Additional funding by WCF ACP: 45.000 €



CIDADE; CAMPO

by Juliana Rojas



Synopsis Two tales of migration between city and countryside.

After a tailings dam disaster floods her hometown, rural worker Joana moves to São Paulo to find her sister Tania, who lives with her grandson Jaime. While developing an emotional bond with the boy, Joana struggles to thrive in the “working city”.

After the death of her estranged father, Flavia moves to his farm with her wife Mara. Nature forces the two women to face frustrations, old memories and ghosts.

Director’s note CIDADE; CAMPO is a sensorial and non-naturalistic journey about personal losses and adapting to new environments. An atmosphere on the edge of reality and fantasy will represent these characters’ peculiar relationships with the places they migrate to. These existential journeys contrast with Brazil’s complex socio-political reality.

BRAZIL

Director: Juliana Rojas
Producers: Dezenove Som e Imagens (Brazil), Good Fortune Films (France), Sutor Kolonko (Germany)
German WCF partner: Sutor Kolonko
World sales: tbc

Funded in the WCF Jury meeting in November 2019
Funding amount: 30.000 €



THE DAM

LE BARRAGE
by Ali Cherri

Synopsis North Sudan: Maher, a seasonal labourer works in a traditional brickyard downstream from the Merowe Dam. Each evening after work, Maher wanders off to the desert to build a structure out of mud. One day, his creature mysteriously disappears, and Maher’s life turns to strange.

Director’s note In 2009, Sudan inaugurated the Merowe Dam – a monumental enterprise that has led to catastrophic repercussions on the environment and local population. Today, seasonal workers live on the fringes of this dam.

In Arabic, the act of exile holds the same meaning as becoming wild or bestial. I decided to create a story around a brickmaker who shapes mud to makes bricks, whilst secretly building a creature who embodies his exile and bestiality.

The Merowe Dam is also the symbol of an oppressive regime. It signifies, literally, a physical barrier between

different states of existence, as well as a human attempt to control nature. Which, paradoxically, causes unpredictable political disorder.

LEBANON, SUDAN

Director: Ali Cherri
Producers: KinoElektron (France), Trilema (Serbia), DGL Travel (Sudan), Twenty Twenty Vision (Germany)
World sales: Indie Sales Company
German WCF partner: Twenty Twenty Vision

Funded in the WCF Jury meeting in November 2021
Funding amount: 20.000 €

DAUGHTER OF RAGE

LA HIJA DE TODAS LAS RABIAS

by Laura Baumeister De Montis



Synopsis In an endless hazy dump in Nicaragua, eight-year-old Maria struggles through life, neglected by her mother. When she accidentally kills the newborn puppies about to be sold, she's left on her own to work and live in a recycling factory as punishment. Maria learns ways to survive and accept this abandonment, using her strong will and rich imagination.

Director's note DAUGHTER OF RAGE is a film about a mother-daughter relationship set in a hostile rubbish dump in Managua. This place resembles a dystopian universe with its own dynamics and landscapes. I come from a generation in Nicaragua known as "the cubs of the revolution", deeply marked by the absence of paternal figures.

We experience the violent feeling of abandonment felt by Maria. The tone of the film is rare realism, condensing Nicaragua's contemporary reality – shot in real locations, but with a mythical and almost naive point of view.

Other coming-of-age films with strong imaginary elements that inspire me are BEASTS OF THE SOUTHERN WILD, NOBODY KNOWS or THE FLORIDA PROJECT.

NICARAGUA

Director: Laura Baumeister De Montis
Producers: Felipa Films (Nicaragua),
Mart Films (Mexico), Halal (The Netherlands),
Heimatfilm (Germany), Promenades Film (France)
German WCF partner: Heimatfilm
World sales: tbc

Funded in the WCF Jury meeting in November 2019
Funding amount: 30.000 €



DRY LEAF

ხმელი ფოთოლი / KHMELI FOTOLI
by Alexandre Koberidze

Synopsis Lisa, a photographer, goes missing. The last information on Lisa is that she's been photographing football stadiums in seven different villages all over Georgia. Her dad Irakli decides to search for her and travels to those places. Levani, Lisa's best friend and an invisible person, sets off to help. As the scenery changes from one football stadium to another, people change and people's stories change. Tensions build up on those simple and sometimes fun adventures, as every football pit and every village travelled leaves less of a chance to find Lisa at all.

Director's note Dry leaves are gentle, fragile and a bit sad – our film should be like dry leaves are. "Dry Leaf" is a football term too, it means a journey of the ball with an unpredictable ending – same is with the journey of our protagonists.



GEORGIA

Director: Alexandre Koberidze
Producers: Alexandre Koberidze (Georgia),
New Matter Films GmbH (Germany)
German WCF partner: New Matter Films GmbH
World sales: tbc

Funded in the WCF Jury meeting in October 2021
Funding amount: 30.000 €



EUREKA

by Lisandro Alonso

Synopsis The year is 1970. The day dawns peacefully as the tribal chief rises and goes to greet his people. The men and women gather in a circle, murmuring among themselves. Iracema, a beautiful young woman, tells the others about the dream she had the night before.

Director's note EUREKA is a bird that graces the skies over the Americas. EUREKA travels through time and space to the heart of the Amazon jungle, over the border between Peru and Brazil. She also flies in and out of different time periods. And she likes the indigenous peoples. By listening to her we might grasp, if we are lucky, how difficult it is for us to become human beings.

ARGENTINA

Director: Lisandro Alonso
Producers: 4L (Argentina), Luxbox (France), Mr. Woo (Mexico), Rosa Filmes (Portugal), Fortuna (Netherlands), Komplizen Films (Germany)
German WCF partner: Komplizen Films
World sales: Luxbox (France)

Funded in the WCF Jury meeting in July 2019
Funding amount: 50.000 €



FIRST NAMES

LOS NOMBRES PROPIOS
by Fernando Domínguez

Synopsis In 1878, the Argentine state perpetrated a genocide against the Mapuche people – the indigenous inhabitants of southwest Argentina – to take over their land in the Patagonian desert. Today, a new genocide is happening. A silent genocide.

In recent years, the area's small towns have suffered from migration of younger generations, reducing the population by half. The older ones stay and little by little, lose their sight. A strange disease is making them blind. Initially, images disappear from sight. Then, from their thoughts. Landscapes and faces become distorted. The only thing that remains of loved ones, is their first name.

Director's note José Bustos told me many things. He told me that you cannot escape your land, because the earth is wherever you go. He also told me that corneal transplants are only offered for free in other provinces. And that to do so requires a long bureaucratic process.

As the houses on the Patagonian plateau are built on state land, patients are afraid to go through this process and upon returning, find that their house has been vacated or dismantled by the state itself. They would rather go blind than become homeless. I am interested in small stories in the context of big historic events where the banality of evil is manifested clearly.

ARGENTINA

Director: Fernando Domínguez
Producers: Black Forest Films (Germany), Punctum Sales (Argentina), Les Valseurs (France), German WCF partner: Black Forest Films
World sales: tbc

Funded in the WCF Jury meeting in November 2019
Funding amount: 40.000 €



IRON STREAM

SHIKOLBAHA

by Kamar Ahmad Simon

Synopsis On the 60th anniversary of Hiroshima, Bijoy (31) gives a tantalizing “Sarod” performance in a trendy Kolkata Café. After the sudden death of his mother, he finds himself locked in the realm of her memories. His younger brother, the only breadwinner in the family, takes away the small jewelry box she left behind. In his solitary confinement in their Kolkata suburban house, Bijoy finds the other box full of her old letters and photo. For the first time Bijoy learns about his grandfather, the village where he was born and of “Shikolbaha”, the river of her childhood she yearned to return to! It’s been long since father and son had stopped talking, the brother brands him as “spoilt” and suggests selling the house. Yet against their will, Bijoy takes her ashes and boards a train for the border, for a land they left 17 years ago!

Director’s note It was in 2005 and it all started with a friend calling me from a foreign land. His mother had just passed away; he wished to bring her ashes back. His last words echoed in my ears for years until I

wrote the first draft in 2011. In the years that followed I wrote different versions of the script, still I could feel that there was something missing, something that was holding back the whole narrative. In my previous drafts unconsciously I had been very conscious of hiding myself in it. But the more I explored, the better I realized that this story without “me”, the storyteller, in it would be incomplete.

BANGLADESH

Director: Kamar Ahmad Simon
Producers: Beginning Production (Bangladesh),
Weydemann Bros (Germany)
German WCF partner: Weydemann Bros
World sales: tbc

Funded in the WCF Jury meeting in July 2017
Funding amount: 40.000 €



KAMAY

کامی

by Shahorkh Bikaran and Ilyas Yourish

Synopsis After a young girl (Zahra) from the mountains of central Afghanistan mysteriously commits suicide at Kabul University, her family’s calm, rural life is painfully disrupted. Her parents search for justice in a country on the verge of collapse, while their younger daughter Freshta attempts to gain admission to the same university.

Director’s note We belong to a part of history that eludes description. Where even reality is invalid. There are so many untold stories in Afghanistan, hidden behind war journalists’ headlines.

What differentiates this story from others is Zahra’s deadly protest by suicide. Her family’s reaction too: Freshta’s desire to follow her sister’s path and finish what she started, and her parents’ commitment to solving her case whilst advocating for the countless other girls struggling in similar circumstances. This story brings to light the most important part of Afghanistan’s recent history: the daily struggles and

discrimination faced by the Hazara people, made worse by the collapse of a corrupt government.

AFGHANISTAN

Director: Shahorkh Bikaran and Ilyas Yourish
Producers: Kamay Film (Afghanistan),
Rohfilm Factory GmbH (Germany)
German WCF partner: Rohfilm Factory GmbH
World sales: tbc

Funded in the WCF Jury meeting in July 2021
Funding amount: 30.000 €



A MALE UN VARÓN

by Fabián Hernández Alvarado

Synopsis As he turns 16, Carlos faces the rite of passage to manhood, surrounded by threatening men.

Concerned for his mother and sister, he forces himself to display a type of masculinity imposed by his social context. In private, Carlos explores his sensitivity, his fragility and everything “real men” don’t show. Carlos must choose between the streets of a Bogotá slum, or following the beat of his contradictions. He dreams of Christmas Eve with his family, unaware that his life will hang in the balance.

Director’s note A MALE is a tale of initiation about sexual identity, masculinity and adolescence in a contemporary setting, showing the political reality of Bogotá, Colombia.

This film is a re-encounter with rough moments from my adolescence. My inspiration for making this film comes from my personal experiences in an environment where vulnerability, crying and fear are

emotions associated with femininity and the lack of virility, and are considered a flaw. All this made me develop an aversion towards expressing my feelings, emotions, and exploring my sexual desires.

COLOMBIA

Director: Fabián Hernández Alvarado
Producers: Medio de Contención Producciones (Colombia), Fortuna Films (Netherlands), Black Forest Films (Germany), In Vivo Films (France)
German WCF partner: Black Forest Films
World sales: tbc

Funded in the WCF Jury meeting in July 2020
Funding amount: 30.000 €



NEW DAWN FADES

YENİ ŞAFAK SOLARKEN

by Gürcan Keltek

Synopsis As Akin loses touch with his true self, his mind shifts into another reality. The streets of crowded districts, where evil became banal and mercy perished, are now home to devils and demons.

Director’s note NEW DAWN FADES is a film about society’s collective evil, about madness triggered by art and chemical medicines. A hybrid blend of documentary style and psychological thriller. A story that digs into the destruction wreaked on us by the families, generations and societies into which we are born. In NEW DAWN FADES, reality co-exists with phantasy: Akin sees things through his own lithium vision. This is a distorted version of Turkish society, flirting dangerously with power, adoration, and sacrifice culture. I would like to think of this film as a description of the times we are living in this country, where everything is disintegrating. As the clouds ask Akin in the film: “Where do you go from here?”

TURKEY

Director: Gürcan Keltek
Producers: Vigo Film (Turkey), The StoryBay (Germany), Fidalgo (Norway), La Fábrica Nocturna (France), Marc van Goethem (Netherlands)
German WCF partner: The StoryBay
World sales: Heretic Outreach (Greece)

Funded in the WCF Jury meeting in July 2020
Funding amount: 30.000 €



OCTOPUS SKIN

LA PIEL DE PULPO
by Ana Cristina Barragán

Synopsis Iris and Ariel are 16-year-old twins, who live with their mother and older sister Lia near a beach full of mollusks, birds and reptiles. They have grown up isolated, with a transcendental connection with nature. A resort opens on a nearby island and Iris travels to the city for the first time, on the search for her individuality. Shopping centres, social networks, parties and meeting Nina mark her journey toward self-awareness and recognition of her love for her siblings and their island.

Director's note I want to deal with siblinghood taken to the extreme: twinning. I want to speak of the complicity of their very own world, the unique language between twins and the rupture that growing up implies. An imaginary island will be created in OCTOPUS SKIN, a universe of prehistoric creatures, lava pathways and mollusks. I need to replicate an aroma that transcends the screen and stays with the spectator.

ECUADOR

Director: Ana Cristina Barragán
Producers: Caleidoscopio Cine (Ecuador),
Desenlace Films (Mexico), Graal S.A. (Greece),
unafilm (Germany)
German WCF partner: unafilm
World sales: tbc

Funded in the WCF Jury meeting in July 2019
Funding amount: 40.000 €

PEPE, THE IMAGINATION OF THE THIRD CINEMA

PEPE, LA IMAGINACIÓN EN EL TERCER CINE
by Nelson Carlos De Los Santos

With additional funding by WCF ACP



Synopsis A voice that claims to be that of a hippopotamus. A voice that doesn't understand the structural perception of time. A voice that from within a trance, transcends the languages of a historical event. "Is that my sound that comes out of my mouth?" Or specifically, what is "a mouth"? The only thing he knows for sure is that he is dead. The first and last hippopotamus killed in the Americas.

Between encounters and misunderstandings, epiphanies and sadness, we arrive in a world full of stories, replete of more stories. Images and sounds that narrate – in a serious, playful, authentic and false way – the overwhelming orality of these towns that, like Pepe, were made up of beings who died without ever knowing where they really were.

Director's note Like a musical improvisation in which all instruments are off pitch and out of harmony, until they find an almost magical moment of convergence, and then go out of tune again. In this

way, I think that different worlds/films should be mixed – like the complexity of these lands, a total métissage.

DOMINICAN REPUBLIC, NAMIBIA

Director: Nelson Carlos De Los Santos
Producers: Monte y Culebra SRL (Dominican Republic),
Joe Vision (Namibia), Invasión Cine (Colombia),
Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: tbc

Funded in the WCF Jury meeting in November 2020
Funding amount: 40.000 €
Additional funding by WCF ACP: 80.000 €



PUÁN

by Maria Alché and Benjamin Naishtat

Synopsis Marcelo, a professor of philosophy at the Public University of Puán, suddenly loses his long-time mentor. While facing an unstable political environment, he must prove that he is up to the task of being his successor, while clumsily fighting an unexpected rival in a philosophical duel that will spare no funny situations.

Director's note Puán, it's a place where professors teach abstract knowledge that has no immediate application, in a world that everyday becomes more capitalist, efficient and dystopic. Marcelo, our protagonist, has recently lost his mentor at the philosophy department and is no longer certain about who he is and what his own ideas are. Antiheroes like him, embody a peculiar and contradictory optimism and vitality which is urgently needed today. Puán is a dramedy that centers around existential concerns. We look for laughter and deep emotions, portraying the life of a clumsy professor in a context of both material and existential crisis.

ARGENTINA

Director: Maria Alché and Benjamin Naishtat
Producers: Pasto (Argentina), Pucará Cine (Argentina), Pandora Film Produktion (Germany), Ecce Films (France), Kino Produzioni (Italy), Color Monster (Bolivia)
German WCF partner: Pandora Film Produktion
World sales: tbc

Funded in the WCF Jury meeting in November 2021
Funding amount: 40.000 €



REAS

by Lola Arias

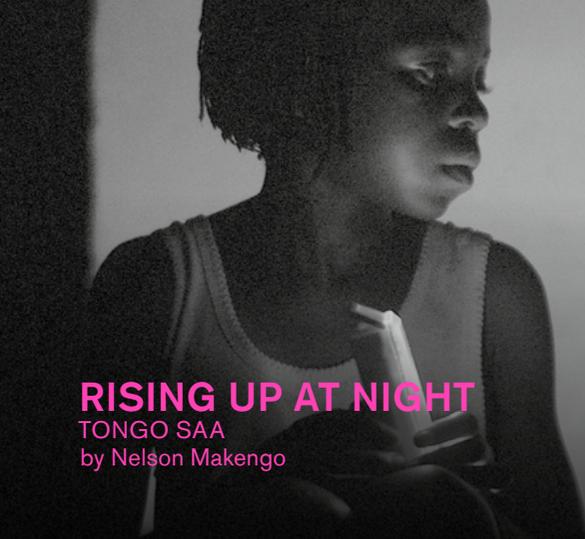
Synopsis REAS is a musical film filmed in the Ezeiza prison in Buenos Aires and starring women and trans people deprived of their freedom. The film takes place in the present of the confinement but reconstructs scenes from the past and imagines scenes from the future. The film reinvents the music genre in the form of a documentary, mixing scenes and stories from their real stories with music and choreography danced by the protagonists themselves.

Director's note My aim is to make a musical film based on the real lives of several protagonists. I understand the artistic process as a process of training and empowerment for the protagonists. REAS is a film that opens up a space for imagination, fantasy and performance within a space of confinement, oppression and control.

ARGENTINA

Director: Lola Arias
Producers: Gema Films (Argentina), Sutor Kolonko (Germany), Mira Film (Switzerland)
German WCF partner: Sutor Kolonko
World sales: tbc

Funded in the WCF Jury meeting in November July 2021
Funding amount: 50.000 €



RISING UP AT NIGHT

TONGO SAA

by Nelson Makengo

Synopsis After an election period that has shaken its already precarious political and economic stability, the Democratic Republic of the Congo is attempting to revive the project of building Inga III, Africa's largest power plant, on the Congo River. The capital Kinshasa is shrouded in darkness and insecurity, its population struggling for access to lighting. In a relentless quest, Kudi – the head of a family and a street vendor who sells lighting supplies – unites the people of his neighbourhood to make their dream come true: to purchase electrical cable stolen by gangs in order to restore electricity in time for the Christmas and New Year's celebrations.

Director's note RISING UP AT NIGHT is a subtle portrayal of a population that, despite facing challenges, is courageously reinventing itself in an environment that is plagued by violence, coloured by the uncertainty of tomorrow, and immersed in the beauty of Kinshasa nights.

DEMOCRATIC REPUBLIC OF THE CONGO

Director: Nelson Makengo

Producers: Mutotu Productions (Democratic Republic of the Congo), Twenty Nine Studio & Production (Belgium), Film Five (Germany)

German WCF partner: Film Five

World sales: tbc

Funded in the WCF Jury meeting in November 2020

Funding amount: 20.000 €

Additional funding by WCF ACP: 20.000 €



With additional funding by WCF ACP



SUDDENLY

ANIDEN

by Melisa Önel

Synopsis After decades of living in Hamburg, Reyhan returns to Istanbul with her husband. Estranged from the city and family, on the eve of returning to Germany, she realises that she has lost her sense of smell. When a doctor's appointment leaves her anxious about the possibility of a terminal illness she decides to leave it all behind. To establish new bonds with life, she vanishes, venturing after scents, but soon realising that her previous life won't unleash her. When she sees a missing person's flyer of herself in an underpass, she becomes invisible. From that moment on an invisible Reyhan moves through the city. A voyeur with no responsibility. But is this what it means to be free?

Director's note SUDDENLY is an atmospheric film that aims at luring the senses of its viewers to explore what it feels like to be an anosmic character who loses visibility. We follow Reyhan's curiosity, which leads her further away from the roles she is expected to fulfill – mother, daughter, wife. We explore invisibility as both

a form of transgression and a way to question agency, womanhood and freedom.

TURKEY

Director: Melisa Önel

Producers: Vigo Film (Turkey), Aniden Film (Turkey), Zischlermann Films (Germany)

German WCF partner: Zischlermann Films

World sales: tbc

Funded in the WCF Jury meeting in November 2020

Funding amount: 35.000 €



TIGER STRIPES

by Amanda Nell Eu

Synopsis Twelve-year-old Zaffan experiences horrifying, physical changes to her body. In denial of these inevitable changes, Zaffan tries to conceal her grotesque self.

However, rumours about her monstrous transformation have made everyone fear her and she is forced into an exorcism by means of shame and torture.

Like a tiger that has been dragged out and poked by scared humans, Zaffan finally stands up and reveals to everyone what she has been hiding: her true self, her wrath, rage and beauty.

Director's note There are many structures in a young girl's life that govern and suppress what every woman essentially has in her, a wild nature. This intuitive and fierce individual must be found once again and celebrated. She can take any form, she is both beautiful and ugly, frightening and reassuring. She can be woman or man, but most importantly she is a wild beast.

MALAYSIA

Director: Amanda Nell Eu
Producers: Ghost Grrr Pictures (Malaysia), Weydemann Bros. (Germany), Akanga Film Asia (Singapore), Still Moving (France), Kawankawan Medi (Indonesia)
German WCF partner: Weydemann Bros.
World sales: tbc

Funded in the WCF Jury meeting in July 2020
Funding amount: 30.000 €

TRENQUE LAUQUEN

by Laura Citarella



Synopsis Laura has been living in Trenque Lauquen for the last six to eight months. We follow her routines and her life in the town: from the state buildings to the night life, from her boyfriends and friends to her radio show. At the same time, the town finds itself paralysed by a mysterious apparition in the park's lagoon. A kind of enfant sauvage or Kaspar Hauser type. Nobody knows where it has come from or what it is. Some speak of aliens, others of hermaphrodites. Something about the apparition arouses deep curiosity in Laura and, like an amateur detective, she starts to indulge her obsession with spying, in a story that immerses itself in the Argentinian tradition of the fantastic tale.

Director's note The film, like its characters, fails to synthesise. It's all carnivalesque and promiscuous. It's the practice of the absolute misrule. Every tiny story that the film insinuates is an excuse to peek into, and to live, other possible lives.

ARGENTINA

Director: Laura Citarella
Producers: El Pampero Cine (Argentina), Grandfilm (Germany)
German WCF partner: Grandfilm
World sales: El Pampero Cine (Argentina)

Funded in the WCF Jury meeting in July 2020
Funding amount: 35.000 €



UNDER THE FIG TREES

سومر كمال مرعط
by Erige Sehiri

Synopsis For Malek, Fidé, Sana, and Mariem, long days of work in the fields are a way to be together and escape the monotony of their life in the countryside. They are always finding ways to have fun, sometimes at the expense of others. In this rural setting, the spaces between fig trees stage moments of intimacy and tension between the young seasonal workers, the boss and the older workers. The orchard becomes a theater of emotions, where the girls' relationships to work, love, and boys are played out.

Director's note "Under the Fig Trees" is a feature-length fiction film, inspired by real events. Beyond understanding the facts, cinema allows me to shine a light on those who interest me, to bring them to life, and to reproduce on screen what moves me in them. This commitment can be seen through my cinematographic approach, in which I place importance on the small but significant instances of beauty that I see in the work of these women and men, in their exchanges, and in the nature that surrounds them.

TUNISIA

Director: Erige Sehiri
Producers: Henia Production (Tunisia),
Maneki Films (France), In Good Company (Germany),
Akka Films (Switzerland)
German WCF partner: In Good Company
World sales: Luxbox (France)

Funded in the WCF Jury meeting in July 2021
Funding amount: 30.000 €



VIET AND NAM

VIỆT AND NAM
by Truong Minh Quy

Synopsis Nam and Viet love each other. Both are coal miners, working 1000 metres below ground, where danger awaits and darkness prevails. In the brief moments of respite, in the exhaustion of male bodies, they kiss.

Nam, like other young villagers, wants to leave to join the many illegal immigrants abroad sending money back to their families. He gets in touch with an agent who smuggles people in containers. But before he can leave, Nam's father – a soldier who died in the war – comes back in his mother's dreams to tell her where he died. Nam, his mother and Viet travel south to the old battlefields, to find the remains of his father.

Director's note On 23 October 2019, newspapers all over the world reported on the 39 dead Vietnamese people found in a refrigerated truck in Essex, UK.

I've always wondered about the ways in which an individual could be intimately connected to histori-

cal events, without even being aware of it: like a fish, swimming in the currents of history, where past, present, and future have merged into one. With VIET AND NAM I want to dive deeper into the complexity, the immense sea, of the human soul. There I feel, at the heart of the force to leave, lies the aspiration to return.

VIETNAM

Director: Truong Minh Quy
Producers: Epicmedia Productions Inc (Philippines),
E&W Films, (Singapore), Deuxième Ligne Films (France)
German WCF partner: tbc
World sales: tbc

Funded in the WCF Jury meeting in November 2021
Funding amount: 30.000 €



ZE

by Lkhagvadulam Purev-Ochir

Synopsis Ze is a 17-year-old shaman in his last year of high-school. He meets Marla, a delicate but defiant 16-year-old girl, who is taken with Ze's spirit because of her illness. Ze falls into a naive and intoxicating love. When Marla rejects his affections, Ze must expand his rigid beliefs about life, love, and spirituality.

Director's note In 2014, I met a 21-year-old shaman named Uranbold who turned my previous experiences with shamans on its head. I was fascinated by his duality and the enormous burdens he carried balancing two lives. With Uranbold in mind, I mapped out ZE: to show what it means to grow up in contemporary Mongolia, where shamans play a major role in society.

Although Ze is a shaman, the film will not venture into the metaphysical. The camera will track him through unpaved streets, Soviet-style classrooms and modern bars – to convey the instability of his world marked by violence, love, and friendship.

MONGOLIA

Director: Lkhagvadulam Purev-Ochir
Producers: Aurora Films (France), Guru Media (Mongolia), Uma Pedra No Sapato (Portugal), Volya Films (Netherlands), 27 Films Production (Germany)
German WCF partner: 27 Films Production
World sales: Best Friend Forever (BFF) (Belgium)

Funded in the WCF Jury meeting in November 2021
Funding amount: 40.000 €



World
Cinema
Fund

WCF
PRODUCTION SUPPORT
FINISHED FILMS 2020–2021



CHNCHICK

by Aram Shahbazyan

Synopsis Chnchik (puny/insignificant) is the nickname of a 24-year old, hunchbacked girl living in a small community in the mountains. She falls in love with the first man who pays any attention to her. After the departure of the soldier, she has to deal with the hard consequences of an extramarital pregnancy.

Director's note The Philippines' "war on drugs" is ultimately an autocrat's war against the urban poor who catapulted him into power. How a people with a tradition of democratic values elected a provincial mayor to the country's highest post on promises of restoring peace and order in the capital by – among other things – dumping the bodies of "drug pushers and do-nothings into Manila Bay and fattening the fish there" provides a sobering context within which we can examine our society. Marked by viciousness and impunity, the roots of this systemic violence run deep in this country's capital and periphery. It is a history marked by protracted conflict in the countryside and violent deaths in the squalor of its cities.

World premiere Busan International Film Festival 2020, *New Currents*

Key festivals and awards Busan International Film Festival 2020, Golden Apricot International Film Festival 2020

ARMENIA, 2020

Director: Aram Shahbazyan
Producers: ARMNA LLC (Armenia),
Isabella Films (Netherlands),
Zero Fiction Film (Germany)
German WCF partner: Zero Fiction Film
World sales: ARMNA LLC (Armenia)

Funded in the WCF Jury meeting in November 2007
Funding amount: 50.000 €



CLARA SOLA

by Nathalie Álvarez Mesén

Synopsis In a remote village in Costa Rica, 32-year-old Clara embarks on a journey to break free from social and religious conventions and gain control of her sexuality and newfound powers.

Director's note Growing up Catholic, I was made to believe early on in life that women who masturbated ended up in hell, and that the balance between being a virgin and a whore was extremely delicate. With this screenplay, I want to explore where our heroine, Clara, would land on this judgment scale – being a young woman with limited social skills.

The film takes place in a social and religious setting where traditions hold back individual development. Clara has been stuck in a patriarchal context in which women are oppressed not only by men, but also by other women.

CLARA SOLA is an ultimatum about a woman's journey to take control of her body, her sexuality and her powers.

World premiere Cannes International Film Festival 2021, *Quinzaine des Réalisateurs*

Key festival and awards Cannes International Film Festival 2021, BFI 2021, Stockholm International Film Festival 2021; International Jury Awards, São Paulo International Film Festival 2021; Special Jury Award, Reykjavik International Film Festival 2021

COSTA RICA, 2021

Director: Nathalie Álvarez Mesén
Producers: Hobab (Sweden), Pacífica Grey (Costa Rica),
Laidak Films (Germany), Need Productions (Belgium)
WCF German partner: Laidak Films
World sales: Luxbox (France)

Funded in the WCF Jury meeting in November 2018
Funding amount: 50.000 €



THE COW THAT SANG A SONG ABOUT THE FUTURE

LA VACA QUE CANTÓ UNA CANCIÓN SOBRE EL FUTURO

by Francisca Alegría

Synopsis The death of hundreds of cows brings Cecilia (45) and her children to her father's dairy farm in the south of Chile. There she encounters her mother Magdalena (33), whose suicide has marked the family. While agonising animals sing about the future of the human race, Cecilia embarks on the path of understanding her mother and listening to nature's voice.

Director's note In 2017, there was a mass death of fish in a river in Valdivia. Three years earlier, thousands of black-necked swans died in the same river, a few months after the installation of a paper mill. These two cases are but a tiny example of the current state of the world, where the destruction of entire ecosystems has become normalized. It would be easy to blame the big companies that make billions at the expense of our natural resources, but that would be ignoring our responsibility as a society and denying our free will as human beings. The signs are loud and clear, but we are not paying attention. It is as if we need nature to literally speak... or sing to us.

World premiere Sundance International Film Festival 2022, *Competitor*

Key festival and awards Sundance International Film Festival 2022

CHILE, 2022

Director: Francisca Alegría
Producers: Jirafa (Chile), Cinema Defacto (France), Snowglobe (Denmark), Bananeira Filmes (Brazil), The Match Factory (Germany)
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in July 2018
Funding amount: 40.000 €



EAMI

by Paz Encina

Synopsis

Memory from the world
The exile and the song of remembrance
The chant of what endures
Those who dwelled in the land before us
Dreams, cinema, 3D
A format that allows us to inhabit the eternal
Preserve the forest and the spiritual world of the forest
Remember and dwell on it, at all times and forever
That is the memory from the forest.

Director's note EAMI is the story of the first ones, the eternal ones and the ones of today. It is the story of exile, the story of our ancestors who had to leave their lands and of those who have to do the same today. It is the story of the future of the peoples, which could be different. It is the place where evil cannot exist. EAMI aims to preserve a space of memory and wants, and, even if it is in image form, to preserve a physical and also a spiritual place – one that cannot be overthrown nor abolished.

Why not believe?

World premiere Rotterdam International Film Festival 2022, *Tiger Award Competition*

Key festivals and awards Rotterdam International Film Festival 2022

PARAGUAY, 2022

Director: Paz Encina
Producers: Silencio Cine (Paraguay), Gaman Cine (Argentina), Fortuna Films (Netherlands), Black Forest Films (Germany), MPM Films (France), Eaux Vives Productions (France)
German WCF partner: Black Forest Films
World Sales: MPM Premium (France)

Funded in the WCF Jury meeting in November 2018
Funding amount: 40.000 €



LES ENFANTS TERRIBLES

YARAMAZ ÇOCUKLAR
by Ahmet Necdet Cupur

Synopsis In a village in southern Turkey, young Mahmut wants to divorce his newly wed wife. At the same time, his adolescent sister Zenep decides to end her engagement, and gets a factory job. As the younger generation rebels, a factual portrayal of traditional family values and child marriage in Turkey emerges.

Director's note I consider myself both an insider and outsider in my childhood village. It all began when my brother Mahmut decided to divorce his newly wed wife, and my sister wanted to end her engagement with her cousin. Knowing they would be fighting a similar battle to the one I had fought before, I made my way back to the village with my camera.

My intention was to film my family while seeking a solution. I thought it would be easier to do so by observing them through the camera lens – as if what I was filming was not real life but a filmmaker's fantasy world. I don't want to cast any moral judgment on the events taking place – instead I want to let them reveal

their own meaning. I mainly want to take my siblings' – Mahmut and Zenep – points of view as they seek solutions, while still keeping the family ties intact.

World premiere Visions du Réel 2021, *Competition*

Key festivals and awards Jury Prize Région de Nyon, Visions du Réel 2021; Human Rights Award, Sarajevo Film Festival 2021; Best Film editing, Adana Film Festival 2021

TURKEY, 2021

Director: Ahmet Necdet Cupur
Producers: Liman Film (Turkey),
TS Productions (France), JYOTI Film (Germany)
WCF German partner: JYOTI Film
World sales: Deckert Distribution

Funded in the WCF Jury meeting in November 2020
Funding amount: 25.000 €



THE FIRST 54 YEARS: AN ABBREVIATED MANUAL FOR MILITARY OCCUPATION

HAMISHIM VE'ARBA HASHANIM HARISHONOT
by Avi Mograbi

Synopsis and Director's note THE FIRST 54 YEARS frames the story of the Israeli occupation of the West Bank and Gaza Strip in the form of an "abbreviated manual for military occupation", a kind of handbook of operating instructions, intended for use by any military occupation, anywhere and anytime.

The examples of the implementation of the operating instructions on the ground will be provided by the soldiers themselves, who served in the occupied territories and maintained it for years. The soldiers' testimonies were collected by Breaking the Silence – an organisation of veteran Israeli combat soldiers, who served in the Occupied Territories, and volunteered to expose the inner workings of the machine of occupation to the Israeli public.

The testimonies included in the film do not contain political interpretations of events or reflections on their meanings. The testimonies are centered on facts only: methods, procedures, mechanisms and day-to-day operations.

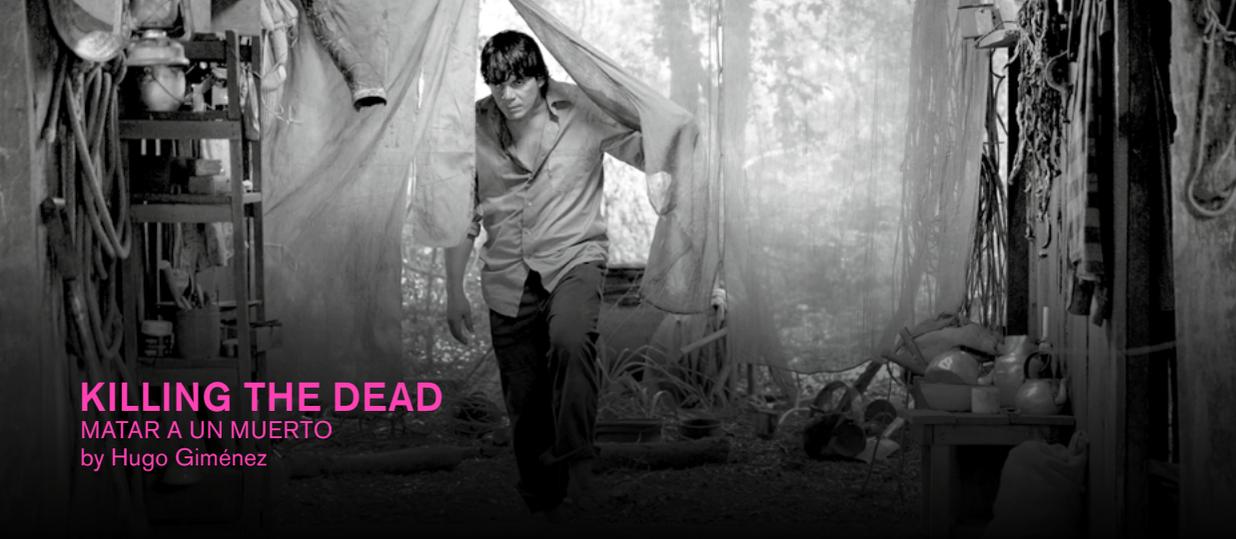
World premiere Berlin International Film Festival 2021, *Forum*

Key festivals and awards Berlin International Film Festival 2021, Special Mention, Torino International Film Festival 2021; Gijón International Film Festival 2021, Visions du Réel 2021; Special Prize, Yamagata International Documentary Film Festival 2021

ISRAEL, 2021

Director: Avi Mograbi
Producers: Avi Mograbi (Israel), Les Films d'Ici (France),
Citizen Jane (Finland), ma.ja.de (Germany)
German WCF partner: ma.ja.de
World sales: Party Films (France)

Funded in the WCF Jury meeting in November 2020
Funding amount: 25.000 €



KILLING THE DEAD

MATAR A UN MUERTO

by Hugo Giménez

Synopsis Paraguay 1978, during the dictatorship Pastor (50) and Dionisio (25) bury dead bodies illicitly in the woods in a systematic and clandestine manner. At the same time, in Argentina, the World Cup is taking place. One morning among the bodies, the diggers, find a man, Mario (45) who is still breathing. Both men know they must kill him but they have never done anything like that before. A storm is coming, announcing the winter season, while the destiny of the three men is determined during the World Cup final match.

Director's note My goal is to explore the military regime from its outskirts, draw a line between that space and time that is unknown to me because I didn't experience it closely; I've only known its echoes. I am interested in small stories in the context of big historic events where the banality of evil is manifested clearly. Also where fear of the unknown and the paradox of the impossibility of killing – within a system designed for oppression – allows me a closer look of the human condition.

World premiere Paraguay, March 2020

Key festivals and awards Best film, best director, best Soundtrack, Ontario International Film Festival 2020; Best actor, Gramado International Film Festival 2020, Florianópolis International Film Festival 2020; Punta del Este International Film Festival 2020; Ibiza International Film Festival 2021; Chicago Latino Film Festival 2021

PARAGUAY, 2020

Director: Hugo Giménez
Producers: Sabaté Films (Paraguay), Zona Audiovisual (Argentina), Altamar Films (France), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Sabaté Films (Paraguay)

Funded in the WCF Jury meeting in November 2017
Funding amount: 40.000 €



ONE IN A THOUSAND

LAS MIL Y UNA

by Clarisa Navas

TFL-WCF Audience Design Award 2019

Synopsis Iris meets Renata and feels immediately attracted to her. She will have to overcome stigma, and struggle with insecurities, in order to experiment with first love. ONE IN A THOUSAND is a story full of tenderness in a hostile environment, where desire takes on many forms in the darkness, and gossip can turn into a hostile weapon.

Director's note In the dark hallways of Las Mil, the biggest love came by once; along with the good friends who helped shape a queer resistance on the periphery. I believe that we need more images that get closer, instead of lecturing, bringing about intense situations between the neighbourhood and the teenage bodies that resist and defile the fake condemnation of living on the edge on a daily basis. This film takes shape in the power of these encounters, defending a dissident way of life in the north of Argentina – unique and bright, but on the verge of disappearing.

World premiere Berlin International Film Festival 2020, *Panorama Opening Film*

Key festivals and awards Berlin International Film Festival 2020, Special Mention of the Jury Coup de Coeur, Toulouse LAFF 2020; Premio Maguey, Guadalajara International Film Festival 2020; Best Picture Prize, Jeonju IFF 2020; Special Mention of the Jury & Best Latin LGBT film, San Sebastian IFF 2020; First Special Mention, Valdivia International Film Festival 2020

ARGENTINA, 2020

Director: Clarisa Navas
Producers: Varsovia Films (Argentina)
German WCF partner: Autentika Films
World sales: Pluto Films (Germany)

Funded in the WCF Jury meeting in July 2019
Funding amount: 30.000 €



PRAYERS FOR THE STOLEN

NOCHE DE FUEGO
by Tatiana Huezo

Synopsis In a solitary mountain town, where corn and poppies grow, the girls have boyish haircuts and each has an underground hiding place, like a tomb. Their mothers train them to flee death, to escape those who turn them into slaves or ghosts. Eight-year-old Ana grows up with her best friends, Paula and María. They kill snakes, take over houses of those who have fled and dress up as women. They create their own impenetrable world amidst growing violence, yet there comes a day when one of them doesn't make it to her hiding place in time.

Director's note NOCHE DE FUEGO explores what it means to grow up as a girl in the midst of war in Mexico. It's a story that invokes the magic and resistance of children and their honest gaze in the face of a violent reality. The film speaks of the time we live in and how it resonates in our innermost being, through the point of view of three girls on the path to adolescence.

World premiere Cannes International Film Festival 2021, *Un Certain Regard*

Key festivals and awards Special Mention, Cannes International Film Festival 2021; Best director, best film, Athens International Film Festival 2021; Horizons and Otra Mirada Award, San Sebastián International Film Festival 2021; Best director, Stockholm Film Festival 2021; Honorable mention, Chicago International Film Festival 2021; BFI 2021; Zurich Film Festival 2021

MEXICO, 2021

Director: Tatiana Huezo
Producers: Pimienta Films (Mexico),
The Match Factory (Germany)
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in July 2018
Funding amount: 30.000 €



THE RIVER

AL NAHR
by Ghassan Salhab

Synopsis A young woman and a man meet for lunch in a restaurant located in the midst of a mountainous landscape in Lebanon. Suddenly, a war seems to explode in the distance, fighter planes crisscross the sky. They both leave the place and venture deeper into a nature that is more and more spectral, like the couple they form today.

Director's note THE RIVER is the final part of a triptych that began with THE MOUNTAIN and THE VALLEY. Three deliberately geographic titles, three territories. What binds them is essentially organic, an invariable threat that affects the whole, reaching the slightest corner, the slightest of us; a threat present in Lebanon for so long that it has imperceptibly mutated into a territory itself. With a scarcity of words, THE RIVER retraces an afternoon as it shifts into night, in the company of a young woman and a much older man, less a couple than two persons caught in an intermediate state between the continued existence of their relationship and survival itself.

World premiere Locarno International Film Festival 2021, *Competition*

Key festival and awards Locarno International Film Festival 2021; Cairo International Film Festival 2021

LEBANON, 2021

Director: Ghassan Salhab
Producers: Khamsin Films (Lebanon), The Postoffice (Lebanon), Survivance (France), unafilm (Germany)
German WCF partner: unafilm
World sales: Les Films du Losange (France)

Funded in the WCF Jury meeting in November 2018
Funding amount: 30.000 €



SOUAD

by Ayten Amin

Synopsis Thirteen-year-old Rabab lives in a small city on the Nile Delta. After her older sister Souad falls down an online rabbit hole with tragic consequences, Rabab embarks on a journey looking for answers.

Director's note My quest as a filmmaker is to place marginalised voices at the front and centre of my camera lens. With SOUAD, I aspire to paint a realistic picture that reveals the harsh social dynamics impacting the life of a young girl. The film was shot away from the capital, in an underdeveloped city where the imbalance of power is vivid, religious and cultural norms are much more rigid, and women's stories are less recited in films. The story shows the paradox of using social media – a free domain and outlet for women in such communities, yet a burden causing more pressure and frustration given the discrepancy between their real life and their "wishful" virtual life.

World premiere Berlin International Film Festival 2021, *Panorama*

Key festival and awards Cannes Film Festival Official Selection 2020, Berlin; International Film Festival 2021; Best Actress, Tribeca Film Festival 2021; Indie-Lisboa International Independent Film Festival 2021; Film by the Sea International Film Festival 2021

EGYPT, 2021

Director: Ayten Amin
Producers: Vivid Reels (Egypt),
Nomadis Images (Tunisia), Film Clinic (Egypt),
Road Movies (Germany)
German WCF partner: Road Movies
World sales: Best Friend Forever (Belgium)

Funded in the WCF Jury meeting in July 2020
Funding amount: 25.000 €



TASTE

VI
by Lê Bảo

Synopsis Bassley, a Nigerian illegal, plays in the Vietnamese football league to support his son back home. When he breaks his leg, his contract is terminated. With nowhere to go, Bassley finds work as a masseur at a salon. Seeking additional income, he also works as a prostitute. Over the course of three days, he and four women clean together, cook together, eat together, sleep together, and have sex. Afterwards, Bassley wires the money he has earned to Nigeria. He tries to enter the lives of the women in more ordinary ways. They have moved on, but something in him has changed.

Director's note The idea for TASTE came to me when I was in high school. I observed tired young African men sitting at the back of the bus at the end of the day. This image stayed with me. In Saigon, there are many Africans and they are often preyed upon. I do not want to make a film that exploits the plight of an African man living in Vietnam. I want to approach TASTE in a more contemplative way.

World premiere Berlin International Film Festival 2021, *Encounters*

Key festival and awards Encounters Award, Special Jury Prize, Berlin International Film Festival 2021; Special Jury Mention, Festival du Nouveau Cinéma 2021; Taipei Film Festival 2021;

VIETNAM, 2021

Director: Lê Bảo
Producers: Le Bien Pictures (Vietnam),
E&W Films (Singapore), Deuxième Ligne Films (France),
Petit Film (France), Wild Bunch Germany (Germany)
German WCF partner: Wild Bunch Germany
World sales: Wild Bunch (France)

Funded in the WCF Jury meeting in July 2018
Funding amount: 30.000 €



VENGEANCE IS MINE, ALL OTHERS PAY CASH

SEPERTI DENDAM, RINDU HARUS
DIBAYAR TUNTAS
by Edwin

Synopsis Ajo Kawir is a fighter who fears nothing, not even death. His raging urge to fight is driven by a secret – his impotence. When he crosses paths with a tough female fighter named Iteung, Ajo gets beaten black and blue, but also head over heels – he falls in love. Will Ajo's path lead him to a happy life with Iteung and, eventually, to self-acceptance?

Director's note Growing up in the glory days of a military regime, stories and myths about heroics and male bravado were so familiar to me. There was a normalised culture of violence and deception in the name of machismo and prowess. It was a theme you could feel in everyday life and society was fully entitled to pass their judgement on the topic. Machismo and patriarchal values are still ever present in today's Indonesia, supposedly a more open-minded and democratic society than the one in Ajo Kawir's youth. In this film, I see Indonesia desperately trying to overcome its fear of impotence, its fear of failure to perform.

World premiere Locarno International Film Festival, *Competition*

Key festival and awards Golden Leopard, Locarno International Film Festival 2021; Best DOP, Valladolid International Film Festival 2021; TIFF 2021; Tokyo International Film Festival 2021; Singapore International Film Festival 2021

INDONESIA, 2021

Director: Edwin
Producers: Palari Films (Indonesia),
Phoenix Films (Singapore)
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in November 2020
Funding amount: 25.000 €



WHETHER THE WEATHER IS FINE

KUN MAUPAY MAN IT PANAHON
by Carlo Francisco Manatad

Synopsis In the aftermath of Typhoon Haiyan, religious fanatics, desperados, criminals and fleeing animals are loose in the city. Miguel, a desperate son roams the ruins in search of the two women in his life: his childhood friend, Andrea and his mother, Norma. As soon as he finds them, Miguel tries to convince them to leave the unlivable city. However, Norma is fixated on waiting for her estranged husband Luis, and Andrea is entangled in a surreal situation, in which the typhoon survivors believe she is the saviour amidst this tragedy. Miguel's time slowly runs out as a rumour of another incoming storm circulates. He must decide whether to stay or to leave town alone before the next disastrous storm.

Director's note My city's horrendous loss collided with terrible personal demons, and I decided to make a film set during the aftermath of the typhoon. After the senselessness of having lost so much to nature for no reason, the characters inescapably lose their own sense of justice.

World premiere Locarno International Film Festival 2021, *Concorso cineasti del presente*

Key festival and awards Junior Jury Award, Locarno International Film Festival 2021; Special Jury Prize, Guanajuato International Film Festival 2021; Chicago International Film Festival 2021, Singapore International Film Festival 2021

PHILIPPINES, 2021

Director: Carlo Francisco Manatad
Producers: Cinematografica (Philippines),
Globe Studios (Philippines), Dreamscape Entertainment (Philippines), Iwant (Philippines), Plan C (Philippines),
Black Sheep (Philippines), House on Fire (France),
Kawankawan Media (Indonesia), Aand (Singapore),
Weydemann Bros. (Germany)
German WCF partner: Weydemann Bros.
World sales: Rediance (China)

Funded in the WCF Jury meeting in November 2019
Funding amount: 30.000 €



WCF
PRODUCTION SUPPORT
FINISHED FILMS 2004–2019





3 / THREE
3/TRES
by Pablo Stoll

URUGUAY, 2012

Director: Pablo Stoll
Producers: ControlZ (Uruguay), Pandora Film Produktion (Germany), Rizoma (Argentina)
German WCF partner: Pandora Film Produktion
World sales: Wide Management (France)

Funded in the WCF Jury meeting in June 2009
Funding amount: 40.000 €

Synopsis For Rodolfo, life at home feels empty and cold, as if he doesn't belong. Meanwhile, his first wife, Graciela and their teenage daughter, Ana, are living through defining moments in their lives. Subtly, Rodolfo will try to slip back into the place he once had next to them but walked away from ten years ago. 3 is a comedy about three people and the absurd fate to which they are doomed: being a family.

Director's note 3 is a film about selfishness and the pursuit of redemption. It is about growing up and about those moments in which, although unnoticed, our personality takes a specific shape. It is a story about second chances and the fear they awake, the fear of failure.

World premiere Cannes International Film Festival 2012, *Quinzaine des réalisateurs*

Key festivals and awards Cannes International Film Festival 2012; Itamaraty Prize, Festival de Cine Latinoamericano de Sao Paulo 2012; Valdivia International Film Festival Chile 2012; Toronto International Film Festival 2012; BFI London Film Festival 2012; Busan International Film Festival 2012



ACTS OF MEN
ATOS DOS HOMENS
by Kiko Goifman

BRAZIL, 2006

Director: Kiko Goifman
Producers: Paleo TV and Plateau Produções (Brazil), Cachoeira Films + Mil Cores Media (Germany)
German WCF partner: Cachoeira Films + Mil Cores Media
World sales: Paleo TV (Brazil)

Funded in the WCF Jury meeting in June 2005
Funding amount: 25.000 €

Synopsis ATOS DOS HOMENS should have been a film about the daily lives of massacre survivors in Brazil. Shooting was scheduled to start in April 2005. But reality did not wait. On the last day of March things changed: A terrible massacre took place in Baixada Fluminense, near the city of Rio de Janeiro. Twentynine people were killed by a death squad, the largest massacre in the history of Rio de Janeiro. The killers are extermination groups made up of policemen who work in the area, and who are involved in extortions, kidnapping, drug dealing and homicide. This has been going on since the 1950s, but it has never been as extreme as it is today.

The film is organised in four parts: "Daily Life in Baixada Fluminense" shows footage of residents of the town, "The Massacre" describes the carnage and the feelings it provoked. "Death Squads" deals with the killing commandos in the area and includes an interview with a professional assassin. "Daily Life 2" shows the people in Baixada Fluminense and their attempts to process what they have experienced.

World premiere Berlin International Film Festival 2006, *Forum*

Key festivals and awards São Paulo/Rio de Janeiro "It's all true" Documentary Film Festival 2006; Guadalajara International Film Festival 2006; BAFICI 2006; São Paulo International Film Festival 2006



See also Distribution Support

AJAMI
by Yaron Shani and Scandar Copti

ISRAEL/PALESTINE, 2009

Director: Yaron Shani and Scandar Copti
Producers: Inosan Ltd. (Israel), Twenty Twenty Vision (Germany)
German WCF partner: Twenty Twenty Vision
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in October 2005
Funding amount: 65.000 €

Synopsis Jaffa's Ajami neighbourhood is a melting pot of cultures and conflicting views among Jews, Muslims and Christians. Back and forth in time, and through the eyes of various characters, we witness how impossible the situation really is...

Sensitive 13-years old Nasri and his older brother Omar live in fear when their entire family is in danger after their uncle foolishly wounds a prominent clan member. Naive young Palestinian refugee Malek works illegally in Israel to help financing the surgery that will save his mother's life. Affluent Palestinian Binj dreams of a bright future with his Jewish girlfriend. Jewish policeman Dando and his family undergo a frustrating search for his missing younger brother, a soldier ... The tragic fragility of human existence is experienced in the enclosed community of Ajami, where enemies must live as neighbours. No location expresses the dramatic collision of different worlds better.

World premiere Cannes International Film Festival 2009, *Quinzaine des réalisateurs*

Key festivals and awards Camera d'Or Special Distinction, Cannes International Film Festival 2009; Best Picture, Best Director, Best Screenplay, Best Editing and Best Composer, Ophir Israeli Film and Television Academy Award 2009; Nomination Academy Awards USA for Best Foreign Language Film of the year 2010



AQUARIUM
GENENET AL ASMAK
by Yousry Nasrallah

EGYPT, 2008

Director: Yousry Nasrallah
Producers: MISR International Films (Egypt), Archipel 33 (France), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Sunnland Film INT.

Funded in the WCF Jury meeting in June 2006
Funding amount: 100.000 €

Synopsis It all takes place over 48 hours, in today's Cairo. Laila is 32 and works as a radio talk show host. People call her on her show "Night Secrets" to reveal their innermost secrets. She plays squash, she swims, sometimes she writes children's stories, and sometimes goes out with her friend to discos. She lives with her mother and her brother. Youssef is an anaesthetist. He is about 35. In the morning he works in a perfectly respectable private hospital. At night he works in an illegal abortion clinic. His father is dying of cancer. Youssef likes to hear his patients' delirium, just before they go deep into anesthesia. When they wake up, he tells them everything they've said. He also likes to listen to Laila's radio programme. Sometimes, he spends parts of his nights with a woman he likes, but doesn't love. Two characters, who don't know each other, who will meet. Their lives will not change drastically. They just realise how lonely they are.

World premiere Berlin International Film Festival 2008, *Panorama*

Key festivals and awards Berlin International Film Festival 2008; Best Actor, Arab Film Festival Rotterdam 2008; Best Script, Wahan Film Festival 2008; Best Supporting Actor & Best Director, Alexandria International Film Festival 2008



ASWANG
by Alyx Ayn Arumpac



BAD HAIR
PELO MALO
by Mariana Rondón



THE BAD INTENTIONS
LAS MALAS INTENCIONES
by Rosario García-Montero



THE BED
LA CAMA
by Mónica Lairana

PHILIPPINES, 2019

Director: Alyx Ayn Arumpac
Producers: Cinematografica (Philippines), Les Films de l'Oeil Sauvage (France), Razor Film Produktion (Germany), Stray Dog Production (Norway)
German WCF partner: Razor Film Produktion
World sales: LevelK (Denmark)
Funded in the WCF Jury meeting in June 2019
Funding amount: 37.000 €

Synopsis When Rodrigo Duterte is elected president of the Philippines, he sets in motion a machinery of death to execute suspected drug dealers, users and small-time criminals. ASWANG follows people whose lives entwine with the growing violence during two years of killings in Manila.

Director's note The Philippines' "war on drugs" is ultimately an autocrat's war against the urban poor who catapulted him into power. How a people with a tradition of democratic values elected a provincial mayor to the country's highest post on promises of restoring peace and order in the capital by – among other things – dumping the bodies of "drug pushers and do-nothings into Manila Bay and fattening the fish there" provides a sobering context within which we can examine our society. Marked by viciousness and impunity, the roots of this systemic violence run deep in this country's capital and periphery. It is a history marked by protracted conflict in the countryside and violent deaths in the squalor of its cities.

World premiere IDFA 2019, Competition for First Appearance

Key festivals and awards FIPRESCI Award, IDFA 2019, Grand Prize for Best International Feature, RIDM Montreal International Documentary Festival 2020; Beyond the Screen Award, DocAviv 2020; Amnesty International Human Rights Award, Thessaloniki Documentary Festival 2020

VENEZUELA, 2013

Director: Mariana Rondón
Producers: Sudaca Films (Venezuela), Imagen Latina (Perú), Hanfgarn & Ufer (Germany)
German WCF partner: Hanfgarn & Ufer Filmproduktion
World sales: FiGa Films (USA)
Funded in the WCF Jury meeting in June 2013
Funding amount: 30.000 €

Synopsis Junior is nine years old and has stubbornly curly hair, or – as he keeps being told – "bad hair". He wants to have it straightened for his yearbook picture, like a fashionable pop singer with long, ironed hair. This puts him at odds with his mother Marta. The more Junior tries to look beautiful and make his mother love him, the more she rejects him. He finds himself cornered, facing a painful decision.

Director's note My characters are helpless. They are wounded and hurtful adults and children who are learning how to hurt. Caracas is also hostile to them, a city of urban, political and family violence. Dreams encapsulated in multi-family buildings, the result of Le Corbusier's "utopian city" project in the 50s, now turned into massive vertical hells.

I want to talk about intolerance in a social context that is riddled with dogmas which don't embrace otherness, where public affairs extend to the private life.

World premiere Toronto International Film Festival 2013

Key festivals and awards Golden Seashell, San Sebastián Film Festival 2013; Bronze Alexander and FIPRESCI Award, Thessaloniki Film Festival 2013; Best Director and Best Script, Mar del Plata International Film Festival 2013; Around the World in 14 Films Berlin 2014; Best Actress, Torino Film Festival 2014; Best Director, Viña del Mar International Film Festival 2014

PERU, 2011

Director: Rosario García-Montero
Producers: Garmont Films (Peru), Barry Films (Germany), Akerman Producciones (Argentina)
German WCF partner: Barry Films
World sales: Ondamax Films (USA)
Funded in the WCF Jury meeting in June 2009
Funding amount: 50.000 €

Synopsis 1980s Peru – a country convulsed by terrorism. Growing up in the midst of it, is Cayetana, a precocious and slightly twisted eight-year-old girl. To confront her loneliness, she creates a vivid imaginary world of fallen Peruvian heroes and martyrs. When her mother announces that she is pregnant, Cayetana's fragile world collapses. She solemnly declares that the day of her brother's birth is the day she will die. With six months to live, Cayetana engages in a darkly funny struggle to deal with this new reality and to remain present in the eyes of her family.

Director's note Growing up in Peru in the 1980s – a turbulent decade punctuated by the terrorist attacks of the Shining Path – I didn't grasp the full significance of what was going on, but I absorbed the feeling of uncertainty. Cayetana, the lead character, is a mixture of innocence and wickedness and unpredictability.

World premiere Berlin International Film Festival 2011, *Generation*

Key festivals and awards Los Angeles Film Festival 2011; Best Peruvian Film, Lima Film Festival 2011; Jury Prize, Gramado Film Festival 2011; Best Latin American Feature, Mar del Plata International Film Festival 2011; Audience and Jury award, Austin International Film Festival of the Americas 2012

ARGENTINA, 2018

Director: Mónica Lairana
Producers: Gema Films (Argentina), Sutor Kolonko (Germany), Topkapi Films (Netherlands), 3 Moinhos (Brazil)
German WCF partner: Sutor Kolonko
World sales: Gema Films (Argentina)
Funded in the WCF Jury meeting in July 2016
Funding amount: 30.000 €

Synopsis It's a hot summer in Buenos Aires. George (58) and Mabel (56) spend their last 24 hours together as a couple, locked in their family home. The house has been sold, and now they have to dismantle it and to divide up all their material belongings before the moving van arrives. That morning, Jorge and Mabel try to fuck in several positions, but it's all in vain. They both end up crying. The rest of the day, locked in their home, they move furniture, eat, have a shower, laugh, pack things, cry, laugh again, find their dead cat, bury their cat, play with their dog, throw away stuff. And in the middle of these emotional ups and downs, they say goodbye to each other.

Director's note THE BED, my first feature-length film, revolves mostly around the bodies of an old man and a woman, who, after 30 years of marriage, are forced to spend their last 24 hours together before finally separating.

World premiere Berlin International Film Festival 2018, *Forum*

Key festivals and awards Berlin International Film Festival 2018, New Horizons Film Festival 2018, Best director and best actress awards Mar del Plata International Film Festival 2018; Kerala International Film Festival 2018



EL BELLA VISTA

by Alicia Cano



BI, DON'T BE AFRAID!

Bi, dung so!
by Di Phan Dang



BIG FATHER, SMALL FATHER AND OTHER STORIES

CHA VÀ CON VÀ
by Di Phan Dang



THE BLACK HEN

KALO POTH
by Min Bahadur Bham

URUGUAY, 2012

Director: Alicia Cano
Producers: Thomas Mauch Filmproduktion (Germany), Alicia Cano Films (Uruguay), MJ Producciones (Uruguay)
German WCF partner: Thomas Mauch
World sales: Tazkovski Films (UK)

Funded in the WCF Jury meeting in November 2011
Funding amount: 30.000 €

Synopsis THE BELLA VISTA is the story of a house that began as a football club, becoming a successful transvestite brothel and at last becomes a Catholic Chapel, all in a small conservative village in Uruguay. Two transvestites, a brothel's Madam, a gaucho football player, and a charming old lady will bring to life this battle for control of a single physical space, driven by the same motivation: passion.

Director's note I discovered this story reading a newspaper, and I found it so closed to my memories that I decided to go to the place and meet the protagonists. This playful documentary film is the result of my research and therefore a portrait of the villages where I come from.

World premiere Karlovy Vary International Film Festival 2012

Key festivals and awards Karlovy Vary International Film Festival 2012; Zurich Film Festival 2012; Audience Award, Valdivia International Film Festival 2012; Mexico City International Documentary Film Festival 2012

VIETNAM, 2010

Director: Di Phan Dang
Producers: Acrobates Film (France), Arte France Cinema (France), Vietnam Media Corp & Vietnam Studio (Vietnam), Vblock Media Joint Stock Company (Vietnam), TR9 Film (Germany)
German WCF partner: TR9 Film
World sales: Acrobates Film (France)

Funded by the WCF Jury meeting in October 2008
Funding amount: 50.000 €

Synopsis In an old house in Hanoi, Bi, a 6-year-old child lives with his parents, his aunt and their cook. His favorite playgrounds are an ice factory and the wild grass along the river. After being absent for years, his grandfather, seriously ill, reappears and settles at their house. While Bi gets closer to his grandfather, his father tries to avoid any contact with his family. Every night, he gets drunk and goes to see his masseuse, for whom he feels a quiet strong desire. Bi's mother turns a blind eye on it. The aunt, still single, meets a 16-year-old young boy in the bus. Her attraction to him moves her deeply.

Director's note Imagine relaxing and watching a fish tank. Big and small fish live together in a narrow tank. They are full of desire for food and reproduction. Yet, they themselves can't recognize that they are burdened with desires.

World premiere Cannes International Film Festival 2010, *Semaine de la critique*

Key festivals and awards SACD Prize, ACID/CCAS Support, Cannes International Film Festival 2010; Grand Prix du Jury, Angers Premiers Plans 2011; Best First Feature, Best Cinematography

VIETNAM, 2015

Director: Di Phan Dang
Producers: VBlock Media (Vietnam), Acrobates Films (France), Busse & Halberschmidt Filmproduktion oHG (Germany), Volya Films (The Netherlands)
German WCF partner: Busse & Halberschmidt Filmproduktion oHG
World sales: Urban Distribution International (France)

Funded in the WCF Jury meeting in June 2013
Funding amount: 40.000 €

Synopsis Saigon, late 1990s: Vu, a photography student, falls in love with his roommate, Thang, a small-time drug dealer. Meanwhile, Vu's father Sau has chosen a wife for his son, Huong, whom he pushes to separate Vu and Thang. But Huong is secretly in love with Sau. Stormy stories of desire and forbidden fruits.

Director's note I see that sometimes my characters are so stubborn. They don't follow my lead, they act as if they were living in real life: unusually, meaninglessly, instinctively. Their thoughts may come after action. Their sadness may come later than the separation... I can watch them, but I cannot judge them. I may know whether they are happy or sad, but I cannot measure such feelings, as my characters were living before the film began and will continue to do so once the film has ended. So all I can say is that everything you see in the film depicts just one particular moment in their lives.

World premiere Berlin International Film Festival 2015, *Competition*

Key festivals and awards Berlin International Film Festival 2015; Hong Kong International Film Festival 2015; Young Audience Award, Nantes Three Continents Festival 2015, Busan International Film Festival 2015

NEPAL, 2015

Director: Min Bahadur Bham
Producers: Mila Production (Nepal), Shooney Films (Nepal), Tandem Production (Germany)
German WCF partner: Tandem Production
World sales: Mila Productions (Nepal)

Funded in the WCF Jury meeting in July 2014
Funding amount: 30.000 €

Synopsis In a remote Nepalese village during the Maoist Civil war, two 12-year-old boys named Prakash and Kiran are best friends, despite belonging to different casts. Their sights are set on simply owning a hen: by selling the eggs they can make money and fulfil their childish dreams. But their society is constrained by poverty and caste divides. The sister of the poor one, Prakash, secretly joins the Maoist party, while the groom of Kiran's sister gets arrested and killed by the Maoists. Trying to get the hen at any price, Prakash and Kiran have to face the harsh reality of the world surrounding them.

Director's note I was born in a remote village in northern Nepal. I grew up to the smell of alpine trees, the sight of fresh, lush meadows, and the touch of the cold Himalayan breeze. With the beauty of my surroundings existed a darker aspect of my childhood and of the communities living in that part of the world. Shackled by poverty, illiteracy and taboos, we lived in a society deeply split by caste and class divides.

World premiere Venice International Film Festival 2015, *International Film Critics Week*

Key festivals and awards Fedeora Award, Venice International Film Festival 2015; Singapore International Film Festival 2015; Asia Pacific Screen Award 2015, Toronto International Film Festival 2015



THE BODA BODA THIEVES

ABAABI BA BODA BODA
by Yes, that's us!

UGANDA, 2015

Director: Yes, that's us!
Producers: Switch Films (South Africa), Deddac Films (Uganda), Hot Sun Films (Kenya), augenschein Filmproduktion (Germany)
German WCF partner: augenschein Filmproduktion
World sales: Rushlake Media GmbH (Germany)

Funded in the WCF Jury meeting in 2011
Funding amount: 60.000 €

Synopsis In Kampala, Uganda, the city streets are always congested with traffic and the fastest way to travel is on motorbike taxis we call "boda bodas". The men who drive these boda bodas have a reputation as tough hustlers. City life has been unkind to Goodman, Rosa and their teenage son Abel. They stake everything on a joint venture whereby Abel will become a boda boda man in order to support the family. Disaster strikes however, when the motorbike is stolen on Abel's first day at work. Determined not to give up, Goodman and Abel set off into the city in search of the stolen boda boda.

Director's note The greatest migration in human history is happening right now in sub-Saharan Africa. People are leaving the land and villages in a mass exodus to stream into the cities. Their numbers swell the burgeoning ghettos that surround the urban centers. They come in search of a better life. Sometimes they find it, more often they don't. Our story deals with this huge issue from the perspective of one small family trying to make it in the city.

World premiere Berlin International Film Festival 2015, *Forum*

Key festivals and awards Berlin International Film Festival 2015; Seattle International Film Festival 2015; Dorben International Film Festival 2015; World Cinema Amsterdam Festival



BRIEF STORY FROM THE GREEN PLANET

BREVE HISTORIA DEL PLANETA VERDE
by Santiago Loza

ARGENTINA, 2019

Director: Santiago Loza
Producers: Constanza Sanz Palacios Films Srl (Argentina), Autentika Films (Germany), Anavilhana Filmes (Brazil)
German WCF partner: Autentika Films

World sales: The Open Reel (Italy)
Funded in the WCF Jury meeting in November 2016
Funding amount: 30.000 €

Synopsis Tania is a trans girl who performs her shows at night clubs in Buenos Aires. Pedro is a creature of the night, a regular dancer, a young gay man. Daniela works as a waitress in a bar. She is dealing with a break-up, and is deeply melancholic. The three are friends and went to school together. Tania receives the news that her grandmother has died. They find an alien body in her grandmother's house, alongside a letter in which she asks Tania to please take the creature to the place where it first appeared. Pedro, Daniela and Tania start a long and mysterious journey.

Director's note I want to make a movie about beloved and hurt people, who are dragged to live through an extraordinary situation, forced to experience a huge and strange adventure. An existential journey between the banal and the profound, the daily and the sublime. The movie is about the power of the weak. The hidden strength of outcasts. It is a tribute to all the losers. And an act of poetic justice.

World premiere Berlin International Film Festival 2019, *Panorama*

Key festival and awards Berlin International Film Festival 2019, Istanbul International Film Festival 2019, BAFICI 2019, Neuchâtel Fantastic Film Festival 2019, Sitges International Film Festival 2019, Lima International Film Festival 2019, Bogotá International Film Festival 2019, Thessaloniki International Film Festival 2019



BY THE FIRE

SENTADOS FRENTE AL FUEGO
by Alejandro Fernández Almendras

CHILE, 2011

Director: Alejandro Fernández Almendras
Producers: El Remanso Cine (Chile), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: El Remanso Cine (Chile)

Funded in the WCF Jury meeting in November 2010
Funding amount: 50.000 €

Synopsis Daniel and Alejandra are together since a couple years back. They are both in their mid forties and are embarking on a new adventure: to try their luck as farmers in the countryside. But Alejandra is affected by a serious illness that could slowly eat away their dream of a life together; and that would put the love and patience of Daniel to the test. It's not only the hardships of the illness that affect the couple; it's also the realization that maybe we are not as perfect and noble as we wanted to be.

Director's note The film is first and foremost a love story, but not in the classic sense, since it doesn't deal with the highs and lows, or the beginning or the end of a relationship. It's a love story because it tells the story of how a man tries in vain to fight death, and how simple, everyday acts can be touched by the will to defeat the inevitable.

World premiere San Sebastian Film Festival 2011, *Zabaltegui Nuevos Directores*

Key festivals and awards San Sebastian Film Festival 2011; Valdivia Film Festival 2011; Abu Dhabi Film Festival 2011; Toronto International Film Festival 2012; San Francisco International Film Festival 2012; BAFICI 2012; Work In Progress Award, SANFIC 2011; San Francisco International Film Festival 2012; Munich International Film Festival 2012

See also Distribution Support WCF Europe



CEMETERY OF SPLENDOUR

RAK TI KHON KAEN
by Apichatpong Weerasethakul

THAILAND, 2015

Director: Apichatpong Weerasethakul
Producers: Illuminations Films (UK), Kick the Machine Films (Thailand), Detalle Films (Mexico), Louverture Films (USA), Tordenfilm (Norway), The Match Factory (Germany), among others
German WCF Partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in July 2013
Funding amount: 30.000 €

Synopsis In a small town in Thailand, a troop of soldiers have contracted a strange case of sleepingsickness. Jenjira, a middle-aged Thai lady, volunteers to tend to them in a makeshift hospital set up at the school. She takes special interest in Itt, one of the affected soldiers. Throughout her rounds, she also befriends a clairvoyant girl named Keng. Although Itt is only awake for a few hours a day, he manages to make Jenjira's heart flutter. She takes him to the lake where, like in a dream, a large unidentified creature has washed ashore. Itt falls asleep at the park pavilion. There, Jenjira encounters Keng, who offers to speak Itt's thoughts. She leads Jenjira through a labyrinthian cemetery of kings that exists in another dimension.

Director's note My parents are doctors. I grew up in hospital housing. The school and my home were full of memorable illnesses. For Love in Khon Kaen, I imagine rooms where people do nothing but sleep. Lately, I have noticed that I started to sleep more. I have produced many movies in dreams. I shun the slay of reality, and together we take refuge in dreams of forever.

World premiere Cannes International Film Festival 2015, *Un Certain Regard*

Key festivals and awards London Film Festival 2015; Lighthouse Award, Poncevo Film Festival 2015



CHILLA

by Saodat Ismailova



CITADEL

CITADELA

by Diego Mondaca



COCOTE

by Nelson Carlos De Los Santos



DEATH FOR SALE

by Faouzi Bensaïdi

UZBEKISTAN, 2014

Director: Saodat Ismailova
Producers: Rohfilm (Germany), Petit Films (France), Volya Films (The Netherlands)
German WCF partner: Rohfilm
World sales: Ramonda Films (France)

Funded in the WCF Jury meeting in November 2009
Funding amount: 70.000 €

Synopsis Bibicha, a young woman, suddenly refuses to speak. The reason for her vow of silence is mysterious: will she get to the end of her pledge? What would be the compromise between her wish and the family pressure? What will be the reward for the challenging silence?

Director's note CHILLA is a sacred ritual performed in the key moments of life: birth, marriage, death, spiritual growth and is a vow for a crucially wished desire. Following the idea of CHILLA, the four female characters were shaped to present my vision of Uzbek women from past to present. Bibicha, the main character, is the silent mirror that reflects and exhorts other female stories to come out. Aside from women's issues, I want to explore the ideas of identity loss, deep human reevaluation and transformation in a society deeply rooted in Islam, a society that was reshaped by communism and has recently become independent. How all of these changes are reflected in female destinies, in their souls.

World premiere Berlin International Film Festival 2014, *Forum*

Key festivals and awards Golden Alhambra, Granada Film Festival Cines del Sur 2014; Hong Kong International Film Festival 2014; Seattle International Film Festival 2014

BOLIVIA, 2011

Director: Diego Mondaca
Producers: Manosudaca Videofilmes (Bolivia), Pucara Films (Bolivia), Blinker Filmproduktion (Germany)
German WCF partner: Blinker Filmproduktion
World sales: Pucara Films (Bolivia)

Funded in the WCF Jury meeting in November 2009
Funding amount: 30.000 €

Synopsis Situated high up in the Bolivian capital of La Paz, the San Pedro Prison is a bustling city within a city. It has its own church, soccer field, dental practice, shops, workshops, and carnival parades. Around 2,500 people are packed into San Pedro, but by no means are all of them prisoners: the spirited Mechita and her son keep their husband and father company – and they are not the only ones.

Director's note CITADEL captures, through a technique of apparent explosive disorder, the disturbing and mysterious world of the men's prison in La Paz, Bolivia. The film attempts to expose life inside the detention facility which does not adhere to the traditional icons of prison as some inmates' wives and children live alongside the prisoners. Despite physical marginalization and the punitive prejudice that hovers over the inmates and their families, this unique co-existence alongside the tenement architecture constructs an unexpected community.

World premiere IDFA International Film Festival 2011

Key festivals and awards IDFA International Film Festival 2011; DocBuenosAires 2012; Taiwan International Documentary Film Festival 2012; Festival Internacional Unasur Cine 2013

DOMINICAN REPUBLIC, 2017

Director: Nelson Carlos De Los Santos
Producers: Guasabara Cine (Dominican Republic), Nabis Filmgroup (Argentina), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Luxbox (France)

Funded in the WCF Jury meeting in November 2014
Funding amount: 30.000 €

Synopsis Alberto, a gardener working in the city, travels to his hometown to attend a funeral for his father, who was killed by a policeman. Upon arrival, he finds that there is no burial, rather a three-day ritual to mourn and celebrate his death. Having changed his beliefs to become a Protestant, however, Alberto sees this ritual, with its Catholic and African roots, as something satanic and immoral. Overwhelmed, Alberto is lost in the small town life, his thoughts confront different gods, and the idea of murder presents itself as the only solution to restore some kind of order.

Director's note I have always been interested in the origins of the violence in my country. A strange violence, silent, always lurking. To talk about violence, I ask from what point do we constitute morality? COCOTE becomes a platform where these religions, these institutions that produce values, confront and try to defend themselves.

World premiere Locarno International Film Festival 2017, *Signs of Life*

Key festivals and awards Signs of Life Best Film Award, Locarno International Film Festival 2017; Toronto International Film Festival 2017; San Sebastian International Film Festival 2017; Rotterdam International Film Festival 2018, Best Latin American Film, Mar del Plata International Film Festival 2017; New Horizons International Film Festival 2018

MOROCCO, 2011

Director: Faouzi Bensaïdi
Producers: Agora Film (Morocco), Entre Chien et Loup (Belgium), Heimatfilm (Germany)
German WCF partner: Heimatfilm
World sales: Urban Distribution International (France)

Funded in the WCF Jury meeting in July 2010
Funding amount: 30.000 €

Synopsis Tetouan, a city wedged between a hill and an imposing mountain. Malik, Allal and Soufiane live off small crimes.

One day, they decide to change their destinies. They are going to rob a large jewelry store in the city. But soon, it turns out that their motivations for the robbery diverge and set them against each other.

Director's note Three losers, dreaming of a better life see this dream inescapably disappear before their eyes, revealing to all the cowardly acts, the betrayals and the pettiness of the human soul. They will realise that they aren't strong enough to live out their dreams, that they don't have the dimensions of the people they dreamed of becoming and that they will pay a heavy price in their fight against the powerful forces of money, greed, destiny, blind love and the manipulation of faith.

World premiere Toronto International Film Festival 2011, *Contemporary World Cinema*

Key festivals and awards Abu Dhabi Film Festival 2011; Marrakech International Film Festival 2011; Berlin International Film Festival 2012; C.I.C.A.E. Award, Berlin International Film Festival 2012; Cineuropa EN Award and Golden Iris Award, Brussels Film Festival 2012; Melbourne International Film Festival 2013



DEATH WILL COME AND SHALL HAVE YOUR EYES

VENDRÁ LA MUERTE Y TENDRÁ TUS OJOS
by José Luis Torres Leiva

CHILE, 2019

Director: José Luis Torres Leiva
Producers: Globo Rojo Films (Chile), Constanza Sanz Films (Argentina), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Compañía de Cine (Argentina)

Funded in the WCF Jury meeting in November 2017
Funding amount: 40.000 €

Synopsis Ana is in her 50's and is the head nurse of the city's hospital. María is 42 years old and a mathematics teacher in a small school. They live in a small town in the south of Chile. They have been a couple for 20 years, but had never lived together until the day María was diagnosed with terminal cancer. This illness will mark a sign in their lives. María decides against any kind of treatment and they sell all their belongings and move to a small cottage in the middle of a forest where they live until the day María dies. This is how they fall in love again, living together for the first time, facing the unbeatable death and determined to strengthen their relationship.

Director's note DEATH WILL COME AND SHALL HAVE YOUR EYES is the name of a famous poem by Italian writer Cesare Pavese, perhaps one of the clearest and most awesome self-reflection exercises about work, love and death there has been in the history of literature. Within the project lays a desire to speak about death and to totally move away from its clichés and stereotypes. To speak not about the end of a life but rather of the beginning and the possibility of something new, a self-discovery that is necessary to grow as a person.

World premiere San Sebastian International Film festival 2019, *Competition*

Key festivals and awards Hamburg International Film Festival 2019, BFI London International Film Festival 2019, Viennale 2019

See also Distribution Support



DOG FLESH

CARNE DE PERRO
by Fernando Guzzoni

CHILE, 2012

Director: Fernando Guzzoni
Producers: Ceneca Producciones (Chile), Hanfgarn & Ufer (Germany), JBA Producciones (France)
German WCF partner: Hanfgarn & Ufer Filmproduktion
World sales: FiGa Films (USA)

Funded in the WCF Jury meeting in November 2011
Funding amount: 40.000 €

Synopsis Alejandro is in a very difficult moment of his life. A lone-some and unpredictable man who carries the enormous weight of his past as a torturer during the Pinochet-regime. When his taxicab breaks down, it totally disrupts the laboriously maintained rhythm of his life. On his quest for a new identity Alejandro gets lost between the ghosts of earlier times and the obsessive attempt at coping with his situation. A man has started to dissolve, his view of reality is increasingly distorted, and he is being cannibalized by his own past. Desperately he tries to re-interpret his life and find a new direction for his existence. Following an emotional and physical breakdown he flees into the community of a strange evangelical sect which saturates his need for closeness and hierarchical order.

World premiere San Sebastian International Film Festival 2012, *New Directors*

Key festivals and awards New Director's Prize, San Sebastian International Film Festival 2012; Movie City Award, Valdivia International Film Festival 2012; Coral Prize for the best Opera Prima, Havana International Film Festival 2012; Rotterdam International Film Festival 2013; Göteborg International Film Festival 2013



EVERY DAY IS A HOLIDAY

CHAQUE JOUREST UNE FÊTE
by Dima El-Horr

LEBANON, 2009

Director: Dima El-Horr
Producers: Ciné-Sud Promotion (France), Orjouane Productions (Lebanon), Nikovantastic Film (Germany)
German WCF partner: Nikovantastic Film
World sales: UMedia (France)

Funded in the WCF Jury meeting in June 2008
Funding amount: 50.000 €

Synopsis Three women who do not know each other are on the same bus headed for the same place: a men's prison in the heart of the Hermel desert. Against her parents wishes, Tamara is going to visit her husband, who was incarcerated on their wedding day. Lina is determined to get her husband, whose sentence is long, to sign the divorce papers which will finally set her free. Hala travels with a secret knot of fear in her stomach: hidden in her suitcase, she carries the weapon forgotten by her husband, a prison guard. A fatal incident changes the tone and sets everything adrift. Contrary to their intentions, the women are left to their fates and find themselves lost in the middle of an arid landscape. They continue along their road, plunging deeper into what proves to be an internal journey. Like Lebanon seeking to reclaim its own freedom, the voyage of these three women becomes no less than a quest for their own independence.

World premiere Toronto International Film Festival 2009

Key festivals and awards Toronto International Film Festival 2009; Rome International Film Festival 2009; Dubai International Film Festival 2009; Black Nights Film Festival Tallinn 2009; International Film Festival Rotterdam 2010; Seattle International Film Festival 2010



FARO – GODDESS OF THE WATERS

FARO – LA REINE DES EAUX
by Salif Traoré

MALI, 2007

Director: Salif Traoré
Producers: Sarama Films (Mali), P.A.V. Communication (France), Boréal Films (Canada), Bärbel Mauch Film (Germany)
German WCF partner: Bärbel Mauch Film
World sales: Wide Management (France)

Funded in the WCF Jury meeting in October 2005
Funding amount: 60.000 €

Synopsis Zanga, a child born out of wedlock, is driven from his village. He returns after many years to find out who his father is. At the moment of his arrival, something happens that the villagers interpret as the river spirit Faro's angry reaction to Zanga's return.

The film uses this fateful moment in the history of a village to bring us closer to the changing rural regions of Africa: suddenly, oppressed people are making demands and the local authorities are under pressure. Tradition must find compromises with modernity so that life can go on.

World premiere Berlin International Film Festival 2007, *Forum*

Key festivals and awards Berlin International Film Festival 2007; Festival Panafricain du Cinéma et de la Télévision de Ouagadougou (FESPACO) 2007; Toronto International Film Festival 2007; Festival du Film Francophone de Tübingen 2007; Dubai International Film Festival 2007; Göteborg Film Festival 2008; Winner of Bayard d'Or – Best First Feature, Festival International du Film Francophone de Namur 2007



See also Distribution Support

FELICITY FÉLICITÉ by Alain Gomis

SENEGAL, 2017

Director: Alain Gomis
Producers: Andolfi (France), Granit Films (France), Cinékap (Senegal), Need productions (Belgium), About Productions (Lebanon)
German WCF partner: Katuh Studio
World sales: Jour2Fête (France)

Funded in the WCF Jury meeting in November 2015
Funding amount: 40.000 €

Synopsis FELICITY is a singer in Kinshasa, Democratic Republic of Congo. She sings in an nganda (bar) resident band and raises her 16-year-old son, Samo, alone. One morning, however, she receives a call from the hospital saying that Samo has just been admitted after an accident. He risks losing his leg if Felicity doesn't find the money for an operation. Felicity embarks on a desperate quest that takes her across the city, into her past, her dreams... But just as she is about to reach her goal, her son's leg is amputated.

Director's note I imagine this film as a song, a hypnotic and sensual blues song. I imagine it as a dangerous crossing, through rapids and clouds, on the borders between the night and our interior forests, before we reach and breathe the cool air of a new day.

I want to make a film as one sings with a woman, to descend into the abyss with her.

World premiere Berlin International Film Festival 2017, *Competition*

Key festivals and awards Berlin International Film Festival 2017, Silver Bear Grand Jury Prize, Berlin, International Film festival 2017; Golden Stallion Award, FESPACO 2017; Special Jury Prize, Chicago International Film Festival 2017; Human Rights in Cinema Competition, Istanbul International Film Festival 2017; Toronto International Film Festival 2017 FIPRESCI Prize, Palm Springs International Film Festival 2018



THE FEVER A FEBRE by Maya Da-Rin

BRAZIL, 2019

Director: Maya Da-Rin
Producers: Tamanduá Vermelho (Brazil), Enquadramento Produções (Brazil), Still Moving (France), Komplizen Film (Germany)
German WCF partner: Komplizen Film
World sales: Still Moving (France)

Funded in the WCF Jury meeting in July 2017
Funding amount: 48.000 €

Synopsis In Manaus, an industrial city surrounded by the Amazon rain forest. Justino, a 45 year-old Amerindian, works as a security guard at a cargo port and lives in a small house on the outskirts of town. Since the death of his wife, his only company has been his youngest daughter Vanessa, but she will be leaving soon to study medicine in Brasília. Stuck between the city and his village, which he left over 20 years ago, Justino finds himself condemned to an existence without place. During the day he strives to stay focused at work. As time goes by, he is gripped by a high fever, whose cause the doctors are not able to identify. Vanessa finds herself torn between the desire to become a doctor and the decision to leave her father, sick, in Manaus.

Director's note I was shooting two documentaries in the Amazon region in 2006, when I met several indigenous families who had left their traditional territories to live in the city. The relationship I was able to establish with these families, were determining experiences for me. Urged on by these encounters, I began to jot down my first notes for a movie to be set in Manaus.

World premiere Locarno International Film Festival 2019, *Competition*

Key festivals and awards Pardo d'Oro for Best Actor and FIPRESCI Award, Locarno International Film Festival 2019, TIFF 2019, Torino International Film Festival 2019; Best Film, Pingyao Film Festival 2019



FIG TREE ETZ TE'ENA by Aäläm-Wärqe Davidian

ISRAEL, ETHIOPIA, 2018

Director: Aäläm-Wärqe Davidian
Producers: Black Sheep Film Productions Ltd (Israel), AV medien penrose GmbH (Germany), En Companie des Lamas (France)
German WCF partner: AV medien penrose GmbH
World sales: Films Boutique (Germany)

Funded in the WCF Jury meeting in November 2016
Funding amount: 40.000 €

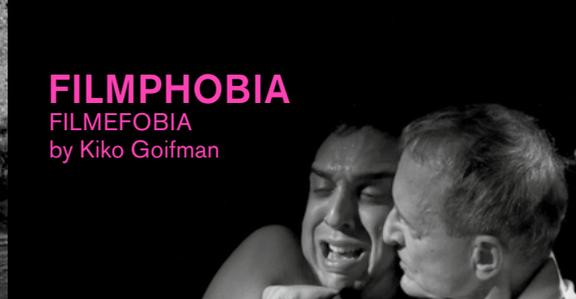
Synopsis Fourteen-year-old Mina lives in civil war-torn Ethiopia. One day, her Jewish family is presented with the opportunity to escape the war by fleeing to Israel. But Mina won't leave her boyfriend, Eli, behind. Confronting the war head on, she makes desperate plans to save the love of her life before their childhood ends.

Director's note I spent the first years of my life in Ethiopia, sheltered under my grandmother's loving wings. Through the gaps in her feathers I viewed a magical world, occasionally interrupted by horror. I was 10 years old when I left Ethiopia and despite the war, my incognisant last days in Ethiopia passed by quite normally.

I would like to create a world similar to the one that has accompanied me since childhood. Yet the heart of the film will be Mina's daily life. Through Mina, I'll describe the surreal situation of building a normal life during wartime; one moment playing peacefully with friends and the next witnessing them being kidnapped.

World premiere Toronto International Film Festival 2018, *Discovery section*

Key festivals and awards Eurimages Audentia Award, Toronto International Film Festival 2018; Best Cinematography Award of the Award of the Israeli Film Academy 2018



FILMPHOBIA FILMEFOBIA by Kiko Goifman

BRAZIL, 2008

Director: Kiko Goifman
Producers: PaleoTV e Plateau Produções (Brazil), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Paleo TV (Brazil)

Funded in the WCF Jury meeting in June 2008
Funding amount: 25.000 €

Synopsis Jean-Claude Bernardet (one of Brazil's prominent film critics) plays the director of a documentary that was never completed. FILMPHOBIA is a making-of of a fictitious documentary film, which is about fear in contemporary society. The main belief of the documentary director – Jean-Claude – is that the only image that is authentic, real and truthful is that of a human being challenged by his or her phobia. The crew of the documentary explore the limits of the psyche, exposing phobic people to emotionally violent situations, dealing with different kinds of phobias: airplane phobia, ocean phobia, snake phobia, blood phobia and so on.

FILMPHOBIA provokes the question: Why was the film never finished? Is the director of the documentary – 71 years old – starting to go blind? Is the director's condition as an HIV-carrier getting worse? Did the situation result in trauma when he dealt with blood phobia?

World premiere Locarno International Film Festival 2008, *Competition, Filmmakers of the Present*

Key festivals and awards Sarajevo International Film Festival 2008; Havana International Film Festival 2008; Rotterdam International Film Festival 2009; Best Film (Official Jury, Critique Jury), Best Actor, Best Art Direction, Best Editing, Festival de Brasília do Cinema Brasileiro 2008



FLAPPING IN THE MIDDLE OF NOWHERE

DÁP CÁNH GIỮA KHÔNG TRUNG
by Nguyen Hoàng Diệp



FLATLAND

by Jenna Bass

VIETNAM, 2014

Director: Nguyen Hoàng Diệp
Producers: VBLOCK Media (Vietnam), Filmallee (Germany), Ciné-Sud Promotion (France), Films Farms (Norway)
German WCF partner: Filmallee
World sales: Premium Films (France)

Funded in the WCF Jury meeting in November 2012
Funding amount: 50.000 €

Synopsis Hanoi, Vietnam. Naive Huyền (17) is living a normal life in rhythm with her times. Huyền is in love with her boyfriend Tùng, a never-do-well boy just slightly older than her. She gets pregnant, and both she and Tùng want an abortion, rather casually and calmly. Huyền finds a way to make money for the abortion by meeting a rich man who has a fetish for her swelling stomach and pays well for her company. When her boyfriend runs away with the money and Huyền's feelings move slowly but steadily toward the rich man and her unborn child, it becomes more and more a matter of urgency that she has to make a decision – but she hesitates.

Director's note This hesitancy of a young and lonely pregnant woman, this feeling of juvenile naivety and disorientation when meeting the difficult decision for or against an unborn life is the red line of the film.

World premiere Venice International Film Festival 2014, *Venice International Film Critics Week*

Key festivals and awards Fedeora Award, Venice International Film Festival 2014; Toronto International Film Festival 2014; Busan International Film Festival 2014; Special Mention, Nantes Three Continents Festival 2014; Oslo Films from the South Festival 2014; Jury Award, Special Mention, Fribourg International Film Festival 2015

SOUTH AFRICA, 2019

Director: Jenna Bass
Producers: Proper Film (South Africa), Deal productions (Luxembourg), IGC Films (Germany), unafilm (Germany)
German WCF partner: IGC Films
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in November 2014
Funding amount: 45.000 €

Synopsis FLATLAND is a contemporary, all-female western-adventure that tells the story of a lonely policewoman longing to reunite with her fugitive boyfriend; while simultaneously leading a murder investigation wherein a newly-married former housekeeper and a heavily-pregnant teen are the prime suspects. Helped and hindered along the way by an ensemble of wayward denizens, the unlikely trio soon become embroiled in a cross-country chase as they navigate the Karoo semi-desert in freezing winter, at times on horseback, all the while in search of a new life and a fresh start.

Director's note Femininity, today more than ever, has become embattled and undefinable. And then, there's "What is South Africa?" a country named purely after its place on the map, with 11 official languages and countless more peoples and cultures without their own names. For these three different but equally desperate women, the journey of self-discovery within FLATLAND paints a vivid and unique portrait of femininity against a harsh frontierland, and questions what it means to be a woman in contemporary South Africa and the world at large.

World premiere Berlin International Film festival 2019, *Panorama*

Key festivals and awards Berlin International Film Festival 2019, Toronto International Film Festival 2019, Zurich Film Festival 2019, Transatlantyk Film Festival 2019

GODS DIOSES

by Josué Méndez



PERU, 2008

Director: Josué Méndez
Producers: Chullachaki Producciones (Peru), Lagarto Cine (Argentina), TS Productions (France), Mil Colores Media and Cachoeira Films (Germany)
German WCF partner: Mil Colores Media and Cachoeira Films
World sales: Doc & Film International (France)

Funded in the WCF Jury meeting in November 2006
Funding amount: 55.000 €

Synopsis Diego and Andrea are about eighteen, they are beautiful, rich and bright. They live in the most beautiful house by the beach, on the most beautiful beach in Peru, with their rich and successful father. This is a world where there are no problems, no material needs; a world of forms and beauty, an artificial world, a world of appearances.

GODS is about a family where apparently nothing is wrong, but after scratching the surface a little, a cruel way of life, a world of unbreakable and inflexible social customs, is revealed.

GODS is the story of this family, its decadence, its rigid mechanisms when it comes to social involvement, and its efforts to conceal any interior ugliness under a beautiful cover.

World premiere Locarno International Film Festival 2008, *Official Competition*

Key festivals and awards Locarno International Film Festival 2008; Toronto International Film Festival 2008; San Sebastian International Film Festival 2008; Best Peruvian Film, Audience Award, Lima Film Festival 2008; Best Film, Biarritz Film Festival 2008



THE GULF

KÖRFEZ
by Emre Yeksan

TURKEY, 2017

Director: Kiko Goifman
Producers: PaleoTV e Plateau Produções (Brazil), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Paleo TV (Brazil)

Funded in the WCF Jury meeting in June 2008
Funding amount: 25.000 €

Synopsis Leaving behind a career and divorce in ruins, 32-year-old Selim returns to his hometown Izmir. Unwilling to make any plans for the future, he wanders around, revisiting people from his past. He runs into Cihan, a pal of his from the military service: a lower-class idler with a charming energy. As people start leaving the city due to an unbearable stink caused by a maritime accident, Selim finds himself gradually drawn to a new environment of idlers where he can embrace the possibilities of life again.

Director's note Today, many of us increasingly feel that we live on the edge of a manmade disaster, an environmental breakdown or another world war. At times, we can find inside ourselves the will to stand up against this catastrophe, to overcome the fear, but often we just repress these thoughts to be able to go on with life. Is there any way out of the deteriorating state of our world? Any hope? Yes there is, plenty of it. And that's what I want to examine in this film.

World premiere Venice International Film Festival 2017, *Settimana Della Critica*

Key festivals and awards Venice International Film Festival 2017; Seville European Film Festival 2017; Hamburg Film Festival 2017, FIPRESCI Award, Istanbul International Film Festival 2018; Rotterdam International Film Festival 2018



HAMACA PARAGUAYA

by Paz Encina

PARAGUAY, 2006

Director: Paz Encina
Producers: Slot Machine (France), Fortuna Films (The Netherlands), New Crowned Hope (Austria), Lita Stantic Producciones (Argentina), Wanda Vision (Spain), Black Forest Films (Germany)
German WCF partner: Black Forest Films
World sales: Scalpel Films (France)

Funded in the WCF Jury meeting in June 2005
Funding amount: 30.000 €

Synopsis It's already autumn and it's still hot – the heat never goes away. In a remote place in Paraguay, an elderly peasant couple Candida and Ramon are waiting for their son who left to fight the Chaco War. They are also waiting for the rain to come, it keeps announcing its arrival but it doesn't come; and for the wind that never comes either; and for the heat to go away but it never does in spite of the season; and for the dog to stop barking, but it will never stop and, all in all, they are waiting for better times to come.

The instant of the eternal waiting is found between the "before" and the "after" of time. The couple faces these waiting moments with different attitudes: Ramon, a farmer, waits with optimism; Candida, a mother and a washerwoman, believes her son is already dead, therefore it makes no sense to keep waiting.

World premiere Cannes International Film Festival 2006, *Un Certain Regard*

Key festivals and awards FIPRESCI Award, Cannes International Film Festival 2006; Critics Award, São Paulo International Film Festival 2006; Pusan International Film Festival 2006; Rotterdam International Film Festival 2007



HARMONY LESSONS

UROKI GARMONII
by Emir Baigazin

KAZAKHSTAN, 2013

Director: Emir Baigazin
Producers: Anna Katchko (Russia), JCS Kazakhfilm (Kazakhstan), The Post Republic (Germany), Arizona Productions (France), Rohfilm (Germany)
German WCF partner: The Post Republic
World sales: Films Distribution (France)

Funded in the WCF Jury meeting in July 2012
Funding amount: 40.000 €

Synopsis Following a humiliation in front of his classmates during a medical check-up, Aslan (13) falls ill with an obsessive-compulsive disorder.

Aslan is a student at a village school in a crime-ridden section of Kazakhstan. The dirty criminal world of the school conflicts drastically with Aslan's perfectionism and sense for beauty and purity.

Aslan sees all the evil in the school gang leader Bolat (13), the one responsible for Aslan's humiliation. Bolat collects money from younger kids and beats them up severely. With good intentions to rid his school of violence, Aslan decides to kill Bolat.

Director's note HARMONY LESSONS is a spiritual journey, a coming of age story and at the same time a controversial social drama. It touches universal and still very intimate subjects of violence and loneliness as well as the decisions that we make in life.

World premiere Berlin International Film Festival 2013, *Competition*

Key festivals and awards Silver Bear for an Outstanding Artistic Contribution, Berlin International Film Festival 2013; NETPAC Award, Abu Dhabi Film Festival 2013; Best New Narrative Director, Tribeca Film Festival 2013; Critics Special Award, São Paulo International Film Festival 2013

See also Distribution Support
See also Distribution Support WCF Europe



THE HEIRESESSES

LAS HEREDERAS
by Marcelo Martinessi

PARAGUAY, 2018

Director: Marcelo Martinessi
Producers: La Babosa Cine (Paraguay), Pandora Film Produktion (Germany), Esquina Filmes (Brazil), Mutante Cine (Uruguay), Norks Filmproduksjon (Norway)
German WCF partner: Pandora Film Produktion
World sales: Luxbox (France)

Funded in the WCF Jury meeting in July 2016
Funding amount: 40.000 €

Synopsis Chela and Chiquita, both descended from wealthy families in Asunción, Paraguay, have been together for over 30 years. But recently their financial situation has worsened. When their debts lead to Chiquita being imprisoned on fraud charges, Chela is forced to face a new reality. Driving for the first time in years, she begins to provide a local taxi service to a group of elderly wealthy ladies. As Chela settles into her new life, she encounters the much younger Angy, forging a fresh and invigorating new connection. Chela finally begins to break out of her shell and engage with the world, embarking on her own personal, intimate revolution.

Director's note I "inherited" the diaries of a woman who spent most of her life in the confinement of her own home. Transforming her experiences into a narrative feature film made me think about Paraguay, my prison-country, and our system of "values" passed from one generation to the next, like a hereditary disease. A system that doesn't allow us to change. This film comes out of my desire to heal.

World premiere Berlin International Film Festival 2018, *Competition*

Key festivals and awards Alfred Bauer Prize, Silver Bear for Best Actress (Ana Brun) and FIPRESCI Award, Berlin International Film Festival 2018; Best Director, FIPRESCI Award, Cartagena IFF 2018; Golden Athena, Athens IFF Paraguay's Submission for the 91st Academy Awards 2018



HISTORY OF FEAR

HISTORIA DEL MIEDO
by Benjamin Naishtat

ARGENTINA, 2014

Director: Benjamin Naishtat
Producers: Rei Cine (Argentina), Ecce Films (France), Mutante Cine (Uruguay), vitakuben GmbH (Germany)
German WCF partner: vitakuben GmbH
World sales: Visit Films (USA)

Funded in the WCF Jury meeting in November 2012
Funding amount: 30.000 €

Synopsis A hot summer in a city besieged by constant power blackouts. A private district with an enormous park. An abandoned piece of land and an uncontrollable wave of smoke unleash uncertainty and chaos.

Director's note HISTORY OF FEAR is a film about scared people. In the context of the chaotic summer in the suburbs, the social order reveals itself fragile and about to give in. All the characters appear to have a motive to let instinct drive their decisions. The audience must join the characters in their uncertain drift, walk into the dark with them and project that which lies in the core of fear itself.

World premiere Berlin International Film Festival 2014, *Competition*

Key festivals and awards Berlin International Film Festival 2014; Special Jury Prize, Tokyo FILMeX 2014; Best New Narrative Director – Special Jury Mention, Tribeca Film Festival 2014; Critics Special Award, São Paulo International Film Festival 2014; New Director's Showcase Award, Seattle International Film Festival 2014; Special Mention, Ghent International Film Festival 2014, New Directors Award, San Francisco International Film Festival 2014; Best Film & FIPRESCI Award, T-Mobile New Horizons International Film Festival 2014



LOS HONGOS

by Oscar Ruiz Navia

COLOMBIA, 2014

Director: Oscar Ruiz Navia
Producers: Burning Blue & Contravia Films (Colombia), unafilm (Germany), Arizona Films (France), Campo Cine (Argentina)
German WCF partner: unafilm
World sales: FiGa Films (USA)

Funded in the WCF Jury meeting in November 2013
Funding amount: 30.000 €

Synopsis Ras S. is a young construction worker who has a hard time sleeping. At work he is constantly daydreaming, and at night he roams his neighborhood in east Cali tagging the walls of the city with his friend Calvin, a fine arts student. His mother Maria worries that her son has been bewitched and will end up insane. Instead, one day Ras is simply fired from his job. Without a dime in his pockets, he searches the city for Calvin, who looks after his grandmother who is sick with cancer. Together, they sprout up throughout the city, infecting the world around them with their immense freedom.

Director's note When most people hear the film's title, LOS HONGOS ("mushrooms" in English), they think immediately of psychedelia, drugs and pleasure. But the metaphor of the title refers to mushrooms in a literal sense: living beings that appear in a context of tremendous rotting and decomposition.

World premiere Locarno International Film Festival 2014, *Concorso cineasti del presente*

Key festivals and awards Special Jury Prize, Locarno Film Festival 2014; Toronto International Film Festival 2014; Tokyo International Film Festival 2014; Viennale 2014; Mar del Plata International Film Festival 2014; Torino International Film Festival 2014; Dioraphte Award, Hubert Bals Fund Lions Film Award, Rotterdam International Film Festival 2015



THE HOUSE UNDER THE WATER

LA KHANEYE ZIRE AB
by Sepideh Farsi

IRAN, 2010

Director: Sepideh Farsi
Producers: Rêves d'Eau Productions (France), Neshaneh Films (Iran), Sweet Water Pictures (The Netherlands), Pola Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Anniko Films (Armenia)

Funded in WCF Jury meeting in June 2007
Funding amount: 30.000 €

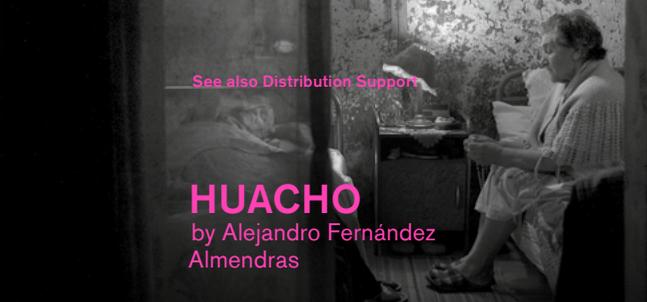
Synopsis Two teenagers, Morteza and Taher, are involved in the accidental drowning of Taher's younger brother. With this, an indelible seal has marked their destiny, linking them forever.

Thirty years later, Morteza is just coming out of jail, having been suspected of murdering a child. Taher, who is now a police officer, at first thinks he is guilty, like all the others, but then finds out that he's wrong and decides to prove Morteza's innocence.

Director's note The screenplay is an adaptation from several of Bijan Najdi's novels, whose universe is stamped with a magical yet poetically tinged reality. A universe where a couple can adopt a dead child to fulfil its desire of never having had one. And where a boot found under water is enough for a man to mourn his lost son who never had a sepulchre. Characters in shades of grey, in a country where things are too often black and white.

World premiere Dubai International Film Festival 2010

Key festivals and awards Dubai International Film Festival 2010; Moscow International Film Festival 2011



See also Distribution Support

HUACHO

by Alejandro Fernández Almendras

CHILE, 2009

Director: Alejandro Fernández Almendras
Producers: Jirafa Films (Chile), Charivari Films (France), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Films Distribution (France)

Funded in the WCF Jury meeting in November 2006
Funding amount: 50.000 €

Synopsis On a long and eventful day, four members of a southern Chilean peasant family (Pedro and his wife Olga, their daughter Marta and their grandson Rodrigo) struggle to adapt to the changing world in which they live in; a world where a gameboy or a new dress can be as precious as a litre of milk or a glass of wine; where the boundaries between tradition and modernity are quickly disappearing.

Director's note With a mix of candor, empathy and simplicity, HUACHO depicts a day in the life of four members of a peasant family who live on the outskirts of the city of Chillán, in the south of Chile, dealing with the many transformations of the life of the peasantry at the turn of the century.

World premiere Cannes International Film Festival 2009, *Quinzaine des réalisateurs*

Key festivals and awards Munich International Film Festival 2009; Jerusalem International Film Festival 2009; Toronto International Film Festival 2009; San Sebastian International Film Festival 2009; Best Film, Viña del Mar International Film Festival 2009; Best First Film, Havana International Film Festival 2009



THE HUNTER

SHEKARCHI
by Rafi Pitts

IRAN, 2010

Director: Rafi Pitts
Producers: AFTAB Negaran Film Production Institute (Iran), Twenty Twenty Vision (Germany)
German WCF partner: Twenty Twenty Vision
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in November 2007
Funding amount: 50.000 €

Synopsis Recently released from prison, Ali makes the most of his return, amidst much talk of the upcoming elections and promises of change. Despite working nights, he tries to spend the most time possible with his beautiful wife and young daughter. To escape the stress of urban living, Ali retreats to his favourite pastime of hunting in the secluded forest north of town. Tragedy strikes and Ali's wife Sara is accidentally killed in a police shoot-out with demonstrators. Ali's own search for his missing six-year-old daughter ends in horror and pushes him over the edge. Ali randomly shoots and kills two policemen. After a high-speed car chase outside of town, Ali flees into the northern forest where he is captured by two police officers. Ali is resigned to his fate and watches quietly as the arguing policemen lose their way in the woods. Situations complicate and the line between hunter and hunted becomes difficult to define...

World premiere Berlin International Film Festival 2010, *Competition*

Key festivals and awards Hong Kong International Film Festival 2010; Melbourne International Film Festival 2010; Toronto International Film Festival 2010; Viennale 2010; Tokyo Filmex 2010; Torino International Film Festival 2010



HUNTING SEASON

TEMPORADA DE CAZA
by Natalia Garagiola



I PROMISE YOU ANARCHY

TE PROMETO ANARQUÍA
by Julio Hernández Córdón



I'M GOING TO CHANGE MY NAME

ALAVERDI
by Maria Saakyan



IN THE LAST DAYS OF THE CITY

AKHER AYAM EL MEDINA
by Tamer El Said

ARGENTINA, 2017

Director: Natalia Garagiola
Producers: Rei Cine (Argentina), Les Films de L'Etranger (France), augenschein Filmproduktion (Germany)
German WCF partner: augenschein Filmproduktion
World sales: Alpha Violet (France)

Funded in the WCF Jury meeting in July 2015
Funding amount: 30.000 €

Synopsis Nahuel has recently lost his mother, so he is forced to live with his biological father, Ernesto, for three months until his 18th birthday. Ernesto is a hunter, living an isolated life with a new family on the outskirts of a small mountain town in Patagonia.

Upon his arrival in the South, their relationship proves to be difficult. Days go by and the tension grows. After a fight, Ernesto forces Nahuel to join him on a hunting trip. In the depth of the forest, surrounded by the hollow sound of gunfire, a link between them appears to be possible.

Director's note Like all the men in my family, my father hunts and fishes for sport. I always joined in on these experiences with a single goal: to obtain my father's approval. I always believed that this activity allowed me to interact with him in a more direct way. These seemed to be the only moments when we really connected – there is a silent dialogue that cuts through everything and brings us to a primal, common level.

World premiere Venice International Film festival 2017, *Settimana Della Critica*

Key festivals and awards Critic's Week Prize, Venice International Film Festival 2017; San Sebastian International Film Festival 2017, Best Film, IFFA Macao 2018; FIPRESCI Prize, Cinélatino 2018

MEXICO, 2015

Director: Julio Hernández Córdón
Producers: Interior 13 (México), Rohfilm (Germany)
German WCF partner: Rohfilm
World sales: Latido Films (Spain)

Funded in the WCF Jury meeting in November 2013
Funding amount: 30.000 €

Synopsis Miguel and Johnny have a close relationship which they hide in front of others. They skate all day and sell blood in hospital emergency rooms. Trafficking blood is a way for them to earn money and keep skating without following other peoples' rules. A drug cartel contacts them to supply the blood to his clandestine clinics. They accept, but the first deal does not go well. Miguel flees to Texas with the help of his parents and Johnny uses the event to end the relationship.

Director's note The idea is to make a male love story, in which emotions are contained, and the silence and actions have much more impact. In this film, I want to focus on people who engage in criminal activities. Whilst avoiding clichés, my criminals will not appear to be criminals despite their dirty appearance. They are common guys who are passionate about an extreme sport and what they want is to live in the present, as often happens with people who engage in crime.

World premiere Locarno International Film Festival 2015, *Competition*

Key festivals and awards Locarno International Film Festival 2015; FIPRESCI Prize, Baja International Film Festival 2015; Guerrero Award, Morelia International Film Festival 2015; FIPRESCI Prize, Rio de Janeiro International Film Festival 2015; Special Mention Horizontes Award, San Sebastian International Film Festival 2015

ARMENIA, 2012

Director: Maria Saakyan
Producers: Anniko Films (Armenia), Oscar Film (Denmark), Flying Moon Filmproduktion (Germany)
German WCF partner: Flying Moon Filmproduktion
World sales: Anniko Films (Armenia)

Funded in the WCF Jury meeting in July 2010
Funding amount: 50.000 €

Synopsis A neglected teenager struggles with her blossoming sexuality and suicidal thoughts while searching for the father she has never known. Evidika will be 14 soon. Her mother Sona (36) is an attractive director of a 13-man choir performing Armenian sacred music. They live in a small Armenian town next to a railway, but Evidika's horizon is the fansite of a book, "Coin Locker Babies" by Murakami, where she's registered as "Anniko" and posts animations and poetry that she dedicates to her future prince. When Pyotr (47), a man from Sona's past, drives back into her life in a red BMW, passion erupts again, and Evidika feels completely estranged from her mother. She is going to change her name as soon as she turns 14.

Director's note This is a film about the feelings of a 14-year old girl. Maybe not a film in traditional terms, but a kind of poem or song, words and images of which her mind is full of main heroes of this poem are body and soul, music and chaos, a river and old factories, a girl and mother and also love and desire as 14-year old Evidika understands it.

World premiere BFI London Film Festival 2012, *Experimenta Section*

Key festivals and awards BFI London Film Festival 2012; Best Film, Hayak National Film Awards Armenia 2013; Locarno International Film Festival 2013

EGYPT, 2016

Director: Tamer El Said
Producers: Zero Production (Egypt), Sunnyland Film (Egypt), Autonomous (UK), Mengamuk Films (Germany)
German WCF partner: Mengamuk Films
World sales: Still Moving (France)

Funded in the WCF Jury meeting in November 2013
Funding amount: 20.000 €

Synopsis In the fading grandeur of downtown Cairo, Khalid, a 35-year-old filmmaker is struggling to make a film that captures the pulse of his city at a moment when all around him dreams as well as buildings are disintegrating. With the help of his friends who send him footage from their lives in Beirut, Baghdad and Berlin, he finds the strength to keep going through the difficulty and beauty of living IN THE LAST DAYS OF THE CITY.

Director's note In the winter of 2007 I started working on this film, driven by a need to understand my relationship with Cairo, the city where I live and that has made me what I am. I was haunted by a strong and peculiar feeling shared by everyone in the Arab world that we can't keep going like this – the end is near. We longed for it to bring a new beginning, while fearing it would take with it everything we loved.

World premiere Berlin International Film Festival 2016, *Forum*

Key festivals and awards Berlin International Film Festival 2016, Forum; Best Director, BAFICI 2016; Grand Prix, T-Mobile New Horizons International Film Festival 2016; BFI London Film Festival 2016; Indie Lisboa International Film Festival 2016



INDEPENDENCIA

by Raya Martin

PHILIPPINES, 2009

Director: Raya Martin
Producers: Cinematografica (Philippines), Atopic (France), Volya Films (The Netherlands), Razor Film (Germany)
German WCF partner: Razor Film
World sales: Memento (France)

Funded in the WCF Jury meeting in October 2008
Funding amount: 50.000 €

Synopsis Early 20th century Philippines. The sounds of war signal the arrival of the Americans. An aging mother and her son flee to the mountains, hoping for a quiet life. One day, the son discovers a wounded woman in the middle of the forest, and decides to bring her home. Years pass. The man, the rescued woman and their child live in total isolation from the growing chaos all over the country. But a coming storm soon threatens their existence, and American troops draw nearer...

Director's note The American occupation in the Philippines revolves around disappearances. Unaccounted deaths occurred in the many villages where invading troops had settled in. The mysterious disappearances of Filipinos have affected many lives. This is the real disappearance of the times: a void of emotions and affection for the missing and people's suspended feelings for their loved ones.

World premiere Cannes International Film Festival 2009, *Un Certain Regard*

Key festivals and awards Toronto International Film Festival 2009; Thessaloniki International Film Festival 2009; Pusan International Film Festival 2009; Golden Kinnaree, Bangkok International Film Festival 2009; Grand Jury Prize 2009, Cinemania International Film Festival 2009



JAUJA

by Lisandro Alonso

ARGENTINA, 2014

Director: Lisandro Alonso
Producers: 4L (Argentina), Les films du Worso (France), Fortuna Films (Netherlands), The Match Factory (Germany), Perceval Pictures (USA), Mantarraya Producciones (Mexico)
German WCF partner: The Match Factory
World sales: Mantarraya Producciones (Mexico)

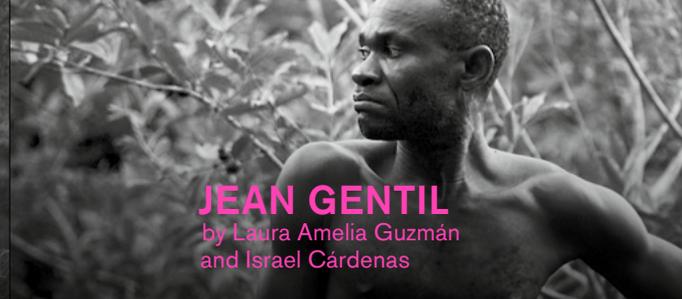
Funded in the WCF Jury meeting in June 2013
Funding amount: 50.000 €

Synopsis A father and daughter journey from Denmark to an unknown desert that exists in a realm beyond the confines of civilization. The girl falls in love and runs off with a boy who belongs to a small band of men led by her father, Gunner Dinesen. He begins a desperate search for the only thing that ties him to this world. Time and space blend completely and become suspended around a dog that mutates until it turns into what may be the very enigma of creation.

Director's note Oddly enough, I feel that this film has come to me and taken its surreal form as a way of helping me to grasp the world and the time we live in: how we vanish in order to inexplicably return, in utterly mysterious ways.

World premiere Cannes International Film Festival 2014, *Un Certain Regard*

Key festivals and awards FIPRESCI Prize, Cannes International Film Festival 2014; Special Mention, Ghent International Film Festival 2014; Karlovy Vary International Film Festival 2014; New York Film Festival 2014; Busan International Film Festival 2014; Silver Condor, Argentinean Film Critics Association Awards 2015; Rotterdam International Film Festival 2015; Best Film, FICUNAM 2015



JEAN GENTIL

by Laura Amelia Guzmán and Israel Cárdenas

DOMINICAN REPUBLIC, 2010

Director: Laura Amelia Guzmán and Israel Cárdenas
Producers: Aurora Dominicana (Dominican Republic), Canana Films (Mexico), Bärbel Mauch Films (Germany)
German WCF partner: Bärbel Mauch Films
World sales: Aurora Dominicana (Dominican Republic)

Funded in the WCF Jury meeting in June 2009
Funding amount: 40.000 €

Synopsis The Haitian professor Jean Remy Genty is always on the move, looking for work. A graceful figure, he stands out in the crowd: a model Christian. Although a job on a building site is a possible option for the unemployed Haitian, Jean does not feel up to it, feeling old and weak. He is looking for something more suited to the intellectual he considers himself to be. And so he spends years looking for employment worthy of himself and his education. Jean starts to give up hope. His desires and thoughts become confused. Bad feelings start to grow, distorting his perception of everyday life...

Director's note Everyday more Haitians arrive in the Dominican Republic to find jobs. For a man like JEAN GENTIL, this is no help since he's been searching the past years for a job worthy of his studies. In his transit, we are able to recognise the changing scenery as a character and the narrative conductor of the story.

World premiere Venice International Film Festival 2010, *Orizzonti*

Key festivals and awards Thessaloniki International Film Festival 2011; Rotterdam International Film Festival 2011; Viennale 2010; BAFCI 2011; Jury's Special Mention, Venice Film Festival 2010



JERMAL

by Ravi Bharwani

INDONESIA, 2008

Director: Ravi Bharwani
Producers: ECCO Films Indonesia (Indonesia), RTC Media (Germany)
German WCF partner: RTC Media
World sales: Ecco Films (Indonesia)

Funded in the WCF Jury meeting of November 2007
Funding amount: 55.000 €

Synopsis After his mother's death, Jaya (12) is sent to his father, Johar, who works as a supervisor on a JERMAL (a fishing platform perched insecurely on log stilts in the middle of the sea). Never having known that he had a son, Johar is shocked and rejects the boy as his kin. Fully aware that he can't bring Jaya back to land due to dark past, Johar is forced to accept the boy as a worker on the site.

Faced with constant rejection from his father and relentless bullying by the other boys who work on the jermal, Jaya decides to take fate into his own hands. He gives the hope of being accepted and learns the skills and attitude he needs to survive on the JERMAL. Jaya increasingly becomes like the other boys: tough, rough – a survivor, while Johar is gradually forced to face and accept his past. Eventually, both Johar and Jaya learn that they are bound by their past, united by the space in which they move, and connected by the inescapable truth. In the beginning, they meet as strangers, in the end, they leave as father and son.

World premiere Pusan International Film Festival 2008, *A Window on Asian Cinema*

Key festivals and awards Pusan International Film Festival 2008; Rotterdam International Film Festival 2009; Edinburgh International Film Festival 2009; Montréal Film Festival 2009



KINSHASA MAKAMBO
RETOUR À KINSHASA
by Dieudo Hamadi



THE LAMB
KUZU
by Kutlug Ataman



THE LAW IN THESE PARTS
SHILTON HA – CHOK
by Ra'anana Alexandrowicz



See also Distribution Support

THE LIGHT THIEF
SVET-AKE
by Aktan Arym Kubat

DEMOCRATIC REPUBLIC OF THE CONGO, 2018

Director: Dieudo Hamadi
Producers: Kiripifilms (DRC), Les films de l'oeil sauvage (France), Bärbel Mauch Films (Germany)
German WCF partner: Bärbel Mauch Films
World sales: Andana Films (France)
Funded in the WCF Jury meeting in November 2016
Funding amount: 40.000 €

Synopsis Stalked by the Congolese security services for taking part in the youth uprising against President Kabila's third term in January 2015, Ben flees to New York with the help of a few friends. On the spot his asylum application is rejected. Ben has a choice between living illegally in the United States or returning clandestinely to the Congo. He chooses to return to Kinshasa. He makes a stop in Brazzaville before crossing the river in secret, joining the base which continues to mobilise against the third mandate.

Director's note I want to take my camera to document the long-term process of these young Congolese people, who, faced with no future, have decided to fight in order to have one. In this country, there have always been men and women who have stood up against injustice. I want to show their courage and pay tribute to them by telling their stories. Lumumba said: "One day, the history of the Congo won't be written in the United Nations, in Washington or Paris but in the streets of Mbandaka, Kinshasa, Kisangani..."

World premiere Berlin International Film Festival 2018, *Panorama*

Key festivals and awards Berlin International Film Festival 2018, Tim Hetherington Award, Sheffield Doc/Fest 2018; Cinéma du Réel 2018; Zurich Film Festival 2018; Viennale 2018

TURKEY, 2014

Director: Kutlug Ataman
Producers: The Institute for the Readjustment of Clocks (Turkey), Detailfilm (Germany)
German WCF partner: Detailfilm
World sales: Detail Film (Germany)
Funded in the WCF Jury meeting in November 2012
Funding amount: 30.000 €

Synopsis The wife of the village's poorest family, Medine, wishes to make her mark in the community by throwing a feast for the circumcision of her son, Mert. Her husband is worried about the related expenses. Medine asks for help from all the people in the village, but they continue to isolate her. Medine's disappointment gradually increases. The Feast day comes. Medine serves meat to the guests and declares that she has served them her little lamb, Mert. The guests are terrified. Afraid of being labelled as cannibals, they decide to keep what happened as a secret. Medine escapes. In the village daily life looks normal. However, nothing is ever the same.

Director's note When common values defended by a community cannot be realised for some reason or another, what happens to individuals who are the building blocks of the community? My aim is to illustrate the confrontation between modernising and traditional forces, in a country that is changing rapidly.

World premiere Berlin International Film Festival 2014, *Panorama*

Key festivals and awards Golden Orange, Turkish Film Critics Association Award, Antalya Golden Orange Film Festival 2014; C.I.C.A.E. Award, Berlin International Film Festival 2014; Chicago International Film Festival 2014, Sarajevo Film Festival 2014

ISRAEL, 2011

Director: Ra'anana Alexandrowicz
Producers: Liran Atzmor (Israel), Zero Fiction Film (Germany)
German WCF partner: Zero Fiction Film
World sales: Ro*Co Films International (USA)
Funded in the WCF Jury meeting in June 2007
Funding amount: 40.000 €

Synopsis Israel has ruled the West Bank since the 1967 war. Over the years it has created a system of long-term jurisdiction by an occupying army that is unique in the world. The men entrusted with creating the legal framework for this occupation were the members of Israel's military legal corps. Responding to constantly changing needs, these legal professionals face complex judicial and moral dilemmas in order to develop and uphold a system of long-term military "rule by law" of an occupied population, all, according to Israel, in complete accordance with international law.

THE LAW IN THESE PARTS explores this unprecedented and little-known story through face-to-face interviews with the military legal professionals who architected this system and helped run it in its formative years.

World premiere Jerusalem Film Festival 2011

Key festivals and awards Best Documentary, Jerusalem Film Festival 2011; World Cinema Jury Prize Documentary, Sundance Film Festival 2012; Special Jury Award, Full Frame Documentary Film Festival 2012; Special Jury Prize International Feature, Hotdocs 2012

KYRGYZSTAN, 2010

Director: Aktan Arym Kubat (Aktan Abdykalykov)
Producers: Oy Art (Kyrgyzstan), A.S.A.P. Films (France), Pallas Film (Germany), Volya Films (The Netherlands)
German WCF partner: Pallas Film
World sales: The Match Factory (Germany)
Funded in the WCF Jury meeting in June 2006
Funding amount: 70.000 €

Synopsis They call him Svet-ake ("Mr. Light"). The electrician is responsible for bringing more than just light to the people around him. Like moths, everybody is drawn to his kindness: those with short circuits in their electricity, and those with short circuits in their marriage, those who have taken all the power in the city, and those who have given up the will to live. He helps everyone and is everywhere. He doesn't even shy from breaking the law, rewinding an old and lonely pensioner's electricity meter so that he doesn't owe the State, but rather the State owes him. The economic devastation of the country has had an enormous impact on the working people and yet despite the upheaval they have not lost the ability to love, to suffer, to share their lives with friends, and enjoy what they have...

World premiere Cannes International Film Festival 2010, *Quinzaine des réalisateurs*

Key festivals and awards Locarno International Film Festival 2010; Toronto International Film Festival 2010, Sao Paolo International Film Festival 2010; Thessaloniki International Film Festival 2010; Doha Tribeca 2010



LIVERPOOL

by Lisandro Alonso

ARGENTINA, 2008

Director: Lisandro Alonso
Producers: Slot Machine (France), Fortuna Films (The Netherlands), 4L (Argentina), Black Forest Films (Germany), Eddie Saeta (Spain)
German WCF partner: Black Forest Films
World sales: The Match Factory (Germany)
Funded in the WCF Jury meeting in June 2006
Funding amount: 35.000 €

Synopsis Farrell is a 48-year-old man sailing back because he wants to find out if his mother is still alive, he is back since on the ocean nobody trusts him anymore. He is back to see, if it is possible to ask his mother for forgiveness. Perhaps that way he will finally be able to free himself from something that doesn't let his head rest. Before leaving, he used to share the bed with his mother at night. As soon as he got home Farrell used to pull down his pants and do it without even asking. Throughout the years, he worked in different places, on different ships; he drank until he fainted without caring at all where he was.

And now he comes back to his home village and arrives at his mother's house. However, she doesn't talk anymore. Farrell watches her without being seen; he spies on her until the coldness penetrates him and then decides to go in. There he also gets to know a new relative.

World premiere Cannes International Film Festival 2008, *Quinzaine des réalisateurs*

Key festivals and awards Cannes International Film Festival 2008; Jerusalem International Film Festival 2008; Rio de Janeiro International Film Festival 2008; Filmfest Hamburg 2008; Vancouver International Film Festival 2008; Films from the South Festival Oslo 2008



MADMEN'S FORT

LE FORT DES FOUS
by Narimane Mari

ALGERIA, 2017

Director: Narimane Mari
Producers: Allers Retours Films (Algeria), Joon Film (Germany), Centrale électrique (France)
German WCF partner: Joon Film
World sales: Ramonda Ink (France)
Funded in the WCF Jury meeting in July 2015
Funding amount: 40.000 €

Synopsis It's 1860 and the Algerian Sahara is coveted by the colonial powers of the time, who dream of it as a rich land full of promise.

An extraordinary mix of people, a new population that forms from multiple passages of men and women, pets and wild animals, carried by endless roads: the salt road, dreams of a Trans-Saharan railroad, and the farthest trades. They come up from black Africa or descend from Europe; they have traversed the world all the way from Asia. They are officers, nomads, Turks, escaped women, abandoned slaves, and tired merchants. Gradually, the fort has become the anchor of a utopian society. One of the residents continuously photographs and collects information on the society, unwittingly building up a wealth of knowledge that the colonialists and the countries with the ambition to rule the commercial routes dearly miss. In one night the fort plunges into tragedy.

World premiere Locarno International Film festival 2017, *Cineasti del presente*

Key festivals and awards Documenta 14 2017; Locarno International Film Festival 2017; Toronto International Film Festival 2017; BFI London Film Festival 2017; New York International Film Festival 2017; Thessaloniki International Film Festival 2017



MEDIANERAS

by Gustavo Taretto

ARGENTINA, 2011

Director: Gustavo Taretto
Producers: Rizoma Films (Argentina), Morena Films (Spain), Eddie Saeta (Spain), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: The Match Factory (Germany)
Funded in the WCF Jury meeting in June 2008
Funding amount: 50.000 €

Synopsis Martin is a phobic in recovery process. Little by little he manages to step out of the isolation of his one-room apartment and his virtual reality. He is a web designer. Mariana just broke up after a long relationship. Her head is a mess, just like the apartment where she takes refuge. Martin and Mariana live in the same street, in opposite buildings, but they never met. They walk through the same places, but they do not notice each other. How can they meet in a city of three million people? Urban Loneliness. Buenos Aires. MEDIANERAS. What separates them is what brings them together.

Director's note MEDIANERAS is my tree. I planted it years ago, and I've been watching it grow since then. The story changes in exactly the same way as the city that serves as its scenario: Buenos Aires. Some of the scenes wither away, while others bloom. The tree is strong and leafy. The fruit is ripe, brilliant and tasty.

World premiere Berlin International Film Festival 2011, *Panorama*

Key festivals and awards Golden Athena Best Film Award, Athens International Film Festival 2011; Award Rail d'Oc, Rencontres Cinémas d'Amérique Latine de Toulouse 2011; BAFICI 2011; Karlovy Vary International Film Festival 2011; BFI London Film Festival 2011



MEMORY EXERCICES

EJERCICIOS DE MEMORIA
by Paz Encina

PARAGUAY, 2016

Director: Paz Encina
Producers: Constanza Sanz Palacios Films (Argentina), Autentika Films (Germany), MPM Film (France), Silencio Cine (Paraguay)
German WCF partner: Autentika Films
World sales: MPM Films (France)
Funded in the WCF Jury meeting in November 2013
Funding amount: 35.000 €

Synopsis Remembering is recognizing that something no longer belongs to us, and that all that remains is an image. MEMORY EXERCISES is a documentary film about the story of people who need to remember a specific "last moment" from their childhood in Paraguay, in order to recall the entire political background. Agustín Goiburú was the most prominent political opponent to the Stroessner regime in Paraguay. He disappeared in 1976 in Paraná, Argentina, where he was exiled during Operation Cóndor. The film attempts to piece together the political picture by resurrecting the last childhood memories of Agustín Goiburú's family members. And so begins an intimate exercise in memory, which tells the story of Paraguay over the last 40 years.

Director's note Why relive your suffering, Ismene said to Oedipus... To remember... I thought... And why remember? As not to suffer anymore...

World premiere San Sebastian International Film Festival 2016, *Zabaltegui Tabakalera*

Key festivals and awards Special Mention of the Jury, Festival Pachamama – Cinema de Fronteira, Brazil 2016; Festival Internacional de Nuevo Cine Latinoamericano de La Habana 2016; Mar del Plata International Film Festival 2016; Best Documentary and Best Director Award, Cartagena International Film Festival 2017

MEN WHO SAVE THE WORLD

LELAKI HARAPAN DUNIA

by Liew Seng Tat

MILK

SÜT

by Semih Kaplanoglu

THE MILK OF SORROW

LA TETA ASUSTADA

by Claudia Llosa

THE MINDER

EL CUSTODIO

by Rodrigo Moreno

MALAYSIA, 2014

Director: Liew Seng Tat
Producers: Everything Films (Malaysia), Volya Films (Netherlands), Mandra Films (France), Flying Moon Filmproduktion (Germany)
German WCF partner: Flying Moon Filmproduktion
World sales: Everything Films (Malaysia)

Funded in the WCF Jury meeting in July 2011
Funding amount: 50.000 €

Synopsis MEN WHO SAVE THE WORLD tells the ironic story of an African immigrant hiding in a small Malaysian village. His unexpected presence arouses the superstitions of the local residents, calling into question whether home is defined by the place you live or by the people who surround you.

Director's note My great grandfather came from China back in the early 20th century. He fell in love with the country, decided to settle down and called it home. He was an alien, and I'm a Malaysian. My country is full of immigrants. They come from all over the region, and recently, Africa. They are ill-treated by my countrymen. Yes, I am from a racist country. And we do it openly here. It's ironic how we discriminate immigrants while in fact, almost all Malaysians were once immigrants, who at some point in history, came to this country.

World premiere Locarno International Film Festival 2014, *Concorso Cineasti del Presente*

Key festivals and awards BFI London Film Festival 2012; Best Film, Hayak National Film Awards Armenia 2013; Toronto International Film Festival 2014; Vancouver International Film Festival 2014; Busan International Film Festival 2014; Taipei Golden Horse Film Festival 2014; Torino Film Festival 2014; Best Director, Best Film, and Best Script, Hong Kong International Film Festival 2015

TURKEY, 2008

Director: Semih Kaplanoglu
Producers: Kaplan Film (Turkey), Heimatfilm (Germany), Arizona Film (France)
German WCF partner: Heimatfilm
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in June 2006
Funding amount: 50.000 €

Synopsis Recent high school graduate Yusuf is uncertain about his future in the provincial countryside. Writing poetry is his greatest passion and some of his poems are starting to be published in obscure literary journals. But for the time being, he continues working in his single mother's village milk business, also with an uncertain future. Up until now, Yusuf's widowed mother Zehra has focused all her attention on her only son. Still a young and beautiful woman, Zehra is having a discreet relationship with the town station master. His mother's affair and the fact that he has been named unfit for military service due to a childhood illness make Yusuf even more anxious about making the sudden jump toward manhood. Will young Yusuf be able to handle the changes in his peaceful existence? Can he survive on poetry and working alongside his mother in her small-time milk business? Or will he be forced to move to the big city?

World premiere Venice International Film Festival 2008, *Competition*

Key festivals and awards Venice International Film Festival 2008; Toronto International Film Festival 2008; Nantes Festival des 3 Continents 2008; Rotterdam International Film Festival 2008; Göteborg International Film Festival 2008; Pune International Film Festival 2009

PERU, 2009

Director: Claudia Llosa
Producers: Wanda Vision and Oberon Cinematográfica (Spain), Vela Films (Peru)
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in November 2006
Funding amount: 50.000 €

Synopsis Fausta suffers from the milk of sorrow, an illness transmitted through mother's milk by women who have been violated or mistreated during the war of terrorism in Peru. The war has ended, but Fausta lives to remind of it because "the illness of fear" stole her soul. Now, her mother's sudden death forces her to confront her fears and the secret that is hidden inside of her: she has inserted a potato into her vagina to serve as a protective shield that repels disgusting intruders.

THE MILK OF SORROW is the story of a search for reawakening, a journey from fear to freedom.

World premiere Berlin International Film Festival 2009, *Competition*

Key festivals and awards Golden Bear for the Best Film and FIPRESCI Award, Berlin International Film Festival 2009; Best Ibero-American picture, Guadalajara International Film Festival 2009; Coral Prize for Best Art Direction, Festival Internacional del Nuevo Cine Latinoamericano Havana, 2009; Nomination Academy Awards USA for Best Foreign Language Film 2010; Istanbul Film Festival 2009; Karlovy Vary International Film Festival 2009; Busan International Film Festival 2009; Dubai International Film Festival 2009

See also Distribution Support

ARGENTINA, 2005

Director: Rodrigo Moreno
Producers: Rizoma Film (Argentina), Eddie Saeta (Spain), Pandora Film Produktion (Germany), Control Z Film (Uruguay)
German WCF partner: Pandora Film Produktion
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in June 2005
Funding amount: 40.000 €

Synopsis As a bodyguard it's Rubén's duty to keep the Minister of Planning under constant surveillance. As a shadow, Rubén witnesses everything from the sidelines, as if life was passing by some metres away from him. Yet, despite his insider's view, he never understands clearly what's going on, what's being talked about, nor where the characters come from or go to.

Single Rubén is hardly even a protagonist in his own life. A lonely life, involving a mentally unstable sister and a dizzy niece, sale of illegal arms and cheap prostitutes. Plus the monotonous routine of being a bodyguard and the occasional humiliation from the Minister or his family... Such pressure can ultimately explode. This is Rubén's inevitable outcome.

World premiere Berlin International Film Festival 2006, *Competition*

Key festivals and awards Alfred Bauer Prize, Berlin International Film Festival 2006; Best Film, Best Script, FIPRESCI Award, Guadalajara International Film Festival 2006; Winner of Horizontes, San Sebastián International Film Festival 2006; Best Film, Best Director, Best Actor, Bogota Film Festival 2006; Best Director, Best Actor, Havana Film Festival 2006



**MOHAMMAD SAVED
FROM THE WATERS**
MOHAMMAD SAUVÉ DES EAUX
by Safaa Fathy

EGYPT, 2012

Director: Safaa Fathy
Producers: TS Productions (France), ZERO Productions (Egypt), Docdays Productions (Germany)
German WCF partner: Docdays Productions
Funded in the WCF Jury meeting in July 2012
Funding amount: 30.000 €

Synopsis My brother a Fathy lived all his life long next to the Nile. He was just as sick as the highly polluted river. He suffered from chronic kidney failure, which killed him. The film tells his story through his life, and after. It deals with the relationship to the body, tradition, religion, family, healing and survival within the context of revolutionary Egypt, whose revolution is precisely about the respect of human dignity and the body.

Director's note My brother Mohammad Fathy Hussein lived in Upper Egypt. He suffered from serious kidney failure. Why did Mohammad suffer from kidney failure? Because of the water. Egypt, known as "the gift of the Nile", is now the gift of a sick river.

Mohammad's story also illustrates one of the great issues of our time: bioethics. The idea to do a film sprang from my powerlessness at seeing my brother wither away after he refused a kidney transplant. The film shows the dynamics of our story as an Egyptian family touched by these collective issues, and the means by which we try to rescue the youngest and the most beloved among us from perishing in the waters of his own body.

World premiere Abu Dhabi Film Festival 2012

Key festivals and awards Abu Dhabi Film Festival 2012; Dok Leipzig 2013; Al Jazeera Documentary Prize, Ismailia International Film Festival 2013; Etats généraux du film documentaire 2013; Cinemed 2013



THE MONEY CHANGER
ASÍ HABLÓ EL CAMBISTA
by Federico "Cote" Veiroj

URUGUAY, 2019

Director: Federico "Cote" Veiroj
Producers: Oriental Features (Uruguay), Rizoma (Argentina), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Film Factory Entertainment (Spain)
Funded in the WCF Jury meeting in July 2017
Funding amount: 40.000 €

Synopsis Umberto Brause managed to become renowned in the Uruguayan financial market; if he wants to stay alive in the struggle for making money, he will have to put at risk his marriage, the emerging subvention of the 70s and his ancient code of ethics.

Director's note The Money Changer means a huge challenge to me as a director, being my first screenplay based on a previously existing text. The conception of this film was influenced by Scorsese's films Casino and The Wolf of Wall Street, films whose characters are entirely products of their time and environment. Reason for which, they lead two-faced lives.

The counterpoint to this visual frenzy is a confidential toned first-person narrative voice, indifferent to any redemption for the character. On the contrary, aware of his cynicism and perhaps seizing his chance on screen, Brause strips down, eager to share his experience as yet another narcissistic key to his persona.

World premiere San Sebastián International Film Festival 2019

Key festivals and awards San Sebastián International Film Festival 2019, Toronto International Film Festival 2019, Viennale 2019, Tallinn Black Nights Film Festival 2019, Zurich Film Festival 2019, Chicago International Film Festival 2019



MONOS
by Alejandro Landes and Alexis Dos Santos

See also Distribution Support

COLOMBIA, 2019

Director: Alejandro Landes and Alexis Dos Santos
Producers: Campo Cine (Argentina), Lemming Film (Netherlands), Mutante Cine (Uruguay), Pandora Film Produktion (Germany), Le Pacte (France), Snowglobe (Denmark)
German WCF partner: Pandora Film Produktion
World sales: Le Pacte (France),
Funded in the WCF Jury meeting in July 2014
Funding amount: 40.000 €

Synopsis On a faraway Colombian mountaintop, what at first looks like a hedonistic summer camp, is actually the setting of a mission: child soldiers with war names must ensure that the Doctor, a kidnapped American woman, stays alive. When a battle breaks out and a milk cow is accidentally killed in the fight, playtime is over.

Director's note Within the intimate, self-contained framework of a squad of child soldiers belonging to an illegal army, we intend to build a parallel reality, a fable of sorts, that allows us to get closer to the main victims in armed conflicts around the world: children.

World premiere Sundance International Film Festival 2018

Key festivals and awards Special Jury Prize, Sundance International Film Festival 2019; Berlin International Film Festival 2019; Audience Award, Cartagena International Film Festival 2019; Best Director, Odessa International Film Festival 2019; Best Film, BFI London Film Festival 2019; Best film, Transilvania International Film Festival 2019; Cine Latino Award, Palm Springs International Film Festival 2020; Best director, SANFIC 2019



NN
by Héctor Gálvez

PERU, 2014

Director: Héctor Gálvez Campos
Producers: Piedra Alada Producciones (Peru), MPM Films (France), Autentika Films (Germany), Septima Films (Colombia)
German WCF partner: Autentika Films
World sales: Habanero Films Sales (Brazil)
Funded in the WCF Jury meeting in July 2012
Funding amount: 40.000 €

Synopsis The remains of a male body that disappeared during the years of political violence have been exhumed but are unclaimed. Now the only clue to identify him is the picture of a smiling girl found in his shirt. Only a blurred photograph, a snapshot of a time and a memory...

Director's note The finding of an unidentified body with only a picture in his shirt was a real case that I was told and happened at some exhumation sites carried out to investigate the killings that took place during the years of political violence in Peru. What sort of whim allowed a picture to be preserved for more than 20 years under the earth, when pieces of clothes are damaged over that time? The image of a blurred picture and the idea of the stubbornness not to disappear grew in my head. It's not my intention to try to explain things. What I'm after is to focus on people, I want this story to be an elegy, a film about mourning and personal suffering.

World premiere Lima International Film Festival 2014

Key festivals and awards Festival de Lima 2014; Rome International Film Festival 2014; Golden India Catalina, Cartagena International Film Festival 2015; Palm Springs International Film Festival 2015



ON THE EDGE
SUR LA PLANCHE
by Leïla Kilani



THE ORPHANAGE
PARWARESHGAH
by Shahrbanoo Sadat *See also Distribution Support*



THE OTHER
EL OTRO
by Ariel Rotter



See also Distribution Support
PANDORA'S BOX
PANDORANINKUTUSU
by Yesim Ustaoglu

MOROCCO, 2011

Director: Leïla Kilani
Producers: Aurora Films (France), Socco Chico Films (Morocco), Vandertastic (Germany), DKB Productions (France), INA (France)
German WCF partner: Vandertastic
World sales: Fortissimo Films (The Netherlands)
Funded in the WCF Jury meeting in November 2010
Funding amount: 30.000 €

Synopsis Badia and Imane live their lives amongst the army of workers. Peeling shrimps by day in a spotless shrimp factory then turning tricks by night, the girls make extra money by fencing meagre goods stolen from their nocturnal "clients". Beyond Tangier lies the "Free Zone", a symbol for global world sub-contracting. It is Europe on Moroccan land: close, tangible, accessible only to those with a work permit. One evening they encounter two other girls, who are slightly more advantaged than them in that they work in the Free Zone which Badia sees as a springboard into a more material world. Strengthened by their new friendship, the girls explore every corner of this new space and make it theirs from dusk to dawn.

World premiere Cannes International Film Festival 2011, *Quinzaine des réalisateurs*

Key festivals and awards Best Film, Antalya Golden Orange Festival 2011; Marrakesh Film Festival 2011; Best Actress, Special Jury Award, Brussels International Independent Film Festival 2011; FIPRESCI Prize, Oslo Films from the South Festival 2011; Best Actress, Best Director and Golden Tauro, Taormina International Film Festival 2011

AFGHANISTAN, 2019

Director: Shahrbanoo Sadat
Producers: Adomeit Berlin (Germany), La Fabrica Nocturna (France), Adomeit Film (Denmark)
German WCF partner: Adomeit Berlin
World sales: Luxbox (France)
Funded in the WCF Jury meeting in July 2017
Funding amount: 60.000 €

Synopsis THE ORPHANAGE is about an orphanage, its pupils and their everyday life. It is set in Kabul, Afghanistan, in the late 80s.

Qodrat (14) illegally sells cinema tickets for Bollywood movies on the black market, when the police catch him and bring him to the orphanage. Qodrat dreams himself away to situations right out of an Indian Bollywood movie until he becomes part of a group of friends. When the civil war starts, Qodrat escapes to Pakistan.

Director's note The film happens in a time when Afghanistan was not an Islamic country. No one has made a fiction film about that time until now. Talking about civil war is taboo in Afghanistan. Mujahedeen are a big part of the current Afghan government. What I want to achieve with THE ORPHANAGE is to break this taboo and talk about that time without judging. I want to connect with all the ethnicities and make a real conversation about that time and about the ethnic civil war.

World premiere Cannes International Film Festival 2019, *Quinzaine des Réalisateurs*

Key festivals and awards Cannes International Film Festival 2019, Filmfest München 2019, Odesa International Film Festival 2019, BFI London International Film Festival 2019, Busan International Film Festival 2019, Rotterdam International Film Festival 2020

ARGENTINA, 2007

Director: Ariel Rotter
Producers: Aire Cine and Aquafilms (Argentina), Celluloid Dreams Productions (France), Selavy Filmproduktion (Germany)
German WCF partner: Selavy Filmproduktion
World sales: Celluloid Dreams (France)
Funded in the WCF Jury meeting in January 2005
Funding amount: 60.000 €

Synopsis A run of the mill, one-day business trip to the country becomes another journey: Upon reaching his destination, Juan Desouza discovers that the man travelling at his side is dead. Secretly, almost like a game, he decides to adopt the dead man's identity, inventing a profession for himself, finding a place to stay: the possibility of not returning. In his new days off, in a state of availability, the man undertakes, without knowing it, an adventure into nature, into the rediscovery of his tastes, his basic instincts, trying to grasp the idea that the life dealt out for him, and he chose to live, is not the only one possible.

World premiere Berlin International Film Festival 2007, *Competition*

Key festivals and awards Silver Bear (Grand Jury Prize for Best Film), Silver Bear for Best Actor, Berlin International Film Festival 2007; Audience Award Fribourg International Film Festival 2007; Best Actor, Lima Latin Americano Film Festival 2007; Best Actor, Baja California Film Festival 2007; Best Script, Gijon International Film Festival 2007; Best Director, Best Actor, Lleida Mostra de Cinema Latinoamericano 2008

TURKEY, 2008

Director: Yesim Ustaoglu
Producers: Ustaoglu Film Yapim (Turkey), Silkroad Production (France), Les Petites Lumières (France), Stroboli Pictures (Belgium), The Match Factory (Germany)
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)
Funded in the WCF Jury meeting in June 2008
Funding amount: 25.000 €

Synopsis Three forty something siblings in Istanbul each receive a call one night: their ageing mother has disappeared from her home on the western Black Sea coast of Turkey. The three meet and set out to find her, momentarily setting aside their individual problems.

As the siblings come together, the tensions between them quickly become apparent, like a PANDORA'S BOX spilling open. They come to realise that they are very ignorant of each other, and are forced to reflect on their own shortcomings.

World premiere Toronto International Film Festival 2008, *Visions*

Key festivals and awards Toronto International Film Festival 2008; Golden Shell for Best Film, Silver Shell for Best Actress, San Sebastián International Film Festival 2008; Best Supporting Actress, Antalya Golden Orange Film Festival 2008; Best Actress Award, Amiens International Film Festival 2008; Busan International Film Festival 2008; International Film Festival Rotterdam 2009; Göteborg International Film Festival 2009; Tribeca Film Festival 2009



PARADISE NOW

by Hany Abu-Assad



THE PASSION OF MICHELANGELO

LA PASIÓN DE MICHELANGELO
by Esteban Larrain



A PERFECT DAY

NAOUSSÉ
by Khalil Joreige and Joana Hadjithomas



POLVO

by Julio Hernández Cordón

PALESTINE, 2005

Director: Hany Abu-Assad
Producers: Augustus Film (The Netherlands), Razor Film (Germany), Lumen Films (France), Lama Films (Israel)
German WCF partner: Razor Film
World sales: Celluloid Dreams (France)

Funded in the WCF Jury meeting in January 2005
Funding amount: 30.000 €

Synopsis PARADISE NOW reveals how tragic and abstruse the consequences of the conflict in the Middle East are. The film revolves around two young Palestinian men who have been friends since childhood and are both recruited to carry out a suicide bombing in Tel Aviv. The two men are allowed to spend what is presumably their last night alive with their families.

However, since absolute secrecy must be maintained and they can tell nobody of their mission, they cannot say goodbye properly. The next morning, the men are brought to the border with attached to their bodies in such a way as to make them completely hidden from view.

However, the operation does not go according to plan. Separated from each other and left to their own devices, it's up to them to face their destiny and stand up for their convictions...

World premiere Berlin International Film Festival 2005, *Competition*

Key festivals and awards Blue Angel Award, Berlin International Film Festival 2005; Toronto International Film Festival 2005; New York International Film Festival 2005; Nominated for an Academy Award for the Best Foreign Language Film 2006; Golden Globe for Best Foreign Language Film 2006

CHILE, 2012

Director: Esteban Larrain
Producers: Piranha Films (Chile), Tchín Tchín Productions (France), MC Producciones (Argentina), Primer Plano (Argentina), Röpke Films (Germany)
German WCF partner: Röpke Films
World sales: Films Boutique (Germany)

Funded in the WCF Jury meeting in November 2010
Funding amount: 40.000 €

Synopsis Chile, 1983. The first demonstrations threat Pinochet. In a village, a boy begins to see the Virgin Mary and in few days, thousands gather to see the visions. The Church suspects a montage and sends a priest to investigate.

Director's note I was 10 when Miguel Angel (14) began to see the Virgin. I remember the images on the television showing those thousands of people forming endless lines to reach the hill where the Virgin Mary was supposed to appear. Twenty five years had to go by for the protagonists of this story to confess the obvious: a huge hoax, an elaborate manipulation of popular faith. This story, absurd and tragic, exaggerated and dark, reveals us as people in need of affection, recognition, existence; ready to give in, without further questioning, to luminous promises – paradise, development, the football World Cup. Over and over, we wake up, ashamed of our atavistic naivety and cruelty.

World premiere Rome International Film Festival 2012, *Alice nella Città*

Key festivals and awards Rome International Film Festival 2012; Göteborg International Film Festival 2013

LEBANON, 2005

Directors: Khalil Joreige, Joana Hadjithomas
Producers: About Productions (Lebanon), Mille et une Production (France), Twenty Twenty Vision (Germany)
German WCF partner: Twenty Twenty Vision
World sales: Celluloid Dreams (France)

Funded in the WCF Jury meeting in January 2005
Funding amount: 35.000 €

Synopsis A perfect 24 hours in modern-day Beirut, a day in which Claudia is finally ready to come to terms with her husband's disappearance 15 years earlier while her son, the narcoleptic Malek, searches the chaotic streets for his own lost love, Zeina. Moving between the old and the new and existing in an emotional void, Claudia and Malek are dislocated and numbed by the trauma of the Lebanese Civil War in which 17.000 vanished. As Beirut's past is interrupted by its future, this is A PERFECT DAY to end the harrowing wait, to put old ghosts to rest and to search for a new future while not forgetting the past.

World premiere Locarno International Film Festival 2005, *Competition*

Key festivals and awards FIPRESCI Award, Federation of Film Societies and the Don Quijote Award, Locarno International Film Festival 2005; Special Mention of the Jury and of the Bayard d'Or for Best Actor, Namur Francophone Fest 2005; Mongolfière d'Argent, Prix de la Création Musicale, Prix du Meilleur Acteur in Nantes Festival des 3 Continents 2005; Prix d'Aide à la Distribution, Belfort 2005; Best Director Award, Muscat International Film Festival 2006

GUATEMALA, 2012

Director: Julio Hernández Cordón
Producers: Melindrosa Films (Guatemala), Tic Tac Producciones (Spain), Fábula (Chile), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: M-appeal (Germany)

Funded in the WCF Jury meeting in July 2011
Funding amount: 30.000 €

Synopsis Ignacio produced a documentary on women who are looking for their men who were disappeared in 1982 during the armed conflict in Guatemala. The story focuses on the daily goings – on and how they become more aware by what they see and hear during the recording of the documentary.

Director's note My narrative intention is to expose certain wounds that did not heal in Guatemala. I am most interested in what happens to my characters, even to the supporting characters, which are distant and confused as they are the result of a historical and political time. This film is about revenge, fatherhood and family in a time with a postwar atmosphere.

World premiere Locarno International Film Festival 2012, *Competition*

Key festivals and awards Locarno International Film Festival 2012; Toronto International Film Festival 2012; Vancouver International Film Festival 2012; Havana International Film Festival 2012; Prize of the Jury and Best Direction, Valdivia International Film Festival 2012; Grand Prix Coup de Cœur, Rencontres Cinémas d'Amérique Latine de Toulouse 2013; Best director award, Icaro International Film Festival 2012



POSSIBLE LIVES

LAS VIDAS POSIBLES
by Sandra Gugliotta

ARGENTINA, 2006

Director: Sandra Gugliotta
Producers: El Angel Films and 16M (Argentina),
Fieber Film (Germany)
German WCF partner: Fieber Film
World sales: Primer Plano Film Group (Argentina)

Funded in the WCF Jury meeting in June 2005
Funding amount: 60.000 €

Synopsis Carla and Luciano are a happy couple. One day Luciano takes one of his usual working trips. Following a sudden intuition, Clara decides to go with him at the last moment but cannot. Days go by and Clara does not hear from her husband. She immediately senses that something abnormal has happened because during his trips he is constantly in contact with her. She starts looking for information regarding his whereabouts. Her desperation increases until she decides to travel to the south of Argentina to where he is supposed to have travelled.

A perplexing discovery awaits her: she finds Luciano – or someone just like him – leading a different life and married to another woman. From that moment on, Clara will develop a series of strategies to get close to this man, to have him and go back to her previous life.

World premiere Locarno International Film Festival 2007, *Competition*

Key festivals and awards BAFICI 2007; Cannes International Film Festival 2007; Festival de Cine Ibero-Americano de Huelva 2007; C.I.C.A.E. Award – Special Mention, Locarno International Film Festival 2007; Best Actress, Festival Latinoamericano de Ceará 2008



POST MORTEM

by Pablo Larraín

CHILE, 2010

Director: Pablo Larraín
Producers: Fabula (Chile), Canana (Mexico),
Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Funny Ballons (France)

Funded in the WCF Jury meeting in June 2009
Funding amount: 50.000 €

Synopsis Mario (55) works in a morgue typing autopsy reports. In the midst of the 1973 Chilean coup, he fantasizes about his neighbour Nancy, a cabaret dancer, who mysteriously disappears on September the 11th. After a violent Army raid on her family's home, he hears about the arrest of her brother and father, a prominent Communist and Salvador Allende supporter. Troubled and madly passionate over the loss of his would-be lover, Mario begins his frantic search for Nancy.

World premiere Venice International Film Festival 2010, *Competition*

Key festivals and awards FIPRESCI Award 2010; Silver Coral for Best Film 2010, Best Actor Award, Best Actress Award, Best Script Award, Havana International Film Festival 2010; Golden India Catalina for Best Film, Cartagena International Film Festival 2011; Best Cinematography, Lima International Film Festival 2011; Jury Award, Los Angeles Latino Film Festival 2011



THE PRIZE

EL PREMIO
by Paula Markovitch

MEXICO, 2011

Director: Paula Markovitch
Producers: Kung Works (Mexico), IZ Films (Mexico),
Mille et une productions (France), Staron Films (Poland),
NiKo Film (Germany)
German WCF partner: NiKo Film
World sales: UMedia (France)

Funded in the WCF Jury meeting in July 2010
Funding amount: 50.000 €

Synopsis I am seven years old. I go to school. I know I must not reveal my true identity to the other kids. I've been told that my family's safety depends on my silence. I'm forced to lie. I lie, just as they told me to. I manage to make them believe my lies. I desperately try to look like all the others but now my mother feels sad and despises me. I am wicked and stupid and make her suffer. What should I say? What should I keep to myself? What should I do to earn my mother's approval and please the others? In a world so full of confusion and fear, who are we supposed to be?

World premiere Berlin International Film Festival 2011, *Competition*

Key festivals and awards Silver Bear for Outstanding Artistic Contribution in the categories Camera and Set Design, Berlin International Film Festival 2011; Best Picture, Guadalajara International Film Festival 2011; Best Actress, Armenian National Film Academy Award, Yerevan International Film Festival 2011; Best Picture, Nuremberg International Human Rights Film Festival 2011; Best Picture, Lima Film Festival 2011; Critics Award, Best Actress, Biarritz Film Festival 2011; Best Picture, Morelia International Film Festival 2011



THE PROJECT OF THE CENTURY

LA OBRA DEL SIGLO
by Carlos Machado Quintela

CUBA, 2015

Director: Carlos Machado Quintela
Producers: Rizoma Film (Argentina), Uranio Films (Cuba),
Raspberry & Cream (Germany)
German WCF partner: Raspberry & Cream
World sales: M-Appeal (Germany)

Funded in the WCF Jury meeting in November 2013
Funding amount: 35.000 €

Synopsis Cuba, current day. Leonardo is thirty years old and has just moved back into the small apartment his father and grandfather share in the so-called Nuclear City – a town built to house the workers of a nuclear power plant which was never completed. As the town – already cut off from the outside world – is threatened by an epidemic of mosquitoes, the three generations attempt to coexist: a young man distraught by the breakdown of his relationship, an old man only interested in maintaining his precariously uncomplicated existence and a father who just wants to learn how to ride a motorbike.

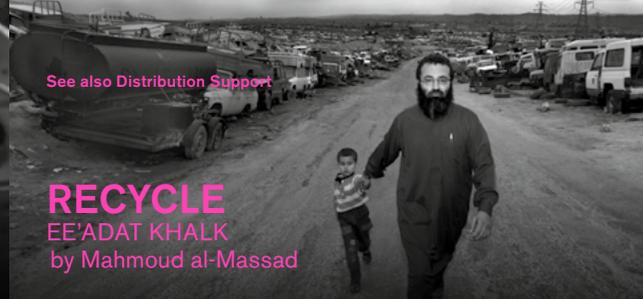
Director's note I once had a goldfish called Benjamin who spent his days swimming back and forth in a fish tank that always seemed too small for him. The thing with goldfish is that they die if you do not regularly reoxygenise their water. My characters are not so different from goldfish, even though they have longer memories.

World premiere Rotterdam International Film Festival 2015, *Competition*

Key festivals and awards Hivos Tiger Award, Rotterdam International Film Festival 2015; BAFICI 2015; Critics Award and Best Jury Prize, Lima International Festival 2015; Special Mention, Ljubljana International Festival 2015; San Sebastian International Festival 2015; Grand Prix, New Horizons International Festival 2015



HOMING
QUERÊNCIA
by Helvécio Marins Jr.



RECYCLE
EE'ADAT KHALK
by Mahmoud al-Massad



REFUGIADO
by Diego Lerman



REMOTE CONTROL
ALSIN UDIRDLAGA
by Byamba Sakhya

BRAZIL, 2019

Director: Helvécio Marins Jr.
Producers: Muiraquitã Filmes (Brazil), Videofilmes (Brazil), Canabrava Filmes (Brazil), Autentika Filmes (Germany)
German WCF partner: Autentika Filmes
World sales: The Open Reel (Italy)
Funded in the WCF Jury meeting in July 2018
Funding amount: 25.000 €

Synopsis In the bucolic and serene Brazilian countryside of Minas Gerais, Marcelo – an easygoing cowboy on a cattle farm – lives for one passion: the dream of becoming a full-time rodeo announcer. One night, armed men force him into rustling the cattle. The incident affects him deeply and he relies on his sister and friends to help him recover. Little by little he overcomes the trauma and is ready to dream again and dream big: to launch his very own rodeo company.

HOMING is about love for the land, animals and nature. The film highlights the simple life of the rural man who is often ignored in Brazil. In places where people live with very little, Marcelo is an example of humanity and strength of character in opposition to the political and moral crisis we now face. His principles and captivating simplicity define him as a natural antihero of our time.

World Premiere Berlin International Film Festival 2019, *Forum*

Key festivals and awards Berlin International Film Festival 2019, Cinélatino Toulouse 2019, IndieLisboa International Film Festival 2019, Jeonju International Film Festival 2019, New Horizons 2019, Sao Paulo International Film Festival 2019, Kino Latino Cologne 2019

JORDAN, 2007

Director: Mahmoud al-Massad
Producers: iSee (Jordan, The Netherlands), mec film (Germany), Jo Film (Jordan)
German WCF partner: mec film
World sales: Wide Management (France)
Funded in the WCF Jury meeting in November 2006
Funding amount: 30.000 €

Synopsis What makes a terrorist? In Zarqa, Jordan's second largest city with a population of nearly one million, it is a much-debated question. Zarqa's political Islamists are a powerful force in this industrial center, and Zarqa was the birthplace of Abu Musa al Zarqawi, a brutal Al Qaeda leader in Mesopotamia before being killed by American forces in 2005.

Inspired by his reporting on al Zarqawi and Al Qaeda for international news agencies, filmmaker al Massad returned to Zarqa, where he grew up, to make RECYCLE. In a deceptively calm manner, the film slowly unravels the hidden agents of terrorism: poverty, humiliation, lack of opportunity and religious doctrine define the daily rhythms of a man and his family, all against the backdrop of an era when jihad that spans the globe. RECYCLE suggests that evil acts can emerge from the most ordinary of circumstances.

World premiere Dubai International Film Festival 2007, Muhr Awards, *Official Competition for Documentaries*

Key festivals and awards Cinema in Motion Award, San Sebastian International Film Festival 2008; World Cinema Cinematography Award, Sundance International Film Festival 2008; Special Mention – Planete Doc Review, Warsaw Documentary Film Festival 2007

ARGENTINA, 2014

Director: Diego Lerman
Producers: Campo Cine (Argentina), 27 Films Production (Germany)
German WCF partner: 27 Films Production
World sales: Memento Films International (France)
Funded in the WCF Jury meeting in July 2012
Funding amount: 40.000 €

Synopsis 7 year old Matías returns home from a friend's birthday party to find his mother, Laura, unconscious on the floor. When she recovers her senses they decide to leave home and rush to a shelter for abused women where they spend 48 hours before Laura decides to rebuild her life somewhere else. Through the eyes of Matías we will discover their escape in a city where everything Matías once knew feels dangerous and foreign until Laura finds a secure place to raise her son.

Director's note REFUGIADO is an urban road movie and a sort of domestic thriller at the same time. It's a living, simple and very emotional film. Furthermore, it's a film about relationships, about differences, and the powerlessness that comes from not being able to resolve one's conflicts through mutual understanding.

World premiere Cannes International Film Festival 2014, *Quinzaine des réalisateurs*

Key festivals and awards Cannes International Film Festival 2014; Silver Hugo, Chicago International Film Festival 2014; Best Film, Sale Films des Femmes; San Sebastian International Film Festival 2014; Munich International Film Festival 2014; Lakino Berlin 2014; La Havana International Film Festival 2014; Silver Condor Best Film, Script and Actress, Argentinian Film Critics Association 2015

MONGOLIA, 2013

Director: Byamba Sakhya
Producers: Guru Media (Mongolia), Ma.ja.de (Germany)
German WCF partner: Ma.ja.de
World sales: Deckert Distribution (Germany)
Funded in the WCF Jury meeting in November 2012
Funding amount: 30.000 €

Synopsis REMOTE CONTROL is the story of Tsog, a runaway boy who longs to control his dream world and harsh reality with the help of a stolen remote control. Tsog and his little brother are growing up in a loveless home with a bitter stepmother and a drunken father. His only survival is to retreat inside his imaginary world. And he constantly draws pictures of his favorite hero – a young monk. He finds joy and pleasure in observing other people's lives. What begins as an innocent game turns gradually into obsession and Tsog starts focusing on a beautiful young woman, Anu. Just like Tsog, she seems to be longing for affection and care, wandering through memories and dreaming of future happiness.

Director's note The film is a story of two young people – Tsog and Anu. The theme emerging through their storylines is control. Both have been trying to control their own lives – symbolically being able to fly above the circumstances of their lives.

World premiere Busan International Film Festival, 2013

Key festivals and awards New Currents Award, Busan International Film Festival 2013; Göteborg International Film Festival 2014; Rotterdam International Film Festival 2014, Vilnius International Film Festival 2014

See also Distribution Support

THE REPORTS ON SARAH AND SALEEM

AL-TAQAREER HAWL
SARAH WA SALEEM
by Muayad Alayan

THE ROAD TO MANDALAY

ZAI JIAN WA CHENG
by Midi Z

PALESTINE, 2018

Director: Muayad Alayan
Producers: Palcine productions (Palestine), Manderley Films (Germany), Key Films (Netherlands), Monofilms (Mexico)
German WCF partner: Manderley Films
World sales: The Heretic Outreach (Greece)
Funded in the WCF Jury meeting in July 2017
Funding amount: 50.000 €

Synopsis The affair between a married Palestinian man and a married Israeli woman in Jerusalem takes a dangerous political dimension when they are spotted in the wrong place at the wrong time leaving them and their partners to deal with more than their broken marriages.

Director's note By following the story of two couples in Jerusalem, the film depicts life in the holy city and how it reacts to a social drama that can happen anywhere in the world, but with the crushing social and political pressures of the setting, the characters are pushed to act selfishly and hurtfully towards one another in order to survive. How much pressure can one endure in order to do the right thing and avoid acting against one's moral instinct? Are humans able to risk the privileges they have to do the right thing towards others? The film presents the story from the perspective of all characters involved and the various choices they make.

World premiere Rotterdam International Film Festival 2018, *Hivos Tiger Competition*

Key festivals and awards Rotterdam International Film Festival 2018, Hubert Bals Fund Audience Award and Tiger Award, Special Mention, Rotterdam International Film Festival 2018; Best Actress and Best Film, Durban International Film Festival 2018; Grand Jury Prize, Seattle International Film Festival 2018

MYANMAR, 2016

Director: Midi Z
Producers: Flash Forward Entertainment (Taiwan), Myanmar Montage Films (Myanmar), Bombay Berlin Film Production (Germany), Pop Pictures Company Limited, Seashore Image Productions
German WCF partner: Bombay Berlin Film Production
World sales: UDI, Urban Distribution International (France)
Funded in the WCF Jury meeting in November 2015
Funding amount: 30.000 €

Synopsis Lianqing and Guo meet when they illegally crossed into Thailand. Lianqing finds a job as a dishwasher in a restaurant while Guo works in a textile factory in the suburbs. But Guo's faith in Lianqing is diminishing rapidly; their love is irreversibly doomed.

Director's note Individuals who live in a group tend to keep pursuing a sense of security and existence. In society, the things that support this sense of security are money, material comfort, jobs and ID papers. Furthermore, some people need spiritual comfort like the protagonists in the script – Guo needs love in order to prove his existence, while Lianqing desperately needs her "papers".

How can people prove their "existence"? If we can't provide any proof, to which group do we belong? In the end, Guo chooses destruction to emphasise and prove his "existence."

World premiere Venice International Film Festival 2016, *Venice Days*

Key festivals and awards Fedeora Award for Best Film, Venice International Film Festival 2016; Golden Unicorn for a Feature Film; Toronto International Film Festival 2016; Busan International Film Festival 2016; Viennale 2016; Rotterdam International Film Festival 2017

See also Distribution Support

ROJO

by Benjamín Naishtat

ARGENTINA, 2018

Director: Benjamín Naishtat
Producers: Pucará Cine (Argentina), Sutor Kolonko (Germany), Desvia (Brazil), Ecce Films (France), Viking Film (Netherlands)
German WCF partner: Sutor Kolonko
World sales: Luxbox (France)
Funded in the WCF Jury meeting in July 2016
Funding amount: 40.000 €

Synopsis As a wave of unprecedented political violence is unleashed and 1970s Argentina is plunged into darkness, an ordinary man, in extraordinary circumstances, finds himself hiding a very bad deed.

Director's note With Rojo, I want to deal with the issue of silent majorities during traumatic historic times. During the 1970s in Argentina, 30,000 people were killed by military or paramilitary groups.

We have seen these traumatic events depicted several times, yet as of today we still hardly understand how they impacted the ordinary lives of ordinary people. We therefore fail, as a society, to acknowledge the necessary role of the silent majority during a genocide.

While researching the period of the 1970s, I discovered that many people found in that shaken context the opportunity to hide all sorts of "accidents" and bad deeds.

The focus in ROJO is therefore on rather ordinary characters in exceptionally dark circumstances, who happen to find themselves mixed up in extraordinary events.

World premiere Toronto International Film festival 2018, *Platform*

Key festivals and awards Silver Shell for Best Director, Best Actor and Jury Prize for Cinematography, San Sebastián International Film Festival 2018

ROME RATHER THAN YOU

ROMA WA LA N'TOUMA
by Tariq Tegui

ALGERIA, 2006

Director: Tariq Tegui
Producers: Neffa Films (Algeria), INA (France), Flying Moon Filmproduktion (Germany)
German WCF partner: Flying Moon Filmproduktion
World sales: Neffa Films (Algeria)
Funded in the WCF Jury meeting in January 2005
Funding amount: 40.000 €

Synopsis For more than 10 years a "slow war" is going on in Algeria. A war without battlefields, but with more than 100 000 people killed. It is the wilderness that Zina and Kamel – two youngsters, bewildered and merry, gloomy and undisturbed – want to traverse for the last time, before leaving elsewhere. Without a passport, and therefore without a visa, Kamel has to find a smuggler. Along with the entertaining Zina, they walk the streets of Algiers and its suburbs looking for Bosco, the sailor who makes a business out of transporting people to Europe. Bosco seems to be everywhere – except for the places where Kamel looks for him.

World premiere Venice International Film Festival 2006, *Orizzonti*

Key festivals and awards Venice International Film Festival 2006; Rotterdam International Film Festival 2007; FICCO Mexico 2007; New Directors / New Films, MoMA 2007; San Francisco International Film Festival 2007; Istanbul International Film Festival 2007; Beirut International Film Festival 2008; "Everyday Life – Transcendence or Reconciliation" – Award, Thessaloniki International Film Festival 2006; Special Jury Award, Fribourg Film Festival 2007; Prix Janine Bazin, Prix d'Interprétation, Festival du Film Belfort 2007



ROUND TRIP

by Meyar Al Roumi

SYRIA, 2012

Director: Meyar Al Roumi
Producers: Bizibi (France), Belle Epoque Films (Germany), Collage Film Production (Egypt)
Production (Egypt)
German WCF partner: Belle Epoque Films
World sales: Bizibi (France)
Funded in the WCF Jury meeting in July 2011
Funding amount: 30.000 €

Synopsis Damascus, Syria, present day. A taxi drives into a traffic jam. Walid, at the steering wheel, is a student and a part-time taxi driver. Souhaire, a roguish young woman, sits in the back seat of the cab. She is not a mere customer, she is Walid's girlfriend. The two lovers drive out of the city in search of an isolated place. As they are not married, they must hide to share their intimate moments. Walid parks the cab. They start to kiss but a car parks nearby and they must stop. Souhaire is fed up with their furtive meetings. She mentions a friend from high school, Sulmaze, who lives in Teheran. Why not visit her? That way, she and Walid could spend time together far from Damascus. Walid is surprised but accepts. They embark on a train to Iran...

Director's note With ROUND TRIP, I hope to tackle universal feelings about love through a particular couple's story. And I built the particularities of the story in order to expose aspects of the life of the Syrian middle class, a class that must find ways to adapt in front of moral imperatives of the tradition.

World premiere Dubai International Film Festival 2012, *Muhr Arab Feature*

Key festivals and awards Muhr Arab Special Mention Best Actress, Dubai International Film Festival 2012; Feature Film Audience Award, EntreVue Belfort 2013



SAMUI SONG

MAI MEE SAMUI SAMRAB TER
by Pen-ek Ratanaruang

THAILAND, 2017

Director: Pen-ek Ratanaruang
Producers: Bluering Company Limited (Thailand), augenschein Filmproduktion (Germany)
German WCF partner: augenschein Filmproduktion
World sales: UDI Urban Films Distribution (France)
Funded in the WCF Jury meeting in November 2014
Funding amount: 45.000 €

Synopsis Viyada, a Thai soap opera actress in her mid-30s, finds herself increasingly pressured by her husband Jerome, a rich foreigner entirely devoted to a charismatic cult leader called The Holy One. Viyada has no other choice than to take the most drastic measures in order to escape once and for all from their influence.

Director's note In the past ten years or so, cross-cultured marriage has become increasingly common in Thailand. Mixed-marriage couples, usually Western men and Thai women, have become a common sight in Bangkok as the city became more and more cosmopolitan. This film is a tribute to this specimen of people. Here we have a story of an actress who struggles in a male-dominated environment where she has no way of defining herself. She tries everything to break free from this oppressive environment... which eventually leads her to become entangled in a serious crime. SAMUI SONG is ultimately a modern satire of the Thai upper class.

World premiere Venice International Film Festival 2017, *Giornati degli Autari-Venice Days*

Key festivals and awards Venice International Film Festival 2017; Toronto International Film Festival 2017; Busan International Film Festival 2017, Chicago International Film Festival 2017, Busan International Film Festival 2017, TOKYO FILMeX 2017, Hong Kong International Film Festival 2017, New Horizons International Film Festival 2018



SARATAN

by Ernest Abdyschaparov

KYRGYZSTAN, 2005

Director: Ernest Abdyschaparov
Producers: Kyrgyzfilm Studio (Kyrgyzstan), Coin Film and Viet Filmproduktion (Germany)
German WCF partner: Coin Film
World sales: mdc Int. Berlin (Germany)
Funded in the WCF Jury meeting in January 2005
Funding amount: 15.000 €

Synopsis Discontentment reigns in a Kyrgyzian village: money is not flowing as expected, everyone is trying to arrange his own business, if necessary secretly, communism is still finding adherents and the rustler Taschmat is at work, pursued by the village police man Salamat. The villagers belief in better times is weak, as well as their belief in a fair God. Be it Allah or Jehova, they prefer devoting themselves to terrestrial joy. When the rustler Taschmat is caught by the police man, the fabric of the community is put to the test and the village administrator tries to hold his village together.

The tragic-comical stories deal with politics and religion, tradition and modernity, pride and honour a parable on the "good old days" and the confidence in the future.

World premiere Berlin International Film Festival 2005, *Panorama*

Key festivals and awards Fribourg International Film Festival 2005; Eurasia International Film Festival 2005; Pusan International Film Festival 2005; Sao Paulo International Film Festival 2005; L'Étoile d'Or/The Golden Star – Grand Prix – Marrakech International Film Festival 2005



SHIRLEY ADAMS

by Oliver Hermanus

SOUTH AFRICA, 2009

Director: Oliver Hermanus
Producers: DV8 Films (South Africa), Centropolis Entertainment Inc (USA), London Film School (United Kingdom), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Visit Films (USA)
Funded in the WCF Jury meeting in June 2009
Funding amount: 25.000 €

Synopsis Since her son Donovan was shot a year ago, SHIRLEY ADAMS has been drowned in worries. Her days are filled with caring for her now-handicapped son. The South African woman from Cape Town has no job, no partner and her meagre income is needed to pay for Donovan's medical bills. When a young, committed therapist comes into their lives, the loving mother hopes that Donovan will improve mentally. However, she chooses to keep quiet about the sudden news that a childhood friend of his was responsible for the shot that maimed him, because her son is sinking further and further into his physical and mental misery.

World premiere Durban International Film Festival 2009

Key festivals and awards Best Actress, Best Editor, Dubai International Film Festival 2009; Locarno International Film Festival 2009; Best SA Feature Film, Best First Feature Film, Best Actress, Durban International Film Festival 2009; Busan International Film Festival 2009; Afrikamera 2010; Best Actress, Carthage Film Festival 2010



SIEMBRA

by Ángela María Osorio Rojas
and Santiago Lozano Álvarez

COLOMBIA, 2015

Director: Ángela María Osorio Rojas and Santiago Lozano Álvarez
Producers: Contravía Films – Bárbara Films (Colombia),
Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Cineplex Inc. (USA)

Funded in the WCF Jury meeting in November 2014
Funding amount: 30.000 €

Synopsis A man and his son move from the Pacific coast of Colombia to Cali, but have a difficult time adapting to the city. When his son is killed, the father must go through the hard process of grief while trying to find roots in a place that does not belong to him.

Director's note Death is the human event that leads to the emergence of rituals. Like rooms for a constant eternity, graves, catacombs, pyramids, burials, are signs that represent a place where someone inhabits that piece of land – even an underground one. These signs are an appropriation of a place, celebrated like in the act of sowing a seed. We commemorate death. Thus we also feel that we belong to the place where we mourn.

World premiere Locarno International Film Festival 2015, *Cineasti del presente*

Key festivals and awards Swiss Critics Boccacino Award, Locarno International Film Festival 2015; Jury Award, Tarragona International Film Festival 2015; Stockholm International Film Festival 2015; Festival de Cine Global Republica Dominicana 2015; Grand Award Best Film, Cinélatino Rencontres de Toulouse 2016, Miami Film Festival 2016



SILENT LIGHT

STELLET LICHT
by Carlos Reygadas

MEXICO, 2007

Director: Carlos Reygadas
Producers: Mantarraya Producciones and NoDream
Cinema (Mexico), BAC Films International (France),
Motel Films (The Netherlands)
German WCF partner: The Match Factory
World sales: BAC Films International (France)

Funded in the WCF Jury meeting in June 2006
Funding amount: 35.000 €

Synopsis Johan and his family are Menonites in the North of Mexico. Against the law of God and men, Johan falls in love with another woman.

World premiere Cannes International Film Festival 2007, *Compétition*

Key festivals and awards Winner of the Jury Prize, Cannes International Film Festival 2007; Best Film, Best Director, International Critic Award, Best Photography, Lima Latin Americano Film Festival 2007; Winner of the Golden Colon – Best Film, Festival de Cine Latin Americano de Huelva 2007; Best Script, Film Festival Stockholm 2007; Best Foreign Film, Bergen International Film Festival 2007; FIPRESCI Award, Rio de Janeiro 2007; Winner of the Golden Hugo, Chicago International Film Festival 2007; Best Director, Best Film, Best Photography, Best Audio, Festival Internacional del Nuevo Cine Latinoamericano, Havana 2007; Nomination Academy Awards USA for the Best Foreign Language Film 2007



THE SKY, THE EARTH AND THE RAIN

EL CIELO, LA TIERRA Y LA LLUVIA
by José Luis Torres Leiva

CHILE, 2008

Director: José Luis Torres Leiva
Producers: Jirafa Films (Chile), Charivari Films (France),
Rommel Film (Germany)
German WCF partner: Rommel Film
World sales: Memento Films International (France)

Funded in the WCF Jury meeting in November 2006
Funding amount: 40.000 €

Synopsis The life of four solitary persons that live throughout the routine and silence in the south. They gather to eat, stroll by the beach, be transported in the ferry or simply carry along each other without saying a word. To a certain extent, they attempt to save themselves in a silent, furtive, extreme manner. They search for love, sex, non-existent family ties, private space and time not only to detach from the solitude that intimately constitutes them but rather, to finally find themselves. An absolutely visual, atmospheric movie where human being and landscape fuse. Solitude and isolation portrayed not as a negative consequence, but as an internal process of learning.

World premiere Rotterdam International Film Festival 2008, *Compétition*

Key festivals and awards Fipresci Award, Rotterdam International Film Festival 2008; BAFICI 2008; Bucharest Film Festival 2008; Paris Cinema 2008; Sydney International Film Festival 2008; Munich International Film Festival 2008; Durban International Film Festival 2008; Locarno International Film Festival 2008; Lima Film Festival 2008; New York Latin Beat 2008; Special Jury Prize, Jeonju International Film Festival 2008; Best Film, FICCO Mexico 2008



THE SLUT

HANOTENET
by Hagar Ben-Asher

ISRAEL, 2011

Director: Hagar Ben-Asher
Producers: Transfax Films (Israel),
Sophie Dulac Productions (France), Rohfilm (Germany)
German WCF partner: Rohfilm
World sales: Films Distribution (France)

Funded in the WCF Jury meeting in November 2009
Funding amount: 50.000 €

Synopsis Tamar's behaviour stays the same. It's one man after another, and her reputation proceeds her. But she is also the mother of Mika and Noa, 12 and 8. She no longer seeks redemption, until Shai arrives. He's there to take care of his late mother's property. Shai is not aware of Tamar's behaviour, but soon enough discovers her ways. He does not care for it, but he thinks he can save her. They fall in love and soon Tamar stops messing around. The tightly knit society is skeptical of her newfound purity, but the true trouble lies in this new daily routine, creating a harsh sense of emptiness in Tamar's core.

Director's note Sex, violence, religion, motherhood, and the one thing which unites them all together – guilt – are the primal resources of this film. With a clear view, this film shows no victims and no desperate psychological motivations, just a physical animalistic being.

World premiere Cannes International Film Festival 2011, *Semaine de la critique*

Key festivals and awards Cannes International Film Festival 2011; International Women's Film Festival Israel 2011; Chicago International Film Festival 2011; Pirchi Family Award, Jerusalem International Film Festival 2011



SOMETHING USEFUL

İŞE YARAR BİRŞEY
by Pelin Esmer

TURKEY, 2017

Director: Pelin Esmer
Producers: Sinefilm (Turkey), Mars Production (Turkey), Mitosfilm (Germany), Les Films de l'Après-Midi (France), Topkapi Films (The Netherlands)
German WCF partner: Mitosfilm
World sales: Sinefilm (Turkey)

Funded in the WCF Jury meeting in November 2015
Funding amount: 40.000 €€

Synopsis Leyla (42), a lawyer and a poet, takes the long-distance train to attend her high school reunion dinner. On the train, she meets Canan (21), a young nursing student in distress. As the conversation develops, Leyla learns that Canan is travelling to assist with the suicide of a paralysed man, Yavuz (45), who wants to die. At the end of the long overnight trip, surrounded by the stories of people both on and off the train, Leyla decides to accompany Canan on her difficult visit.

Director's note Why does Leyla decide to accompany a man who wants to die, and a young woman who has taken on the difficult task of killing him? To help them? Because she is fascinated by them? Because she is fascinated by death? In order to have done SOMETHING USEFUL? When art exists as a powerful and magical tool for understanding life, why does the artist continually seek to do something meaningful?

World premiere Istanbul International Film Festival 2017

Key festivals and awards FIPRESCI Award, Istanbul International Film Festival 2017; Golden Boll, Adana Film Festival 2017; Seattle International Film festival 2018



SOMEWHERE IN BETWEEN

ARAF
by Yesim Ustaoglu

TURKEY, 2012

Director: Yesim Ustaoglu
Producers: Ustaoglu Film Yapim (Turkey), CDP (France), The Match Factory (Germany)
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in November 2010
Funding amount: 30.000 €

Synopsis Zehra and Olgun spend most of their young lives working in a service station cafeteria near a lonely highway. Their monotonous work shifts are broken up only by sparks of naive expectations of a brighter future.

The once important industrial area is now a faceless place of economic waste and unemployment. Most of the area's occupants have escaped to the big city in search of opportunity. But Zehra, Olgun and their friends still remain, caught SOMEWHERE IN BETWEEN the past and an uncertain future. Zehra dreams that love will take her away from her meaningless job and life and becomes fascinated by an older truck driver.

World premiere Venice International Film Festival 2012, *Orizzonti*

Key festivals and awards Venice International Film Festival 2012; Adana Golden Boll Film Festival 2012; Best Actress, Tokyo International Film Festival 2012; Black Pearl Award – Narrative, Abu Dhabi Film Festival 2012, New York Film Festival 2012; Toronto International Film Festival 2012



SONGS FROM THE SOUTHERN SEAS

PESNI JUZHNYKH MOREJ
by Marat Sarulu

KAZAKHSTAN, 2009

Director: Marat Sarulu
Producers: Kino Company (Kazakhstan), Rohfilm (Germany), Kinoproba (Russia), Arizona Films (France)
German WCF partner: Rohfilm

Funded in the WCF Jury meeting in October 2005
Funding amount: 80.000 €

Synopsis Ivan is Russian and his neighbour Assan is Kazakh. They live next door to each other in a small Kazakh Village. When Ivan's wife gives birth to a "brown" boy, Ivan suspects that she has been cheating on him with Assan. This conflict remains between the families over the years to come. Father and son similarly agonise over their alienation from one another. Meanwhile the disheartened Assan withdraws further and further. After generations of love and hatred they are all somehow related to each other, Russians with Kazakhs, Christians with Muslims, Europeans with Asians.

World premiere Eurasia Film Festival 2008

Key festivals and awards Pusan International Film Festival 2008; Film Festival Cottbus 2008; Nantes Festival des 3 Continents 2008; Rotterdam International Film Festival; Cines Del Sur Granada Film Festival 2009; Sarajevo Film Festival 2009; Best Lead Actress, Eurasia Film Festival 2008; NETPAC Award, Audience Award, Asiaticafilm-mediale Rom 2008



STILL RECORDING

LISSA AMMETSAJJEL
by Saeed Al Batal and Ghiath Ayoub

SYRIA, 2018

Director: Saeed Al Batal and Ghiath Ayoub
Producers: Bidayyat for Audiovisual Arts (Lebanon), Films de Force Majeure (France), Blinker Filmproduktion (Germany)
German WCF partner: Blinker Filmproduktion
World sales: Pascale Ramonda (France)

Funded in the WCF Jury meeting in July 2018
Funding amount: 25.000 €

Synopsis Saeed is a young cinephile trying to teach other young people the rules of film in Syria's Eastern Ghouta, but the reality they face is so harsh it's hard to respect any rule.

His friend Milad is on the other side of the fence in Damascus, under the control of the regime, finishing up his studies in fine arts.

Milad decides to leave the capital and joins Saeed in war-torn Douma where they set up a local radio station and a recording studio. They use the camera to film everything, until one day the camera starts to film them...

Director's note This film is a journey of self-assessment and observation with a quiet eye and mind, in order to learn forgotten lessons and maybe make some apologies. When the revolution started, I was sad to witness how confused the elite became, losing many chances to participate in this. I wondered whether there was any possibility to break down their ivory towers!

World premiere Venice International Film Festival 2018, *Film Critic's Week*

Key festivals and awards FIPRESCI Award and Audience Award, Venice International Film Critics' Week, 2018; Award for Best Technical Achievement, the Union of Italian Film Critics, 2018; Best International Feature Film at FIC Valdivia, 2018



THE STOPLIGHT SOCIETY

LA SOCIEDAD DEL SEMÁFORO
by Rubén Mendoza

COLOMBIA, 2010

Director: Rubén Mendoza
Producers: Día Fragma Fábrica de Películas & Laberinto Producciones (Colombia), Ciné Sud Promotion (France), El Baile Films (Spain), Dagstar Film (Germany)
German WCF partner: Dagstar Film
World sales: Ciné-Sud Promotion (France)
Funded in the WCF Jury meeting in June 2008
Funding amount: 50.000 €

Synopsis Stoplights are hell for the people forced out of the countryside to beg in the city. One of them, Raul, a recycler alienated through his desire for absolute freedom and drugs, is set on using his cleverness to control the red traffic lights so that the street artists and vendors working at the lights can perform longer. This resembles his chaotic existence which turns into an ode to anarchy, despair and insanity.

Director's note I always insist, when introducing this film, that it is not political. It is not an attempt to redeem or explain the Third World to the First. I am neither an anthropologist nor a social worker. I am drawn to stories through revelations; I discovered a kind of social pyramid that existed among people living on the street, that reproduces the one familiar to us, with all its easily identifiable strata. I don't feel I approached it with an apologetic or pitiful eye, especially as I began my discovery of this world.

World premiere Cali International Film Festival 2010

Key festivals and awards Prize of the Jury, Cali Film Festival 2010; Prize of the city of Amiens for best director, Amiens Film Festival 2010; Prize of the Jury, Huelva Film Festival 2010; Best Colombian Film, Festival Internacional de Cine de Cartagena de Indias 2010



SUELY IN THE SKY

O CÉU DE SUELY
by Karim Ainouz

BRAZIL, 2006

Director: Karim Ainouz
Producers: Videofilmes and Fado Filmes (Brazil), Celluloid Dreams (France), Shotgun Pictures (Germany)
German WCF partner: Shotgun Pictures
World sales: Celluloid Dreams (France)
Funded in the WCF Jury meeting in January 2005
Funding amount: 25.000 €

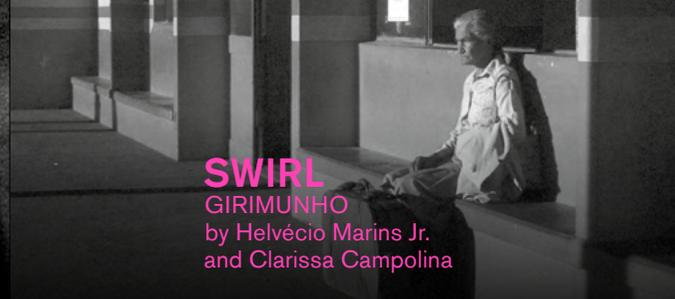
Synopsis Young and pretty Hermila returns to her small town, her baby son in her arms. The big city was fun, but it was too expensive. She'll wait for her husband to come and make a better life for them in the provinces. Hermila finds comfort back home with her grandmother and aunt Maria. She quickly falls into the relaxed local routine of dancing and having fun with friends.

When she realises that her young, irresponsible husband isn't serious about joining her, lonely Hermila renews a relationship with her old boyfriend João. But Hermila knows there's for her here no reason to stay. Just odd jobs washing cars or selling raffle tickets for bottles of whisky.

Hermila takes inspiration from her friend, a prostitute and decides to raffle herself off for one time only. She'll get the funds necessary to leave town and the holder of the winning ticket will get "A Night in Paradise".

World premiere Venice International Film Festival 2006, *Orizzonti*

Key festivals and awards FIPRESCI Award, Best Screenplay and Artistic Achievement, Thessaloniki Film Festival 2006; Best Film, Best Director and Best Actress, Rio de Janeiro International Film Festival 2006; Best Actress, Grand Coral, Havana Film Festival 2006; FIPRESCI Award for Best Latin American Film of 2006, Mar del Plata International Film Festival 2007



SWIRL

GIRIMUNHO
by Helvécio Marins Jr.
and Clarissa Campolina

BRAZIL, 2011

Director: Helvécio Marins Jr. and Clarissa Campolina
Producers: Teia Produções (Brazil), Dezenove Som e Imagem (Brazil), Eddie Saeta (Spain), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Urban Distribution International (France)
Funded in the WCF Jury meeting in July 2011
Funding amount: 30.000 €

Synopsis In the backlands of Minas Gerais, where time seems to pass at the river's pace, two elderly women keep the whirlwind of life in full SWIRL. Bastú has just lost her husband, but tearlessly seeks comfort in daily life and in memories. But it is in the freedom of dreams and the freshness brought by her grandchildren that she manages to work her own transformation.

Helping her through it is Maria, whose drum pounds with all the joy and power of her people, beating out the sounds of other places and resounding with a presence that can never die.

World premiere Venice International Film Festival 2011, *Orizzonti*

Key festivals and awards Interfilm Award, Venice International Film Festival 2011; Toronto International Film Festival 2011; San Sebastian International Film Festival 2011; Rio de Janeiro International Film Festival 2011; Valdivia International Film Festival; Special Jury Prize, Havana International Film Festival 2011; Best Film by Youth Jury, Nantes Film Festival 2011; Munich International Film Festival 2012



TALKING ABOUT TREES

BANC D'ATTENTE
by Suhaib Gasmelbari

SUDAN, CHAD, 2019

Director: Suhaib Gasmelbari
Producers: AGAT Films & Cie (France), Go-Go Productions (Chad), Made in Germany Filmproduktion (Germany)
German WCF partner: Made in Germany Filmproduktion
World sales: Wide House (France)
Funded in the WCF Jury meeting in November 2015
Funding amount: 30.000 €

Synopsis Their names are Ibrahim, Soliman, Manar, Altayeb, few of the first Sudanese who got an opportunity to study cinema in East Germany, Soviet Union and Egypt, in the 1960s and 1970s. All members of the Sudanese Film Group, idealists and intensely humane. After more than 15 years of distance and Exile, they were reunited to bring life back to their old dream: make cinema a reality in Sudan and allow films to be available for all. They are determined to keep moving, to leave a trace of their passage. They roam the roads with their van to screen films and to inspire the love of cinema. Their love for cinema is limitless, they want to make films. Through their quest for images, those who exist, those who could have existed or those that have been lost or censored, the beautiful and horrific face of their country appears.

Director's note I will tell the story of struggle, passion and a gang of crafty devils with a fine sense of humour, through their daily lives, their ambition to reopen a cinema and the memory of their disappointed dreams.

World premiere Berlin International Film Festival 2019, *Panorama*

Key festivals and awards Berlin International Film Festival 2019, Glashütte Documentary Film Award and Panorama Audience Award, Tanit d'Or, Carthage International Film Festival 2019; Golden Star, El Gouna Film Festival 2019; FIPRESCI and Special Jury Award, Istanbul International Film Festival 2019; Gran Jury Prize, Mumbai Film Festival 2019



THEATRE OF WAR
TEATRO DE GUERRA
by Lola Arias



THE THIRD SIDE OF THE RIVER
LA TERCERA ORILLA
by Celina Murga



TIME WAS ENDLESS
ANTES O TEMPO NÃO ACABAVA
by Sérgio Andrade and Fábio Baldo



THE TREE HOUSE
NHÀ CÂY
by Truong Minh Quý

ARGENTINA, 2018

Director: Lola Arias
Producers: Gema Films (Argentina), BW Productions (Spain), Sutor Kolonko (Germany)
German WCF partner: Sutor Kolonko
World sales: Luz Verde (France)

Funded in the WCF Jury meeting in November 2017
Funding amount: 25.000 €

Synopsis THEATRE OF WAR tells of the encounter between former soldiers from the Malvinas / Falklands War and their attempt to make a film. Almost 35 years after the battle, three British and three Argentine veterans spend months together discussing and rehearsing their own war memories. The film playfully oscillates between reality and fiction, spontaneity and acting. The movie brings together former enemies to perform their war and post-war nightmares.

Director's note I'm a writer, theater director and visual artist who works on the border between reality and fiction. Since 2013, I've been working with war veterans of the Malvinas / Falklands War, on which I did a video installation and a theater play as well. In 2015, I started working on THEATRE OF WAR, a film with real veterans of a war that now only exists in their minds.

World premiere Berlin International Film Festival 2018, *Forum*

Key festivals and awards Cicae & Oecumenical awards, BFI London FF 2018, IDFA 2018, Sarajevo Film Festival 2018

ARGENTINA, 2014

Director: Celina Murga
Producers: Tresmundos Cine (Argentina), Rommel Film (Germany), Waterland Film (The Netherlands)
Executive Producer: Martin Scorsese (USA)
German WCF partner: Rommel Film
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in November 2011
Funding amount: 40.000 €

Synopsis Nicolas, a 16-year-old boy, lives in the province of Entre Rios. Nicolas' father, a doctor, lives parallel lives. First, he is married to a woman with whom he has a son. Second, he has a relationship with another woman who has born him four children. Only six blocks stand between the two houses, but Nicolas' father does not allow the boy to walk those streets, and does not allow him to call him "dad" in public. The life of the women is a sotto voce secret. The whole town is aware of the situation and Nicolas takes it for granted. Yet, the tension of the situation must inevitably explode one way or another.

Director's note In the Argentine province of Entre Rios, there are many small towns far removed from both the popular tourist towns, and the centers of business and politics. I intend to portray the life of a boy who lives in one of these cities. His story has the common traits of alienation and hypocrisy to which many youngsters succumb. The film takes place during the time in which he is beginning to realize that this is not what he wants for himself.

World premiere Berlin International Film Festival 2014, *Competition*

Key festivals and awards Berlin International Film Festival 2014; Special Jury Award, Cartagena International Film Festival 2014; Best Screenplay, Havana Film Festival 2014

BRAZIL, 2015

Director: Sérgio Andrade and Fábio Baldo
Producers: Rio Tarumã Filmes (Brazil), 3 Moinhos Produções (Brazil), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales Urban Distribution International (France)

Funded in the WCF Jury meeting in July 2015
Funding amount: 30.000 €

Synopsis Anderson is an indigenous young man in conflict with the leaders of his community, located on the outskirts of Manaus. In this huge city in the heart of Amazon, the traditions indigenous people struggle to keep alive seem out of keeping with the contemporary lives they lead. In search of selfaffirmation, Anderson moves into the city centre, where he lives alone, experiencing new feelings and facing new challenges. However, the old shaman plans to bring him back for one last ritual.

Director's note TIME WAS ENDLESS addresses the conflict between tradition and modernity in urban indigenous communities. The most populous indigenous ethnic groups settle on the periphery of the city, creating an alternative world – their cultures not fully supported by cultural programmes or socio-educational initiatives. The film approaches the dialogue between urban identity formed by indigenous groups through the coming-of-age moments of the indigenous and urban Anderson. As he discovers who he is, so do those that live around him in the community.

World premiere Berlin International Film Festival 2016, *Panorama*

Key festivals and awards Berlin International Film Festival 2016; Cinélatino, Rencontres de Toulouse 2016; Brasília Festival of Brazilian Cinema 2016; São Paulo International Film Festival 2016

VIETNAM, 2019

Director: Truong Minh Quý
Producers: Lantern Production (China), Levo Films Pte. Ltd. (Singapore), JK Film (Vietnam), inselfilm produktion (Germany)
German WCF partner: inselfilm produktion
World sales: Levo Films (Singapore)

Funded in the WCF Jury meeting in November 2017
Funding amount: 25.000 €

Synopsis Years ago, the filmmaker glimpsed a lone house in the mountains. Inexplicably, the image of that house has been lurking inside his mind since then and became the impetus for making The Tree House. This film is a journey to visualize the image of the lone house in the memory and while doing so, the present reality unfolds the stories of the people who live in these godforsaken places in the mountains of Vietnam. The house in the memory (or, the lost home) becomes a light in the dark night that connects every human being's story.

Director's note I envisage that the process of making The Tree House would be like the ethnography work of an anthropologist, who at the same time writes truthfully what happens in front of his eyes and also reveals the hidden connections between things. This film is a visual attempt to document a very small part of the immense universe of our memory. By entering the realm of memory, I would like to invite all of us to imagine much more. To understand the reality, maybe what we really need is an innocent imagination like the one of those children who we used to be long time ago.

World premiere Locarno International Film Festival 2019, *Concorso Cineasti del presente*

Key festivals and awards Locarno International Film Festival 2019, Rotterdam International Film Festival 2020



THE TRIAL

O PROCESSO
by Maria Augusta Ramos

BRAZIL, 2018

Director: Maria Augusta Ramos
Producers: Nofoco Filmes Productions (Brazil),
Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: Nofoco Filmes (Brazil)

Funded in the WCF Jury meeting in November 2017
Funding amount: 25.000 €

Synopsis THE TRIAL portrays the judicial-political impeachment trial of Dilma Rousseff, Brazil's first female President. A tale of betrayal and corruption, the film presents Rousseff's personal story: herself imprisoned and tortured by the country's former military dictatorship, she now faces impeachment accused of fiscal crimes. With unique access to the President herself, to her defence team, and three senators who struggle to prove her innocence, the film offers a behind-the-scenes look at this historical moment. Through Ramos' wholly observational technique, we witness how the impeachment triggers a profound political crisis in Brazil and the collapse of the democratic institutions at the very heart of this crisis.

Director's note The film reveals that though the impeachment of Rousseff may have the appearance of legitimacy, it lacks both the spirit and substance of the law. There is no presumption of innocence. There is no impartial jury. The majority of the House and the Senate sitting in judgment of Rousseff are themselves under multiple investigations. What may appear a legal process is, in fact, a Kafkaesque one and a dangerous subversion of democracy.

World premiere Berlin International Film Festival 2018, *Panorama*

Key festivals and awards Panorama Audience Award for Documentary Film, Berlin International Film Festival 2018; Best Feature Film of the International Competition, Visions du Réel 2018



See also Distribution Support

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

LOONG BOONMEE RALEUK CHAT
by Apichatpong Weerasethakul

THAILAND, 2010

Director: Apichatpong Weerasethakul
Producers: Kick The Machine Films (Thailand),
Illuminations Films (UK), The Match Factory (Germany), ao
German WCF partner: The Match Factory
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in October 2008
Funding amount: 60.000 €

Synopsis Suffering from kidney failure, Uncle Boonmee has chosen to spend his final days surrounded by his loved ones in the countryside. Surprisingly, the ghost of his deceased wife appears to care for him, and his long lost son returns home in a non-human form. Contemplating the reasons for his illness, Boonmee treks through the jungle with his family to a mysterious hilltop cave – the birthplace of his first life...

Director's note A few years ago I visited a temple near my home and a monk there gave me a little book called "A Man who Can Recall his Past Lives". In it, the monk wrote about Boonmee, who could recall his multiple lives in the cities of the northeast. During this time when rapid annihilation processes of everything from species to cultures have become commonplace, it is important to simply remember.

World premiere Cannes International Film Festival 2010, *Competition*

Key festivals and awards Palme d'Or, Cannes International Film Festival 2010; Best Foreign Language Film at the Toronto Film Critics Association Awards, Toronto International Film Festival 2010; Best Cinematography Award, Dubai International Film Festival 2010



UNTIL THE BIRDS RETURN

EN ATTENDANT LES HIRONDELLES
by Karim Moussaoui

ALGERIA, 2017

Director: Karim Moussaoui
Producers: Prolégomènes (Algeria), Les Films Pelléas (France),
NiKo Film (Germany)
German WCF partner: NiKo Film
World sales: MK2 (France)

Funded in the WCF Jury meeting in November 2016
Funding amount: 40.000 €

Synopsis Six main characters are revealed through three different narratives. Mourad (65) is focussed on his life: his work, his wife, his son. He will do anything to avoid trouble, even at the risk of making immoral choices. Aicha (25) is trying to forget her past by marrying a decent man, hoping to start a new life with him. On the way to her new home, she starts having second thoughts. Dahman (45) is a doctor, also hoping to start a new life. He is waiting patiently for a promotion that will improve his social standing, which in turn might open up the possibility of marriage. All of them are forced to deal with the consequences of the choices they have made.

Director's note The stories in my film are about ordinary people living ordinary lives. It brings to the screen people's aspirations for a better life, set against the actual accomplishment of such aspirations in building modern Algerian society and working towards changing it for the future.

World premiere Cannes International Film Festival 2017, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2017; Sarajevo Film Festival 2017; Vienna International Film Festival 2017; Warsaw Film Festival 2017, Gil Parrondo and Special Jury Award, Gijón International Film Festival 2017, Jerusalem International Film Festival 2018, Best First Film, Lumiere Awards 2018



THE VALLEY

AL-WADI
by Ghassan Salhab

LEBANON, 2014

Director: Ghassan Salhab
Producers: Abboud Productions (Lebanon),
Les Films d'Ici (France), unafilm GmbH (Germany)
German WCF partner: unafilm
World sales: Doc & Film International (France)

Funded in the WCF Jury meeting in June 2013
Funding amount: 30.000 €

Synopsis After a car accident on a lone mountain road, a man loses his memory. He continues to walk along the deserted path. He encounters people with engine trouble and helps them get their car running again. They are reluctant to leave him stranded, so they take him to their large estate in the Bekaa valley, a place he may never leave again...

Director's note I was on Ouyoun El Simane, one of Lebanon's mountaintops. On that particular day, a feeling of fright, even terror, arose in me. Mostly, it was as if the state of affairs in Lebanon, the invariable state of threat in this loaded part of the world, had spread across the mountain heights in an elusive, intangible form. Strangely, this threat took on its full meaning in this remote, seemingly serene place. It hovered densely, like a low, looming sky, ready to burst. THE VALLEY came into being on that day, from that forceful sensation.

World premiere Toronto International Film Festival 2014, *Contemporary World Cinema*

Key festivals and awards Toronto International Film Festival 2014; Best Director Award, Abu Dhabi International Film Festival 2014; Carthage International Film Festival 2014; Dubai International Film Festival 2014; Berlin International Film Festival 2015, Seattle International Film Festival 2015; La Rochelle International Film Festival 2015; FIPRESCI Prize, Fribourg International Film Festival 2015

WATER AND SALT

AGUA Y SAL
by Alejo Taube

WHITE ON WHITE

BLANCO EN BLANCO
by Theo Court

ARGENTINA, 2010

Director: Alejo Taube
Producers: Ruda Cine (Argentina), Pandora Film Produktion (Germany)
German WCF partner: Pandora Film Produktion
World sales: Primer Plano Film Group (Argentina)
Funded in the WCF Jury meeting in June 2007
Funding amount: 50.000 €

Synopsis Water is represented by a married couple from Buenos Aires who walks down the beaches of Mar del Plata, visits the fishermen pear, takes pictures and goes on a boat tour that ends up with the man in the water almost drowned. Later we will find out they have been trying to get pregnant for a long time but she can't conceive. The salt is represented by a couple from Mar del Plata, he's a thirty-some fisherman and she's a sixteen year old girl. She just told her family they're going to get married but didn't mention her pregnancy. Between the two stories, AGUA Y SAL draws a thin line to separate its two universes while also seems to blend them together one on top of the other, like a sort of holographic overprint in which Rafael Spregelbud plays both male roles. Through this "divided indivisibility" featured in his second feature, Alejo Taube's wisely ambiguous storytelling addresses the abyss that hides behind crystal clear appearances.

World premiere Mar del Plata International Film Festival 2010

Key festivals and awards Mar del Plata International Film Festival 2010; Miami International Film Festival 2011

CHILE, 2019

Director: Theo Court
Producers: El Viaje Films (Spain), Don Quijote Films (Chile), Kundschafter Filmproduktion (Germany), Pomme Hurlante Films (France)
German WCF partner: Kundschafter Filmproduktion
World sales: Stray Dogs (France)
Funded in the WCF Jury meeting in November 2017
Funding amount: 45.000 €

Synopsis In the prelude of the twentieth century, Pedro arrives in Tierra del Fuego to immortalise the marriage of a powerful landowner. Fascinated by the beauty of the bride-to-be, he betrays the rules and is left to face the land, crawling with violence and marked by the genocide of the indigenous land.

Director's note In 1900, Chile and Argentina donated a parcel of what at that point had been unexploited land to a group of Europeans known as the Tierra del Fuego Exploitation Society. Powerful latifundistas saw these lands as a perfect place to graze their sheep, and as a place where they could generate great fortunes. From the moment of their arrival the colonizers clashed with the Ona, who didn't have a concept of private property and crossed over fences to hunt the latifundista's sheep. It took merely 15 years for men, women and children to be exterminated.

World premiere Venice International Film Festival 2019, *Orizzonti*

Key festivals and awards Orizzonti Award for Best Director, FIPRESCI Award, Venice International Film Festival 2019; Busan International Film Festival 2019, El Gouna Film Festival 2019, Special Jury Award, Minsk International Film Festival 2019; Special Mention, FICUNAM 2020; Haifa International Film Festival 2020; SANFIC 2020

THE WIND JOURNEYS

LOS VIAJES DEL VIENTO
by Ciro Guerra

COLOMBIA, 2009

Director: Ciro Guerra
Producers: Ciudad Lunar Producciones (Colombia), Cine-Ojo Films (Argentina), Razor Film (Germany), Volya Films (The Netherlands)
German WCF partner: Razor Film
World sales: Elle Driver (France)
Funded in the WCF Jury meeting in June 2007
Funding amount: 60.000 €

Synopsis Ignacio Carrillo traveled all his life throughout the villages and regions of northern Colombia, carrying music and traditional songs on his accordion: a legendary instrument that is said to be cursed because it once belonged to the devil.

As he grew older, he married and settled with his wife in a small town, leaving his nomadic life behind. When she suddenly dies, he decides to make one last journey to the northern edge of the country and return the accordion to the man who gave it to him, his teacher and mentor.

On the way, he is joined by Fermín, a young mixed-raced man who dreams of becoming a "juglar". Together they start the journey, discovering along the way the enormous diversity of the land surviving all kinds of adventures and understanding the mix of cultures that gave birth to the music they play.

World premiere Cannes International Film Festival 2009, *Un Certain Regard*

Key festivals and awards Award of the City of Rome, Cannes International Film Festival 2009; Best film, Best director, Bogotá Film Festival 2009; Toronto International Film Festival 2009; London International Film Festival 2009; San Sebastian International Film Festival 2009

WORKERS

by José Luis Valle

See also Distribution Support

MEXICO, 2013

Director: José Luis Valle
Producers: Zensky Cine-Foprocine (Mexico), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: MPM Film (France)
Funded in the WCF Jury meeting in November 2011
Funding amount: 40.000 €

Synopsis After a whole life of work at Tijuana, Rafael and Lidia are victims of injustice against their rights and dignity: Rafael learns that due to a paperwork mistake, he will not be entitled to his retirement pension. As for Lidia, she finds out that her employer's will leave the entire heirloom to the dog. Alone and silently, they'll begin a battle: Rafael against a company, Lidia against a dog.

Director's note I once saw a maid leave the house she worked in. She silently observed the empty room that used to be hers. It was an uninteresting space, barely a few square feet, but she looked at it intensely. Her eyes travelled across every crack, every rough spot in the wall's texture. I felt a natural empathy towards this fragment of life I was a spectator to, because we've all experienced these feelings of belonging, the strength of habits, and we've all become fond of things and places.

World premiere Berlin International Film Festival 2013, *Panorama*

Key festivals and awards Berlin International Film Festival 2013; Golden Colon, Huelva Latin American Film Festival 2013; Mezcal Award, Guadalajara International Film Festival 2013; Grand Prix, Split Film Festival 2013; LA Film Fest 2013



ZION AND HIS BROTHER

ZION VE'ACHIV
by Eran Merav

ISRAEL, 2009

Director: Eran Merav
Producers: Norma Productions (Israel), MK2 (France), Tradewind Pictures (Germany)
German WCF partner: Tradewind Pictures
World sales: MK2 (France)

Funded in the WCF Jury meeting in June 2005
Funding amount: 40.000 €

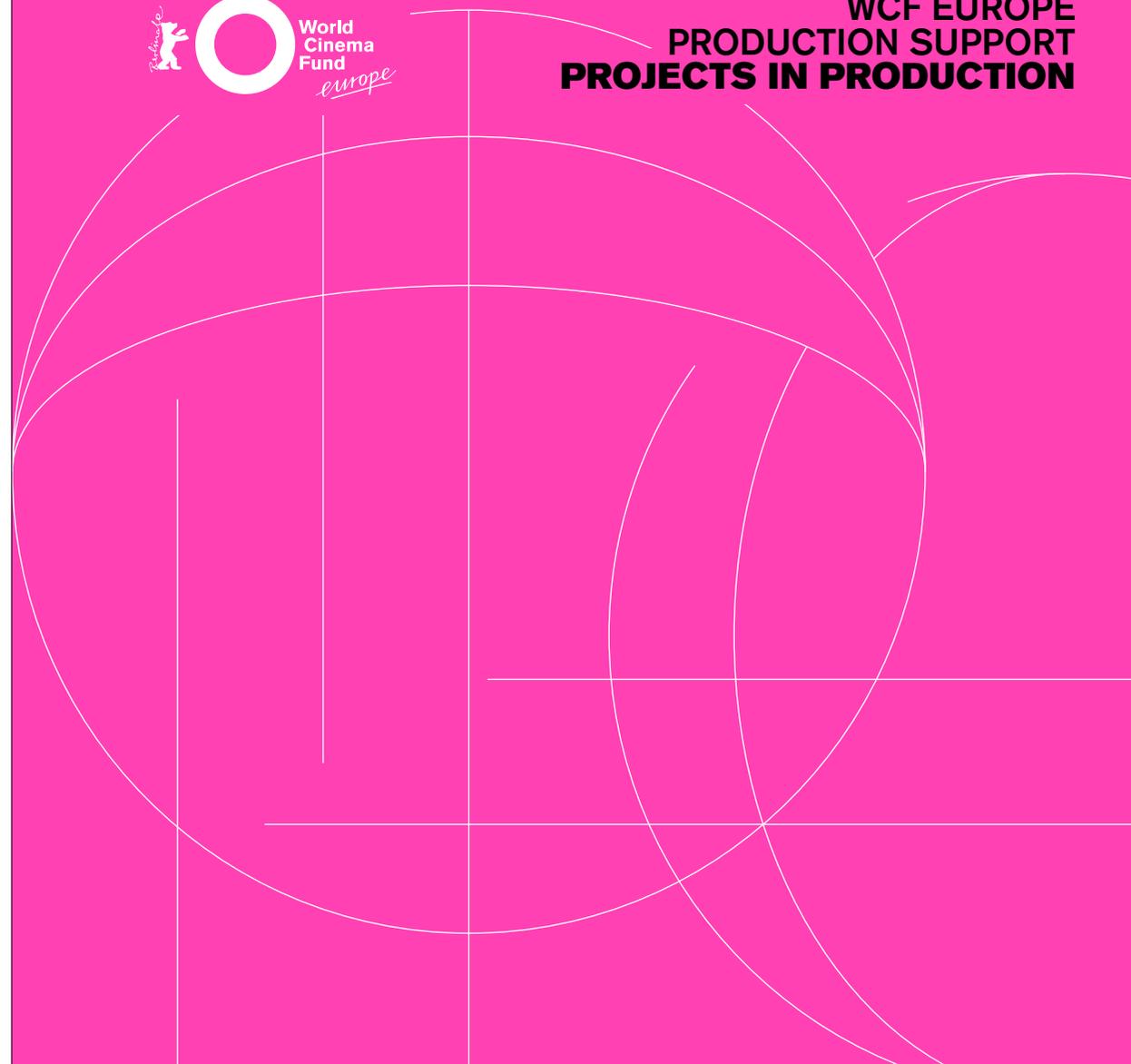
Synopsis The close relationship of 14-year-old Zion and his older brother reaches a critical point after they cause a horrible accident. Against the hum-drum backdrop of a dreary suburb in the Israeli port city of Haifa, the two brothers are challenged by tough questions of morality and loyalty, jealousy and coming-of-age.

World premiere Sundance International Film Festival 2009, *Competition*

Key festivals and awards Sundance International Film Festival 2009; Best Screenplay, Gent International Film Festival 2009



WCF EUROPE PRODUCTION SUPPORT PROJECTS IN PRODUCTION



CU LI NEVER CRIES

CU LI KHÔNG BAO GIỜ KHÓC

Pham Ngoc Lan



Synopsis Mrs. Nguyen – a Vietnamese blue-collar retiree and former migrant worker in East Germany – returns to Berlin where she inherits an urn containing her German ex-husband’s ashes and his pet slow loris monkey, Cu Li. After smuggling both the urn and Cu Li back to Vietnam, she embarks on a journey, retracing the steps of her memories to scatter her husband’s ashes at the hydroelectric plant where they first met.

Director’s note When the Berlin Wall fell, tens of thousands of Vietnamese labourers were displaced – including my aunt and uncles who immigrated to East Germany to escape Vietnam in the 1970s. Many returned home to Vietnam but home was not what it once was. The country had moved on without them, and these returning children of Vietnam found themselves to be strangers in their motherland. CU LI NEVER CRIES is about Mrs. Nguyen preparing to spend the rest of her life alone. The journey of trying to hold on to the last pieces of a fading memory.

A memory never to be felt again, like the ashes of her ex-husband, blowing in the wind.

VIETNAM

Director: Pham Ngoc Lan
Producers: DNY Viet Nam (Vietnam),
Acrobates Films (France), Epicmedia (Philippines)
European WCF partner: Acrobates Films (France)
World sales: tbc

Funded in the WCF Jury meeting in November 2019
Funding amount: 40.000 €



DIOGENES

DIÓGENES

by Leonardo Barbuy La Torre

Synopsis In the Peruvian Andes, two siblings are raised in isolation by their father, a Tablas de Sarhua painter who exchanges his art in the village for supplies, while his children wait for him, cared for by their dogs. One morning, Diogenes does not wake up. Sabina and Santiago live for three days with the corpse of their father, longing for him to wake up. After recognizing his death, they will go in search of their past.

Director’s note Although our film does not speak directly about the period of Peru’s internal war, its silent violence unfolds the country’s process. In this way, we explore the moment that many families are currently experiencing: figuring out who they are after painful disappearances, isolation, and deaths filled with uncertainty. This film dialogues with the constitution of identity; perhaps a close relation with uncertainty, transformability, self-reliance and self-empowerment.

PERU

Director: Leonardo Barbuy La Torre
Producers: Mosaico (Peru), La Selva Cine (Colombia),
Dublin Films (France)
European WCF partner: Dublin Films (France)
World sales: tbc

Funded in the WCF Jury meeting in November, 2021
Funding amount: 40.000 €



ESIMDE

by Aktan Arym Kubat

Synopsis ESIMDE is the tragic story of Atantai – an old man with amnesia – who, after 23 years of ordeal in a foreign country, returns to his homeland of Kyrgyzstan. Much has changed during his absence: the villagers' morals, mired in the realities of a changing world, and Atantai's wife, who has since turned to religion and married another man.

Director's note ESIMDE is about the human folly. The protagonist who has lost his memory is a metaphor for the tragedy of human nature. He is like litmus paper, an indicator of morality. Unbridled emotions of a young family, pride, abuse against women, hatred between people, Islamic radicalisation, corruption, poisoned air, the earth ruined by litter – in this dramatic story, love is like a fragile hope of gaining sense. This is yet another attempt to sensitively discuss what is happening around us, and whether morality can be preserved in this ruthless and callous world of "mankurts" (those who have lost their historical memory, roots and spiritual values).

KYRGYZSTAN

Director: Aktan Arym Kubat
Producers: Oy Art (Kyrgyzstan), Kyrgyzfilm (Kyrgyzstan), A.S.A.P. Films (France), Bitters End (Japan)
European WCF partner: A.S.A.P. Films (France)
World sales: tbc

Funded in the WCF Jury meeting in November 2020
Funding amount: 30.000 €



A HOUSE IN THE COUNTRY

CASA NO CAMPO

by Davi Pretto

WCF Brasil CineMundi Audience Design Award 2020

Synopsis In a small and remote village in southern Brazil, Amanda, a reluctant heiress to a wealthy farm, returns to her family's property as her father is dying. Meanwhile, Helô, the daughter of a rural worker, tries to reunite with her mother. They both find the village fear stricken and its residents ill. The paths of Amanda and Helô intersect, revealing a strange pact between the villagers and the farm.

Director's note A HOUSE IN THE COUNTRY is a story of heritage and curse, where blood and work intertwine. My interest lies in investigating, through the narrative and characters, why we dominate and why we accept being dominated. The film builds its narrative from an atmosphere of strangeness and enigma, where domination emerges through the imagery as it instills ambiguous sensations upon the viewer: intriguing, brutal, strange, or even mesmerising.

BRAZIL

Director: Davi Pretto
Producers: Vulcana Cinema (Brazil), Tokyo Filmes (Brazil), Dublin Films (France), Murillo Cine (Argentina)
European WCF partner: Dublin Films (France)
World sales: tbc

Funded in the WCF Jury meeting in November 2020
Funding amount: 40.000 €

JOINT POSSESSION

INDIVISION

by Leila Kilani



Synopsis On the hills of Tangier lies the Mansouria, an old wrecked manor. The land is surrounded by clandestine shelters, home of the poor: "clandos". Anis lives in the Mansouria with his daughter and his mother, Amina.

During three days, all family members gather to take a decision on the sale of the entire land that extends from the hills to the clandos. Amina is pushing the proposition of a real estate group. But at dawn, a first fire starts up on the clandos hills...

Director's note I spent my summers in homes with a history. As a young adult, my ears hummed a worn-out tune, one that all Moroccans know well; nightmares have a name: heritage, irrational bonding to a property and financial gain motivation, genuine affection and fake solidarity... Money, cash or dough. Mixing old and new.

I always come back to Tangier, not the mythical bohemian chic Tangier. Extra-womb Tangier ever-changing. Under your eyes, under your feet, all guts and cavity open.

One can't escape rewriting his family history. But a cataclysm, a real drama, a revolution of the land could just as easily happen...

MOROCCO

Director: Leila Kilani
Producers: DKB Productions (France),
Socco Chico Films (Marrocco), Digital District (France)
European WCF partner: DKB Productions (France)
World sales: tbc

Funded in the WCF Jury meeting in November 2015
Funding amount: 35.000 €



LOVE IS A A DOG FROM HELL

by Khavn de la Cruz

Synopsis In Manila, Orphea (Lilith Stangenberg) goes through hell – passionately searching for her Eurydiko, who is already hot on her heels. Nothing in LOVE IS A DOG FROM HELL is fixed, all is rhythm.

Orphea leaves behind the ancient tragedy with its standards, believing in the mammoths of fantasy, the power of music, and the capacity for love – the cornerstones of all cinema.

Director's note A rock musical set in an alternate current-day Metro Manila, LOVE IS A DOG FROM HELL is a natural vehicle for retelling the myth, highlighting the inherent absurdities of Filipino life. However, I hope the audience can see past the grotesque, surreal, and satirical elements to embrace the film's core. In reflection and introspection, they will hopefully be able to leave personal underworlds behind and embrace life.

I also felt the urge to retell the myth of Orpheus and Eurydice with reversed genders, to let Orpheus save Eurydiko from the underworld. This simple idea makes Orphea even more powerful and gives her a voice of today.

World premiere Tallinn International Film Festival 2021, *Rebels with a cause*

Key festival and awards Tallinn International Film Festival 2021

PHILIPPINES, 2021

Director: Khavn de la Cruz
Producers: Kamias Overground (Philippines),
Rapid Eye Movies (Germany)
European WCF partner: Rapid Eye Movies (Germany)
World sales: Rapid Eye Movies (Germany)

Funded in the WCF Jury meeting in July 2020
Funding amount: 20.000 €

OASIS OF NOW

by Chia Chee Sum



WCF Europe-TFL Audience Design Award 2021

Synopsis In Kuala Lumpur, a Vietnamese door-to-door apartment housekeeper makes her ends meet while secretly meeting her daughter who lives with the locals, until a Malay stranger mistakes her as his family during an immigration raid.

Director's note Based on an old apartment in Kuala Lumpur where I first met my stepfamily, that feeling of being an outsider stayed with me vividly. Today, this apartment is one of my homes, it's also home to both locals and the foreign. Amid the xenophobic scapegoating, many immigrants remain building their family here. Regardless of temporary or permanent, how do we cope with our sense of belonging and identity now when the future is uncertain? Instead of telling a story that exploits the plight of illegal immigrants, I want to use this environment to share intimate feelings from a genuine human being – Hanh – as someone who tries to find a home through human connection. OASIS OF NOW is like a journey home regardless of where one comes from, it's a language

and need being longed for, universally. Perhaps, by working on this film, it will be like we are walking each other home.

MALAYSIA

Director: Leila Kilani
Producers: Afternoon Pictures (Malaysia), theCommonist (Malaysia), Akanga Film Asia (Singapore), La Fabrica Nocturna Cinéma (France)
European WCF partner: La Fabrica Nocturna Cinéma (France)
World sales: tbc

Funded in the WCF Jury meeting in July 2021
Funding amount: 40.000 €

OLFA'S DAUGHTERS

BENET OLFA

by Kaouther Ben Hania



Synopsis "OLFA'S DAUGHTERS" is a film about a filmmaker (Kaouther Ben Hania), who observes and directs an actress (Hind Sabri), who in turn observes and analyzes a real life character (Olfa), to understand her life, in order to better play her on screen. Olfa is a Tunisian poor housekeeper mother in her forties, which has seen her two teenage daughters become radicalized, join Daesh in Libya and end up imprisoned there.

Director's note This film is not a classic documentary in which I would follow the life of Olfa and her daughters. It is a reality created from a filming mechanism; in collaboration with Olfa, her daughters; actors in mirrors, and myself. It is the creation of a new reality that could not have existed naturally without my intervention.

Fear, guilt, hatred, love are invisible elements but which inhabit Olfa's story. The traumas and phobias that Olfa passed on to her daughters are also invisible.

TUNISIA

Director: Kaouther Ben Hania
Producers: Cinetelefilms (Tunisia), Tanit Films (France), Twenty Twenty Vision (Germany)
European WCF partner: Twenty Twenty Vision (Germany)
World sales: Jour2fete (France)

Funded in the WCF Jury meeting in July, 2021
Funding amount: 30.000 €



ROYAL COURT

CORTE REAL
by Julia De Simone

Synopsis ROYAL COURT tells the story of Aiwo Agoa, an African woman from the Daomé kingdom who was enslaved and brought to Brazil at the end of the 18th century. In 2019, she awakes from a deep sleep in Rio de Janeiro, completely changed by urban transformation. In the search for her sister, Aiwo crosses the barrier between the past and present, freeing herself from slavery and leaving the city's colonial palace in ruins. When she revisits the spaces she was forced to enter 200 years ago, she turns to the memory of the black people buried in the city, and discovers that her mission is even greater: to rediscover the vestiges of her ancestors and to free them from the oblivion and anonymity that imprison them.

Director's note Rio de Janeiro has lately going through one of the most violent gentrification process ever seen. The urbanization logic destroys what it's not desired and builds something new over it. The past, however, resists and insists on returning: for every new construction, the street has its guts and

thousands of archaeological remains have been discovered in the region. But which experiences buried there still demand voice and passage?

BRAZIL

Director: Julia De Simone
Producers: Mirada Filmes (Brazil), Anavilhana (Brazil), Uma pedra no sapato (Portugal)
European WCF partner: Uma pedra no sapato (Portugal)
World sales: tbc

Funded in the WCF Jury meeting in July 2019
Funding amount: 30.000 €



SHOCK LABOR

OBRA DE CHOQUE
by Marcos Diaz Sosa

Synopsis Socialist Cuba, 1988. A young romantic nurse doesn't want to have her child in the town she lives, but after a tornado sweeps her away to a vast luxury resort, she realises that there is no place like home.

Director's note I am the same age my parents were when they created me – however, I don't think it's a good idea to have children in Cuba, which has provided me many opportunities since childhood, but not without limiting my freedom. I asked them how they came up with the idea of bringing me into this world, and what their expectations were for the place in which I would grow up. The answers to these questions were the trigger for writing this script. I want to speak about all this with humour. I don't want to use this story to convince anyone of a rock-hard truth, because the kind of art that tried to teach us truths was the one that hurt us. I want to tell a bittersweet, funny fairy tale; about how to escape an oppressive system by building and defending a personal world.

CUBA

Director: Marcos Diaz Sosa
Producers: Marinca Filmes (Cuba), Petit Film (France), Gema Films (Argentina), Cinevinay (Mexico)
European WCF partner: Petit Film (France)
World sales: tbc

Funded in the WCF Jury meeting in November 2019
Funding amount: 25.000 €



THE THINGS THAT YOU KILL

by Alireza Khatami

Synopsis Ali (38) is kinetic, restless and thorny when he tends to his orange grove or teaches his English translation class. And raging with anger and frustration when he deals with his father. Years of living in the USA has turned him to a stranger among his own people. The wounds of an unspoken childhood fester inside him. The arrival of a mysterious gardener, Reza (38), interrupts his miserable life. In Reza, Ali finds a friend who listens. Learning about his past, Ali carries a brutal act of revenge against his father which gradually shatters his life. Little by little, Ali learns that forgiving is the only path to redemption.

Director's note THINGS THAT YOU KILL is both historical and symbolic, a kind of Conradian search of one's place in the universe. I am trying to understand my own generation, the children of the Islamic Republic. We were born after the 1979 revolution, survived a childhood of "holy war" between Iran and Iraq, revolted when we went to college. Now we have entered a whole new matrix of existential anxieties

on the 40th anniversary of the "revolution". We still ask ourselves what it meant when as kids we were asked to shout: "Down to the West!" Where is this place, "West"?

IRAN

Director: Alireza Khatami
Producers: Fulgurance (France), Remora Films (France), Payman Maadi (Iran)
European WCF partner: Fulgurance (France)
World sales: tbc

Funded in the WCF Jury meeting in November 2020
Funding amount: 30.000 €

WHEN THE WAVES ARE GONE

KAPAG WALA NANG MGA ALON

by Lav Diaz



Synopsis Thirty years earlier, two best friends rob a bank. One goes to prison, the other returns to their home island with the money and becomes its tyrant ruler. For over 30 years, he uses his influence to keep his friend locked up in prison. Present day, monsoon season: the prisoner is set free after fulfilling his duties as a prison hit man. He leaves the prison under the cover of night on a little boat, navigating the dark Pacific Ocean's angry waves to his home island on the eastern tip of the Philippines. Once home, he recognises no one and no one recognises him. By day he takes shelter in a boarded-up house plotting revenge.

As the storm season ends, the town is peaceful and calm. He finally goes out into the sun for the first time and reveals himself to his best friend. He kills him and his family. In a haze of madness, he realises he has freed his friend of his guilt, revenge has not returned his lost youth and the island is empty. Wounded, he goes to the shore and lets the waves take his body out to sea.

Director's note A man is a beast first, and then he becomes human. Or, he becomes human by way of knowing himself, and then he struggles to define his existence and he will either attain transcendence, or he will become a beast again. This basically defines the dialectics of WHEN THE WAVES ARE GONE.

This film is my reaction to all that is happening in my motherland.

PHILIPPINES

Director: Lav Diaz
Producers: Epicmedia Productions Inc. (Philippines), Sini Olivia Pilipinas (Philippines), Snowglobe (Denmark), Films Boutique (France)
European WCF partner: Snowglobe (Denmark)
World sales: Films Boutique (France)

Funded in the WCF Jury meeting in November 2018
Funding amount: 30.000 €



WHO KILLED NARCISO?

¿QUIÉN MATÓ A NARCISO?

by Marcelo Martinessi

Synopsis Asunción, 1959. The sedate calmness of the city is suddenly disrupted by a crime. The burnt, naked body of Narciso Arévalos (28), presenter of the rock-n-roll show on the most popular ra-dio station, has been found tied to his bed. With the political police lurking in the shadows, this is the story of a city that suddenly becomes agitated, altered by the charisma of a man: his body, his smile and his sensuality.

Director's note While a new military regime ruled the country, my society was witnessing, in silence, the eradication of everything that challenged 'normality'. Narrated with a noir atmosphere, this film is about a moment when the city is briefly shaken by a provocateur, by an air of rebellion that had to be stopped. The silence that follows his death, key to this project, creates an opportunity to begin a new dialogue with my country, or more specifically, its ruling class

PARAGUAY

Director: Marcelo Martinessi
Producers: La Babosa Cine (Paraguay), Mutante Cine (Uruguay), Pandora Film Produktion (Germany), La Fábrica Nocturna (France), Oblaum Filmes (Portugal), Topkapi Films / Tabaki Films (Netherlands)
European WCF partner: Pandora Film Produktion (Germany)
World sales: Luxbox (France)

Funded in the WCF Jury meeting in November 2021
Funding amount: 60.000 €



A WOLFPACK CALLED ERNESTO

UNA JAURIA QUE SE LLAMA ERNESTO

by Everardo Gonzalez

Synopsis Ernesto and a 9mm calibre pistol are born on the same day, he in Mexico and she in Buenos Aires. While one takes his first steps, goes to school and hears stories about gang members, the other embarks on a trip to the United States, later crossing the border into Mexico.

As Ernesto grows up among gangs and criminals, the 9mm pistol also evolves through new owners, new crimes and the traces of blood she leaves behind.

When Ernesto turns 12, his career as a hitman begins. One day the 9mm pistol is awarded to him. Each kill becomes easier, until a bullet turns against him.

Director's note In Mexico in 2006, the government launched a vast operation to fight organised crime. It was also the day Mexicans began to fear for their children's lives. Death took on a teenage face.

I am interested in portraying how young people's environments construct their personalities. I want to know them away from moral judgment as I am convinced that this is the only way to understand the complexity of their lives.

As a father of a teenager, I am worried that Mexico has denied a future to many children of his generation, this is my main motivation to make this film.

MEXICO

Director: Everardo Gonzalez
Producers: Jugo De Luna Films (Mexico), Artegios (Mexico), Films Boutique (France)
European WCF partner: Films Boutique (France)
World sales: Films Boutique (France)

Funded in the WCF Jury meeting in July 2020
Funding amount: 35.000 €



TFL WCF Europe Audience Design Award 2020

ZAFARI

by Mariana Rondón

Synopsis In a dystopian world without water, food or hope, the arrival of a hippopotamus at the zoo exposes the degree of polarisation between neighbours Edgar and Ali. Humour and suspense guide Ana's pursuit for solutions to her everyday troubles, but when she realises she is about to slide into a world of barbarism, she decides to flee.

Director's note ZAFARI is a fable, told through the story of a hippopotamus, a witness to the decline of an increasingly precarious society where the residents ultimately act out their most basic instincts: hunger, desire and fear. The grotesque reality and characters' dubious ethics slowly gain ground as we enter the darker overtones of the story, where the victims become victimisers and everyone is complicit.

PERU, VENEZUELA

Director: Mariana Rondón
Producers: Sudaca Films (Peru/Venezuela), Still Moving (France)
European WCF partner: Still Moving (France)
World sales: tbc

Funded in the WCF Jury meeting in July 2020
Funding amount: 40.000 €



**WCF EUROPE
PRODUCTION SUPPORT
FINISHED FILMS**



AMAL

by Mohamed Siam

EGYPT, 2017

Director: Mohamed Siam
Producers: About Productions (Lebanon), Artkhana (Egypt), Andolfi (France), Sara Good Company Pictures (Denmark), Barentsfilmm As (Norway)
European WCF partner: Anfolfi (France)
World sales: Doc & Film International (France)
Funded in the WCF Jury meeting in July 2017
Funding amount: 40.000 €

Synopsis AMAL is a feisty teenager growing up in post-revolution Egypt while they're both undergoing a tremendous change. Within a constant political turmoil, Amal searches for her place, identity and sexuality in a patriarchal society. Amal, whose name literally translates to "hope", is embarking on a 6-year compelling journey from childhood to adulthood. Along the way, she realizes her limited options as a woman living in an Arab police state...

Director's note AMAL begins when the protests stop and the revolution's aftermath starts. It's a coming of age story about a teenager growing up in a political turmoil that is forcing her to either defy the daily challenges she faces or to conform in order to survive.

Amal is 15 years younger than me, and as I would like to believe, she represents Egypt's future. What will become of their anger and dreams?

World premiere IDFA 2017, Opening film, *Competition for Feature-Length Documentary*

Key festivals and awards Göteborg Film Festival 2018, Luxembourg City Film Festival 2018, Sheffield Doc/Fest 2018, FIC Valdivia 2018



ANATOMY OF TIME

WAYLA
by Jakrawal Nilthamrong

THAILAND, 2021

Director: Jakrawal Nilthamrong
Producers: Diversion (Thailand), M'GO Films (Singapore), Sluizer Film Productions (The Netherlands)
European WCF partner: Damned Films (France)
World sales: Diversion (Thailand)
Funded in the WCF Jury meeting in July 2019
Funding amount: 40.000 €

Synopsis A regional Thai town in the 1960s. Mam is a young woman who develops a relationship with two men: a calculating army chief and a kind-hearted but cowardly villager. Following a military power shift, the chief asks her to move away with him.

Bangkok, present day. The once-dashing chief has become a disgraced general lying in a coma. Throughout her old age, Mam has taken care of her abusive husband – through hard times filled with loss and disappointment, as her life now also approaches its end.

Director's note My inspiration for the main character came from one person particularly close to me – a woman trapped in a miserable marriage, who decided to continue taking care of the man who abused her all her life. I have been trying to find the reason why some people put themselves under the bonds of pain, and whether this form of self-mortification is perhaps an effort to understand the true meaning of life, in order to find the path to end all suffering.

World premiere Venice Film Festival 2021, *Orizzonti*

Key festivals and awards Venice International Film Festival 2021, Tokio International Film Festival 2021, Singapore International Film Festival 2021, Filmfest Hamburg 2021, Busan International Film Festival 2021, Around the World in 14 Films 2021



BEAUTY AND THE DOGS

AALA KAF IFRIT
by Kaouther Ben Hania

TUNISIA, 2017

Director: Kaouther Ben Hania
Producers: Cinetelefilm (Tunisia), Tanit Films (France), unafilm (Germany)
European WCF partner: Tanit Films (France)
World sales: Jour2fete (France)
Funded in the WCF Jury meeting in November 2016
Funding amount: 20.000 €

Synopsis Mariam just wants to enjoy her night, when a tragic event occurs. Despite the trauma, the pretty Tunisian student is determined to go to the police. But what can be done when your perpetrator is your only hope for justice?

Director's note The hardest part of rape is to speak out against the perpetrator in the hope of being heard. Paradoxically, nobody will listen, they will accuse you: you're not a victim, you are as guilty as the assailants. What also interests me is the "second rape", resulting from all the proceedings, from the violence of institutions.

The film is made up of 10 long takes, grouped by place. It's a formal constraint, but the film needs it – as the plan-séquence has the advantage of fully immersing the audience in real time, which is purposefully unbearable.

World premiere Cannes International Film Festival 2017, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2017; Busan International Film Festival 2017; Athens International Film Festival 2017; Sarajevo International Film Festival 2017; BFI London Film Festival 2017, Tunisian Submission for the 91st Academy Awards, Jury Special Prize, Cineuropa Prize, CineMed Brussels 2017



See also Distribution Support

CANDELARIA

by Jhonny Hendrix Hinestroza

COLOMBIA, CUBA, 2017

Director: Jhonny Hendrix Hinestroza
Producers: Antorcha Films (Colombia), Razor Filmproduktion (Germany), Dag Hoel Filmprod (Norway), Producciones de la 5ta avenida (Cuba)
European WCF partner: Razor Films (Germany)
World sales: Beta Films (Germany)
Funded in the WCF Jury meeting in July 2016
Funding amount: 50.000 €

Synopsis It's the 90s and the world is changing dramatically. Cuba is drowning in hunger, cigars and rum. In this grim environment, the lives of couple Candelaria (64), and Victor Hugo (63), who stay together out of inertia, take a surprising turn. One day Candelaria finds a hi8 video camera at the hotel where she works. Through its lens, Candelaria and Victor Hugo see, caress, and love each other once more. But this unexpected happiness is only the bittersweet beginning of the end. CANDELARIA: a tragicomedy that moves to the rhythm of the Cuban son.

Director's note Three years ago, I travelled to Havana. In a neighbourhood street in central Havana, I ran into an almost 90-year-old woman called Candelaria. She came out of nowhere to tell me one of those stories that inspire and invite you to keep on living despite the hardest adversity. She invited me to buy her some banana cake. She ordered two slices, I paid US\$20 and she laughed. She laughed so hard that I didn't know what to say. In that moment this beautiful story was born.

World premiere Venice International Film Festival 2017, *Venice Days*

Key festivals and awards Fedora Award, Venice International Film Festival 2017; Audience Award, Cinélatino 2018; Filmfest München 2018; Fénix Film Awards 2018



DIE, MONSTER, DIE!
MUERE, MONSTRUO, MUERE!
by Alejandro Fadel

ARGENTINA, 2018

Director: Alejandro Fadel
Producers: La Unión de los Ríos (Argentina), Rouge International (France), UProd (France), Cinestación (Chile)
European WCF partner: Rouge International (France)
World sales: The Match Factory (Germany)

Funded in the WCF Jury meeting in July 2017
Funding amount: 40.000 €

Synopsis The body of a woman is found brutally beheaded by a remote meadow at the foot of the snowy Andes. In a land of exile, her husband, suspected of the crime and her lover, in charge of the investigation will be bond together under the same horror mantra: Die, Monster, Die.

Director's note I have always been interested in experiences that place man on the limits of social condition. In small towns, the dysfunctional lives side by side with the ordinary, in harmony. Thus, like the spaces that frame the story, the characters in this film are destined to marginality and indifference. Fragile creatures desperately seeking for love, incapable of interior growth, success and happiness. Because this story is told through their eyes, this is not a distanced portrait of places, animals, machines and production processes but a melancholic horror film.

World premiere Cannes International Film Festival 2018, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2018, Mar del Plata International Film Festival 2018; Neuchâtel International Fantastic Film Festival 2018, Sitges Film Festival 2018



DIVINO AMOR
by Gabriel Mascaro

BRAZIL, 2019

Director: Gabriel Mascaro
Producers: Desvia (Brazil), Malbicho Cine (Uruguay), Snowglobe (Denmark), Mer Film (Norway), Bord Cadre Films (Switzerland), Film Vast (Sweden), House on Fire (France)
European WCF partner: Snowglowe (Denmark)
World sales: Memento (France)

Funded in the WCF Jury meeting in July 2017
Funding amount: 60.000 €

Synopsis A billboard announces auditions for the casting of an audacious new project, an erotic gospel film: Heightened sexuality is the true guarantee of a united family. Morgana, 42 years old, married to Danilo, 40. She works as a notary in a busy registry office in her hometown. A devout Evangelical Christian, she uses her biblical knowledge to try to save couples in trouble, inviting them to participate in an alternative therapy group called "Divine Love!", a dissident wing of a local church focused on rescuing sexual enjoyment as a means of saving Evangelical Christian families from divorce.

Director's note By 2040, Brazil will have undergone a radical shift towards a new religious hegemony, leaving behind Catholicism for Evangelical Christianity, something unheard of in modern times.

Already, 40% of the country's TV channels are controlled by Evangelical churches and a hard-line conservative agenda is backed by a strong government lobby that defends "gay cures", the criminalization of abortion and the banishment of sex education from schools. This film aims to address and explore the human and universal themes behind this phenomenon through a biblically-inspired narrative with a female protagonist.

World premiere Sundance International Film Festival 2019

Key festivals and awards Sundance International Film Festival 2019, Berlin International Film Festival 2019



FEATHERS
by Omar el Zohairy

EGYPT, 2021

Director: Omar el Zohairy
Producers: Still Moving (France), Synergy (Egypt), Kepler Film (Netherlands), Heretic (Greece)
European WCF partner: Heretic (Greece)
World sales: Heretic (Greece)

Funded in the WCF Jury meeting in July 2018
Funding amount: 40.000 €

Synopsis When a magician's trick goes wrong at six-year-old Mando's birthday party, an avalanche of coincidental absurdities befalls the boy's family. The magician turns Sami, his authoritative Egyptian father, into a chicken and fails to bring him back. The mysterious transformation of the father sets the family off on a tragically absurd adventure of self-discovery as they learn to survive without the patriarch. Rasha, the passive mother, is suddenly responsible for the family. She slowly transforms into a stronger woman and mother.

Director's note Our story is that of an authoritative father who is transformed into a chicken in a very weird set of circumstances, and the devastating effect of this transformation on his family. It is a dark and disturbing story, which is bound to raise many existentialist questions about the world these characters live in, and the similarities of that world to modern Egypt today.

World premiere Cannes International Film Festival 2021, *Semaine de la critique*

Key festivals and awards Grand Prix and FIPRESCI Award, Cannes Film Festival 2021; Best Film, Etalon de Yennega, FESPACO 2021; Best Actress, Best Screenplay, Carthage Film Festival 2021; Best feature, Calgary International Film Festival 2021



THE FORTRESS
LA FORTALEZA
by Jorge Thielen Armand

VENEZUELA, 2020

Director: Jorge Thielen Armand
Producers: La Faena Films (Venezuela), In Vivo (France), Mutokino (Colombia), Viking Film (the Netherlands), Ardimages (UK), Factor RH (Mexico)
European WCF partner: Viking Film (the Netherlands)
World sales: Reel Suspects (France)

Funded in the WCF Jury meeting in November 2018
Funding amount: 40.000 €

Synopsis Following the economic collapse of Venezuela, recovering alcoholic Roque attempts to turn his life around by rebuilding an abandoned tourist lodge in the Amazon jungle – but the allure of illegal gold mining derails his dreams.

Director's note The film is inspired by my father's experience building a tourist camp on a small island on the Caroni River in the 90s. When the camp's success faded along with Venezuela's tourism industry, my father decided to remain in the Amazon to pursue illegal gold mining – an endeavour that almost cost him his life.

What would happen if my father returned to the Amazon today?

I am proposing a fictional film set in present Venezuela, acted by my real father as he returns to Akare-Merú to recreate my fictitious version of his story. Roque will play himself in the film, interpreting a version of his past self. It is a kind of reenactment – a "documentary dream".

World premiere Rotterdam International Film Festival, *Tiger Award Competition*



JESÚS

by Fernando Guzzoni



LAND OF ASHES

CENIZA NEGRA
by Sofía Quirós Ubeda



OSCURO ANIMAL

by Felipe Guerrero



PAINTINGS IN THE DARK

CUADROS EN LA OSCURIDAD
by Paula Markovitch

CHILE, 2016

Director: Fernando Guzzoni
Producers: JBA Production (France), Rampante Films (Chile), unafilm (Germany), Graal (Greece), Burning Blue (Colombia)
European WCF partner: unafilm (Germany)
World sales: Premium Films (France)

Funded in the WCF Jury meeting in November 2015
Funding amount: 40.000 €

Synopsis Jesús (18) is in search of his identity. He dances with a Korean pop group and likes hanging out in public parks with his friends. He doesn't go to school or have a job. Since his mother's death he lives with his father, Hector (53), in an apartment where the TV masks their inability to communicate. One night, Jesús opens up to his father and confesses his involvement in an irreversible event. This shared knowledge forces them to join forces for the first time. Hector tries to protect and help his son, but keeping the secret begins to eat away at him. One day he decides to go and pick Jesús up, but not quite with the intention of taking him back home...

World premiere Toronto International Film Festival 2016, *Discovery*

Key festivals and awards San Sebastián International Film Festival 2016; Thessaloniki International Film Festival 2016; Hamburg Film Festival 2016; Torino Film Festival 2016; Guadalajara International Film Festival 2017; Göteborg International Film Festival 2017; Miami Film Festival 2017

COSTA RICA, 2019

Director: Sofía Quirós Ubeda
Producers: Sputnik Films (Costa Rica), Promenades Films (France), Murillo Cine (Argentina), La Post Producciones (Chile)
European WCF partner: Promenades Films (France)
World sales: Totem Films (France)

Funded in the WCF Jury meeting in July 2018
Funding amount: 30.000 €

Synopsis Selva is 11 years old and is resisting growing up. Her legs are long and ungainly. Her eyes are black, deep and wide set. Her curly hair covers her sunburnt shoulders. As she goes through an age she doesn't understand, Selva tries to keep her family together – even though this proves to be getting harder every day.

Her brother has decided to leave home, her only mother figure (Elena) disappears after the town fair, and her grandfather fixates on his imaginary goats while he lets himself die.

As she walks a path of detachment and growth, Selva will help the person she loves the most die, even if this means passing through her last moments of childhood alone.

World premiere Cannes International Film Festival 2019, *Semaine de la Critique*

Key festivals and awards Cannes International Film Festival 2019, Filmfest München 2019, Athens International Film Festival 2019, Mumbai International Film Festival 2019, Warsaw International Film Festival 2019

COLOMBIA, 2016

Director: Felipe Guerrero
Producers: Mutokino (Colombia), Gema Films (Argentina), Viking Films (Netherlands), Sutor Kolonko (Germany), Boo Productions (Greece)
European WCF partner: Boo Productions (Greece)
World sales: Ramonda Ink (France)

Funded in the WCF Jury Meeting in July 2015
Funding amount: 30.000 €

Synopsis OSCURO ANIMAL tells the story of three women forced to flee their homes in a war-torn region of Colombia. Each woman's journey, marked by terror, takes her on a trek from the depths of the jungle to the outskirts of Bogotá, where each must gather the strength needed to start a new life.

Director's note My film focusses on people who have suffered war trauma and are forced to flee and leave their homes to start a new life somewhere else.

I want to demonstrate the inner strength of these individuals, who go through an intense and painful survival process. The film shows how the three characters build an inner space where they find the strength to push forward.

World premiere Rotterdam International Film Festival 2016, *Hivos Tiger Award Competition*

Key festivals and awards Best Ibero-American Feature, Director, Cinematography and Female Ensemble Cast, Guadalajara International Film Festival 2016; FIPRESCI Prize – T-Mobile New Horizons International Film Festival 2016; Spanish Cooperation Award, San Sebastian International Film Festival 2016; Karlovy Vary International Film Festival 2016

ARGENTINA, 2017

Director: Paula Markovitch
Producers: Niko Films (Germany), EZ Films (Mexico)
European WCF partner: Niko Films (Germany)
World sales: tbc

Funded in the WCF Jury meeting in November 2015
Funding amount: 45.000 €

Synopsis Marcos is a 65-year-old outcast painter, who had to hide himself away during Argentina's last military dictatorship. Marcos dies unknown but his legacy is not lost. A young thief and a green-grocer discover in his paintings a treasure that gives their lives a new meaning.

Director's note This story is inspired by the lives of my mother and father, Genoveva Edelstein and Armando Markovitch, who lived and painted in the midst of absolute political and economic marginalisation. They never exhibited their work during their lifetimes. Why? The widespread economic crisis made it an almost impossible task. My father worked in a petrol station for almost twenty years and my mother gave art classes to children in the deprived neighbourhood we lived in.

Furthermore, as with most artists and intellectuals in the country, my parents were forced into hiding. Many friends and family members were assassinated. Perhaps the military dictatorship not only killed people, but also wiped out dreams, creativity, hope...

Perhaps my parents were used to loneliness and anonymity. Nevertheless, even in isolation, they kept painting. Remembering my parents makes me think about the curious and unbreakable nature of the artistic impulse.

World premiere Morelia International Film Festival 2017



PENDULAR

by Julia Murat

BRAZIL, 2017

Director: Julia Murat
Producers: Bubbles Project (Brazil), Still Moving (France), Syndrome Fims (Brazil)
European WCF partner: Still Moving (France)
World sales: Still Moving (France)

Funded in the WCF Jury meeting in November 2015
Funding amount: 20.000 €

Synopsis An old abandoned factory with a large industrial warehouse. An orange strip, glued to the floor, splits the area in half. On the right, a sculpture atelier; on the left, a dance studio. The factory also includes a small living area for the two resident artists. The division of this space is the driving force behind PENDULAR's narrative.

He, a sculptor, She, a contemporary dancer. But then, little by little, He begins to encroach into Her area with his sculptures. Meanwhile, an urge to have a child begins to grow in Him.

The characters of the film love each other without knowing anything about each other's past. But, as the narrative advances, their pasts rise to the surface, giving them no other choice but to face them. PENDULAR is based on those things which are deliberately not said.

World premiere Berlin International Film Festival 2017, *Panorama*

Key festivals and awards FIPRESCI Prize, Berlin International Film Festival 2017; Seattle International Film Festival 2017; Taipei International Film Festival 2017; Festival du Nouveau Cinéma Montréal 2017; AFI (American Film Institute) Fest 2017



See also WCF Europe Distribution Support

LOS PERROS

by Marcela Said

CHILE, 2017

Director: Marcela Said
Producers: Cinema Defacto (France), Jirafa Films (Chile), Rei Cine (Argentina), Terratre Films (Portugal), Augenschein Filmproduktion (Germany)
European WCF partner: Cinema Defacto (France)
World sales: Films Boutique (Germany)

Funded in the WCF Jury meeting in July 2016
Funding amount: 50.000 €

Synopsis Mariana, a Chilean upper-class woman, is trapped in the role her father and husband have created for her. She finds solace in the company of Juan, a riding instructor and a former colonel with a shady past...

Director's note LOS PERROS is the story of Mariana, a woman suffocating in the Chilean upper class society she was brought up in, and surrounded by ferocious men: her husband, her father, the colonel and the police detective. I consider the line separating good from evil to be finer than one might think.

This is what separates the colonel, former executioner, from Juan the saviour: he embodies both crime and redemption, desire and repulsion, pain and ecstasy. By choosing to stay with the colonel against the will of her father and her husband, Mariana stirs up the mud of a past that taints even her own family.

World premiere Cannes International Film Festival 2018, *Semaine de la critique*

Key festivals and awards CineVision Award Special Mention, Filmfest München 2017; Horizontes Award, San Sebastian International Film Festival 2017; Best Screenplay, Cairo International Film festival 2017



TLAMESS

by Ala Eddine Slim

TUNISIA, 2019

Director: Ala Eddine Slim
Producers: Exit Productions (Tunisia), Still Moving (France)
European WCF partner: Still Moving (France)
World sales: Be for Films (Belgium)

Funded in the WCF Jury meeting in November 2018
Funding amount: 45.000 €

Synopsis After learning of his mother's death, a young soldier deserts the army and runs away to the city. Wounded by a policeman, he eventually dies in a forest near the construction site of a villa. A few years later, a young pregnant woman married to a rich businessman living in the villa meets a man with a strange look – a bearded man with hairy breasts. It is the soldier, but he has changed. It's his mission to protect the baby from potential threats. Together they take shelter in a cave by the sea. She will never return to the villa.

Director's note TLAMESS/تلميس is a continuation of my previous works and it ignites a new path to what has been dear to me from the beginning – blurring the visual and sonic landscape with my works. The film is split into two main parts: the first part is of a "realistic" nature and the second is of a "surrealist" one. Both parts work as a mirror effect and several connections are made, apart from the presence of the main character, the soldier.

World premiere Cannes International Film festival 2018, *Quinzaine des Réalisateurs*

Key festivals and awards Cannes International Film festival 2019, BFI London International Film festival 2019, New Horizons International Film festival 2019, Karlovy Vary International Film Festival 2019, Around the World in 14 Films 2019



TRAMONTANE

RABIH
by Vatche Boulghourjian

LEBANON, 2016

Director: Vatche Boulghourjian
Producers: Rebus Film Production (Lebanon)
European WCF partner: Le Bureau Films (France)
World sales: The Bureau Sales (France)

Funded in the WCF Jury meeting in July 2015
Funding amount: 40.000 €

Synopsis Rabih, a young blind man, lives in a small village in Lebanon. His life unravels when he applies for a passport and discovers that his identification card is a forgery. Traveling across rural Lebanon in search of a record of his own birth, he meets people on the far fringes of society who tell their own stories, open further questions and give him minor clues about his identity. He encounters a nation incapable of telling his, or its own, history.

Director's note The crisis that unfolds in Tramontane reflects the reality of Lebanon itself. Plagued by a history that pitted against neighbour, family and sibling, nobody is willing to face the truth. Even history textbooks are censored in Lebanon, with passages, pages, and whole chapters deleted. Rabih represents a generation of Lebanese, born during or after the Lebanese Civil War (1975–1990) that has either a skewed view or no sense of the recent history that has shaped the land where they live and that continues to define every moment of their lives.

World premiere Cannes International Film Festival 2016, *La Semaine de la Critique*

Key festivals and awards Rail d'Or Audience Award, Cannes International Film Festival 2016; Special Mention, Pula Film Festival 2016; Best Director, Bratislava International Film Festival 2016; Karlovy Vary International Film Festival 2016; München Filmfest 2016, Jury Prize, Brussels Mediterranean Film Festival 2016; Best Actress, Dubai International Film Festival 2016



WELDI

by Mohamed Ben Attia



WHERE I GROW OLD

A CIDADE ONDE ENVELHEÇO

by Marília Rocha



WHITE BUILDING

BONDENG SAR

by Kavich Neang



THE WOUND

INXIBA

by John Trengove

TUNISIA, 2018

Director: Mohamed Ben Attia
Producers: Nomadis Images (Tunisia), Les FilmsS Du Fleuve (Belgium), Tanit Films (France)
European WCF partner: Les FilmsS Du Fleuve (Belgium)
World sales: Luxbox (France)

Funded in the WCF Jury meeting in July 2017
Funding amount: 40.000 €

Synopsis Riadh and Nazli's son and only child, Sami, is preparing for his high-school diploma. Prone to migraines, Sami seems to be getting better after his parents have tried to find help. Riadh is about to retire, an upheaval that does not help the family's financial situation. When Sami suddenly disappears, a vague message explains he has left for Syria to join friends. Riadh goes through several initiatives before deciding to leave Tunisia in search for his son. The weight of guilt slowly transforms into a new perception of what Riadh's own life could be.

Director's note WELDI is the story of Riadh, who accepts the inevitable when confronted by a painful ordeal, and gains awareness of the inanity of both his life and the one he dreamed of for his son and only child, Sami. By losing both his job and Sami to a world which is nothing but odious to him, he is deprived of his landmarks and revealed to himself. This revelation comes through a dream/nightmare and leads him to understand the uselessness of his own quest.

World premiere Cannes International Film Festival 2018, *Quinzaine des Réalitateurs*

Key festivals and awards Cannes International Film Festival 2018, Best Actor, El Gouna Film Festival 2018, Helsinki International Film Festival 2018, BFI London Film Festival 2018

BRAZIL, 2016

Director: Marília Rocha
Producers: Anavilhana (Brazil), Terratreme (Portugal), Teia Filmes (Brazil)
European WCF partner: Terratreme (Portugal)
World sales: FiGa Films (USA)

Funded in the WCF Jury meeting in November 2015
Funding amount: 30.000 €

Synopsis Francisca, a young Portuguese woman living in Brazil, welcomes Teresa, an old friend she'd lost contact with, into her home. While Teresa is discovering the place where she intends to settle in, Francisca decides to go back to Lisbon. The film follows each woman's adventures in the city and the deep bond of friendship that grows between them, forcing them to deal with conflicting desires: a will to leave for an unknown country and a relentless longing for home.

Director's note This film was born when I met Francisca, who at the time was striving for a new life in the city of Belo Horizonte. Early on I felt attracted to the forces that clashed in her Portuguese heart, and realised that those who experience this dilemma will never be comfortable in either their homeland, or somewhere else.

World premiere Rotterdam International Film Festival 2016, *Hivos Tiger Award Competition*

Key festivals and awards San Sebastian International Film Festival 2016; Munich International Film Festival 2016; Chicago International Film Festival 2016; Odessa International Film Festival 2016; Göteborg International Film Festival 2017

CAMBODIA, 2021

Director: Kavich Neang
Producers: Anti-Archive (Cambodia), Apsara Films (France), Xstream Pictures (China)
European WCF partner: Apsara Films (France)
World sales: tbc

Funded in the WCF Jury meeting in July 2018
Funding amount: 60.000 € (WCF Europe)

Synopsis Amid a city developing faster than his own body, 18-year-old Samnang faces the loss of his lifelong home. As pressures mount from family, friends, and neighbours, he comes to realise the history of trauma and power which divides the past from possibility.

Director's note Sometimes I don't know whether I live in my dreams or in reality. I have a recurring dream about the White Building, the place where I grew up. My film's protagonist, Sam, is a passive, dreamy teenager. Like myself, Sam is confused by the surreal images of Cambodia's recent development around him. As his building faces impending demolition, older neighbours contagiously spread its trauma to Sam and his friends. Fear sets in and divides the community. But Sam is not trapped by a traumatic past. He and his generation dare to believe again. But is that enough to heal the wounds of the past, to allow the possibility of a different future?

World premiere Venice International Film Festival 2021, *Orizzonti*

Key festivals and awards Best Actor Horizon Award, Venice International Film Festival 2021; BFI 2021; Chicago International Film Festival 2021; Tokio International Film Festival 2021

SOUTH AFRICA, 2017

Director: John Trengove
Producers: Uruco Media (South Africa), Riva Filmproduktion (Germany), Oak Motion Pictures (Netherlands), Sampek Productions (France), Edition Salzgeber (Germany)
European WCF partner: Riva Filmproduktion (Germany)
World sales: Pyramide International (France)

Funded in the WCF Jury meeting in November 2016
Funding amount: 30 000 €

Synopsis Xolani, a lonely young factory worker, travels with a community of men to the rural mountains to initiate a group of Xhosa boys in a manhood rite-of-passage. Here he rekindles a closeted love affair with his volatile childhood friend Vija, a married man from a nearby settlement. When Kwanda, a defiant teenager initiates from the city, discovers Xolani's secret and urges him to abandon the life he knows, Xolani must confront his true nature and make a terrible decision.

Director's note The story of THE WOUND occurs on the fringes of society in the male-only world of the Xhosa circumcision initiation into manhood. It is a sensitive and devastating portrait of love, repression and the dark heart of masculinity.

World premiere Sundance International Film Festival 2017

Key festivals and awards Sundance International Film Festival 2017; Berlin International Film Festival 2017; Academy Awards Nomination for Best Foreign Language Film 2018; BFI London International Film Festival 2017; Grand Jury Prize, Mumbai International Film Festival 2017; Durban International Film Festival 2017



**WCF AFRICA
PRODUCTION SUPPORT
PROJECTS IN PRODUCTION**



THE ANCOURAGE OF TIME

O ANCORADOURO DU TEMPO

by Sol Carvalho

With additional funding by WCF ACP

Synopsis Izidine, a recently graduated police detective, is called on to investigate a crime in an old colonial fortress, now an old people's home – the director of which, Vasto, has been killed. Marta, the asylum's nurse, insists he directs the investigation towards the real crime, that is: "what the asylum represents".

Izidine wants to be professional but is confronted by a surprise revelation. All the old men confess to the crime. And they have a logical reason for doing so. The detective discovers the director has been using the asylum to smuggle weapons that the old men make disappear, condemning Vasto to be killed by his own cronies.

Director's note ANCOURAGE OF TIME is almost a review of experiences I had over the years in Mozambique, only independent for 50 years but looking for an identity that only memory and identity can feed. I had the pleasure of sharing the construction of this script with the acclaimed writer, Mia Couto. It brought

me overwhelming pleasure to create a dialogue between cinema and literature.

MOZAMBIQUE

Director: Sol Carvalho
Producers: Promarte (Mozambique), Real Ficção (Portugal), Pinapagani (France), Gamboa & Gamboa (Angola), Cameleon (Mauritius), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: tbc

Funded in the WCF Jury meeting in November 2020
Funding amount: 30.000 €
Additional funding by WCF ACP: 60.000 €



BUFIS

by Mahad Ahmed

Synopsis Inspired by true events, this is the first comedy drama on Somali migration set in Eastleigh, the little Mogadishu of Nairobi. Many Somalis are consumed by the dream of a new life in the West: this longing is described as "bufis". For men like Assad – the best fixer / scriptwriter in Eastleigh – it represents a business opportunity. When the U.S. embassy opens up a green card lottery, he brings people together to form fake families for a chance to win. By putting together a prostitute, a widower and his son, a girl who is running from an arranged marriage and a former warlord, Assad and his team will finally be able to discover more about themselves and their own dreams.

Director's note BUFIS will challenge the current narratives on Somali migration and terrorism, by bringing to the big screen an unknown side of contemporary Somali pop culture and its everlasting nomadic soul.

KENYA, SOMALIA

Director: Mahad Ahmed
Producers: Cultural Video Production (Kenya), Cultural Video Production (Italy), unafilm (Germany)
German WCF partner: unafilm
World sales: tbc

Funded in the WCF Jury meeting in November 2018
Funding amount: 30.000 €



THE CAVE OF SIRI LA GROTTÉ DE SIRI by Apolline Traore

With additional funding by WCF ACP

Synopsis Siri, a 22-year-old Muslim Fulani, is about to marry her childhood love: Jean-Sidi, a 25-year-old Christian Fulani. Accompanied by her tribe, Siri crosses the Sahel desert to join him.

One morning, Siri and her family are violently attacked by armed men who accuse them of having killed their chief. Siri's father and the tribe's men are massacred. Siri is kidnapped by Yéré, the leader. Yéré rapes Siri and leaves her to die. Determined to make it to her beloved's village, she finds shelter in a cave that overlooks the terrorists' camp. Without food and water, and pregnant with her rapist's child, she must find a way to survive. Whatever the cost...

Director's note Since the 2000s, the Sahel region has lived with the horror of terrorist attacks. Burkina Faso, under Blaise Compaoré's leadership, was able to avoid this scourge. But ten months after the mediation process was stopped, several fatal attacks have

taken place, later claimed by Al-Qaeda in the Islamic Maghreb (AQIM).

By telling Siri's story, I want to raise awareness of the horrors taking place in my country. But above all, I want to give hope to those concerned. Siri fights alone for her survival and that of her child. Through this courageous woman I want to fight a vision of "the housewife", still common in African society. I also want to honour the military, who courageously face terrorists every day for the good of all.

BURKINA FASO

Director: Apolline Traore
Producers: Selmon Films (Burkina Faso), Araucania Films (France), Sarama Films (Mali)
German WCF partner: tbc
World sales: tbc

Funded in the WCF Jury meeting in November 2021
Funding amount: 39.000 €
Additional funding by WCF ACP: 78.000 €

THE FRANC CFA, WHAT A TALE UNE HISTOIRE DU FRANC CFA by Katy Léna Ndia Ndiaye



Synopsis 1960 marked the end of European colonial empires on the African continent. As a colonial power, France disappeared from the map – but only in theory. The currency introduced by the French, the CFA franc, still circulates in 14 African states. Pegged first to the French franc and then the euro, it offers Europe privileged access to the African market. The film unveils the strategies of predation at the service of French and European economic interests. From the end of the 1940s to the present day, it shows how the CFA franc is maintained as a substitute for the colonial pact. In December 2019, French president Emmanuel Macron announced the end of the CFA franc, and its replacement by a new currency, the eco. But will this bring about real change on the ground in Africa?

Director's note I was born in Senegal, but I grew up in France: my feet in Paris, my head in Africa. This project aims to bring understanding to this important topic. My film provides a documented and

personal point of view on colonial and post-colonial relations between France and Africa.

SENEGAL

Director: Katy Léna Ndia Ndiaye
Producers: Indigo Mood Films (Senegal), Tact Production (France), Neon Rouge Production (Belgium), Film Five (Germany)
German WCF partner: Film Five
World sales: tbc

Funded in the WCF Jury meeting in July 2020
Funding amount: 25.000 €



THE KILLER WHO GAVE ME MY LIFE BACK

LE TUEUR QUI ME REDONNA LA VIE
by Mama Keïta

With additional funding by WCF ACP

Synopsis Twenty-seven years after the Rwandan genocide, a child survivor searches for one of its perpetrators – his former teacher, currently on the run – to thank him for once having saved his life and to question his motivation for doing so, as this act stands in contradiction to the crimes he committed.

Director's note This documentary raises existential questions about the aftermath of trauma, resilience and its limits, the capacity for forgiveness and the work of memory.

In the style of a police investigation, suspense will remain high as events unfold. Will the riddle be solved? Will the former child survivor find the killer-turned-saviour? Will a dialogue evolve between them? Will he overcome the guilt of having survived and fully engage with his life once the answers are found?

GUINEA CONAKRY, SENEGAL

Director: Mama Keïta
Producers: KIF Productions (Senegal),
Les Productions du Chari (Chad), Djobusy (Gabon),
The winter dreieck UG (Germany)
German WCF partner: The winter dreieck UG
World sales: tbc

Funded in the WCF Jury meeting in November 2020
Funding amount: 19.000 €
Additional funding by WCF ACP: 19.000 €

THE LEGEND OF THE VAGABOND QUEEN OF LAGOS

by Temitope Ogungbamila, Elijah Atinkpo, Samuel Okechukwu,
Bisola Akinmuyiwa, Tina Edukpo, Mathew Cerf, James Tayler



Synopsis A young mother from a waterfront slum in Lagos stumbles upon a stash of corrupt blood money earmarked for a luxury condo development, to be built where her community stands. She embarks on a journey that takes her from isolated individualism to being part of an unifying force in a community that stands to lose everything.

Our story plays out to a dramatic climax against the backdrop of an attempt by the politician to evict her community once and for all, only to encounter a community ready to use the strength of unity to defend their homes.

Director's note THE LEGEND OF THE VAGABOND QUEEN OF LAGOS is a collaboration between a team of young storytellers from the Nigerian Slum/Informal Settlement Federation and a collective of film and development professionals. We intend to action a radically co-creative production model, where members of the communities in which the story is

based are integrally involved in every aspect of the film's production.

The story is set against the backdrop of the ongoing threat of forced evictions in Lagos. This film is a work of resistance and will be a mobilisation tool in the struggle for justice and the inclusive development of the largest city in Africa.

NIGERIA, SOUTH AFRICA

Director: Legends of Lagos Radical Co-creation Collective
Producers: Nigerian Slum / Informal Settlement Federation (Nigeria), Justice Empowerment Initiatives (Nigeria), Slum Dwellers International (South Africa), Die Gesellschaft DGS (Germany)
German WCF partner: Die Gesellschaft DGS
World sales: tbc

Funded in the WCF Jury meeting in July 2018
Funding amount: 40.000 €



With additional funding by WCF ACP

LIFE IS A RAILROAD

LA VIE EST UN CHEMIN DE FER
by Maria Donda, Okoko Nyumbaiza,
Moimi Wezam and Michael Baum

Synopsis A father dies, and his wife and children are dispossessed of everything in the name of tradition. A taxi driver, tired of police harassment, dreams of crossing the border into the Schengen Area. In a Kinshasa hospital, babies are held hostage at birth until their parents pay the medical bill. Finally, a sex tape destroys a family's peaceful existence, wrecking the relationship between a Kinshasa CEO and his son.

Viya, who has just lost her father unexpectedly, will cross paths with all of them.

Director's note Four different stories with several common elements. Firstly, they draw a portrait of the Democratic Republic of Congo today. Secondly, they are linked by a single character who appears in each of the four short films. This is the Congo we know and love: each story represents the problems and realities of our daily lives, as well as those of our country. Another image emerges through Viya's character: one of courage, resilience and dignity in the face of hardship.

A 14-year-old who has been tormented, (much like the Congolese people), but refuses to give up.

DEMOCRATIC REPUBLIC OF THE CONGO

Director: Maria Donda, Okoko Nyumbaiza,
Moimi Wezam and Michael Baum
Producers: Kiripifilms (RDC), Lucha Films (France),
Bärbel Mauch Film (Germany),
Inzo Ya Bizizi (Republic of the Congo)
German WCF partner: Bärbel Mauch Film
World sales: tbc

Funded in the WCF Jury meeting in July 2021
Funding amount: 20.000 €
Additional funding by WCF ACP: 40.000 €



THE NEW MAN

by Carlos Yuri Ceuninck

With additional funding by WCF ACP

Synopsis QUIRINO, a 76-year-old man, has lived for more than 30 years in an abandoned village, located at the bottom of a deep valley, between the sea and the mountains. With ailments of old age, Quirino is faced with the dilemma of having to either leave the only place he has ever known, or to end his days there alone.

Director's note QUIRINO, a 76-year-old man, has lived for more than 30 years in an abandoned village, located at the bottom of a deep valley, between the sea and the mountains. With ailments of old age, Quirino is faced with the dilemma of having to either leave the only place he has ever known, or to end his days there alone.

CAPE VERDE

Director: Carlos Yuri Ceuninck
Producers: Kori Kaxoru Films (Cape Verde),
Neon Rouge Production (Belgium),
Tact Production (France), Black Balance (Sudan)
German WCF partner: Autentika Films
World sales: tbc

Funded in the WCF Jury meeting in July 2021
Funding amount: 20.000 €
Additional funding by WCF ACP: 40.000 €



THE OMEN

AUGURE

by Serge "Baloji" Tshiani

With additional funding by WCF ACP

Synopsis After the death of her husband, Mama Mujila (65), her son Koffi (34) and her daughter Thsala (30) are reunited. Through this painful experience, Koffi finds a way to reconnect with his mum, who has been rejecting him for a long time. On their journey questioning the patriarchal society Mujila embraces, the pair of timid outcasts Tshala and Koffi come across Paco (12) – a Peter Pan-like character, who lives by his own rules within his own parallel society, proud to be seen as another outsider and a feared sorcerer.

Director's note AUGURE is a chimerical film, an ode to the imagination and the flesh, invoking both the ghosts and vitality of childhood. It builds on four contemplative, immersive portraits – four chapters. The film plays with time, passing from dense narration to a more abstract form, varying in rhythm through its editing, visuals and music. My desire is to develop a unique visual identity so that at any given moment, the audience makes no distinction between what is real and what is imaginary.

DEMOCRATIC REPUBLIC OF THE CONGO

Director: Serge "Baloji" Tshiani
Producers: Wrong Men (Belgium), Serendipity Films (Belgium), Radical Media (Germany), Tosala Films (Democratic Republic of the Congo)
German WCF partner: Radical Media
World sales: tbc

Funded in the WCF Jury meeting in July 2020
Funding amount: 25.000 €
Additional funding by WCF ACP: 50.000 €



TESTAMENT

by Meena Nanji and Zippy Kimundu

With additional funding by WCF ACP

Synopsis A Kenyan woman's search for her father's remains becomes an investigation into British colonial atrocities including concentration camps and land theft. As her personal mission expands, she transforms into a powerful advocate for justice and land resettlement.

Director's note We believe that it is time that Kenyans author their own history. We were both born in independent Kenya but, having been taught a British history, we were unaware of the true nature of colonial rule. We wish to challenge British accounts and center the Kenyan experience; to tell of what ordinary Kenyans suffered under colonialism – and of the independence struggle w by those who lived it. We wish to connect the dots between historical context and present day issues, emphasizing that colonialism is not a closed chapter of the past; rather it is alive today in its profound impacts.

KENYA

Director: Meena Nanji and Zippy Kimundu
Producers: Afrofilms (Kenya), Twende Pics (USA), Muraquitã Filmes (Portugal, Brasil), Autentika Films (Germany)
German WCF partner: Autentika Films
World sales: tbc

Funded in the WCF Jury meeting in November 2021
Funding amount: 30.000 €
Additional funding by WCF ACP: 60.000 €



TRIBUNAL DU FLEUVE

by Alassane Diago

Synopsis In 1989, after a clash near the border between Mauritanian shepherds and Senegalese peasants, there was an incredible escalation of racist violence in both countries. These events resulted in thousands of deaths and tens of thousands of refugees. Today, despite appearances, the wounds are not closed.

Witnessing the mass arrival of Afro-Mauritanian refugees in Senegal, with this film I want to try to understand what really happened.

Director's note The black Mauritanian families who were victims of the massacres and deportations of April 1989 are today in the thousands: bruised, ruined, neglected. They live in acute suffering, in silence – their tragic history remains taboo.

I want to create an ephemeral place where all the stories of the victims can be told and heard, a complex and subtle meeting space where the different

actors in this conflict can reconstruct the story of this tragedy together, to heal wounds and prepare for the future.

SENEGAL

Director: Alassane Diago
Producers: Karokinka (Senegal),
Les Fils du Hatari (France),
Ma.ja.de Filmproduktion (Germany)
German WCF partner: Ma.ja.de Filmproduktion
World sales: tbc

Funded in the WCF Jury meeting in July 2019
Funding amount: 40.000 €



ZION MUSIC

by Rhama Thiaw

With additional funding by WCF ACP

Synopsis Reggae has found in Africa a vessel in which music speaks to the political and accompanies the spirituality of this singular continent. Between three Alpha Blondy dance steps, two Tiken Jah political jabs, and one Lucky Dube swing: welcome to Zion.

Director's note My film is structured around three themes that define African reggae: spirituality, political activism and musical evolution. I conceived this film as a 90-minute record. By using cover art from various albums, the vinyl itself allows me to chapter my film's three themes. Its shape – the circle – is a symbolic, recurring figure of life on the African continent, in courtyards, places of worship, and dance circles.

The music and lyrics are the material that allows me to move between each sequence, from one artist to another, one political history to another, one musical transformation to another. If my first stitches are sewn with the threads of the songs' lyrics and music,

the second stitches are strengthened by the graphic universe of the vinyl covers. And the turntable is the tool I use to weave the aesthetic of my film.

SENEGAL

Director: Rhama Thiaw
Producers: Boul Fallé (Senegal), KSM Films (Ivory Coast),
Les Films d'Ici (France), Accomplix Production (UK),
Blinker Filmproduktion (Germany)
German WCF partner: Blinker Filmproduktion
World sales: Flourishing Films (US)

Funded in the WCF Jury meeting in July 2021
Funding amount: 40.000 €
Additional funding by WCF ACP: 40.000 €



**WCF AFRICA
PRODUCTION SUPPORT
FINISHED FILMS**



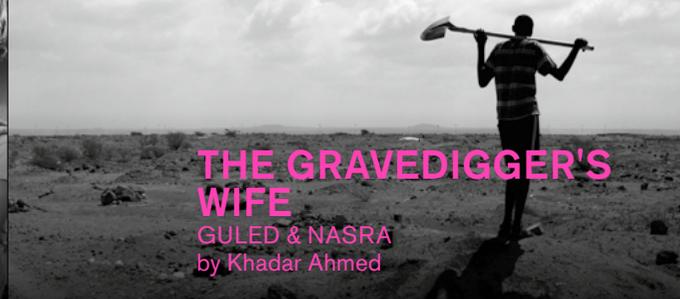
THE NUMBER

28'S
by Khalo Matabane



A KASHA

by Hajooj Kuka



THE GRAVEDIGGER'S WIFE

GULED & NASRA
by Khadar Ahmed



I AM NOT A WITCH

by Rungano Nyoni

SOUTH AFRICA, 2017

Director: Khalo Matabane
Producers: Born Free Media (South Africa), Video Vision Entertainment (South Africa), Gebrüer Beetz Filmproduktion (Germany)
German WCF partner: Gebrüder Beetz Filmproduktion
World sales: Videovision Entertainment (South Africa)

Funded in the WCF Jury meeting in July 2016
Funding amount: 30.000 €

Synopsis After a young protégé's murder confirms a prison gang leader's growing misgivings about his life on the inside, he joins a reform-minded warden's efforts to improve the prison, eyeing it as a path to early release.

Gaining fulfillment and self-worth, he becomes a valued partner in the new changes before explosive gang resistance forces a deadly choice between the gangster he is and the changing man he knows he now is...

Director's note THE NUMBER is a prison film inspired by the true story of Magadien Wentzel, a high-ranking member of the notorious 28's prison gang who turn young inmates either into soldiers or wives. This is a world that is far removed from my everyday reality. The father-son story is one close to my heart. I grew up without a father and I met him only once. When we met, there was no connection and we had nothing to talk about. We were like strangers. I could not forgive him until I was older.

World premiere Toronto International Film Festival 2017

Key festivals and awards Toronto International Film Festival 2017

SUDAN, 2018

Director: Hajooj Kuka
Producers: Big World Cinema (South Africa), Refugee Club (Sudan), Komplizen Film (Germany)
German WCF partner: Komplizen Film
World sales: Big World Cinema (South Africa)

Funded in the WCF Jury meeting in July 2017
Funding amount: 40.000 €

Synopsis A KASHA is a universal offbeat love story set in a time of war – but the war is in Sudan and it's happening right now. We follow Adnan, an AK47-loving rebel, his long-suffering love interest, Lina, and the army-dodging Absi, over a fateful 24 hours in a rebel-held area of Sudan.

Director's note In the Nuba Mountains and Blue Nile regions of Sudan, our lives are saturated with the rhetoric and ideology of war and revolution. But people here are also trying to live their normal lives – there is music and gatherings, romance and laughter. I find the juxtaposition of big philosophical ideas around revolution with the simple lives of people very compelling; it's this contrast that I see daily. I want to make a film that is engaging and enjoyable to watch but still questions the state we are in. I want to explore the world we live in through a lighter story – using fiction to look more closely at our decisions and ambitions.

World premiere Venice International Film Festival 2018, *Settimana della Critica*

Key festivals and awards Venice International Film Festival 2018, Around the World in 14 Films 2018, Toronto International Film Festival 2018, AFI FEST 2018

SOMALIA, 2021

Director: Khadar Ahmed
Producers: Bufo (Finland), Twenty Twenty Vision (Germany), Pyramide Productions (France)
German WCF partner: Twenty Twenty Vision
World sales: Orange Studio (France)

Funded in the WCF Jury meeting in July 2018
Funding amount: 40.000 €

Synopsis Struggling middle-aged Somali grave digger, GULED, works hard to make ends meet. Suddenly, he finds himself facing a seemingly hopeless situation. His beloved wife NASRA (42), who suffers from chronic kidney disease, desperately needs a transplant or she will die.

Director's note This is a very realistic and socially relevant story told from the perspective of the lives of those who slip through society's cracks in an era of post-colonialism in Djibouti. A country that has no social welfare system and is unable to take care of its own citizens.

THE GRAVEDIGGER is a simple, intense and emotionally powerful film, which is about loving under impossible conditions, finding strength, sustaining love and force in the most difficult times.

World premiere Cannes International Film Festival 2021, *Un Certain regard*

Key festivals and awards Amplify Voices Award, Toronto International Film Festival 2021; The Golden Stallion of Yennenga, Critics Award and Jury Award, Fespaco 2021; Best Actor and Special Mention, Carthage Film Festival 2021; Audience and New Voices Award, Oslo Films from the South Festival 2021

ZAMBIA, 2017

Director: Rungano Nyoni
Producers: Clandestine Films (France), Soda Pictures (UK), unafilm (Germany)
German WCF partner: unafilm
World sales: Kinology (France)

Funded in the WCF Jury Meeting in July 2017
Funding amount: 50.000 €

Synopsis I AM NOT A WITCH revolves around a nine-year-old girl, Shula, who is accused of witchcraft. Shula is the first child to be taken to a travelling witch camp, where she is tethered to a spool with a ribbon. She is told that should she cut the ribbon and attempt to escape, she will be cursed and transformed into a goat. Over time Shula begins to long for freedom. Forced to decide whether to accept her fate as a witch, Shula ignites a rebellion within the camp.

Director's note The subject and intention of my film evolved after spending a particularly dry summer in Zambia where there were several news reports of women being accused of witchcraft – including my neighbour. And so the idea grew from there. I deliberately wanted to have a more absurd tone in the film – because the more I researched the material, the more bizarre and almost comical it became.

World premiere Cannes International Film Festival 2017, *Quinzaine des réalisateurs*

Key festivals and awards Best First Film, Stockholm International Film Festival 2017; Filmfest München 2017; Toronto International Film Festival 2017; CPH PIX 2017; BFI London Film Festival 2017; Busan International Film Festival 2017; Afrikamera 2017, Best Film, Mumbai International Film Festival 2017, BAFTA Film Award 2018; Best film and director, Cyprus Film Days International Festival 2018



NIGHT NURSERY

GARDERIE NOCTURNE
by Moumouni Sanou



NO GOLD FOR KALSAKA

PAS D'OR POUR KALSAKA
by Michel K. Zongo



NO U-TURN

by Ike Nnaebue



RAFIKI

by Wanuri Kahiu

BURKINA FASO, 2021

Director: Moumouni Sanou
Producers: Les Films du Djabadjah (Burkina Faso), Vraivrai Films (France), Blinker Film Produktion (Germany)
German WCF partner: Blinker Film Produktion
World sales: Taskovski Films (UK)

Funded in the WCF Jury meeting in July 2020
Funding amount: 25.000 €

Synopsis Every evening, in a popular part of the city of Bobo-Dioulasso in Burkina Faso, Mrs. Coda welcomes the children of prostitutes into her home. The young women then stroll through the "Black" – a lively alley in the city centre – until daybreak, when they come to pick up their children.

Director's note In my country (as in many others) to hurt someone, you insult his or her mother. I would like my film's viewers to think twice about this, by seeing these young mothers taking the best care of their children and seeing the old mother, Mrs. Coda, welcoming these lives that men have abandoned.

World premiere Berlin International Film Festival 2021, *Forum*

Key festivals and awards Berlin International Film Festival 2021, Best Documentary, Fespaco 2021; Visions du Réel 2021; Astra Trophy, Astra Film Festival 2021; Innsbruck International Film Festival 2021

BURKINA FASO, 2019

Director: Michel K. Zongo
Producers: Diam Production (Burkina Faso), Film Five GmbH (Germany)
German WCF partner: Film Five GmbH
World sales: Rushlake Media (Germany)

Funded in the WCF Jury meeting in November 2018
Funding amount: 30.000 €

Synopsis Since the dawn of time, the people of Kalsaka, a small village in the African country of Burkina Faso, have lived off their land. All of this ended with the arrival of a multinational mining corporation, which expropriated local landowners and exploited the natural resources, leaving the local people with nothing. NO GOLD FOR KALSAKA follows the struggle of the local community to denounce this injustice and to claim back its dignity, as it battles the injustices inflicted upon it.

Director's note The anarchic exploitation of peoples' wealth, the mindless destruction of the ecological balance and the social disorganisation of populations by large multinational companies are neither white nor black actions, nor African nor Chinese. What is happening in Kalsaka is also happening elsewhere: in Bolivia and Ecuador where the Amazon rainforest is being savagely exploited, in Niger where the mining of uranium does not benefit the local population, or in Senegal where the industrial fishing industry empties the ocean of all that it has to offer.

World premiere FESPACO 2019

Key festivals and awards FESPACO Film festival 2019, DokFest München 2019, Carthage International Film Festival 2019, Durban International Film Festival 2019, Afrikamera 2019, IDFA 2019

NIGERIA, 2022

Director: Ike Nnaebue
Producers: Passion8 Communications (Nigeria), STEPS (South Africa), Elda Productions (France), Day Zero Films UG (Germany)
German WCF partner: Day Zero Films UG
World sales: Afridocs / STEPS

Funded in the WCF Jury meeting in July 2020
Funding amount: 25.000 €
Additional funding by WCF ACP: 25.000 €

Synopsis The director, a Nollywood filmmaker shooting his first documentary, decides to retrace a route he took 21 years ago as a young man – when he left Nigeria to try and reach Europe by road. These days, images circulate online showing the fate of those who embark on this journey. Ike wants to meet those taking the same trip in search of a better life, and through conversations with them, try to understand the aspirations of young people in West Africa.

Director's note I want to find out how hope transcends fear. Migration has recently taken centre stage in global discourse. The number of people who have died trying to migrate to Europe through the Mediterranean Sea in the last five years is unimaginable.

My film aims to shed light on the dangers of irregular migration. I believe that I am in a good position to tell this story because I have attempted the journey myself. I intend to tell this story through the eyes and voices of migrants who are currently on the road.

World premiere Berlin International Film Festival 2022, *Panorama*

Key festivals and awards Berlin International Film Festival 2022

KENYA, 2018

Director: Wanuri Kahiu
Producers: Big World Cinema (South Africa), MPM Film (France), Rinkel Film (Netherlands), Awali Entertainment Ltd (Kenya), Razor Film Produktion (Germany), About Productions (Lebanon)
German WCF partner: Razor Film Produktion
World sales: MPM Premium (France)

Funded in the WCF Jury Meeting in July 2015
Funding amount: 38.000 €

Synopsis Auma and Ziki live very different lives in the Highrise Estate in Nairobi. Auma works in her father's shop and awaits the start of nursing school, while Ziki passes the days hanging out with her wealthy friends and making up dance routines. Their paths cross when their fathers run against each other for seats in the County Assembly, and the girl's unlikely friendship is put to the test as election tactics get nasty.

Director's note RAFIKI is a love story about the purity of friendship that chooses character, spirit, tenderness and an extraordinary connection above all else. It forces me to ask what I would choose; love or safety? One of the same sex in East Africa. Choosing to make this film means that I must be ready to defend love, in all its glory and failure, and to protect the unconditional love that exists "just because", despite age, sex, race and creed.

World premiere Cannes International Film Festival 2018, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2018; Durban International Film Festival 2018; Best Actress and Music, Carthage Film Festival 2018; Silver Q-Hugo, Chicago International Film Festival 2018; Oslo Films from the South Festival 2018; Around the World in 14 Films 2018



SEW THE WINTER TO MY SKIN

by Jahmil X.T. Qubeka

SOUTH AFRICA, 2018

Director: Jahmil X.T. Qubeka
Producers: Yellowbone Entertainment (South Africa), Die Gesellschaft DGS (Germany)
German WCF partner: Die Gesellschaft DGS
World sales: Rushlake Media (Germany)

Funded in the WCF Jury meeting in July 2017
Funding amount: 60.000 €

Synopsis Sew the Winter to my Skin explores the inherent desire and need in humanity to not only seek out heroes but to also fabricate and create them. The film depicts the epic cinematic ballad of the outlaw, John Kepe. The self-proclaimed "Samson of the Boschberg Mountains" who stole primarily livestock from farms in the vast arid expanse that is South Africa's rural Great Karoo region and shared his spoils with the impoverished poor. This notorious miscreant terrorized settler farmers for over a decade before events culminated in his capture at the dawn of apartheid. He was subsequently prosecuted for a murder he did not commit and condemned to death by hanging.

Director's note SEW THE WINTER TO MY SKIN has been a passion project of mine for years now. Spending my teen years in the small town of Somerset East on the foot of the Boschberg Mountain, exposed me to the legend of John Kepe, a man who spent his days in a cave on this majestic mountain, who spent his life preparing for something that no one else knew about. The epic nature of his capture, the spiritual poetry of his calling, the backdrop of the sleepy town, the impending horror of Apartheid and the power of the man and his fervent belief in something greater than himself.

World premiere Toronto International Film Festival 2018

Key festivals and awards Toronto International Film Festival 2018, Busan International Film Festival 2018



A TUG OF WAR

VUTA N'KUVUTE
by Amil Shivji

TANZANIA, SOUTH AFRICA, 2021

Director: Amil Shivji
Producers: Big World Cinema (South Africa), Kijiweni Productions (Tanzania), Niko Films (Germany)
German WCF partner: Niko Films

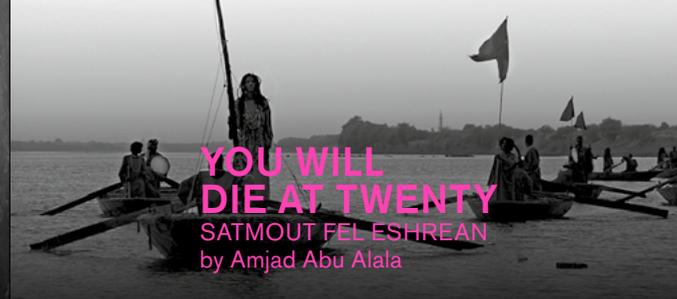
World sales: Big World Cinema (South Africa)
Funded in the WCF Jury meeting in November 2019
Funding amount: 39.000 €

Synopsis A TUG OF WAR, based on Adam Shafi's award-winning Swahili novel, is a coming-of-age love story. Denge, a rebellious and idealistic young man meets Yasmin, a young Indian-Zanzibari runaway bride. Politically charged Zanzibar in its final years of British colonial rule provides a vivid and dramatic setting for their forbidden romance to unfold.

Director's note Stylistically, I would call my film a love affair between THE BATTLE OF ALGIERS (1966) and IN THE MOOD FOR LOVE (2000). The script style and implementation of the rugged yet seamless camera movement within tight spaces in Pontecorvo's political masterpiece, fashioned with the mesmerising colour palette and hanging tungsten-bulb lighting of Wong-kar Wai's romantic drama offers a perspective that does justice to both Zanzibar's timeless architecture and the film's revolutionary plot. Although my two references seem aesthetically polarising, I hope to find a balance between the two, considering my themes of love of resistance/resistance towards love.

World premiere Toronto International Film Festival 2021, *Discovery*

Key festivals and awards TIFF 2021, Palm Springs International Film Festival 2022, Fespaco 2021, Luigi de Laurentiis Award, Venice International Film Festival 2019; Best Screenplay, Carthage Film Festival 2019; Golden Star, El Gouna International Film Festival 2019; Hollywood Reporter Award, Mumbai Film Festival 2019



YOU WILL DIE AT TWENTY

SATMOUT FEL ESHREAN
by Amjad Abu Alala

SUDAN, EGYPT, 2019

Director: Amjad Abu Alala
Producers: Hossam Elouan (Egypt), Die Gesellschaft DGS (Germany), DUOfilm (Norway)
German WCF partner: Die Gesellschaft DGS
World sales: Pyramide International (France)

Funded in the WCF Jury meeting in November 2017
Funding amount: 49.000 €

Synopsis In a Sudanese village a child is born with a Sufi prophecy that he will die when he turns 20 years old. He becomes convinced by the idea of death like everyone around him, but will he be able to escape it?

Director's note In this film what I am aiming to introduce is a Sudanese feature film, perhaps the first one in this country after 17 years of a long cinematic halt. I attempt to do so using everything I have ever learnt from existing in the International and Arab cinema environment in the last 15 years and by employing and training young Sudanese talents who are trying to survive after what politics has done to Art and cinema in that region.

Despite its simplicity, the story of the film depicts a lot of grief and pain for those communities who drowned in ignorance and belief in imposters' superstitions. The film is inspired by folk drama along with fantasy and a rich visual language, somewhere between being sad and exotic.

World premiere Venice International Film Festival 2019, *Giornati degli Autori*

Key festivals and awards Luigi de Laurentiis Award, Venice International Film Festival 2019; Best Screenplay, Carthage Film Festival 2019; Golden Star, El Gouna International Film Festival 2019; Hollywood Reporter Award, Mumbai Film Festival 2019



ZINDER

by Aicha Macky

NIGER, 2021

Director: Aicha Macky
Producers: Tabous Production (Niger), Les Films du Balbari (France), Corso Film (Germany), Steps (South Africa)
German WCF partner: Corso Film
World sales: Andana Films (France)

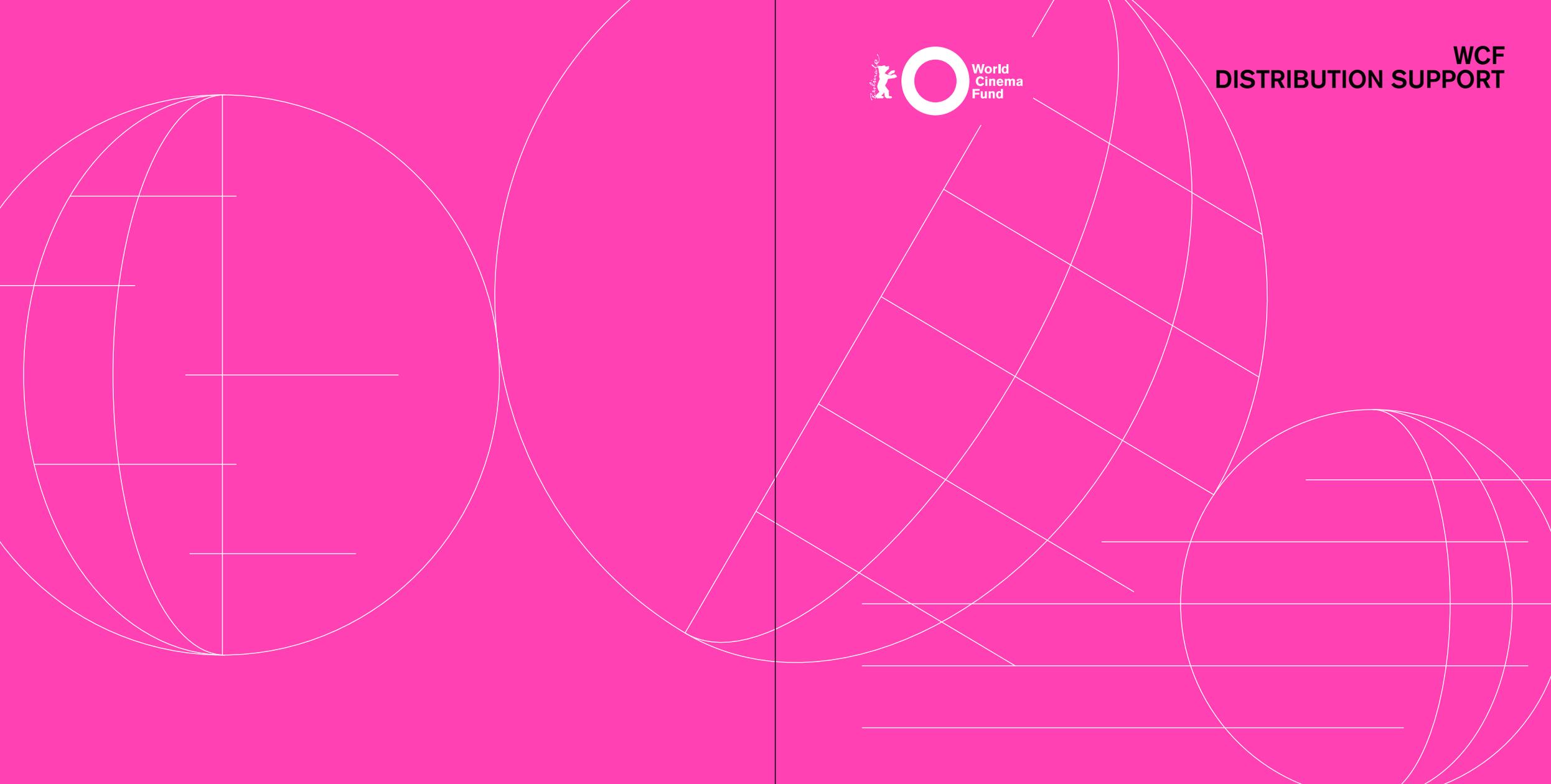
Funded in the WCF Jury meeting in November 2019
Funding amount: 30.000 €

Synopsis Unemployed, without hope, and looking to leave the country for want of better options – young men are swelling the ranks of gangs in the Kara-Kara district, that sow violence in Zinder, my home town in Niger. The majority are the children of lepers, unregistered and deprived of their right to an education. They go unnoticed, until the day they rebel. Locally, they are known as the "Palais" (palaces). They are a ticking time bomb.

Director's note Sinia Boy, Bawo and Ramsess accompanied me into this world of gangs and no-go neighbourhoods. The individuals that I have chosen to follow want better than the future that is lined up for them. Over several months, I will record their efforts to survive from one day to the next, along with their attempts to find their place in society. I see their street-smarts, their despondency and their inventiveness. The film will explore the origins of the violence spreading throughout the Sahel region and the prospects for escaping it.

World premiere Visions du Réel 2021

Key festivals and awards Visions du Réel 2021; Best Documentary, Reykjavik International Film Festival 2021; DOK.fest München 2021, Curitba International Film Festival 2021



WCF
DISTRIBUTION SUPPORT

AJAMI

by Yaron Shani and Scandar Copti

See also Production Support



ISRAEL/PALESTINE, 2009

Director: Yaron Shani, Scandar Copti
Producers: Inosan Ltd. (Israel), Twenty Twenty Vision (Germany)
German distributor: Neue Visionen Filmverleih
World sales: The Match Factory (Germany)
Theatrical release in Germany: May 22, 2010
Funded in November 2009
Funding amount: 10.000 €

Synopsis Jaffa's Ajami neighbourhood is a melting pot of cultures and conflicting views among Jews, Muslims and Christians. Back and forth in time, and through the eyes of various characters, we witness how impossible the situation really is... Sensitive 13-years old Nasri and his older brother Omar live in fear when their entire family is in danger after their uncle foolishly wounds a prominent clan member. Naive young Palestinian refugee Malek works illegally in Israel to help financing the surgery that will save his mother's life. Affluent Palestinian Binj dreams of a bright future with his Jewish girlfriend. Jewish policeman Dando and his family undergo a frustrating search for his missing younger brother, a soldier... The tragic fragility of human existence is experienced in the enclosed community of Ajami.

World premiere Cannes International Film Festival 2009, *Quinzaine des réalisateurs*

Key festivals and awards Camera d'Or Special Distinction, Cannes International Film Festival 2009; Sutherland Award, The Times BFI London International Film Festival 2009; Best Feature Film Award (Golden Alexander), Best Screenplay Award, Fischer Public Choice Award, Thessaloniki International Film Festival 2009; Nomination Academy Awards USA for Best Foreign Language Film of the year 2010

THE AMAZING CATFISH

LOS INSÓLITOS PECES GATO

by Claudia Sainte-Luce



MEXICO, 2013

Director: Claudia Sainte-Luce
Producers: Jaqueca Films (Mexico), Canibal Networks (Mexico), Good Lap Production (France)
German distributor: Arsenal Filmverleih GmbH
World sales: Pyramide SA (France)
Theatrical release in Germany: October 10, 2014
Funded in May 2014
Funding amount: 5.000 €

Synopsis 22-year-old Claudia lives alone in Guadalajara. One night, she ends up in the emergency room with signs of appendicitis. There she meets Martha, lying on the bed next to her. In spite of her illness, 46-year-old Martha has 4 children and an endless lust for life. Moved by the lonely young woman, Martha invites Claudia to come and live with her when she leaves the hospital. At first, Claudia is bewildered by the somewhat chaotic organisation of the household, but soon she finds her place in the tribe. And while Martha grows weaker, Claudia's bond with each member of the family gets stronger day by day.

World premiere Locarno International Film Festival 2013, *Cineasti del Presente*

Key festivals and awards Junior Jury Award, Locarno International Film Festival 2013; Ariel Awards Mexico 2014, Silver Ariel; Best Film, Baja International Film Festival 2013; Special Jury Award, Gijón International Film Festival 2013; Grand Coral-Second Prize, Havana Film Festival 2013; Best Ibero-American Film, Mar del Plata International Film Festival 2013

AUTUMN

SONBAHAR

by Özcan Alper



TURKEY, 2008

Director: Özcan Alper
Producers: Kuzey Film (Turkey), Filmfabrik (Germany)
German distributor: Filmfabrik
World sales: Media Luna New Films (Germany)
Theatrical release in Germany: March 4, 2010
Funded in the WCF Jury meeting in July 2009
Funding amount: 7.500 €

Synopsis Ten years after being sentenced to jail as a 22-year-old university student, Yusuf returns to his village in the eastern Black Sea region. Welcomed only by his elderly mother, the only person he sees regularly is his childhood friend Mikail. Going with Mikail to a tavern, Yusuf meets Eka, a beautiful Georgian hooker. Neither timing nor circumstances are right for these two people from different worlds to be together. For all that, love becomes a final desperate attempt to grasp life and elude loneliness. With the 1990s as a backdrop, the film at once documents and criticizes a slice of recent history, exposing the irony, ruthlessness and reality of the period.

Director's note The most important reason for making this film was my identification with the main character. In Turkey my generation started university in the 1990s, and experienced the same things as Yusuf.

World premiere Locarno International Film Festival 2008, *Competition*

Key festivals and awards Rotterdam International Film Festival 2008; Art & Essai CICAIE Prize, Locarno International Film Festival 2008; Best Film & Special Jury Award, Adana Film Festival 2008

BAD HAIR

PELO MALO

by Mariana Rondón

See also Production Support



VENEZUELA, 2013

Director: Mariana Rondón
Producers: Sudaca Films (Venezuela), Imagen Latina (Peru), Hanfgarn & Ufer Filmproduktion (Germany)
World sales: FiGa Films (USA)
German distributor: ImFilm Agentur Verleih
Theatrical release in Germany: Spring 2016
Funded in the WCF Jury meeting in November 2015
Funding amount: 9.000 €

Synopsis Junior is nine years old and has stubbornly curly hair, or – as he keeps being told – “bad hair”. He wants to have it straightened for his yearbook picture, like a fashionable pop singer with long, ironed hair. This puts him at odds with his mother Marta. The more Junior tries to look beautiful and make his mother love him, the more she rejects him. He finds himself cornered, facing a painful decision.

I want to talk about intolerance in a social context that is riddled with dogmas which don't embrace otherness, where public affairs extend to the private life.

World premiere Toronto International Film Festival 2013

Key festivals and awards Golden Seashell, San Sebastián Film Festival 2013; Bronze Alexander and FIPRESCI Award, Thessaloniki International Film Festival 2013; Best Director and Best Script, Mar del Plata International Film Festival 2013; Around the World in 14 Films Berlin 2014; Best Actress, Torino Film Festival 2014; Best Director, Niña del Mar International Film Festival 2014

BAMAKO

by Abderrahmane Sissako



MALI, 2006

Director: Abderrahmane Sissako
Producers: Mali Images (Mali), Chinguitty Films (France), Archipel 33 (France)
German distributor: Kairos Filmverleih
World sales: Les Films du Losange (France)
Theatrical release in Germany: February 1, 2007
Funded in the WCF Jury meeting in October 2006
Funding amount: 8.000 €

Synopsis In a poor neighbourhood in Bamako, Mali's capital city, Mele, a stunningly beautiful bar singer, and her unemployed husband Chaka have a marriage that is on the rocks. Around them, others are not able to make ends meet. In the courtyard of their house, a trial court has been set up while everyday life goes on.

African civil society spokesmen have taken proceedings against the World Bank, the International Monetary Fund, and other institutions that have been responsible for bringing most African countries to financial ruin. So Sissako gathers lawyers, judges and witnesses to put globalisation itself on trial.

World premiere Cannes International Film Festival 2006, *Competition*

Key festivals and awards Toronto International Film Festival 2006; New York International Film Festival 2006; San Sebastián International Film Festival 2006; Pusan International Film Festival 2006; Munich International Film Festival 2006; Viennale 2006; Grand Prix du Public, Les Rencontres International Paris Cinéma 2006; Jury Prize, Carthago Film Festival 2006; Jury Prize, Lumières d'Afrique, Film Festival Besançon 2006

BOMBON THE DOG

BOMBÓN – EL PERRO

by Carlos Sorín



ARGENTINA, 2004

Director: Carlos Sorín
Producers: Romikin, Guacamole Films, OK Films (Argentina), Wanda Visión (Spain)
German distributor: Alamode Film
World sales: Bavaria Film International (Germany)
Theatrical release in Germany: August 4, 2005
Funded in the WCF Jury meeting in June 2006
Funding amount: 7.500 €

Synopsis Juan is unemployed and has to live with his daughter, even though he is not actually welcome there. He keeps his head above water as best he can by selling knives which he makes himself. He has lost all hope that his life will ever get any better. But then suddenly, when he becomes the owner of a valuable dog – a Dogo Argentino – everything seems to change...

World premiere San Sebastián International Film Festival 2004

Key festivals and awards San Sebastián International Film Festival 2004; Toronto International Film Festival 2004; FIPRESCI Award, San Sebastián International Film Festival 2004

CANDELARIA

by Jhonny Hendrix Hinestroza



COLOMBIA, CUBA, 2017

Director: Jhonny Hendry Hinestroza
Producers: Antorcha Films (Colombia), Razor Filmproduktion (Germany), Dag Hoel Filmprod (Norway), Producciones de la 5ta avenida (Cuba)
German distributor: DCM Film Distribution GmbH
World sales: Beta Films (Germany)
Theatrical release in Germany: July 5, 2018
Funded in the WCF Jury meeting in July 2016
Funding amount: 50.000 €

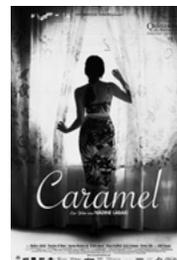
Synopsis It's the 90s and the world is changing dramatically. Cuba is drowning in hunger, cigars and rum. In this grim environment, the lives of couple Candelaria (64), and Victor Hugo (63), who stay together out of inertia, take a surprising turn. One day Candelaria finds a hi8 video camera at the hotel where she works. Through its lens, Candelaria and Victor Hugo see, caress, and love each other once more. But this unexpected happiness is only the bittersweet beginning of the end. CANDELARIA: a tragicomedy that moves to the rhythm of the Cuban son.

World premiere Venice International Film Festival 2017, *Venice Days*

Key festivals and awards Fedora Award, Venice International Film Festival 2017; Audience Award, Cinélatino 2018; Filmfest München 2018; Fénix Film Awards 2018

CARAMEL

by Nadine Labaki



LEBANON, 2007

Director: Nadine Labaki
Producers: Anne-Dominique Toussaint (France)
German distributor: Alamode Film
World sales: Roissy Films (France)
Theatrical release in Germany: April 3, 2008
Funded in January 2008
Funding amount: 12.000 €

Synopsis A beauty salon in Beirut is the setting for the sensual romantic comedy CARAMEL. The salon is a lively and colourful microcosmos in which women meet to talk about what's most important to them: how they look, the newest beauty treatments and, of course, men. Layale, the owner of the shop, works there with three colleagues. Outside of work, their everyday lives are ruled by their complicated love lives: Layale loves Rabih, but Rabih's married. Nisrine wants to get married, but how can she keep her future husband from finding out that she's no longer a virgin? Rima is attracted to women and Jamal doesn't want to accept that she's growing old. And then there is Rose, the tailor from next door, who sacrificed her life to take care of her elderly sister and unexpectedly falls in love for the very first time...

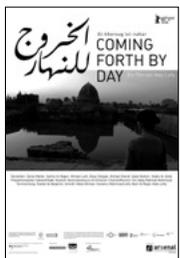
World premiere Cannes International Film Festival 2007, *Quinzaine des réalisateurs*

Key festivals and awards Sebastian Award, Youth Award, TCM Audience Award, San Sebastián International Film Festival 2008; FIPRESCI Award Stockholm Film Festival 2007; Black Pearl Award for Best Actress and the Ensemble Cast, Middle East International Film Festival 2007; Nomination Academy Award USA for the Best Foreign Language Film 2008

COMING FORTH BY DAY

AL-KHOROUG LEL-NAHAR

by Hala Lotfy



EGYPT, 2012

Director: Hala Lotfy
Producers: Hassala Films (Egypt)
German distributor: Arsenal – Institut für Film und Videokunst e.V.
World sales: Hassala Films (Egypt)
Theatrical release in Germany: November 14, 2013

Funded in the WCF Jury meeting in August 2013
Funding amount: 4.358 €

DARATT

by Haroun Mahamat-Saleh



CHAD, 2006

Director: Haroun Mahamat-Saleh
Producers: Chinquitty Films (France), Goi-Goi Productions (Chad)
German distributor: Kairos Filmverleih
World sales: Pyramide International (France)
Theatrical release in Germany: March, 2008

Funded in January 2008
Funding amount: 8.000 €

Synopsis Single and in her mid-thirties, Soad lives with her mother, a nurse, and her father – who is mostly unaware of the world after a stroke. While bright sunlight and the sounds of the city can be made out from behind the half-closed shutters, everything in the apartment exudes the smell of old age, sickness and stagnation. Soad has resigned herself to caring for her father and putting her own life on hold, but her longing is palpably directed towards the outside world. When she leaves the flat and wanders through Cairo alone, it becomes clear just how far she has already distanced herself from her own needs. And yet at the end of the night a new day begins, which may still bring change.

World premiere Abu Dhabi Film Festival 2012, Best Director from the Arab World and FIPRESCI Award, *New Horizons*

Key festivals and awards Seattle International Film Festival 2013; Berlin International Film Festival 2013; Golden Lion, Arab Film Festival of Oran 2012; Bronze Tanit, Carthage Film Festival, 2012; Best Director from the Arab World and FIPRESCI Award, Abu Dhabi Film Festival 2012

Synopsis Chad 2006: The government has granted amnesty to all war criminals. Atim (16) is given a revolver by his grandfather so that he may kill the man who killed his father. Atim leaves his village for N'djamena, seeking a man he does not know. He quickly locates him: former war criminal Nassara is now married and is the owner of a small bakery. With the firm intention of killing him, Atim gets closer to Nassara under the guise of looking for work and is hired as an apprentice baker. Intrigued by Atim's attitude towards him, Nassara takes him under his wing and teaches him the secrets of making bread. Over the weeks, a strange relationship evolves between the two. Despite his disgust, Atim seems to recognize in Nassara the father figure he always needed, while Nassara sees the teenager as a potential son and even suggests adoption. Nevertheless, Atim cannot forget his reason for coming. A violent confrontation seems inevitable.

World premiere Venice International Film Festival 2006, *Competition*

Key festivals and awards Venice International Film Festival 2006; Viennale 2006; Rotterdam International Film Festival 2007; Grand Special Jury Prize, Unesco Award; Braunschweig International Film Festival 2007

DÍAS DE SANTIAGO

by Josué Méndez



PERU, 2004

Director: Josué Méndez
Producers: Chullachaki Producciones (Peru)
German distributor: W-film
World sales: Mil Colores Media and Cachoeira Films (Germany)
Theatrical release in Germany: December 8, 2005

Funded in January 2005
Funding amount: 15.000 €

Synopsis Santiago Roman, a rugged, 23-year-old soldier of the Peruvian Navy, returns home to Lima after years of fighting in the jungle. Combatweary and searching for hope, Santiago is a member of a lost Peruvian generation – his spirit scared by futile wars with Ecuador and constant fighting against terrorists and drug traffickers. He quickly finds his native Lima an unwelcoming place – his army buddies have taken to bank robbing, the decadent club scene offers only noise and lights; prospective employers won't hire him, his applications for credit are refused. But worst of all, Santiago learns that his friends, family and his young, professional wife have become decadent or distant – and that they are, each in another way, unable to understand him. As his troubles converge in the film's riveting climax, DÍAS DE SANTIAGO asks the question of escape for a discharged soldier, who returns home full of hope, but finds only disappointment and inner turmoil.

World premiere Rotterdam International Film Festival 2004

Key festivals and awards FIPRESCI Award and Grand Prix, Fribourg International Film Festival 2004; Best Actor, BAFICI 2004; Best Actor and Critics Award, Lima Latin American Film Festival 2004; Transilvania Trophy, Transilvania International Film Festival 2004

DOG FLESH

CARNE DE PERRO

by Fernando Guzzoni



CHILE, 2012

Director: Fernando Guzzoni
Producers: Ceneca Producciones (Chile), JBA Production (France), Hanfgarn & Ufer Filmproduktion (Germany)
German Distributor: déjà-vu film
World sales: FiGa Films (USA)
Theatrical release in Germany: April 3, 2014

Funded in the WCF Jury meeting in October 2013
Funding amount: 5.000 €

Synopsis Alejandro is at a very difficult point in his life. He is a lonesome and unpredictable man who carries the enormous weight of his past as a torturer during the Pinochet regime. When his taxi breaks down, the laboriously maintained rhythm of his life is completely disrupted. On his quest for a new identity, Alejandro gets lost between the ghosts of the past and his obsessive attempts to deal with the present. He starts to unravel, his view of reality is increasingly distorted and he is eaten alive by his own past. He desperately tries to reinterpret his life and find a new direction for his existence. Following an emotional and physical breakdown, he flees into the community of a strange evangelical sect which fulfils his need for closeness and hierarchical order. However, a person like Alejandro will always remain a risk to society – unpredictable like a dormant volcano.

World premiere San Sebastian International Film Festival 2012, *New Directors*

Key festivals and awards New Director's Award, San Sebastian International Film Festival 2012; Movie City Award, Valdivia International Film Festival 2012; Coral Prize for the best Opera Prima, Havana International Film Festival 2012; Rotterdam International Film Festival 2013; Göteborg International Film Festival 2013

See also Production Support

DOL

by Hiner Saleem



KURDISTAN REGIONAL GOVERNMENT (IRAQ), 2007

Director: Hiner Saleem
Producers: Hiner Saleem Production (Iraqi Kurdistan Region), Mitosfilm (Germany)
German distributor: Mitosfilm
World sales: Mitosfilm
Theatrical release in Germany: April 26, 2007

Funded in the WCF Jury meeting in October 2006
Funding amount: 8.000 €

Synopsis In Iraqi-Kurdistan the Kurds are celebrating their autonomy. In contrast, there are still repressions in the Turkish and Iranian part of Kurdistan and violent clashes between the Kurdish and Turkish military occur regularly. Balliova, a small Turkish-Kurdish village near the Iranian and Iraqi frontier, in the year 2005: the Turkish army is trying to keep the conflict torn area under strict control. When this fails, the military harasses the village population. In spite of the constant presence of violence, Azad and his fiancée are dreaming about their future wedding. During the ceremony, Kurdish songs are performed to great dismay of the Turkish commandant who demands them to sing in the Turkish language. It all results in a fight where the groom Azad shoots at the commandant, and thus must escape from his village.

World premiere Berlin International Film Festival 2007, *Forum*

Key festivals and awards Berlin International Film Festival 2007; São Paulo Internacional Film Festival 2007; Durban International Film Festival 2007; Brisbane International Film Festival 2007; Melbourne International Film Festival 2007; The Montreal World Film Festival 2007; Seattle International Film Festival 2007

EMBRACE OF THE SERPENT

EL ABRAZODE LA SERPIENTE

by Ciro Guerra



COLOMBIA, 2015

Director: Ciro Guerra
Producers: Ciudad Lunar (Colombia), Buffalo Films (Argentina)
German distributor: MFA + Film-Distribution e.K.
World sales: Films Boutique (Germany)
Theatrical release in Germany: March 10, 2016

Funded in December 2015
Funding amount: 7.000 €

Synopsis Karamakate, a powerful Amazonian shaman and lone survivor of his people, dwells deep in the jungle in voluntary isolation. Decades of solitude have turned him into a chullachaqui – an empty shell of a human, devoid of memories and emotion. His hollow life is shaken by the arrival of Evan, an American ethnobotanist in search of the yakruna, a powerful and sacred plant, capable of teaching those who take it how to dream. Together they embark on a journey into the heart of the Amazon during which past, present and future become intertwined, and Karamakate slowly begins to regain his lost memories.

World premiere Cannes International Film Festival 2015

Key festivals and awards C.I.C.A.E. Award, Cannes International Film Festival 2015; Elcine Prize, Lima Latin American Film Festival 2015; Best Film, Mar del Plata International Film Festival 2015; Munich Film Festival 2015; Golden Duke, Odessa International Film Festival 2015

A FAMILY SUBMERGED

FAMILIA SUMERGIDA

by Maria Alché



ARGENTINA, 2018

Director: Maria Alché
Producers: Pasto Cine (Argentina), Bubbles Project (Brazil), Pandora Film Produktion (Germany), 4 1/2 (Norway)
German distributor: Cine Global
World sales: Visit Films (USA)
Theatrical release in Germany: August 1, 2019

Funded in May 2019
Funding amount: 6.000 €

Synopsis It's summertime in Buenos Aires, and Marcela's sister has passed away suddenly. As Marcela grieves, she must also face the painful process of purging her sister's apartment of possessions, photographs and family heirlooms. When her daughter's young friend Nacho offers to help her, she finds unexpected comfort and their relationship develops as they go on road trips and adventures together. During these difficult and confusing days, Marcela's past and present become intertwined and she begins to question her sense of self, as the imminence of everyday life closes in.

Director's note They say we are born into other people's words, lines, plans – and that when we leave this world, we will remain in the words that come after us. This film is a query into the continuous cycle in which we exist, we are complemented, and we become something else.

World premiere Locarno International Film Festival 2018, *Concorso Cineasti del presente*

Key festivals and awards Horizontes Award, San Sebastian International Film Festival 2018 Film Festival 2015

FELICITY

FÉLICITÉ

by Alain Gomis



See also Production Support

SENEGAL, 2017

Director: Alain Gomis
Producers: Andolfi (France), Granit Films (France), Cinékap (Senegal), Need productions (Belgium), About Productions (Lebanon), Katuh studio (Germany)
German distributor: Grandfilm
World sales: Jour2fete (France)
Theatrical release in Germany: October 5, 2017

Funded in July 2017
Funding amount: 10.000 €

Synopsis FÉLICITY, a strong and proud woman, sings in bars in Kinshasa. She drifts away from reality when her 14-year-old son gets into an accident. In electric Kinshasa, she wanders in a world of music & dreams... until love unexpectedly brings her back to life.

World premiere Berlin International Film Festival 2017, *Competition*

Key festivals and awards Silver Bear Grand Jury Prize, Berlin, International Film festival 2017; Golden Stallion Award, FESPACO 2017; Special Jury Prize, Chicago International Film Festival 2017; Human Rights in Cinema Competition, Istanbul International Film Festival 2017; Toronto International Film Festival 2017

FIDAÏ

by Damien Ounouri



ALGERIA, 2012

Director: Damien Ounouri
Producers: Kafard Films (France), Xstream Pictures (China), mec film (Germany), Cirta Films (Algeria), Linked Productions (Kuwait)
German distributor: mec film
World sales: Kafard (France)
Theatrical release in Germany: May 1, 2013

Funded in the WCF Jury meeting in April 2013
Funding amount: 4.300 €

Synopsis During the Algerian revolution, my great-uncle joined his sister in France and integrated a secret FLN armed group. Settling of scores, attempted murder, hiding, imprisonment and finally expulsion in 1962, his personal journey tells the story of countless ex-fighters for Algerian independence, and echoes the current effervescence of the Arab World. Today, at the age of seventy, El Hadi reveals this dark part of his life.

World premiere Toronto International Film Festival 2012, *Official Selection*

Key festivals and awards Best Film, Buenos Aires LAIFF 2012; Special Mention, Doha Tribeca Film Festival 2012; Vienna International Film Festival 2012; Opening Film, MoMA New York 2012; Best Documentary, Journées Cinématographiques d'Alger 2012; Arab Film Festival of Oran 2012

LA FLOR

by Mariano Llinás



ARGENTINA, 2018

Director: Mariano Llinás
Producers: El Pampero Cine (Argentina), Piel de Lava (Argentina)
German distributor: Grandfilm
World sales: El Pampero Cine (Argentina)
Theatrical release in Germany: June 28, 2019
Funded in the WCF Jury meeting in May 2019
Funding amount: 9.000 €

Synopsis LA FLOR is structured in six episodes. Each episode corresponds to a cinematographic genre. The first is a B-series, as the Americans used to make. The second is a musical melodrama with a hint of mystery. The third is a spy movie. The fourth is an abyss of cinema. The fifth revisits an old French film. The sixth speaks of captive women in the 19th century. Together they form LA FLOR.

These six episodes, these six genres have one thing in common: their four female characters. From one episode to another, LA FLOR radically changes universe, and each character moves from one world to another, one fiction to another, one job to another, as if in a masked ball. It is the female characters who advance the story, it is they too that the film reveals. At the end of the film, all these images will eventually make up their four portraits.

World premiere BAFICI, Buenos Aires Film Festival 2018

Key festivals and awards Award for Best Film, Best Actresses BAFICI 2018; Locarno International Film Festival 2018; TIFF – Toronto International Film Festival 2018; Jury Prize, Biarritz Festival Amérique Latine 2018; New York Film Festival 2018; HBF Audience Award, International Film Festival Rotterdam 2019

FRENZY

ABLUKA
by Enim Alper



TURKEY, 2015

Director: Enim Alper
Producer: Liman Film (Turkey), Paprika Films (France)
German distributor: Grandfilm
World sales: The Match Factory (Germany)
Theatrical release in Germany: September 7, 2017
Funded in July 2017
Funding amount: 5.500 €

Synopsis Istanbul is in the grip of political violence. Hamza, a high-ranking police officer offers Kadir a conditional release from prison. To be released he has to accept to work in the new intelligence unit of garbage collectors. Kadir accepts, and starts collecting trash from the shanty towns, checking to see whether it contains material related to bomb-making. Kadir finds his younger brother Ahmet in one of those neighborhoods. Ahmet works at the municipality as part of a team responsible for destroying stray dogs. Ahmet's unwillingness to bond with Kadir as brothers, in spite of Kadir's insistence, leads Kadir to plot conspiracy theories to explain Ahmet's distance.

World premiere Venice International Film festival 2015, *Competition*

Key festivals and awards Special Jury Prize, Venice International Film Festival 2015; Best Balkan Film, Sofia International Film Festival 2015; Toronto International Film festival 2015; Special Jury Prize, Mediterranean Film Festival 2015; Karlovy Vary International Film Festival 2015

GIGANTE

by Adrián Biniez



URUGUAY, 2009

Director: Adrián Biniez
Producers: Control Z Films (Uruguay), Rizoma Films (Argentina), Pandora Film Produktion (Germany)
German distributor: Neue Visionen Filmverleih
World sales: The Match Factory (Germany)
Theatrical release in Germany: October 1, 2009

Funded in the WCF Jury meeting in July 2009
Funding amount: 10.000 €

Synopsis Jara, who is 35, is a shy and lonely man who works as supermarket security guard. It's his job to keep an eye on the security cameras installed throughout the building. He works the graveyard shift when the store is like a ghost town. This gives him plenty of time to pursue his favourite pastimes: watching videos, doing crossword puzzles or listening to music. And so his life continues – until one day Julia enters his field of vision. She works at the supermarket as a cleaner. Jara immediately feels a strong attraction towards her. At first he spends hour after hour watching her work. But, before long, he begins to follow her after work. His whole life gradually begins to revolve around Julia's daily routine. One day rumours begin to spread among the staff that the company intends to lay off some of the workers. Some people are indeed made redundant – one of them is Julia. Jara now has a difficult decision to make. Should he drop his obsession? Or should he admit his feelings to Julia?

World premiere Berlin International Film Festival 2009, *Competition*

Key festivals and awards BAFICI 2009; Karlovy Vary Film Festival 2009; Sarajevo International Film Festival 2009; Silver Bear and Great Jury Award, Berlin International Film Festival 2009

THE HEIRESSES

LAS HEREDERAS
by Marcelo Martinessi

See also Production Support
and WCF Europe distribution support



PARAGUAY, 2018

Director: Marcelo Martinessi
Producers: La Babosa Cine (Paraguay), Pandora, Filmproduktion (Germany), Esquina Filmes (Brazil), Mutante Cine (Uruguay), Norks Film-produktsjon (Norway)
German distributor: Grandfilm (France)
World sales: Luxbox (France)
Theatrical release in Germany:
November 29, 2018

Funded in the WCF Jury meeting in
November 2018
Funding amount: 10.000 €

Synopsis Chela and Chiquita, both descended from wealthy families in Asunción, Paraguay, have been together for over 30 years. But recently their financial situation has worsened. When their debts lead to Chiquita being imprisoned on fraud charges, Chela is forced to face a new reality. Driving for the first time in years, she begins to provide a local taxi service to a group of elderly wealthy ladies. As Chela settles into her new life, she encounters the much younger Angy, forging a fresh and invigorating new connection. Chela finally begins to break out of her shell and engage with the world, embarking on her own personal, intimate revolution.

World premiere Berlin International Film Festival 2018, Competition, Key festivals and awards: Alfred Bauer Prize, Silver Bear for Best Actress (Ana Brun) and FIPRESCI Award, Berlin International Film Festival 2018; Best Director, FIPRESCI Award, Cartagena IFF 2018; Golden Athena, Athens IFF Paraguay's Submission for the 91st Academy Awards 2018...

HUACHO

by Alejandro Fernández Almendras



CHILE, 2009

Director: Alejandro Fernández Almendras
Producers: Jirafa Films (Chile), Charivari Films (France), Pandora Film Produktion (Germany)
German distributor: Kairos Filmverleih (France)
World sales: Films Distribution (France)
Theatrical release in Germany:
July 21, 2011

Funded in January 2011
Funding amount: 5.000 €

Synopsis On a long and eventful day, four members of a southern Chilean peasant family (Pedro and his wife Olga, their daughter Marta and their grandson Rodrigo) struggle to adapt to the changing world in which they live in; a world where a gameboy or a new dress can be as precious as a litre of milk or a glass of wine; where the boundaries between tradition and modernity are quickly disappearing.

Director's note With a mix of candor, empathy and simplicity, HUACHO depicts a day in the life of four members of a peasant family who live on the outskirts of the city of Chillán, in the south of Chile, dealing with the many transformations of the life of the peasantry at the turn of the century.

World premiere Cannes International Film Festival 2009, *Quinzaine des réalisateurs*

Key festivals and awards Munich International Film Festival 2009; Jerusalem International Film Festival 2009; Toronto International Film Festival 2009

THE HUNTER

SHEKARCHI
by Rafi Pitts



IRAN, 2010

Director: Rafi Pitts
Producers: AFTAB Negaran Film Production Institute (Iran), Twenty Twenty Vision (Germany)
German distributor: Neue Visionen Filmverleih (Germany)
World sales: The Match Factory (Germany)
Theatrical release in Germany:
April 8, 2010

Funded in January 2010
Funding amount: 10.000 €

Synopsis Recently released from prison, Ali makes the most of his return, amidst much talk of the upcoming elections and promises of change. Despite working nights, he tries to spend the most time possible with his beautiful wife and young daughter. To escape the stress of urban living, Ali retreats to his favourite pastime of hunting in the secluded forest north of town. Tragedy strikes and Ali's wife Sara is accidentally killed in a police shoot-out with demonstrators. After a long and frustrating experience at the police station, Ali's own search for his missing six-year-old daughter ends in horror and pushes him over the edge. Ali randomly shoots and kills two policemen. After a high-speed car chase outside of town, Ali flees into the northern forest where he is captured by two police officers. Ali is resigned to his fate and watches quietly as the arguing policemen lose their way in the woods. Situations complicate and the line between hunter and hunted becomes difficult to define...

World premiere Berlin International Film Festival 2010, *Competition*

Key festivals and awards Hong Kong International Film Festival 2010; Melbourne International Film Festival 2010; Toronto International Film Festival 2010; Viennale 2010

KICK OFF KIRKUK

by Shawkat Amin Korki



KURDISTAN REGIONAL GOVERNMENT (IRAQ), 2009

Director: Shawkat Amin Korki
Producers: Shawkat Amin Korki, Narin Film, NHK
German distributor: Mitosfilm
World sales: Shawkat Amin Korki
Theatrical release in Germany:
February 10, 2011

Funded in May 2010
Funding amount: 8.000 €

Synopsis Kirkuk, Iraq after the downfall of the Saddam Hussein Regime: About 300 Kurdish, Arabic and Turkish Refugees have taken possession of a big open air soccer stadium, hoping to return to their destroyed homes as soon as the bombings outside have stopped. They all try to establish a normal life in the stadium, ignoring the conflicts and the warlike situations in the city around them. Asu lives here with his mother and his younger brother, who lost a leg from a landmine. Together with his friend Sako, Asu wants to organise a soccer championship for the Kurdish and Arabic refugee children. By this means, he hopes to cheer up his brother and win the love of a beautiful girl named Hilin.

World premiere Busan International Film Festival 2009

Key festivals and awards New Currents Award Fipresci Prize, Busan International Film Festival 2009; Special Mentions, Dubai International Film Festival 2009

LA LEÓN

by Santiago Otheguy



ARGENTINA, 2007

Director: Santiago Otheguy
Producers: Polar Films (Argentina), Onyx Films (France), Big World (France), Morocha Films (Argentina)
German distributor: Salzgeber & Co. Medien GmbH
World sales: MK2 (France)
Theatrical release in Germany: November 15, 2007

Funded in February 2007
Funding amount: 5.000 €

Synopsis The Paraná Delta: surrounded by a labyrinth of waterways that meander through the lush wilderness, Álvaro lives a simple, lonely life harvesting reeds and going fishing. In this remote area of Argentina lost in time, Álvaro's homosexuality and his love for books aggravates his isolation. The only link between this boundless territory and the city is the "León" water-taxi. Its captain, El Turu, is a violent and intolerant man. He feels threatened by Álvaro's difference and is set on harassing him. But El Turu's scorn masks an inner turmoil...

World premiere Berlin International Film Festival 2007, *Panorama*

Key festivals and awards Special Jury Mention, TEDDY 21 Queer Film Award, Berlin International Film Festival; Sydney International Film Festival 2007; Paris Cinéma 2007; Silver Colón for Best Cinematography, Huelva Latin American Film Festival 2007; Best Feature Film, Torino International Gay & Lesbian Film Festival 2008

THE LIGHT THIEF

SVET-AKE
by Aktan Arym Kubat



KYRGYZSTAN, 2010

Director: Aktan Arym Kubat (Aktan Abdykalykov)
Producers: Oy Art (Kyrgyzstan), A.S.A.P. Films (France), Pallas Film (Germany), Volya Films (The Netherlands)
German distributor: Neue Visionen Filmverleih
World sales: The Match Factory (Germany)
Theatrical release in Germany: April 14, 2011

Funded in March 2011
Funding amount: 5.000 €

Synopsis They call him Svet-ake ("Mr. Light"). The electrician is responsible for bringing more than just light to the people around him. Like moths, everybody is drawn to his kindness: those with short circuits in their electricity, and those with short circuits in their marriage, those who have taken all the power in the city, and those who have given up the will to live. He helps everyone and is everywhere. He doesn't even shy from breaking the law, rewinding an old and lonely pensioner's electricity meter so that he doesn't owe the State, but rather the State owes him. The economic devastation of the country has had an enormous impact on the working people and yet despite the upheaval they have not lost the ability to love, to suffer, to share their lives with friends, and enjoy what they have...

World premiere Cannes International Film Festival 2010, *Quinzaine des réalisateurs*

Key festivals and awards Cannes International Film Festival 2010; Locarno International Film Festival 2010; Toronto International Film Festival 2010; Sao Paolo International Film Festival 2010; Thessaloniki International Film Festival 2010; Doha Tribeca 2010; Amiens International Film Festival 2010

LION'S DEN

LEONERA
by Pablo Trapero



ARGENTINA, 2008

Director: Pablo Trapero
Producer: Matanza Cine (Argentina)
German distributor: MFA + Film-Distribution e.K.
World sales: Finecut Co., Ltd. (Korea)
Theatrical release in Germany: June 4, 2009

Funded in December 2008
Funding amount: 10.000 €

Synopsis Beautiful college student Julia happens to live with her cousin in her house and is in love with him. He later brings his male lover to live with, and Julia inevitably falls in the complicated three-some relationship. Confused and tormented by their connections, Julia kills her cousin and his boyfriend, and after a while turns herself in. She's sentenced to several years in prison, but she finds out she's pregnant. She fails to have abortion many times and in the end gives birth to a son. At first, Julia treats the baby with little love, but gradually, the son means everything to her.

World premiere Cannes International Film Festival 2008, *Competition*

Key festivals and awards Karlovy Vary International Film Festival 2008; Toronto International Film Festival 2008; Helsinki International Film Festival 2008; Best Actress, Best Cinematography, Best Screenplay, Elcine First Prize (Best Film), Lima Latin American Film Festival 2008; Best Art Direction, Special Jury Prize, Havana International Film Festival 2008

LOST EMBRACE

EL ABRAZO PARTIDO
by Daniel Burman



ARGENTINA, 2004

Director: Daniel Burman
Producer: BD Cine (Argentina)
German distributor: Kinowelt
World sales: Bavaria Film International (Germany)
Theatrical release in Germany: August 3, 2005

Funded in January 2005
Funding amount: 15.000 €

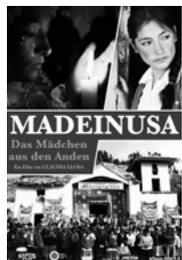
Synopsis Ariel's world is a small, rather run-down shopping centre in downtown Buenos Aires. Ariel's mother runs a women's lingerie shop and his brother is in the import – export business. His is a cosy little world – albeit one without much of a future. Ariel's grandparents came to Argentina from Poland to escape the Holocaust; but Ariel wants more than a Polish passport. What worries him is why his father left the family to go and fight for Israel shortly after Ariel was born. And why did he never come back? Moreover, why does his father's absence appear to be of little or no interest to his mother and his brothers? And then, one day, his father suddenly appears before him. At long last, father can enfold son in a long-overdue embrace. And what's more, Ariel finally gets to hear the whole story...

World premiere Berlin International Film Festival 2004, *Competition*

Key festivals and awards Best Actor and Jury Grand Prix, Berlin International Film Festival 2004; Best Camera Award Anonimul International Film Festival 2005; Best Film, Bangkok World Film Festival 2004

MADEINUSA

by Claudia Llosa



PERU, 2006

Director: Claudia Llosa
Producer: Wanda Visión (Spain)
German distributor: Kairos Filmverleih
World sales: The Match Factory (Germany)
Theatrical release in Germany: November 9, 2006
Funded in August 2006
Funding amount: 10.000 €

Synopsis The film is set in Manayacuna, a remote village hidden in the rugged, windblown, mountainously scenic Peruvian hinterland. The village has developed a distorted, idiosyncratic form of Catholicism over the years and decades: though there is an ornate church, there is no priest. There are also no telephones, and the only link with the outside is a talkative van-driver known as "the mute" who pays regular visits. On one of such visits he brings a curious traveller from Lima: a photographer named Salvador arrives in this world of poverty and opulent religious rituals. Hitching from Lima to his job at a mine, Salvador is stopped by a flooded-out road. Dumped in the small village, populated entirely by Peruvians of Incan descent, outsider Salvador is immediately jailed by the drunken townsman, because of "Tiempo Santo", until Cayo, the mayor agrees to give him lodging in his barn.

World premiere Rotterdam International Film Festival 2006

Key festivals and awards Rotterdam International Film Festival 2006; Sundance International Film Festival 2006; Mar del Plata International Film Festival 2006; Roberto Tato Miller Award, Best Latin American Film Feature 2006; Toulouse Latin America Film Festival 2006

THE MAN WHO COPIED

O HOMEM QUE COPIAVA

by Jorge Furtado



BRAZIL, 2003

Director: Jorge Furtado
Producers: Globo Filmes and Casa de Cinema de Porto Alegre (Brazil)
German distributor: Kool FilmDistribution
World sales: Casa de Cinema de Porto Alegre
Theatrical release in Germany: September 1, 2005
Funded in the WCF Jury meeting in October 2005
Funding amount: 7.500 €

Synopsis André works in a copy shop, whiling away his time chatting with his colleague Marines, and drawing comics after work. He is secretly in love with his neighbour Sylvia, but is too shy to approach her. As he begins to counterfeit money, he meets Marines' boyfriend Cardoso. To escape their drab lives, the four young people prepare to commit a bank robbery...

World premiere Hamburg Film Festival 2003; Locarno International Film Festival 2013, *Cineasti del Presente*

Key festivals and awards Hamburg Film Festival 2003; Best Director, Best Editing, Best Picture, Best Supporting Actor, Best Supporting Actress, Cinema Brazil Grand Prize 2004; Best Film, São Paulo Association of Art Critics Awards 2004; Elcine Second Prize, Lima Latin American Film Festival 2004; Silver Crow Pheasant, Kerala International Film Festival 2003; Best Actor, Havana International Film Festival 2003

THE MILK OF SORROW

LA TETA ASUSTADA

by Claudia Llosa



PERU, 2009

Director: Claudia Llosa
Producers: Wanda Vision and Oberon Cinematográfica (Spain), Vela Films (Peru), The Match Factory (Germany)
German distributor: Neue Visionen Filmverleih
World sales: The Match Factory
Theatrical release in Germany: November 5, 2009
Funded in the WCF Jury meeting in November 2006
Funding amount: 10.000 €

Synopsis Fausta suffers from THE MILK OF SORROW, an illness transmitted through mother's milk by women who have been violated or mistreated during the war of terrorism in Peru. The war has ended, but Fausta lives to remind of it because "the illness of fear" stole her soul. Now, her mother's sudden death forces her to confront her fears and the secret that is hidden inside of her: she has inserted a potato into her vagina to serve as a protective shield that repels disgusting intruders. The milk of sorrow is the story of a search for reawakening, a journey from fear to freedom.

World premiere Berlin International Film Festival 2009, *Competition*

Key festivals and awards Golden Bear for the Best Film, Berlin International Film Festival 2009; Best Ibero-American Picture, Guadalajara International Film Festival 2009; Best Film Award, Best Director Award, Best Actress Award, Best Film Award of the Film Students Jury, Festival de Cinema de Gramado 2009; Nomination Academy Awards USA for Best Foreign Language Film 2010

MONOS

by Alejandro Landes and Alexis Dos Santos



See also Production Support

COLOMBIA, 2019

Director: Alejandro Landes and Alexis Dos Santos
Producers: Campo Cine (Argentina) Lemming Film (Netherlands), Mutante Cine (Uruguay), Pandora Film Produktion (Germany), Le Pacte (France), Snowglobe (Denmark)
German distributor: DCM Film Distribution
World sales: Le Pacte (France)
Theatrical release in Germany: June 4, 2020
Funded in July 2014
Funding amount: 40.000 €

Synopsis On a faraway Colombian mountaintop, what at first looks like a hedonistic summer camp, is actually the setting of a mission: child soldiers with war names must ensure that the Doctor, a kidnapped American woman, stays alive. When a battle breaks out and a milk cow is accidentally killed in the fight, playtime is over.

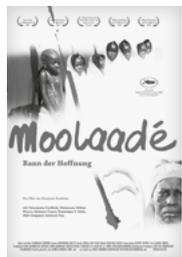
Director's note Within the intimate, self-contained framework of a squad of child soldiers belonging to an illegal army, we intend to build a parallel reality, a fable of sorts, that allows us to get closer to the main victims in armed conflicts around the world: children.

World premiere Sundance International Film Festival 2018

Key festivals and awards Special Jury Prize, Sundance International Film Festival 2019; Berlin International Film Festival 2019; Audience Award, Cartagena International Film Festival 2019; Best Director, Odessa International Film Festival 2019; Best Film, BFI London Film Festival 2019; Best film, Transilvania International Film Festival 2019; Cine Latino Award, Palm Springs International Film Festival 2020; Best director, SANFIC 2019

MOOLAADÉ

by Ousmane Sembène



SENEGAL, 2004

Director: Ousmane Sembène
Producers: Filmi Domireew (Senegal), Ciné-Sud (France)
German distributor: Neue Visionen Filmverleih
World sales: Wide Management (France)
Theatrical release in Germany: May 11, 2006
Funded in February 2006
Funding amount: 15.000 €

NADER AND SIMIN – A SEPARATION

JODAEIYE NADER AZ SIMI
by Asghar Farhadi



IRAN, 2011

Director: Asghar Farhadi
Producer: Asghar Farhadi (Iran)
German distributor: Alamode Film
World sales: Memento Films International
Theatrical release in Germany: July 14, 2011
Funded in the WCF Jury meeting in June 2011
Funding amount: 7.500 €

NO DATE NO SIGNATURE

By Vahid Jalilvand



IRAN, 2017

Director: Vahid Jalilvand
Producers: Noori Pictures (Iran), Mehr Taha Studio (Iran)
German distributor: Farbfilm Verleih
World sales: Noori Pictures (Iran)
Theatrical release in Germany: June 20, 2019
Funded in the WCF Jury meeting in July 2019
Funding amount: 7.000 €

NORTE, THE END OF HISTORY

NORTÉ, HANGGANAN
ICASAYSAYAN
by Lav Diaz



PHILIPPINES, 2013

Director: Lav Diaz
Producers: Wacky O Productions (Philippines), Moira Lang (Philippines)
German distributor: Grandfilm
World sales: M-appeal (Germany)
Theatrical release in Germany: December 25, 2014
Funded in the WCF Jury meeting in November 2014
Funding amount: 7.000 €

Synopsis The film is a parable about the tradition of genital mutilation of young girls in Africa as well as the courageous battle of young women against the current use of this ritual. Four girls who refuse to subject themselves to the practice seek protection with a strong-willed woman who had protected her own daughter from genital mutilation. When other inhabitants of the village and their relatives want to force her to hand over the girls, she invokes the timehonoured practice of "Moolaadé", which offers inviolable shelter and refuge. Even when the marriage of her own daughter is endangered by her courageous conduct, she sticks to her position.

World premiere Cannes International Film Festival 2004, *Un Certain Regard*

Key festivals and awards Toronto International Film Festival 2004; Telluride Film Festival 2004; Rotterdam International Film Festival 2005; Pusan International Film Festival 2004; BAICI 2005; Chicago International Film Festival 2004; Hong Kong International Film Festival 2005; Prix Un Certain Regard, Cannes International Film Festival 2004; Jury Award, Los Angeles Pan African Film Festival 2005; Best Foreign Language Film, National Society of Film Critics, USA 2005

Synopsis Simin wants to leave Iran with her husband Nader and daughter Termeh. She has already made all the necessary arrangements. Nader, however, is having second thoughts. He is worried leaving behind his father, who is suffering from Alzheimer's. For this reason he decides to call off the trip together. As a result of Nader's decision, Simin decides to sue for divorce at the family court. When her request is rejected, however she refuses to live with Nader, moving instead into her parent's home. Nader finds it difficult to cope with the new situation. And so he hires a young woman named Razieh to look after his father, who is pregnant and has accepted the job without the husband's knowledge. One day, Nader arrives home to find that not only has his father been left alone, he has also been tied to a cable! When Razieh returns, a blazing row ensues, the tragic consequences of which not only shatter Nader's life, but also the image his daughter Termeh has of her father.

World premiere Fajr Film Festival Iran, 2011

Key festivals and awards Golden Bear, Berlin International Film Festival 2011; Best Film, Sydney International Film Festival 2011; Golden Globe Award for the Best Foreign Language Film 2012, Academy Award for Best Foreign film 2012; César Award 2012

Synopsis The forensic pathologist Dr. Nariman has a car accident with a motorcyclist and injures his 8-year-old son. He offers to take the child to a clinic nearby, but the father refuses his help and money. Few days after, in the hospital where he works, Dr. Nariman finds out that the little boy has been brought for an autopsy after a suspicious death. Dr. Nariman is facing a dilemma: is he responsible for the child's death due to the car accident or the child died of food poisoning according to other doctors' diagnosis?

World premiere Fajr Film Festival 2017

Key festivals and awards Best director and best actor, Fajr Film Festival 2017; FIPRESCI Prize and Jury Award, Thessaloniki International Film Festival 2017; Best director and best actor, Venice Horizons Award, Venice International Film Festival 2017

Synopsis A man is wrongly jailed for murder while the real killer roams free. The murderer is an intellectual frustrated with his country's never-ending cycle of betrayal and apathy. The convict is a simple man whose life in prison becomes more tolerable when something mysterious and strange starts happening to him.

World premiere Cannes International Film Festival 2013, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2013; Nuremberg International Human Rights Film Festival 2013; Cinemania International Film Festival 2013

OCTUBRE

by Daniel und Diego Vega



PERU, 2010

Director: Daniel and Diego Vega
Producers: Maretazo Cine (Peru)
German distributor:
Neue Visionen Film Verleih
World sales: UMedia Distribution (France)
Theatrical release in Germany:
October 10, 2010
Funded in August 2010
Funding amount: 7.000 €

Synopsis Clemente, an extremely quiet pawnbroker, is Sofia's hope to avoid solitude. Being his neighbour and a single woman, she spends her days as an October worshipper of the Lord of the Miracles. One day, Clemente is left with a newborn baby. While he looks for the baby's mother, a prostitute, Sofia joyfully starts taking care of this baby in Clemente's house. Clemente will thus discover emotional attachments he never had.

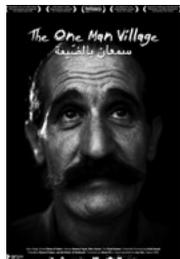
World premiere Cannes International Film Festival 2010, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2010; Karlovy Vary International Film Festival 2010; Odessa Film Festival 2010; SANFIC 2010; Toronto International Film Festival 2010; San Sebastian International Film Festival 2010; Beirut International Film Festival 2010; Jury Prize, Odessa Film Festival 2010; Special Jury Prize, Motovun Film Festival 2010; Best Film, Pacific Meridien Vladivostok International Film Festival 2010

THE ONE MAN VILLAGE

SEMAAN BIL DAY'IA

by Simon El-Habre



LEBANON, 2008

Director: Simon El Habre
Producers: Beirut DC (Lebanon), mec film (Germany)
German distributor: mec film
World sales: mec film
Theatrical release in Germany:
September 10, 2009
Funded in the WCF Jury meeting
in July 2009
Funding amount: 7.500 €

Synopsis Semaan is leading a quiet life on his farm in the small village of Ain al-Halazoun in the Lebanese mountains. The hamlet was completely emptied and destroyed in combats during the civil war in Lebanon between 1975 and 1990. Today, many years after an official reconciliation, its inhabitants, who are all from one family, regularly go back to the village to cultivate their plots of land or visit their houses and always leave before sunset. In his comforting and humorous film Simon El Habre observes the life in his quasi ghost village and tries to reflect on the collective and individual memory in a country that seems to live in a collective amnesia and is vulnerable to a new civil war.

World premiere Dubai International Film Festival 2008

Key festivals and awards Special Jury Prize Documentary, Muhr Awards, Dubai International Film Festival 2008; Berlin International Film Festival 2009; Best International Feature, Hot Docs Canadian International Documentary Festival 2009; Edinburgh International Film Festival 2009; Golden Apricot Film Festival Yerevan 2009; FID Marseille 2009; Special Mention, One World Festival Prague 2008; Best feature length documentary, Silber Hawk, Arab Film Festival Rotterdam 2008

OUR TIME

NUESTRO TIEMPO

by Carlos Reygadas



MEXICO, 2018

Director: Carlos Reygadas
Producers: Mantarraya Producciones (Mexico), Snowglobe (Denmark), Luxbox (France), Bord Cadre Films (Switzerland)
World sales: The Match Factory (Germany)
German distributor: Grandfilm
Theatrical release in Germany:
June 27, 2019
Funded in the WCF Jury meeting
in November 2018
Funding amount: 10.000 €

Synopsis A family lives in the Mexican countryside raising fighting bulls. Esther is in charge of running the ranch, while her husband Juan, a world-renowned poet, raises and selects the beasts. When Esther becomes infatuated with a horse trainer named Phil, the couple struggles to stride through the emotional crisis.

Director's note When we love someone, do we want her or his wellbeing above all else? Or only to the extent that such implicit act of generosity does not affect us too much? In short: Is love a relative matter?

World premiere Venice International Film Festival 2018, *Competition*

Key festivals and awards Critics Award, São Paulo International Film Festival 2018; Venice International Film Festival 2018, Oslo Films from the South Festival 2018, San Sebastián International Film Festival 2018

THE ORPHANAGE

PARWARESHGAH

by Shahrbanoo Sadat



AFGHANISTAN, 2019

Director: Shahrbanoo Sadat
Producers: Adomeit Berlin (Germany), La Fabrica Nocturna (France), Adomeit Film (Denmark)
German distributor: Wolf Kino GmbH
World sales: Luxbox (France)
Theatrical release in Germany:
November 6, 2021
Funded in the WCF Jury meeting in
July 2017
Funding amount: 6.000 €

Synopsis THE ORPHANAGE is about an orphanage, its pupils and their everyday life. It is set in Kabul, Afghanistan, in the late 80s. Qodrat (14) illegally sells cinema tickets for Bollywood movies on the black market, when the police catch him and bring him to the orphanage. Qodrat dreams himself away to situations right out of an Indian Bollywood movie until he becomes part of a group of friends. When the civil war starts, Qodrat escapes to Pakistan.

Director's note The film happens in a time when Afghanistan was not an Islamic country. No one has made a fiction film about that time until now. Talking about civil war is taboo in Afghanistan. Mujahedeen are a big part of the current Afghan government. What I want to achieve with THE ORPHANAGE is to break this taboo and talk about that time without judging. I want to connect with all the ethnicities and make a real conversation about that time and about the ethnic civil war.

World premiere Cannes International Film Festival 2019, *Quinzaine des Réalisateurs*

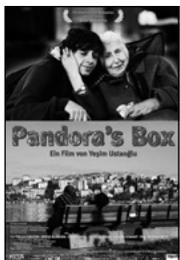
Key festivals and awards Cannes International Film Festival 2019, Filmfest München 2019, Odessa International Film Festival 2019, BFI London International Film Festival 2019, Busan International Film Festival 2019, Rotterdam International Film Festival 2020

See also Production Support

PANDORA'S BOX

PANDORANIN KUTUSU

by Yesim Ustaoglu



TURKEY, 2008

Director: Yesim Ustaoglu
Producers: Ustaoglu Film Yapim (Turkey), Silkroad Production (France), Les Petites Lumières (France), Stromboli Pictures (Belgium), The Match Factory (Germany)
German distributor: Kairos Filmverleih
World sales: The Match Factory
Theatrical release in Germany: November 26, 2009

Funded in the WCF Jury meeting in July 2009

Funding amount: 8.000 €

Synopsis Three forty something siblings in Istanbul each receive a call one night: their ageing mother has disappeared from her home on the western Black Sea coast of Turkey. The three meet and set out to find her, momentarily setting aside their individual problems. As the siblings come together, the tensions between them quickly become apparent, like a PANDORA'S BOX spilling open. They come to realise that they are very ignorant of each other, and are forced to reflect on their own shortcomings.

World premiere Toronto International Film Festival 2008, *Visions*

Key festivals and awards Toronto International Film Festival 2008; Golden Shell for Best Film, Silver Shell for Best Actress, San Sebastian Film Festival 2008; Best Supporting Actress, Antalya Golden Orange Film Festival 2008; Best Actress Award, Amiens Film Festival 2008

POSTCARDS FROM THE ZOO

KEBUN BINATANG

by Edwin



INDONESIA, 2012

Director: Edwin
Producers: Babbitafilm (Indonesia), Pallas Film (Germany)
German distributor partner: Neue Visionen Filmverleih
World sales: The Match Factory (Germany)
Theatrical release in Germany: January 17, 2013

Funded in May 2012
Funding amount: 12.000 €

Synopsis Abandoned in a zoo by her father when she was a little girl, Lana grew up surrounded by animals, gates and the sounds of a subdued wilderness. Raised by animal trainers, the zoo is the only world she knows. She learns to appreciate the graceful steps of the hippo, the elegance of the giraffe, the dignity of an elephant flipping its ears. One day, a handsome young man enters her world, a charismatic cowboy who knows some magical tricks. Lana falls in love. She becomes the magician's assistant and at his side, she leaves the zoo for the very first time. But one day, during one of his performances, the magician disappears. Lana is then sold to work in an erotic massage parlour. In her heart she sadly longs for the magician and the animals that used to make her world one full of meaning. Between the remembrance of things past and the desire to find her own path, Lana has to make up her mind.

World premiere Berlin International Film Festival 2012, *Competition*

Key festivals and awards Asian and Arab Competition Award, Cinefan – Festival of Asian and Arab Cinema 2012; Hong Kong International Film Festival 2012; Tribeca 2012; Edward Yang New Talent Award; Asian Film Awards 2012

RAFIKI

by Wanuri Kahiu



KENYA, SOUTH AFRICA, 2018

Director: Wanuri Kahiu
Producers: Big World Cinema (South Africa), Awali Entertainment Ltd (Kenya); Razor Film Produktion (Germany), About Productions (Lebanon)
German distributor: Salzgeber & Co.
Theatrical release in German cinemas: January 31, 2019
World sales: MPM Premium (France)

Funded in the WCF Jury meeting in July 2018
Funding amount: 10.000 €

Synopsis Auma and Ziki live very different lives in the Highrise Estate in Nairobi. Auma works in her father's shop and awaits the start of nursing school, while Ziki passes the days hanging out with her wealthy friends and making up dance routines. Their paths cross when their fathers run against each other for seats in the County Assembly, and the girl's unlikely friendship is put to the test as election tactics get nasty.

Director's note RAFIKI is a love story about the purity of friendship that chooses character, spirit, tenderness and an extraordinary connection above all else. It forces me to ask what I would choose; love or safety? One of the same sex in East Africa. Choosing to make this film means that I must be ready to defend love, in all its glory and failure, and to protect the unconditional love that exists "just because", despite age, sex, race and creed.

World premiere Cannes International Film Festival 2018, *Un Certain Regard*

Key festivals and awards Cannes International Film Festival 2018; Durban International Film Festival 2018; Best Actress and Music, Carthage Film Festival 2018; Silver Q-Hugo, Chicago International Film Festival 2018; Oslo Films from the South Festival 2018; Around the World in 14 Films 2018

RECYCLE

EE'ADAT KHALK

by Mahmoud al-Massad



JORDAN, 2007

Director: Mahmoud al-Massad
Producers: iSee (Jordan), The Netherlands, mec film (Germany), Jo Film (Jordan)
German distributor: mec film
World sales: Wide Management (France)
Theatrical release in Germany: October 2, 2008

Funded in June 2008
Funding amount: 10.000 €

Synopsis What makes a terrorist? In Zarqa, Jordan's second largest city with a population of nearly one million, it is a much-debated question. Zarqa's political Islamists are a powerful force in this industrial center, and Zarqa was the birthplace of Abu Musa al Zarqawi, a brutal Al Qaeda leader in Mesopotamia before being killed by American forces in 2005. Inspired by his reporting on al Zarqawi and Al Qaeda for international news agencies, filmmaker al Massad returned to Zarqa, where he grew up, to make RECYCLE. In a deceptively calm manner, the film slowly unravels the hidden agents of terrorism: poverty, humiliation, lack of opportunity and religious doctrine define the daily rhythms of a man and his family, all against the backdrop of an era when jihad that spans the globe. RECYCLE suggests that evil acts can emerge from the most ordinary of circumstances.

World premiere Dubai International Film Festival 2007, Muhr Awards, *Official Competition for Documentaries*

Key festivals and awards Muhr Awards, Dubai International Film Festival 2007; Cinema in Motion Award, San Sebastian International Film Festival 2007; World Cinema Cinematography Award, Documentary, Sundance International Film Festival 2008

THE REPORTS ON SARAH AND SALEEM

AL-TAQAREER HAWL SARAH WA SALEEM

by Muayad Alayan



PALESTINE, 2019

Director: Muayad Alayan
Producers: Palcine productions (Palestine), Manderley Films (Germany), Key Films (Netherlands), Monofilms (Mexico)
German distributor: missingFILMS
Theatrical release in Germany: March 15, 2019

Funded in the WCF Jury meeting in November 2018
Funding amount: 10.000 €

Synopsis The affair between a married Palestinian man and a married Israeli woman in Jerusalem takes a dangerous political dimension when they are spotted in the wrong place at the wrong time leaving them and their partners to deal with more than their broken marriages.

Director's note By following the story of two couples in Jerusalem, the film depicts life in the holy city and how it reacts to a social drama that can happen anywhere in the world, but with the crushing social and political pressures of the setting, the characters are pushed to act selfishly and hurtfully towards one another in order to survive. How much pressure can one endure in order to do the right thing and avoid acting against one's moral instinct? Are humans able to risk the privileges they have to do the right thing towards others? The film presents the story from the perspective of all characters involved and the various choices they make.

World premiere Rotterdam International Film Festival 2018, *Hivos Tiger Competition*

Key festivals and awards Rotterdam International Film Festival 2018, Hubert Bals Fund Audience Award and Tiger Award, Special Mention, Rotterdam International Film Festival 2018; Best Actress and Best Film, Durban International Film Festival 2018; Grand Jury Prize, Seattle International Film Festival 2018

ROJO

by Benjamin Naishtat



ARGENTINA, 2018

Director: Benjamin Naishtat
Producers: Pucará Cine (Argentina), Sutor Kolonko (Germany), Desvia (Brazil), Ecce Films (France), Viking Film (Netherlands)
German distributor: Cine Global
Theatrical release in Germany: October 15, 2020

Funded in the WCF Jury meeting in July 2016
Funding amount: 40.000 €

Synopsis As a wave of unprecedented political violence is unleashed and 1970s Argentina is plunged into darkness, an ordinary man, in extraordinary circumstances, finds himself hiding a very bad deed.

Director's note We have seen these traumatic events depicted several times, yet as of today we still hardly understand how they impacted the ordinary lives of ordinary people. We therefore fail, as a society, to acknowledge the necessary role of the silent majority during a genocide.

While researching the period of the 1970s, I discovered that many people found in that shaken context the opportunity to hide all sorts of "accidents" and bad deeds.

The focus in ROJO is therefore on rather ordinary characters in exceptionally dark circumstances, who happen to find themselves mixed up in extraordinary events.

World premiere Toronto International Film Festival 2018, *Platform*

Key festivals and awards Silver Shell for Best Director, Best Actor and Jury Prize for Cinematography, San Sebastián International Film Festival 2018

A SCREAMING MAN

UN HOMME QUI CRIE

by Haroun Mahamat-Saleh



CHAD, 2010

Director: Haroun Mahamat-Saleh
Producer: Pili Films (France)
German distributor: Cine Global
World sales: Pyramide (France)
Theatrical release in Germany: April 7, 2011

Funded in January 2011
Funding amount: 5.000 €

Synopsis Present-day Chad. Adam, sixty something, a former swimming champion, is pool attendant at a smart N'Djamena hotel. When the hotel gets taken over by new Chinese owners, he is forced to give up his job to his son Abdel. Terribly resentful, he feels socially humiliated. The country is in the throes of a civil war. Rebel forces are attacking the government. The authorities demand that the population contribute to the "war effort", giving money or volunteers old enough to fight off the assailants. The District Chief constantly harasses Adam for his contribution. But Adam is penniless; he only has his son...

World premiere Cannes International Film Festival 2010, *Competition*

Key festivals and awards Karlovy Vary International Film Festival 2010; La Rochelle International Film Festival 2010; Durban International Film Festival 2010; Toronto International Film Festival 2010; Helsinki International Film Festival 2010; Warsaw Film Festival 2010; São Paulo International Film Festival 2010; Dubai International Film Festival 2010; Sundance Film Festival; Jury Prize, Cannes International Film Festival 2010

A TALE OF THREE SISTERS

KIZ KARDEŞLER

by Emin Alper



TURKEY, 2019

Director: Emin Alper
Producers: Circe Films (Netherlands), Horsefly Productions (Greece), Komplizen Film (Germany), Liman Film (Turkey), Nu Look Production (Turkey)
German distributor partner: Grandfilm
World sales: Match Factory (Germany)
Theatrical release in Germany: February 4, 2020

Funded in November 2019
Funding amount: 10.000 €

Synopsis A stagnant and gloomy village in the 1980s. Sisters Reyhan, Nurhan and Havva, are sent to town as "besleme" (foster children and maid). After failing their foster parents in different ways, they are sent back to their father's house in their poor village. Deprived of their dreams of a better life, they try to hold on to each other.

World premiere Berlin International Film Festival 2019, *Competition*

Key festivals and awards Istanbul International Film Festival 2019, Best Film, Best Director, Best Actresses (ensemble), Best Score, FIPRESCI Prize; Sarajevo Film Festival 2019, Best Director, Heart of Sarajevo; Sarajevo International Film Festival 2019, CICA Art Cinema Award; Sydney International Film Festival 2019; Jerusalem International Film Festival 2019

UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES

LOONG BOONMEE RALEUK CHAT
by Apichatpong Weerasethakul

See also Production Support



THAILAND, 2010

Director: Apichatpong Weerasethakul
Producers: Kick the Machine Films (Thailand), Illumination Films (UK), The Match Factory (Germany)
German distributor: Movienet Film GmbH
World sales: The Match Factory
Theatrical release in Germany: September 30, 2010
Funded in the WCF Jury meeting in July 2010
Funding amount: 10.000 €

Synopsis Suffering from kidney failure, Uncle Boonmee has chosen to spend his final days surrounded by his loved ones in the countryside. Surprisingly, the ghost of his deceased wife appears to care for him, and his long lost son returns home in a non-human form. Contemplating the reasons for his illness, Boonmee treks through the jungle with his family to a mysterious hilltop cave – the birthplace of his first life...

Director's note A few years ago I visited a temple near my home and a monk there gave me a little book called "A Man who Can Recall his Past Lives". In it, the monk wrote about Boonmee, who could recall his multiple lives in the cities of the northeast. The book is an inspiration for this film and installation, which, like my other films, focuses on memory. During this time when rapid annihilation processes of everything from species to cultures have become commonplace, it is important to simply remember.

World premiere Cannes International Film Festival 2010, *Competition*

Key festivals and awards Palme d'Or, Cannes International Film Festival 2010; Best Foreign Language Film at the Toronto Film Critics Association Awards, Toronto International Film Festival 2010; Best Cinematography Award, Dubai International Film Festival 2010

THE WIND

EL VIENTO
by Eduardo Mignogna



ARGENTINA, 2005

Director: Eduardo Mignogna
Producers: Retratos Producciones and Film Suez (Argentina), Tesela Producciones Cinematográficas (Spain)
German distributor: Arsenal Filmverleih
World sales: Sogepac (Spain)
Theatrical release in Germany: October 12, 2006
Funded in August 2006
Funding amount: 10.000 €

Synopsis Pain, guilt and the search for happiness are the main premises of Frank's (Federico Luppi) story – a cattle raiser who has never left his small town in Patagonia. The death of his daughter sends him to Buenos Aires and back into touch with his granddaughter Alina (Antonella Costa). Frank comes bearing not only the news of Alina's mother's death, but also his own forgotten memories and a secret he swore not to reveal that will have profound effects on Alina's life.

World premiere Argentina, August 2005

Key festivals and awards Palm Springs International Film Festival 2006; Transilvania International Film Festival Romania 2006; Espoo Film Festival Finland 2006; Film by the Sea Film Festival Netherlands 2006; Raindance Film Festival UK 2006

THE WOMAN WHO LEFT

ANG BABAENG HUMAYO
by Lav Diaz



PHILIPPINES, 2016

Director: Lav Diaz
Producers: Sine Olivia Pilipinas (Philippines), Cinema One Originals (Philippines)
German distributor: Grandfilm
World sales: Hassala Films (Egypt)
Theatrical release in Germany: February 4, 2018
Funded in in August 2017
Funding amount: 6.000 €

Synopsis Horacia Somorostro was released in 1997 after being imprisoned for a crime she did not commit. Although Somorostro reunites with her daughter, she learns that her husband is now deceased and her son is missing. She realized that a thing remains unchanged – the power and privilege of the elite. This belief is cemented when Somorostro later found out that her former rich lover, Rodrigo Trinidad was the one who framed her for a crime. She learns that Trinidad is forced to stay within his house like his friends due to kidnapping incidents targeting the rich. To the ruling class, the kidnappings are the most serious problem in the country's history. Somorostro begins to plot her revenge amidst the crisis.

World premiere Venice International Film festival 2016, *Competition*

Key festivals and awards Golden Lion Award, Venice International Film festival 2016; Best director, Dublin Film Critics Circle Awards 2017; Best director, Dublin International Film Festival 2017, Cartagena International Film Festival 2017; Jerusalem Film Festival 2017

WORKERS

by José Luis Valle



MEXICO, 2013

Director: José Luis Valle
Producers: Zensky Cine (Mexico), IMCINE-FOPROCINE (Mexico), CUEC (Mexico), Autentika Films (Germany)
German Distributor: Bildkraft
World sales: MPM Film (France)
Theatrical release in Germany: December 12, 2013
Funded in the WCF Jury meeting in October 2013
Funding amount: 5.000 €

Synopsis After a whole life of work at Tijuana, Rafael and Lidia are victims of injustice against their rights and dignity: Rafael learns that due to a paperwork mistake, he will not be entitled to his retirement pension. As for Lidia, she finds out that her employer's will leave the entire heirloom to the dog. Alone and silently, they'll begin a battle: Rafael against a company, Lidia against a dog.

World premiere Berlin International Film Festival 2013, *Panorama*

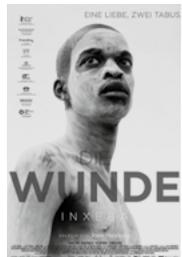
Key festivals and awards Golden Colon, Huelva Latin American Film Festival 2013; Mezcal Award, Guadalajara International Film Festival 2013; Grand Prix, Split Film Festival 2013; LA Film Fest 2013

THE WOUND

INXEBA

by John Trengove

See also Production Support WCF Europe



SOUTH AFRICA, 2017

Director: John Trengove
Producers: Urucu Media (South Africa), Cooltake Pictures (South Africa), Riva Filmproduktion (Germany), Oak Motion Pictures (Netherlands)
German distributor: Salzgeber & Co. medien GmbH
World sales: Pyramide International (France)
Theatrical release in Germany: September 14, 2017
Funded in July 2017
Funding amount: 10.000 €

Synopsis Eastern Cape, South Africa. A lonely factory worker, Xolani, takes time off his job to assist during an annual Xhosa circumcision initiation into manhood. In a remote mountain camp that is off limits to women, young men, painted in white ochre, recuperate as they learn the masculine codes of their culture. In this environment of machismo and aggression, Xolani cares for a defiant initiate from Johannesburg, Kwanda, who quickly learns Xolani's best kept secret that he is in love with another man.

World premiere Sundance International Film Festival 2017

Key festivals and awards South African submission for the Academy Awards Best First Feature, BFI London International Film Festival 2017; Grand Jury Prize, Mumbai International Film Festival 2017; Jury Prize, Durban International Film Festival 2017

WWW – WHAT A WONDERFUL WORLD

by Faouzi Bensaïdi



MOROCCO, 2006

Director: Faouzi Bensaïdi
Producers: Gloria Films (France), Agora Films (Switzerland), Heimatfilm (Germany), Soread-2M (Morocco)
German distributor: Kairos Filmverleih
World sales: Films du Losange (France)
Theatrical release in Germany: December 13, 2007
Funded in May 2007
Funding amount: 7.500 €

Synopsis Living in Casablanca, Kamel, a merciless hired killer, receives his orders by internet. After his hits, he usually calls the prostitute Souad to make love, except this time police woman Kenza answers the phone. Kamel soon finds himself falling in love with her voice. Meanwhile Hicham, a young amateur hacker looking for a passage to Europe, accidentally infiltrates Kamel's orders. In the unique atmosphere of a both archaic and modern city, this is a story of pursuit. Pursuit of real freedom and of strong emotions.

World premiere Venice International Film Festival 2006

Key festivals and awards Venice International Film Festival 2006; Filmfest Hamburg 2007

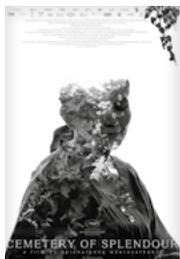


WCF EUROPE
DISTRIBUTION SUPPORT
2015–2019

CEMETERY OF SPLENDOUR

RAK TI KHON KAEN
by Apichatpong Weerasethakul

See also Production Support



THAILAND, 2015

Director: Apichatpong Weerasethakul
Producers: Illuminations Films (UK), Kick the Machine Films (Thailand), The Match Factory (Germany), among others

Theatrical releases in: Hungary, December 10, 2015, Portugal, March 10, 2016, Brazil

Funded in the WCF Jury meeting in July 2015

Funding amount: 30.000 €

Synopsis In a small town in Thailand, a troop of soldiers have contracted a strange case of sleepingsickness. Jenjira, a middle-aged Thai lady, volunteers to tend to them in a makeshift hospital set up at the school. She takes special interest in Itt, one of the affected soldiers. Throughout her rounds, she also befriends a clairvoyant girl named Keng. Although Itt is only awake for a few hours a day, he manages to make Jenjira's heart flutter. She takes him to the lake where, like in a dream, a large unidentified creature has washed ashore. Itt falls asleep at the park pavilion. There, Jenjira encounters Keng, who offers to speak Itt's thoughts. She leads Jenjira through a labyrinthian cemetery of kings that exists in another dimension.

World premiere Cannes International Film Festival 2015, *Quinzaine des réalisateurs*

Key festivals and awards Cannes International Film Festival 2015; London Film Festival 2015, Lighthouse Award, Poncevo Film Festival 2015

WCF supported distributors: Cirko Films (Hungary), Midas Filmes (Portugal) and Zeta Filmes (Brazil)

THE HARVESTERS

By Etienne Kallos



SOUTH AFRICA, 2018

Director: Etienne Kallos
Producers: Cinémadefacto (France), Spier Films (South Africa), Lava Films (Poland), Heretic (Greece)
World Sales: Pyramide Distribution (France)

Theatrical releases in: France, February 20, 2019; South Africa, February 13, 2019; Poland, April 14, 2019

Funded in March 2019

Funding amount: 26.400 €

Synopsis South Africa, Free State region, isolated stronghold to the Afrikaans white ethnic minority culture. In this conservative farming territory obsessed with strength and masculinity, Janno is different, secretive, emotionally frail. One day his mother, fiercely religious, brings home Pieter, a hardened street orphan she wants to save, and asks Janno to make this stranger into his brother. The two boys start a fight for power, heritage and parental love.

World premiere Cannes International Film festival 2018, *Un Certain Regard*

Key festivals and awards Cannes International Film festival 2018, Transatlantyk Film Festival 2018, Göteborg Film Festival 2019

WCF supported distributors: Pyramide Distribution (France), Velvet Spoon (Poland), Indigenous Films (South Africa)

HEDI

INHEBBEK HEDI
by Mohamed Ben Attia



TUNISIA, 2016

Director: Mohamed Ben Attia
Producers: Nomadis Images (Tunisia) Les Films du Fleuve (Belgium)
Theatrical releases in: Spain, February 17, 2017; Colombia, April 20, 2017; Mexico, February 10, 2017

Funded in the WCF Jury meeting in November 2016

Funding amount: 27.000 €

Synopsis Hedi is a simple young man. He isn't very talkative and doesn't expect much from the life that is planned out for him. He allows his authoritarian and overwhelming mother to arrange his marriage to Khedija. He allows his boss to send him on a trip to Mahdia during the week of his wedding celebrations, and he allows Ahmed his brother to dictate how he should behave. But on his trip to Mahdia, things take a turn for the unexpected. He meets Rim who works as an activity leader in a hotel. Intrigued by her indifference and frivolity, Hedi gets involved in a passionate relationship. Will Hedi have the courage to escape his inner and outer prisons? An ostensibly personal story broadens into a panorama of a society in upheaval, an allegory for breaking away from traditions. And a film about the happiness and pain of freedom.

World premiere Berlin International Film Festival 2016, *Competition*

Key festivals and awards Best First Feature Film Award and Silver Bear for Best Actor-Berlin International Film Festival 2016; Golden Athena for Best Film-Athens International Film Festival, Domaine Clarence Dillon Grand Jury Prize, Erasmus Jury Prize, Bordeaux International Film Festival

WCF supported distributors: Golem Distribución (Spain), Cine Colombia (Colombia), ND Mantarayya (Mexico)

THE HEIRESSES

LAS HEREDERAS
by Marcelo Martinessi

See also Production Support and Distribution Support



PARAGUAY, 2018

Director: Marcelo Martinessi
Producers: La Babosa Cine (Paraguay), Pandora, Filmproduktion (Germany), Esquina Filmes (Brazil), Mutante Cine (Uruguay), Norks Filmproduksjon (Norway)
World sales: Luxbox (France)
Theatrical releases in: France, November 28, 2018; Sweden, January 18, 2019; Mexico, March 15, 2019; Argentina, December 13, 2018; Portugal, November 29, 2018

Funding amount: 27.000 €

Synopsis Chela and Chiquita, both descended from wealthy families in Asunción, Paraguay, have been together for over 30 years. But recently their financial situation has worsened. When their debts lead to Chiquita being imprisoned on fraud charges, Chela is forced to face a new reality. Driving for the first time in years, she begins to provide a local taxi service to a group of elderly wealthy ladies. As Chela settles into her new life, she encounters the much younger Angy, forging a fresh and invigorating new connection. Chela finally begins to break out of her shell and engage with the world, embarking on her own personal, intimate revolution.

World premiere Berlin International Film Festival 2018, *Competition*

Key festivals and awards Alfred Bauer Prize, Silver Bear for Best Actress (Ana Brun) and FIPRESCI Award, Berlin International Film Festival 2018; Best Director, FIPRESCI Award, Cartagena IFF 2018; Golden Athena, Athens IFF Paraguay's Submission for the 91st Academy Awards 2018...

WCF supported distributors: Rouge International (France), Edge Entertainment (Sweden), Cinemas Nueva Era (Mexico), Nitrate Films (Portugal), Varsovia Films (Argentina)

OSCURO ANIMAL

by Felipe Guerrero

See also Production Support WCF Europe



COLOMBIA, 2015

Director: Felipe Guerrero
Producers: Mutokino (Colombia), Gema Films (Argentina), Viking Films (Netherlands), Sutor Kolonko (Germany)
Theatrical releases: Denmark, December 25, 2016; Argentina, October 1, 2016; Colombia, September 29, 2016
World sales: Ramonda Ink (France)
Funded in the WCF Jury meeting in August 2016
Funding amount: 27.000 €

Synopsis OSCURO ANIMAL tells the story of three women forced to flee their homes in a war-torn region of Colombia. Each woman's journey, marked by terror, takes her on a trek from the depths of the jungle to the outskirts of Bogotá, where each must gather the strength needed to start a new life.

World premiere Rotterdam International Film Festival 2016, *Hivos Tiger Award Competition*

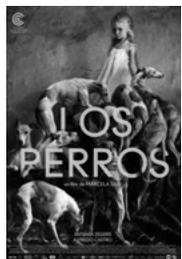
Key festivals and awards Best Ibero-American Feature, Director, Cinematography and Female Ensemble Cast, Guadalajara International Film Festival 2016; FIPRESCI Prize – T-Mobile New Horizons International Film Festival 2016; Spanish Cooperation Award, San Sebastián International Film Festival; Karlovy Vary International Film Festival

WCF supported distributors: Ost for Paradis (Denmark), Mutokino (Colombia) and Obra Cine (Argentina)

LOS PERROS

by Marcela Said

See also Production Support WCF Europe



CHILE, 2017

Director: Marcela Said
Producers: Cinema Defacto (France), Jirafa Films (Chile), Rei Cine (Argentina), Terratrema Films (Portugal), Augenschein Filmproduktion (Germany)
Theatrical releases: France, December 13, 2017; Argentina, October 12, 2017; Chile, March 15, 2018
World sales: Films Boutique (Germany)
Funded in September 2017
Funding amount: 27.000 €

Synopsis Mariana, a Chilean upper-class woman, is trapped in the role her father and husband have created for her. She finds solace in the company of Juan, a riding instructor and a former colonel with a shady past.

World premiere Cannes International Film Festival 2018, *Semaine de la critique*

Key festivals and awards CineVision Award Special Mention, Filmfest München 2017; Horizontes Award, San Sebastian International Film Festival 2017; Best Screenplay, Cairo International Film festival 2017

WCF supported distributors: Nour Films (France), Jirafa Films (Chile) and Compañía de Cine (Argentina)

ZAMA

by Lucrecia Martel



ARGENTINA, 2017

Director: Lucrecia Martel
Producers: Rei Cine (Argentina), Bananeira Filmes (Brazil), El Deseo (Spain), Patagonik Film Group (Argentina)
Theatrical releases: Portugal, May 3, 2018; Turkey, July 6, 2018; Germany, July 12, 2018, Poland, October 5, 2018
Funded in April 2018
WCF Funding amount: 27.000 €

Synopsis In a remote South American colony in the late 18th century, officer Zama of the Spanish crown waits in vain for a transfer to a more prestigious location. He suffers small humiliations and petty politicking as he increasingly succumbs to lust and paranoia...

World premiere Venice International Film Festival 2017

Key festivals and awards FIPRESCI Award, Havana Film Festival 2017; KNF Award, Rotterdam International Film Festival 2018; Toronto International Film Festival 2017, Busan International Film Festival 2017

WCF supported distributors: O Som e a Fúria (Portugal), Yeni Bir Film Ltd (Turkey), Stowarzyszenie Nowe Horyzonty (Poland), Grandfilm (Germany)

WCF INFO

World Cinema Fund

Founded in 2004, the *WCF* was initiated by the German Federal Cultural Foundation and the Berlin International Film Festival. It quickly established itself as one of the leading institutions in the field of international film funding for artistic and innovative productions.

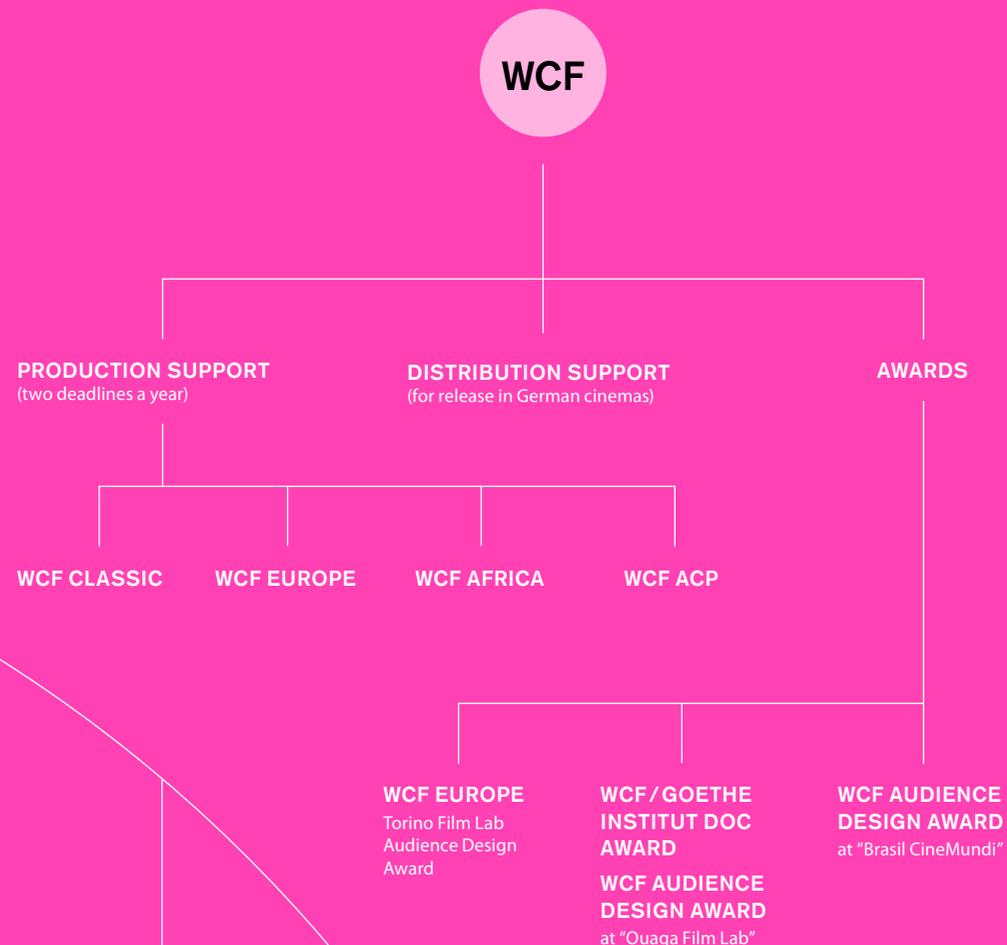
The *WCF* concentrates on backing the production and distribution of films from Latin America, Central America, the Caribbean, Africa, the Middle East, Central Asia, Southeast Asia, the Caucasus, Pacific as well as Bangladesh, Nepal, Mongolia and Sri Lanka.

The goal is to promote high-quality filmmaking in regions with a weak infrastructure for film, while fostering cultural diversity in German cinemas as well as supporting collaboration between German and European producers and partners in *WCF* regions and countries. All *WCF* films completed to date have screened at cinemas and/or in the programmes of renowned festivals. Many have also won prizes, proof of the worldwide success of the initiative.

The *World Cinema Fund* provides support in the fields of production, post-production and distribution for feature length films and creative feature documentaries. In cooperation with other institutions, we started new initiatives to develop our activity beyond our own funding programme.

We have developed important partnerships in the field of Audience Design with the Torino Film Lab, Brasil Cinema Mundi and with the Ouaga Film Lab, alongside with the Goethe Institut, establishing an award focussed on advisory strategies for the development and production of an African documentary film project.

The current deadlines, more detailed guidelines and submission forms can be downloaded from www.berlinale-worldcinemafund.de



WCF AND WCF AFRICA

Production Funding

Which kind of films can be submitted?

Feature length films from the *WCF* eligible regions and countries, (fiction films and creative feature documentaries)

Where must the film/director come from?

WCF regions and countries: Africa, Latin and Central America, the Caribbean, the Middle East, the Caucasus, Central and Southeast Asia, Pacific plus Bangladesh, Nepal, Mongolia, Pakistan and Sri Lanka.

All *WCF* submissions with projects from Sub-Saharan Africa will automatically also be considered for the special funding by the *WCF* Sub-Saharan Africa programme.

Who can submit a film for production funding?

Production companies from the *WCF* regions and countries AND/OR production companies from Germany

Who is the administrative *WCF* contract partner?

German (co-) producer / partner

Is a prove of coproduction necessary at the time of submitting?

No. At the time of applying you don't need to have a German partner on board. In case the Jury recommends your project for funding, however you will need one

In what stage does the film have to be at the time of submitting?

The *WCF* supports the production of the film (in some cases also the post-production), but not the development.

Script (or rough cut) must be ready, some financing should already be in place, and the shooting should start not later than 9 months after the submission deadline

Total budget of production / max. funding amount

200.000–1,400.000 € /for production support 60.000 € and 40.000 € for post-production support

Where must the money be spent?

In the *WCF* regions and countries (German partner can deduct a maximum of 7,5% of the funding amount for handling fees)

WCF EUROPE

Feature length films from the *WCF* Europe eligible regions and countries, (fiction films and creative feature documentaries)

WCF Europe regions and countries: same as *WCF* regions and countries (see left column) plus Belarus and Moldova

Production Companies from European countries participating in the MEDIA sub-programme in cooperation with a production company from the *WCF* Europe eligible regions and countries.

European co-producer

The total production share from countries participating in the MEDIA sub-programme must range between 20 % and 70 %

Script (or rough cut) must be ready, some financing should already be in place, and the shooting should start not later than 9 months after the submission deadline.

200.000–1,400.000 € /for production support 60.000 € and 40.000 € for post-production support

In the *WCF* Europe regions and countries (European partner can deduct a maximum of 7,5% of the funding amount for handling fees)

Projects from Turkey, Georgia and Armenia can only be considered if they are submitted by an European company participating in the MEDIA sub-programme in co-production with another country from the *WCF* Europe eligible regions / countries which is not part of MEDIA and/or Eurimages.

WCF ACP

Feature length films from the *WCF* ACP eligible regions and countries, (fiction films and creative feature documentaries)

WCF ACP regions and countries: Sub-Saharan countries, Caribbean and Pacific

Production companies from ACP regions and from Germany, which at the moment of the submission can confirm collaboration with a director from the same regions and at the moment of the funding decision will have a co-production with another company from the ACP regions.

German (co-)producer, a production company from the ACP regions or a production company from other territories

–

The *WCF* supports the production of the film. Script must be ready, some financing should already be in place, and the shooting should start not later than 9 months after the submission deadline

200.000–1,400.000 €. The programme *WCF*-ACP is an extension to the support of the programmes *WCF* and *WCF* Africa in which it is possible to double or triple the funding acquired in one of the programmes as long as there is a co-production with an additional company from the ACP region.

In the ACP regions (the contract partner can deduct a maximum of 7,5 % of the funding amount for handling fees)

The *WCF* ACP is a supplement for the financing of projects that are recommended for *WCF* or *WCF* AFRICA funding measures in the course of a jury meeting. This allows to double or even triple the amounts committed for financing these projects.

0–9

3/Three 3/Tres 54

A

A Kasha 154
 Acts of Men *Atos dos homens* 54
 Ajami 55, 162
 Amal 128
 The Amazing Catfish *Los insólitos peces gato* 162
 Anatomy of the Time *Wayla* 128
 The Encouragement of Time
O Acoradouro do tempo 140
 Anhell69 10
 Aquarium *Genenet al asmak* 55
 Aswang 56
 Autobiography 11
 Autumn *Sonbahar* 163

B

Bad Hair *Pelo Malo* 56, 163
 The Bad Intentions *Las malas intenciones* 57
 Balkaya 12
 Bamako 164
 Beauty and the Dogs *Aala Kaf Ifrit* 129
 The Bed *La cama* 57
 Bi, Don't Be Afraid! *Bi, dung so!* 58
 Big Father, Small Father and Other Stories
Cha và von và 59
 The Black Hen *Kalo Pothi* 59
 Black Night *Karanlik Gece* 13
 The Boda Boda Thieves *Abaabi Ba Boda Boda* 60
 Bomb Bay *Sitabaomba* 14
 Bombon the Dog *Bombón – El Perro* 164
 Brief Story from the Green Planet
Breve historia del planeta verde 60

Bufis 141

By the Fire *Sentados frente al fuego* 61

C

Candelaria 129, 165
 Caramel 165
 Carropasajero 15
 The Cave of Sira *La Grotte de Sira* 142
 Cemetery of Splendour *Rak ti Khon Kaen* 61, 190
 Chilla 62
 Chnchick 38
 Cidade; Campo 16
 Citadel *Ciudadela* 62
 Clara Sola 39
 Cocote 63
 Coming Forth by Day *Al-khoroug lel-nahar* 166
 The Cow That Sang a Song About the Future
La Vaca que Cantó Una Canción Sobre el Futuro 40
 Cu Li Never Cries *Cu Li Không Bao Giờ Khóc* 112

D

The Dam *Le Barrage* 17
 Daratt 166
 Daughter of Rage *La hija de todas las rabias* 18
 Death for Sale 63
 Death Will Come and Shall Have Your Eyes
Vendrá la muerte y tendrá tus ojos 64
 Días de Santiago 167
 Die, Monster, Die! *Muere, monstruo, muere!* 130
 Diogenes *Diógenes* 113
 Divino Amor 130
 Dog Flesh *Carne de perro* 64, 167
 DOL 168
 Dry Leaf *Khmeli Fotoli* 19

E

Eami 41
 Ejercicios de Memoria 81
 El bella vista 58
 Embrace of the Serpent *El abrazo de la serpiente* 168
 Les Enfants Terribles *Yaramaz Çocuklar* 42
 Esimde 114
 Eureka 20
 Every Day Is a Holiday *Chaque Jourest une fête* 65

F

A Family Submerged *La familia sumergida* 169
 Faro – Goddess of the Waters
Faro – La reine des eaux 65
 Feathers 131
 Felicity *Félicité* 66, 169
 The Fever *A Febre* 66
 Fidaï 170
 Fig Tree *Etz Te'ena* 67
 Filmphobia *Filmefobia* 67
 The First 54 Years: An Abbreviated Manual for
 Military Occupation *Hamishim ve'arba hashanim
 harishonot* 43
 First Names *Los nombres propios* 21
 Flapping in the Middle of Nowhere
Đap Cảnh Giữa Không Trung 68
 Flatland 68
 La Flor 170
 The Fortress *La fortaleza* 131
 The Franc CFA, What a Tale
Une histoire du Franc, CFA 143
 Frenzy *Abluka* 171

G

Gigante 171
 Gods *Dioses* 69

The Gravedigger's Wife *Guled & Nasra* 155
 The Gulf *Körfez* 69

H

Hamaca 70
 Harmony Lessons *Uroki Garmonii* 70
 The Harvesters 190
 Hedi *Inhebbek Hedi* 191
 The Heiresses *Las Herederas* 71, 172, 191
 History of Fear *Historia del miedo* 71
 Homing *Querência* 92
 Los Hongos 72
 A House in the Country *Casa no Campo* 115
 The House Under the Water *La Khaneye Zire Âb* 72
 Huacho 73, 172
 The Hunter *Shekarchi* 73, 173
 Hunting Season *Temporada de caza* 74

I

I Am Not a Witch 155
 I Promise you Anarchy *Te Prometo Anarquía* 74
 I'm Going to Change My Name *Alaverdi* 75
 In the Last Days of the City *Akher ayam el medina* 75
 Independencia 76
 Iron Stream *Shikolbaha* 22

J

Jauja 76
 Jean Gentil 77
 Jermal 77
 Jesús 132
 Joint Possession *Indivision* 116

K

Kamay 23
 Kick Off Kirkuk 173

The Killer Who Gave Me My Life Back
Le tueur qui me redonna la vie 144
 Killing the Dead *Matar a un muerto* 44
 Kinshasa Makambo *Retour à Kinshasa* 78

L

The Lamb *Kuzu* 78
 Land of Ashes *Ceniza negra* 132
 The Law in These Parts *Shilton Ha – Chok* 79
 The Legend Of the Vagabond Queen of Lagos 145
 La León 174
 Life Is a Railroad *La vie est un chemin de fer* 146
 The Light Thief *Svet-Ake* 79, 174
 Lion's Den *Leonera* 175
 Liverpool 80
 Lost Embrace *El abrazo partido* 175
 Love is a a Dog From Hell 117

M

Madeinusa 176
 Madmen's Fort *Le fort des Fous* 80
 A Male *Un Varón* 24
 The Man Who Copied *O Homem que Copiava* 176
 Medianeras 81
 Memory Exercices 81
 Men Who Save the World *Lelaki Harapan Dunia* 82
 Milk *Süt* 82
 The Milk of Sorrow *La Teta Asustada* 83, 177
 The Minder *El custodio* 83
 Mohammad Saved from the Waters
Mohammad sauvé des eaux 84
 The Money Changer *Así habló el cambista* 84
 Monos 85, 177
 Moolaadé 178

N

Nader and Simin – a Separation
Jodaeiye Nader az Simin 178
 New Dawn Fades *Yeni afak Solararken* 25
 The New Man 147
 Night Nursery *Garderie nocturne* 156
 NN 85
 No Date No Signature 179
 No Gold for Kalsaka *Pas d'or pour Kalsaka* 156
 No U-turn 157
 Norte, The End of History
Norté, hangganan ICasaysayan 179
 The Number 28's 154

O

Oasis of Now 118
 Octopus Skin *La piel de pulpo* 26
 Octubre 180
 Olfa's Daughters *Benet Olfa* 119
 The Omen *Augure* 148
 On the Edge *Sur la planche* 86
 One in a Thousand *Las Mil y Una* 45
 The One Man Village *Semaan Bil Day'ia* 180
 The Orphanage *Parwadeshgah* 86, 181
 Oscuro Animal 133, 192
 The Other *El otro* 87
 Our Time *Nuestro tiempo* 181

P

Paintings in the Dark *Cuadros en la oscuridad* 133
 Pandora's Box *Pandoranin Kutusu* 87, 182
 Paradise Now 88
 Paraguay 70
 The Passion of Michelangelo
La pasión de Michelangelo 88

Pendular 134
 Pepe, The Imagination of the Third Cinema
Pepe, La Imaginación en el Tercer Cine 27
 A Perfect Day *Naoussé* 89
 Los Perros 134, 192
 Polvo 89
 Possible Lives *Las Vidas posibles* 90
 Post Mortem 90
 Postcards from The Zoo *Kebun Binatang* 182
 Prayer for the Stolen *Noche de Fuego* 46
 The Prize *El Premio* 91
 The Project of the Century *La obra del siglo* 91
 Puán 28

R

Rafiki 157, 183
 Reas 29
 Recycle *Ee'adat Khalk* 92, 183
 Refugiado 93
 Remote Control *Alsin udirldaga* 93
 The Reports on Sarah and Saleem
Al-Taqaereer Hawl Sarah Wa Saleem 94, 184
 Rising Up at Night *Tongo Saa* 30
 The River *Al Nahr* 47
 The Road to Mandalay *Zai Jian Wa Cheng* 94
 Rojo 95, 184
 Rome Rather Than You *Roma wa la n'touma* 95
 Round Trip 96
 Royal Court *Corte Real* 120

S

Samui Song *Mai mee samui samrab ter* 96
 Saratan 97
 A Screaming Man *Un homme qui crie* 185
 Sew the Winter to My Skin 158

Shirley Adams 97
 Shock Labor *Obra de choque* 121
 Siembra 98
 Silent Light *Stellet Licht* 98
 The Sky, the Earth and the Rain
El Cielo, la Tierra y la Lluvia 99
 The Slut *Hanotenet* 99
 Something Useful *Íşe Yarar Birşey* 100
 Somewhere in Between *Araf* 100
 Song from the Southern Seas
Pesni juzhnykh morej 101
 Souad 48
 Still Recording *Lissa Ammetsajjel* 101
 The Stoplight Society *La sociedad del semáforo* 102
 Suddenly *Aniden* 31
 Suely in the Sky *O céu de suely* 102
 Swirl *Girimunho* 103

T

A Tale of Three Sisters *Kız Kardeler* 185
 Talking About Trees *Banc d'attente* 103
 Taste *Vi* 49
 Testament 149
 Theatre of War *Teatro de guerraLeerraum* 104
 The Things That You Kill 122
 The Third Side of the River *La Tercera Orilla* 104
 Tiger Stripes 32
 Time Was Endless *Antes o Tempo não Acabava* 105
 Tlameess 135
 Tramontane *Rabih* 135
 The Tree House *Nhà Cây* 105
 Trenque Lauquen 33
 The Trial *O processo* 106
 Tribunal du Fleuve 150
 A Tug of War *Vuta N'Kuvute* 158

**IF YOU HAVE
FURTHER QUESTIONS,
PLEASE CONTACT**

World Cinema Fund

Berlin International Film Festival
Potsdamer Platz 11, 10785 Berlin
Germany

T +49 30 259 20 516

worldcinemafund@berlinale.de
www.berlinale-worldcinemafund.de

Head of the *WCF*

Vincenzo Bugno

Fund Coordination and Editor

Isona Admetlla

Coordination Funded Projects

Miriam Henze

Finance and Administration

Lisa von Swieykowski

Design by Panatom

Berlin International Film Festival

Executive Director

Mariette Rissenbeek

Artistic Director

Carlo Chatrian



Federal Government Commissioner
for Culture and the Media



A division of Kulturveranstaltungen
des Bundes in Berlin GmbH