

ARRAS

2017

DAYS

Book of projects
11th - 12th November

ARRAS
FILMFESTIVAL



ARRAS

2017 DAYS

LE JURY



GÉRALDINE GOLDENSTERN DEMEI

Géraldine started out on film sets as a direction assistant, script girl and costumer. She works on press relations and programming for the Cannes Film Festival, Le Rendez-vous du Cinéma Français organised by Unifrance and the International Festival of Environmental Films, among others. For the last ten years or so, she has collaborated on numerous commissions from the CNC (National Centre for Cinema and the Moving Image) and the Institut Français. At the same time, she travels to the Berlin, Durban, Locarno, Les Arcs and Tallinn festivals to take part in co-production meetings for Ciné Sud Promotion, ASC Distribution and others. In a private capacity, she is also a consultant for scriptwriters, producers and distributors (Films Distribution, Bodega, Ice 3 prod, Story Circus...). Curious and passionate about creativity, Géraldine also pursues artistic projects.



GEOFFROY GRISON

Born in Strasbourg, Geoffroy Grison began working at the TV Drama department of ARTE. At the age of 26, he produced his first features *The Shade* directed Raphael Nadjari, and selected in the 1999 Cannes Film Festival – Un Certain Regard. He then produced a dozen international features, in the United States, France, Israel and Bulgaria (*Avanim*, *Tehilim* by Raphael Nadjari, *Ave* by Konstantin Bojanov). He wrote his first script in 2013 with Raphael Nadjari, *A Strange Course of Events*, selected at Directors' Fortnight in Cannes, and participated since then in many labs and workshops as story editor (Semaine de la critique's Next Step, Holand Film meetings/Cinemart, Torino Film Lab). Geoffroy is also an active member of the collective Le Deuxième Regard, which focuses on gender stereotypes in cinema and male-female equality in the film industry.



ÉMILIE VOISIN

Emilie began her career during a ten-year residence in Italy, working first as director's assistant in cinema festivals and later as journalist and cameraman. Since her return to Paris in 2011, she has specialized in project development, specifically first and second feature films. She is currently in charge of the "Aide à la création" at the Fondation Gan pour le Cinéma, one of the principal private partners in French cinema, one which has been accompanying numerous talented directors for 30 years.

At a very early stage, the Arras Film Festival engaged in a proactive policy to promote young European cinema. Back in 2004, we launched the Inédits d'Europe section for new European releases and presented the works of such film-makers as Joachim Lafosse, Giorgio Diritti and Emily Atef, at the same time offering the opportunity to discover all the richness of Eastern European cinema.

A new milestone was achieved in 2009 with the creation of a competition aimed at encouraging access to the French market of the selected new releases. This strategy bore fruit and every year a number of films appear on screens across France thanks to the Festival's backing. In our conversations with directors who were here at Arras to present their work, my colleagues and I felt that they had many concerns around the financing of their new film. And so it was that the ArrasDays saw the light of day in 2012.

For us, this constitutes a new way of supporting the directors and producers of the selected works. In coming here to present their film, they are able to submit their very latest project for consideration by a jury. In most instances, these have never before been shown. So the ArrasDays are a unique and precious opportunity to experience this absolutely premiere screening and to be the very first to see up-and-coming works. The most important thing about our event is exchange, discussion, meeting with a producer. Today, the goal of the ArrasDays is nothing less than to become a new co-production platform for European cinema and its young directors.

To support the development of these new projects, two grants are awarded by the jury: one for €8,000 funded by the National Centre for Cinema and the Moving Image and the other for €5,000, funded by the Town of Arras.

Eric Miot
Artistic Director

CLAIRE

Samuel Tilman (Belgium)

SYNOPSIS

Louise is 14 and has two sisters, 15-year-old Claire and 19-year-old Anne-Sophie. In the middle of the summer, her family is struck by a tragedy. Claire is killed in a road accident in the seaside resort of Knokke. Devastated by the death of her sister, Louise throws herself body and soul into hip hop dance, a dance style in which she shows great promise. Her choreographer sets her a challenge: to put together a show in which she will play the lead. As rehearsals progress, inhibitions loosen and the memory of Claire starts to come to the surface. In this upper middle-class family, Louise's project marks the end of the rule of silence.

DIRECTOR'S NOTE

The film tells how a young teenager will draw the resources she needs from her passion for dance, in order to deal with a family bereavement. The entire narrative is experienced from 14-year-old Louise's viewpoint, as a young teenager. Through this heroine, the whole world of hip hop - urban and uncontrolled - is introduced into a middle-class and uptight family milieu. This contrast between two normally incompatible worlds will be the central focus of my written project.

A family

Louise's family are part of the dominant class. This seemingly unsinkable family will be struck down by a sudden bereavement. Having lost its meaning, it will have to confront the limits of its own codes, overcome its communication barriers and deal with its contradictions. It is through Louise's passion for dance and her planned show that inhibitions will start to loosen and dialogue between them all will be re-established.

Dance

Dance and the expressiveness of the body are the central elements of the film. I plan to tackle the theme of dance in two ways. Primarily through a physical approach, in close-up and extreme close-up, in minute detail, to observe Louise's states of mind. And also through moments of long, uncut sequences, to bring into being choreographic tableaux and what they tell us about the state of the world. I intend to work with a choreographer recognised in this field. The central theme of the choreography will be today's youth at the centre of contemporary social violence.

The choreographic narration will be centred on Louise and Stef (15), the youngest elements of the cast. As a pair, they will be confronted by collective telluric forces which will be embodied by the rest of the dancers, who will be older (18 to 20). I will make sure to film my actors'/dancers' «real» rehearsals. I will incorporate these images into my fictional narrative.

World of Hip Hop

I like working with strong contrasts: here, rap will crack the veneer of the wealthy middle-class, and will come to inhabit the broken hearts of a family in mourning.

Samuel Tilman



A history graduate, Samuel Tilman is an author, director and producer. As a director, among other works he has made two ambitious documentaries: the series *Kongo* (2010) and *Le dernier Gaulois* (2015, the first prime-time motion capture film on France 2).

With regard to his fiction work, his short films *Voix de garage* and *Nuit-Blanche* (Magritte 2011) won over thirty awards worldwide. He has just finished directing his first feature film, *Une part d'ombre* (with Fabrizio Rongione). Among the films he has supported as a producer are the first films made by Joachim Lafosse (*Ça rend heureux*), François Pirot (*Mobile Home*) and Vanja d'Alcantara (*Le Cœur régulier*). As an author, he has co-written screenplays, shows and chronicles for Belgian television and radio.

MY DAD IS A SAUSAGE

Anouk Fortunier (Belgium)

SYNOPSIS

Zoë (12) recounts how Dad gives up his job as a banker and wants to become an actor. He is tired of office life and wants a fun job. His one-sided decision brings chaos to Zoe's family.

Her hardworking, globetrotting Mum is angry because she has to provide for the family on her own now. Zoë understands one thing: if Dad wants to become a successful actor, he will need Zoë's assistance...

DIRECTOR'S NOTE

As a child, I was brought up in an indistinct muddle of French and Dutch. I graduated from film school with the autobiographical short film *Drôle d'Oiseau*, a day in the life of a girl and her bi-polar father.

I have always been intrigued by the unconditional love of a child for his or her parents, regardless of what the parent decides to do or how society judges him or her. As a child, a parent remains a hero, and it is only during adolescence that we look at our parents in a different way and that we realize that they are not the superheroes we took them for. The relationship between Zoë and her father in the screenplay feels honest and pure, and even when Zoë's father seems to lose all sense of reality, it is through their love for each other that they manage to overcome all their obstacles. It is thanks to her adventure with Dad that Zoë comes into blossom.

The screenplay tackles topical subjects. Themes such as burn out, midlife crisis, school pestering, adolescence, divorce and fear of failure are all present in this comedy.

My intention with this film is to try to broaden the horizon of the viewer: the parent who may recognize oneself in his/her obligation to meet his family's expectations and to strive for a happy life.

My aim is to make an artistic but realistic youth-oriented film. The audience will see the story through the eyes of Zoë who looks at the dysfunctional world around her with a poetic and coloured pair of glasses.

Anouk
Fortunier



Anouk Fortunier grew up in Brussels with a French father and a Dutch mother. She graduated at the RITCS School of Arts with a bachelor's degree in Documentary filmmaking. She graduated in fiction filmmaking with her short film *Drôle d'Oiseau*, an autobiographical portrait of a bi-polar father and his daughter Zoë. This short was selected for various film festivals around the world and won several awards. She was production assistant on *The Brand New Testament* by Jaco Van Dormael and has worked as a children's coach on feature films such as *Cargo* and *Zagros*.

SUN AND MOON

Petr Vaclav (Czech Republic)

SYNOPSIS

I wanted to escape the curse laid upon us by our Spirits and which destroyed my whole family. I had to leave my wife, flee the country. I live in a clandestine encampment in the West. I have a new family. But the curse is still there, it threatens me. Yet I live in accordance with our culture and with our Gods. In order for you to understand me, I have to tell you the story of my tribe. I am not exceptional, but I am privileged. I survived the genocide you organised and in which you are indirectly complicit. I can bear witness.

DIRECTOR'S NOTE

It is the tale of a defeated person. Xar tells us his story and that of a first people. The story is played out in deliberately vague countries on the Euro-American continent. Realism is abandoned in favour of the telling of a legend.

With respect to the productivist catastrophe that has laid waste to our planet and which is totally contrary to the philosophy of the first peoples, the East and West, Communism and Capitalism are all beyond reproach. That is why I blur the difference between these societies.

Same for genocide. The most sophisticated countries delegate their dirty work to the roughest elements in forsaken territories.

The description of the re-education centres for the «savages» come from my experiences in borstals for Czechoslovakian Roma children and from my meetings with Native Americans who gave me accounts of their childhoods in the boarding schools. I also met and listened to the Evenki of Siberia... Communist ideology, on one side, and Christian education, on the other, used the same brainwashing techniques. The children suffered the same emotional deprivation, the same abandonment of mother tongue and maternal culture.

Humour and sadness, irony and tenderness, hardness and emotions are inextricably entwined, the passion for life collides with anguish. The injustice of the world is constantly undermined by the revolt of our characters, by the succession of small hopes, small victories that they seize from life.

Petr Vaclav



Marian (1996) won the Silver Leopard and the FIPRESCI Award in Locarno. *Parallel Worlds* (2001) was selected for the San Sebastian Official Competition and awarded as the best Czech film of the year. *Cesta ven* (ZANETA) was represented in Cannes - ACID Selection 2014, and won the prize for the best Czech film, best director, best script, best camera, best editing... on Czech Film Academy awards in 2015. *Confession of the Vanished*, portraying Czech composer Josef Myslivek (1734-1781) won Fipa d'or in Biarritz, in 2016. *We Are Never Alone* won Tagesspiegel award at Berlinale 2016 and was selected in competition in Arras Film Festival. He ties up the informal trilogy with *Skokan* (2017).

NENE

Mariam Khatchvani (Georgia)

SYNOPSIS

Nene (25) is a successful fresh filmmaker. She is being awarded for her script of a literary competition-gala. She is the winner, feels happy, dancing selflessly with her fiancé Tedo (27), after party they are walking in a winter night. Nene recognizes her brother's voice and they start running towards the noise. Tedo gets involved in the quarrel. The police cars arrive and the guys are taken to the police station. Due to some revenge or exemplary punishment the policemen gave false testimonies and instead of paying the fines the guys were sentenced under severe articles to imprisonment from 9 to 13 years. Nene starts fighting for the justice to prove the truth but she encounters with the system, in which everything is tied to one another like a chain.

DIRECTOR'S NOTE

This history is very personal for me. My fiancé, my brother and two cousins would be sentenced to 13-years imprisonment because of nothing. The youngest of the guys was 19-year-old, and the oldest 27. I think neither of the government bodies has the right to make someone lose his future and ruin it, or to make him hate his country forever. It does not have the right to destroy the families of those young people, their mothers and fathers. My cousin, who was the young cousins father dies of broken heart this period. These six months were a complete tragedy for us. I couldn't look into the eyes of my mother and comfort her somehow, as she was still covering my younger brother with a blanket like a child. With this film I don't want to show either the heroes or anti-heroes. I only want to show the people who can be more human and with this to rescue both themselves and others. Each person may make mistakes due to some imprudence or anger but these mistakes shouldn't become fatal. I want to shoot a film that will be against the system which may ruin forever an innocent person's life. Unfortunately this problem is still acute in our country and to certain extent I also became the victim of this problem. During half a year I was trying to protect the rights of people.

I want to shoot the film in winter in order from the screen to be felt the coldness of these events and that of certain people. The camera in most cases will be moving as documentary. As for reflecting thoughts, feelings and inner state, in this case the static camera will be used. I want to introduce the heroes at their maximum, their characters, and their decisions. The camera will be observing them. The film will be on the real life, the people, their behaviors and their mistakes, their attitude to each other, their trust and distrust.

Mariam Khatchvani



Mariam (Bakacho) Khatchvani is born in 1986 Mestia, vil. Ushguli.

Education: 2015 Sundance Film Lab, 2015 Berlinale Talent Campus, 2014 The Fabrique des Cinémas du Monde, 2013 Mini EAVE, 2004/2008 Shota Rustaveli Theatre and Film Georgian State University, Film and TV Media Faculty.

Her works: 2017 *Dede* Feature Film Karlovy Vary International Film Festival – Jury Prize, Avventura International Film Festival-Grand Prix, Batumi International Film Festival-Jury Prize, Annual Fort Lauderdale International Film Festival-Production Award, The APSA Cultural Diversity Award under the patronage of UNESCO. Her short film *Dinola* (2013) has won twenty International prizes.

REVOLUTIONARY WOMAN

Nick Baker-Monteys (Germany)

SYNOPSIS

Monika Ertl – *the Revolutionary Woman* – became notorious for assassinating the Bolivian Consul in Hamburg in 1971. Her story is driven by the discovery that her beloved father, the famous cameraman Hans Ertl, was a Nazi propagandist. Monika's life becomes a struggle to emancipate herself from the father she loves and the reactionary German community in Bolivia, where her father took the family after the war. Her desire to right her father's wrongs leads her to join the Bolivian revolutionary movement – and ultimately to the realisation that she's become as bad as the people she is fighting.

DIRECTOR'S NOTE

Revolutionary Woman is about a fascinating young woman, a tragic Joan of Arc-like character, struggling to find her way in a man's world. It's a true story with a powerful central relationship between a daughter and her father. This helps us tell Monika Ertl's story over a number of years, as she grows up, moves from continent to continent, becomes a reluctant revolutionary and a very reluctant killer.

On one level it's a German story about a daughter discovering her beloved father's not a hero but an anti-hero. On another, and more importantly, it's a very universal story about a WOMAN, who is revolutionary in many senses of the word. She isn't just emancipating herself from her father's world, but that of the revolutionaries she loves, who turn her into a killer.

She's an attractive woman attracted to men, but wants to free herself from the powerful men in her life, to help create a better world without using MAN'S weapons and not be entrapped by sexual desire. It's only at the end that she manages to break free, but at a price.

The universal nature of Monika's female struggle, the cast of characters from Germany, Bolivia, France and Cuba, and the ambitious scale of the project, means *Revolutionary Woman* should be seen as an international endeavour. I propose shooting in English with an ensemble of well-known actors from around the world and making a film where despite the "exotic" locations and action scenes, Monika's very human, womanly struggle is at the heart of the film.

Nick Baker-Monteys



Nick Baker-Monteys, born in Berlin in 1964, is a film director and screenwriter living in Germany. His debut feature film as director, *The Man Who Jumped Cars*, was released in 2011 and won numerous prizes including Best Screenplay at the Max Ophüls Film Festival and Best Film at the International Film Festival in Aubagne. His new film, *The Final Journey*, was released in September 2017 and will be screened at major international festivals including Sao Paolo, Arras and Stockholm. He is a guest lecturer and tutor at the German Film and Television Academy in Berlin (DFFB).

ICARUS. THE STORY OF MIETEK KOSZ

Maciej Pieprzyca (Poland)

SYNOPSIS

Icarus is the true story of Mieczysław "Mietek" Kosz, a Polish jazz pianist who died in tragic circumstances and whose life we see through select episodes depicting the most influential moments in his life and career: his childhood on a poor farm in the farmlands of Poland and the loss of his eyesight at age 12 to a debilitating disease and the trauma that it causes. We witness the birth of his gifts - an uncanny ear for music and his determination shared only by true virtuosos. We witness the great heights he achieves in his career that is accompanied by his loneliness and desperate need for acceptance. We see how low he falls due to his fight with alcoholism and trying to deal with the consequences of his fame. All this leads to his "rebirth" when he meets the love of his life, Ewa.

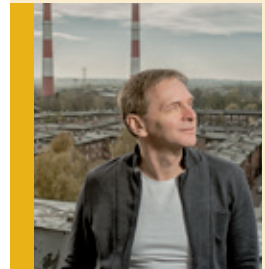
DIRECTOR'S NOTE

Mietek Kosz. This name is known to jazz fans throughout the world. He was a blind pianist, a master improviser; the Polish Bill Evans. He didn't leave that much behind: one LP and two posthumous collections of odd recordings he did throughout his short career for Polish National Television and National Radio. If Kosz were still alive, he would definitely be one of the biggest names in jazz on the world stage. However, he died young and left only a legend of a genius gone too soon.

Icarus is the story of a phenom and the paradox of life. If not for his disability that marred his young life, Mietek Kosz would have never left his small village in the middle of nowhere. Fate would have it that upon losing his sight at age 12, he was soon discovered to be a rare and formidable musical talent. Just like Icarus, he flew high and became a sensation known on stages in Poland and abroad. Everyone thought he was destined for international fame. After a successful tour in Paris and winning prestigious jazz festivals in Montreux and Vienna, he was set to conquer the United States. All was lost when he tragically died, falling out of the window of his third floor apartment. Some think it was an accident, while others are convinced that Kosz committed suicide.

I believe that this multi-layered project will reach audiences around the world. It's the emotional story of a protagonist at odds with the obstacles he faced and with himself, with a rich soundtrack and score and a visual, ascetic depiction of the times in which the story took place.

Maciej Pieprzyca



Maciej Pieprzyca, is a director & scriptwriter - born in 1964 in Katowice (Poland). He debuted in 2008 with the film *Splinters*. In 2013 he directed *Life Feels Good* - one of the most successful Polish films in recent years, awarded at many international film festivals (Grand Prix and Audience Award at the Montreal World Film Festival; Silver Hugo and Audience Choice Award at the Chicago IFF). For his recent film, *I'm a Killer*, Maciej Pieprzyca received an award for the best director at the Shanghai International Film Festival (2017). The film also won the Silver Lions and Best Screenplay award at the Gdynia Film Festival (2016).

THREE MINUTES OF SILENCE

Boris Khlebnikov (Russia)

SYNOPSIS

Arseny (30) does rotating shifts on a fishing trawler. He has no sense of purpose in life. He'd like to marry and settle down in Murmansk but, having no real determination to do so, he's back at sea again. As the trawler is hit by a storm and starts to leak, the crew receives an SOS signal from a nearby vessel. Arseny disobeys the captain's orders and leads the rescue mission. The knowledge that others are in greater danger transforms the crew into heroes. For a few hours, life feels real and meaningful. But then, Arseny's trawler returns to a typically bleak Murmansk day of fog and ambiguity.

DIRECTOR'S NOTE

The film is set in two environments. The beginning and ending take place in the northwestern Russian port city of Murmansk, a grim place saturated with salt and alcohol. The key events take place in the middle of a rough sea, on a cramped weather-beaten Russian fishing trawler with dim lighting and scant heating. For months at a time it's a home to a 20-25-member crew, but it's also a kind of a prison.

Visually the film plays on the contrast between the romanticized idea of the sea-faring lifestyle and its harsh reality. The picture is deliberately un-glossy: no panoramic camera flyovers, no major CGI use. It's an exhausting world. The camera observes it very closely.

The rolling waves, mist and fog. The textures of the sailors' clothes (fishing jackets, sweaters), grim faces (stubble, scars), calloused hands, rugged bulky torsos, and blurry tattoos from their youth. The rust and chipping oil paint. The steel nets and cables. The fish scales and blood on the deck.

The film's sound is as saturated as its picture: the men work in muffled silence drowned by the orchestra of rumbling machinery, shrieking seagulls and crashing waves. The synergy of sounds is overwhelming; at times, the cinema hall feels as claustrophobic as a cramped ship, adding to the participation effect.

The characters all have their own signature jargon and style of communication that reflects their animal-like existence. In this stagnant world of sweat and grime there's no facade, only the core.

**Boris
Khlebnikov**



Boris Khlebnikov (born in 1972 in Moscow) is a Russian director, script writer and film critic. He has studied biology at the Moscow State University of Education, film criticism at the All-Russian State Institute of Cinematography. He's one of the originators and member of the selection board at Kinoteatr.doc, one of Russia's largest independent documentary and feature film festivals. Creative producer for TNT TV Channel, teaches Documentary Film and Theater and Basics of TV Production at the Higher School of Journalism. Select filmography: *Free Floating* (2006) *A Long and Happy Life* (2013) *Arrhythmia* (2017).

BURNED

Hanna Slak (Slovenia)

SYNOPSIS

Nina's busy life is interrupted by the suicide attempt of her son Lars. Lars is traumatized by a murder of a classmate, which happened months ago. Nina takes Lars to a remote island where they used to spend their summers. She gradually starts believing that Lars was involved in the murder. She locks Lars in the house and tries to force him into confession. Her actions push Lars towards a complete emotional breakdown. Meanwhile, the murder case is solved, Lars played no role in it. Nina has to face Lars's emotional damage, and her own failure to listen and understand.

DIRECTOR'S NOTE

I would like to reflect on being a parent in a world where we are constantly exposed to violence. In our daily lives we come upon the images of war, disaster, suffering; weekly the yellow press flashes titles on the street boards about rape, torture and murder.

If suddenly it is our own child who is bruised by an experience of inexplicable brutality, how do we deal with it?

This is a story about a mother who has been trained all her life to listen and to hear as a part of her profession, but fails to understand what is happening to her son. The story takes her on a journey which leaves her no other choice but to gather the courage to ask the right questions.

Burned has been through 2 years of script development, notably with the highly selective development program Scripteast, when another project took over my work and life: based on a true story which required immediate attention, *Rudar/The Miner* was to become my 3rd feature film (recently completed, it had won several awards, was announced as the Slovenian entry for the Foreign Language Academy Awards 2018, and was released in Slovenian cinemas in September 2017). Having completed *Rudar*, I would like to go back to *Burned*, a story which still needs to be told: since 2010, there has been even more violence and even more need to face the consequences it leaves on individuals, relationships, and the society.

But the world has changed. The rise of the radical right throughout our societies, the abuse of fear of terrorist violence by certain repressive authorities, the paranoia that any psychotic act of violence has ideological background, all of that has been infused into our lives in the past years. According to all this, I am looking for partners interested in further developing the project *Burned*.

Hanna Slak



Hanna Slak is a film director, multimedia artist and writer. She has written and directed feature films for the big screen (*Blind Spot*, 2001; *Teah*, 2007; *Rudar*, 2017), as well as documentary films and experimental shorts. She also creates video installations and video design for the stage. Her poems have been published in Slovenia, her plays in English and German have been staged at the Maxim Gorki Theater in Berlin. Her films are screened at festivals such as Cannes, Berlinale, Rotterdam, Locarno, and others.

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BOURSES ATTRIBUÉES PAR



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