

MIA | CINEMA CO-PRODUCTION MARKET 2016

This year MIA|Cinema - inheriting the best practices and decade-long experience of the New Cinema Network (NCN) - is delighted to present the international film industry with **24 feature film projects** (fictional and documentary films), which were chosen by the selection committee made up of Lee Magiday (former producer for Element Pictures, the company behind titles such as *Room* and *The Lobster*), Matthew Takata from the prestigious Sundance Institute, and Catia Rossi (Head of Sales at True Colours).

Once again for the 2016 edition, the Co-production Market has confirmed its international nature and consolidated its support, through targeted networking and scouting initiatives, for both emerging and well-established authors from all over the world.

Importantly, the attendance of **Eurimages** has been confirmed - the European Cinema Support Fund of the Council of Europe - which, recognising the Rome market as one of the most important and effective co-production markets in Europe, will be awarding the **Eurimages Co-production Development Award**, a cash prize of **€20,000** for the development of the project that best corresponds to the partnership and co-production criteria that drive Eurimages.

Moreover, for the first time, the MIA|Cinema Co-Production Market is proud to present the **ARTE International Prize**: a cash prize of **€5,000** that will go to the best project presented at the co-production market. With this prize, ARTE and MIA hope to contribute to supporting the development and production of independent films.

The 2016 selection features 24 projects from 14 different countries. From Mexico comes an ambitious title made in co-production with Italy which already boasts some impressive names on board (including Luca Bigazzi as Director of Photography); then from England comes a film set in Italy, the work of an actor in his directorial debut (James D'Arcy), who has been working on the piece with just a few months to go until the release of Christopher Nolan's latest film, which he stars in. Five Italian projects will feature at the market, with a mix of new faces and well-established filmmakers, and the Mediterranean basin, a fertile breeding ground for talent, brings us a selection of very different projects. On the one hand, the intimate stories of films that broach universal issues through individual stories (like in the Greek project by Yannis Economides); on the other, the backdrops of war from recent history, like Croatia which brings us a project that recreates the tension of the 1990s with the light tones of comedy of the absurd. Looking immediately beyond the Mediterranean, Palestine also features with a film reflecting a society that somewhat differs from the one portrayed on the news. Conflict, in this story, is that encountered by a couple as they go through a divorce, and leads us in the attempt to cross one of the most insurmountable borders in the world. Then there's an Armenian project in which memories of the horrific genocide that took place one hundred years ago are told, using a mixture of documentary and animation, through the great American dream. Speaking of documentary film, this is making a strong impression this year, at a time when we clearly need to portray reality from close-up: this is the case for Michela Occhipinti, who goes as far as Mauritania to tell the story of its women, and for Michele Pennetta with Sicily, penetrating the depths of the land together with its miners. One of the guiding threads of all the projects selected is the female factor. Women are present in both the stories and behind the camera: they are thin, they are fat, they are bodybuilders, emancipated, ingenious, orphans and brave, they are charmers, have allergies, and are in love. A female world full of nuance, but never just *rosy*.

This year there is a special focus on young audiences: new for 2016 the MIA|Cinema Co-Production market has the pleasure of presenting the **YAS| Young Audience Spotlight**, a

new branch of the programme dedicated specifically to films for children, teenagers and young adults. Gianluca Giannelli and Fabia Bettini, the directors of *Alice nella città*, have selected six projects by emerging Italian authors: the selection aims to offer a well-rounded glimpse into a world that is all too often confined to a dimension of genre which, full as it is of inspiration from books, comics and video games, can no longer contain it: from the real-life stories in *Giochi dell'altro mondo* by **Barbara Iannarilli** and **Giulia Merenda** to stories that take their cue from news reports seen through the eyes of young audiences (*The Rebels* by **Claudio Noce** and *Il Fattore T* by **Francesco Costabile**), right up to portrayals of the new generations, their dreams (*Il fenomeno* by **Cosimo Alemà** and *Under The Same Sky* by **Ilaria Freccia**) and contradictions (*Stay Still* by **Elisa Mishto**).

Last but not least, thanks to the renewed partnership between the Capalbio IFF and the Fondazione Cinema per Roma, one of the participants of the **Capalbio I Future Storyteller Lab 2016**, which was held as part of the 23rd edition of the Tuscan festival, will be given the opportunity to participate in the MIA to present their project to the international market and find potential partners and investors. This year **Cyrus Trafford** and **John Hörnschemeyer**, the authors behind the project *Mujo* (the screenplay for which was developed with Eric Collins - in partnership with Sources 2 - at Capalbio) have been given this incredible opportunity.

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From Italy come projects by some very talented individuals, and not only in the world of film.

This is the case for the debut film by **Donato Carrisi**, currently one of the most famous writers in Italy, as he moves behind the camera for a thriller set in the shadow of the Alps with *The Girl in the Fog* (produced by Alessandro Usai): an everyday accident soon finds itself at the centre of a media storm thanks to the prowess of special agent Vogel, who loves making a spectacle of the cases he investigates.

Another thriller comes from Sardinia: **Salvatore Mereu**, now on his sixth feature film, brings us *Assandira* (produced by Elisabetta Soddu e Salvatore Mereu): based on the book of the same name by Giulio Angioni (2004), it is the story of an *agriturismo* that is set fire to and the tragic consequences that follow.

Then there are a handful of young and promising Italian filmmakers. **Grazia Tricarico**, a promising graduate of the Centro Sperimentale whose short films have been screened at film festivals all around the world (Toronto, Edinburgh, Venice, Locarno and Turin, among others), presents *Mona* (produced by Donatello Della Pepa), the story of a bodybuilder on a never-ending quest for perfection and beauty in a delicate balance between masochism and transformation. This is also the case for **Michele Pennetta** with his docu-film project *The Devil's Pit*. In this Swiss-produced documentary (Joëlle Bertossa), an old abandoned mine from the 1970s becomes the metaphor for an underground Sicily in which lawlessness flows undisturbed through the depths of the land and the social substratum. Another documentary is brought to us by **Michela Occhipinti**, who won several awards in 2010 for *Lettere dal Deserto*, which did the rounds of more than 70 festivals all over the world. In Rome she will be presenting *Flesh Out*, which centers around women: on the one hand, western women, who are obsessed with thinness as a synonym for beauty, and on the other, women from countries such as Mauritania, where half of the population lives on less than two dollars a day. The twenty-two year-old protagonist of the film, Verida, anxiously pursues her objective of gaining twenty kilos to please the family of the husband that has been chosen for her.

From Greece, Turkey and Croatia come three projects, completing the snapshot of new film from the Mediterranean.

Croatian director **Vinko Bresan**, the creator of low-budget film *How the War started on my Island*, the biggest box office champion in Croatia since *Titanic*, presents *What a Country?*, a surreal comedy in which a group of parents (Croatian, Serbian and Bosnian) steal the remains of Croatian president Tudjman and Serbian president Milosevic in the hope that it will secure them information on their children, who were killed in the war and buried in anonymous graves. Turkish filmmaker **Emin Alper**, meanwhile, fresh from the success of his second feature film *Frenzy*, which won over the jury of the Venice Film Festival in 2015, brings us *Three sisters from Cukurca*: the tale of three failures, three attempts to make it in the big city, and the return of three sisters to their father's house in a small Turkish village. Greek director **Yannis Economides**, whose second work *Soul Kicking* met with great success in Critics' Week at Cannes in 2006, is back with black comedy *Ballad for a Pierced Heart*, in which two Greek families find themselves fighting for €1 million. The film is produced by Faliro House, which is behind big films like *Before Midnight* by Richard Linklater, *Only Lovers left Alive* by Jim Jarmush, and the very recent *Voyage of Time* by Terrence Malick, among others.

Also featuring is a Palestinian road movie in discovery of the other and in search of freedom by **Najwa Najjar**, *alumna* of the Sundance Lab, who's back at the co-production market in Rome after successfully bringing us, back in 2011, *Eyes of a Thief*, a film which went on to become the official Palestinian candidate for the Oscars. With *Son of a very important man* the director takes us over the border between Palestine and Israel together with the two protagonists: he the son of a famous Palestinian revolutionary and she a native of Nazareth, who manage to obtain special permission to enter Israel for the first time during their divorce.

From Armenia, meanwhile, comes docu-animation *Aurora's sunrise* (produced by Vardan Hovhannisyan) by Inna Sahakyan. Very delicately and with a skilful mix of animation and archive images, the director tells us the personal story of Aurora (a fourteen-year-old girl who survived the genocide and fled to America) and with her, the story of the Armenian genocide.

Eva Weber, who is German but based in London, presents *Let the Northern lights erase your name*. After the success of her previous works, screened at festivals all over the world (from London to Sundance), this project hinges on a story by a big name from the screenwriting world: Vendela Vida, the screenwriter of *Away we go* by Sam Mendes, among other titles. The project is being presented in Rome thanks to a partnership with the prestigious Screenwriters' and Directors' Labs of the Sundance Institute, which Weber participated in with a great result, winning the Sundance Institute Mahindra Global Filmmaking Award.

Agnes Koscics, a Hungarian director and graduate of the Centro Sperimentale di Cinematografia in Rome, who was nominated for the Discovery Award at the EFA for her debut feature *Fresh Air* - screened at Cannes in 2006 - and won the FIPRESCI Award, also at Cannes, for her second film *Adrienn Pál*, brings us *Eden* (produced by Els Vandevorst): the project tells the story of Eva, who is allergic to all chemical substances, radio waves and electromagnetic fields, and is therefore confined to her home, completely cut off from the outside world.

From Mexico comes *Almost paradise* (produced by Edgar San Juan) by **Gary Alazraki**, who directed and produced the first Spanish-language series for Netflix (*Club de cuervos*). A very ambitious project, which is reflected in its budget (over €4 million), the film is an example of a strain of films - Central-American - which is proving itself to be increasingly profitable, and is even attracting the attention of big international film professionals (in this case Luca Bigazzi and Brigitte Broch, who worked as set designer on *Moulin Rouge* by Baz Luhrmann). *Almost paradise* is set in the 1950s and tells the tale of an Italian prince

who ends up in Mexico, where he seduces the daughter of an important local politician, who he then marries so that he can gain entry to Mexican high society.

From England comes another project co-starring Italy: indeed, *The Long Way Round*, the debut feature by actor **James D'Arcy** who, after working as an actor for high-calibre filmmakers (from Christopher Nolan to Peter Weir), has moved behind the camera, is set in Tuscany. A man and his son, who have been estranged for some time, travel to the family's country home, which they're thinking of renovating and selling: once there, they discover the beauty of the place, their love for the people who inhabit it, and renewed feelings of mutual affection.

Also making a very much welcome comeback is **Sally Potter**, who presented *The party* last year at the MIA: the film is currently in post-production and stars some of the big names from contemporary film, such as Emily Mortimer, Cillian Murphy, Kristin Scott Thomas and Bruno Ganz. This year, Potter will be presenting another film produced by Christopher Sheppard, *Molly*, a dual portrait of a father and daughter set in New York, a sort of physical and emotional odyssey that takes place within the limited timeframe of 24 hours.

Completing the selection for 2016 is a project that was already announced at Trieste back in January: *History of Love* by **Sonja Prosenč**, whose debut film *The Tree* was Slovenia's official candidate for the Oscars in 2016. The project, produced by Rok Secen, was selected for the TRL Espresso programme, and is the fruit of a special partnership with the London Production Finance Market and When East Meets West in Trieste.

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AURORA'S SUNRISE by Inna Sahakyan (Armenia)

Produced by Vardan Hovhannisyan

WHAT A COUNTRY? By Vinko Bresan (Croatia)

Produced by Ivan Maloca

LET THE NORTHERN LIGHTS ERASE YOUR NAME by Eva Weber (Germany/UK/USA)

Produced by Heino Deckert

BALLAD FOR A PIERCED HEART by Yannis Economides (Greece)

Produced by Christos Konstantakopoulos

EDEN by Agnes Koscis (Hungary)

Produced by Els Vandevorst

THE GIRL IN THE FOG by Donato Carrisi (Italy)

Produced by Alessandro Usai

ASSANDIRA by Salvatore Mereu (Italy)

Produced by Elisabetta Soddu and Salvatore Mereu

FLESH OUT by Michela Occhipinti (Italy)

Produced by Marta Donzelli

MONA by Grazia Tricarico (Italy)

Produced by Donatello Della Pepa

JADE by Sacha Polak (Netherlands)

Produced by Marleen Slot

ALMOST PARADISE by Gary Alazraki (Mexico)

Produced by Edgar San Juan

SON OF A VERY IMPORTANT MAN by Najwa Najjar (Palestine)

Produced by Hani Kort

FORTNIGHT by Aga Woszczyńska (Poland)

Produced by Agnieszka Wasiak

HISTORY OF LOVE by Sonja Prosenc (Slovenia)

Produced by Rok Secen

THE DEVIL'S PIT by Michele Pennetta (Switzerland)

Produced by Joëlle Bertossa

THREE SISTERS FROM CUKURCA by Emin Alper (Turkey)

Produced by Nadir Operli

THE LONG WAY ROUND by James D'Arcy (UK)

Produced by Pippa Cross

MOLLY by Sally Potter (UK)

Produced by Christopher Sheppard

YAS | YOUNG ADULTS SPOTLIGHT

IL FENOMENO by Cosimo Alemà (Italy)

Produced by Luca Legnani, Alessandro Rossetti

THE T FACTOR by Francesco Costabile (Italy)

Produced by Alessandra Grilli

UNDER THE SAME SKY by Ilaria Freccia (Italy)

Produced by Ilaria Freccia

GAMES FROM ANOTHER WORLD by Barbara Iannarilli and Giulia Merenda (Italy)

Produced by Gregorio Paonessa

STAY STILL by Elisa Mishto (Italy/Germany)

Produced by Andrea Stucovitz, Martina Haubricht

THE REBELS by Claudio Noce (Italy)

Produced by Valerio Mastandrea