

# Oltrecorto



- November 21st, 10:00 am, Sala Grande

## Projects and Directors:

**The Manchador\_beta** (اتب\_رداچ درم)  
by Kaveh Tehrani

**Piggy (Cerdita)**  
by Carlota Pereda

**The Shape of Snow (La consistenza della neve)**  
by Andrea Brusa, Marco Scotuzzi

**A Siege (Ostrom)**  
by Istvan Kovacs

## How It Works

Oltrecorto is an international co-production pitching session dedicated to feature film and TV series projects created from previously shot and released narrative short films. After the screening of their short film, the director or the producer has 5 minutes to explain to the audience how the narrative will be developed into a feature or a series. After the pitch, the participants meet decision makers who are interested in developing the feature/series, or who are open to give feedback on the projects' potential for the audio-visual market.

Oltrecorto has been the event at the core of the TSFM since its first edition. The idea behind it was – and still is – to give value to the connection between the audio-visual short form and the making of a more complex production form, such as a feature film or a TV series. This is a connection that is contentious among the purists of the short film world who believe short films have dignity and autonomy in their own right and should avoid any cross-contamination. But a short film is also a journey into an author's style, revealing their staging and writing capabilities, their gaze on things. In some cases – and specifically in our cases – short films haven't yet exhausted all the things they have to say. In fact, they entice the audience to look "oltre" (beyond), to spend more time within their narrative world, and to start on a new journey from there. We firmly believe that this capacity to attract interest by accentuating the value of the short film tradition and taking it "oltre" is the reason why – year after year – content providers and producers find at the TSFM a unique chance to access projects that are brand new, sometimes even at the very outset of their production career, yet clear and specific in their creative promise, thanks to their relationship with a short film already on screen.

After just three years, we are happy to see that a number of projects launched by Oltrecorto have become – or are about to become – feature films or TV series, ready to prove themselves in the international market: the Romanian film *Monsters* by Marius Olteanu, accepted into the 2019 Berlinale Forum, winner of the Tagesspiegel Readers' Jury Award and now screening worldwide; the TV series *Christian* created by Roberto Saku Cinardi for Lucky Red and produced by Mediaset; the feature films *Emergency Exit* by Bogdan Muresanu, in advanced development stage with the French production company Les films d'ici and *200 Meters* by Ameen Nayfeh, which has just finished shooting a few weeks ago in Palestine, co-produced by Francesco Melzi.

Oltrecorto projects come from a plurality of worlds, often very far from one another, but they all share the characteristic of having found producers who are curious and still capable of emotion as ideal partners along their production journey. We cannot but be thankful, once more, to the authors and producers who have put trust and enthusiasm in the Oltrecorto's adventure so far.

Oltrecorto's partners, who joined us during last year's edition, have made a major contribution towards the success of this session. We are excited and honoured to thank the Fondazione Sardinia Film Commission and Proxima Milano for sponsoring respectively the Oltrecorto Location Scouting and the Oltrecorto Post-Production Awards once again.

*Jacopo Chessa, Ludovica Fonda*

Country **Norway**  
Type of project **Feature film**  
Production Company **Ape&Bjørn AS**  
Directed by **Kaveh Tehrani**  
Estimated budget **€ 1.000.000**  
Budget in place **none**  
Contact **ruben@apeogbjorn.no**

## (اتب\_رداچ درم) **THE MANCHADOR\_BETA**

*The Manchador* (رداچ درم) by Kaveh Tehrani, Norway / Iran / Germany, 2019, 20'



### LOGLINE

After Saeed invents a chador for men that becomes a religious phenomenon, Mina creates an Augmented Reality app that solves the problem of the hijab digitally. *The Manchador\_beta* is a satire set in the near future about life in modern day Tehran, screens, sleep and spirituality.

### SYNOPSIS

Saeed and Mina live a happy life in the Iranian capital Tehran. Saeed runs an Augmented Reality (AR) company that delivers advanced technology to Iranian government factories. The kids have just started school and Mina wants to go back to work, but being a woman in Iran is not easy. So when her brother relocates to Toronto Mina suggests that they follow. Saeed has just landed a huge contract and refuses to leave. By chance Saeed invents a "Manchador" – a religious garment that he jokingly suggests will make life easier for Iranian women by letting them choose if they want to wear a hijab or not. Mina thinks the "Manchador" is silly: It creates more problems than it solves! As a last resort Saeed offers Mina a job at the company. After starting work at Rayan Pardazan Mina has an epiphany: Why not use AR-glasses to apply hijabs to women's faces? It will be like a Manchador, but digital! Saeed is skeptical and urges caution. But the Iranian government see the opportunity to create a surveillance state where men are forced to wear AR-glasses 24/7. Mina has unwittingly opened Pandora's box... *The Manchador\_beta* is a satire set in the near future about screens, sleep and spirituality.



Kaveh Tehrani

### DIRECTORS' BIOGRAPHIES

Kaveh Tehrani was born 1978 in Tehran, Iran, is a Norwegian-Iranian filmmaker. He holds a bachelor degree in film and literature studies from the University of Oslo, along with a degree from the European Film College in Ebeltoft, Denmark. Tehrani has written and directed the short films *1994* (2010), *Victor* (2014) and *The Manchador* (2019). He has won several awards at various international film festivals, and his films have also screened on BBC Persian and Norwegian National Television (NRK).

### DIRECTOR'S NOTES

I aim to make films that are engaging, but also political and poetic. In *The Manchador* I try to guide the audience into a space that is familiar, but then turn the logic that is applied to women with regards to the Islamic headdress - to men. This puts us in quite a different place and I hope the absurdity of the story speaks volumes about this issue. Also I hope to reflect on the impact of technology and make a funny satire about its impact on our behaviour.

### PRODUCTION COMPANY PROFILE

Ape&Bjørn is a film production company based in Oslo, producing feature films, tv-series and short formats. The film producer Ruben Thorkildsen and director Martin Lund established the company in 2008.

### PRODUCER'S BIOGRAPHY

Ruben Thorkildsen is a Norwegian film producer and founder of Ape&Bjørn. He is educated at the National Film School of Norway and built his experience by line-producing the box office hits *Twigson* and *Twigson Ties the Knot*. Ruben has produced titles like *The Almost Man* (2012), winner of best film in Karlovy Vary 2012, *Rafiki* (2018) that premiered in Cannes, and *Wajib* (2017). Ruben was a participant at the European Producers workshop EAVE in 2015 and trained as Story Editor at TorinoFilmLab.

Country **Spain**  
Type of project **Feature film**  
Production Company **Morena Films**  
Directed by **Carlota Pereda**  
Estimated budget **€ 2.500.000**  
Budget in place **€ 250.000**  
Contact **mcolomer@morenafilms.com**

## PIGGY (CERDITA)

*Piggy (Cerdita)* by Carlota Pereda, Spain, 2018, 14'



### LOGLINE

Sara is an overweight teen that lives in the shadow of a clique of cool girls. No one defends her when she's bullied at the local pool in front of an Unknown Man. Her clothes are stolen and Sara must get home wearing nothing but her bikini. The long walk home will mark the rest of her life.

### SYNOPSIS

The Butcher's daughter, Weirdo, Dummy, Fatso, or Piggy: Sara goes by many names but her own. Small Village, Big Hell. Sara spends her summer immersed in her phone, bored to death, helping her father in the family Butcher's shop. Her only moment of solace is when she goes alone to the natural springs pool. There, Sara meets her worst fear: Maca, Roci and Claudia, a clique of cool girls holidaying in her village. Not even her childhood friend, Claudia, defends her when she's brutally bullied in front of an Unknown Man. Her clothes are stolen and Sara must get home wearing nothing but her bikini. The long walk home will mark the rest of her life, as Sara witnesses The Unknown Man kidnapping Claudia. Unknown Man spares Sara's life, in exchange for her silence and, in a weird gesture, gives her a towel to cover herself with. Sara gets back to the village not daring to sound an alarm. Paralysed with shock and fear, life goes on around her as if nothing had happened. But the Unknown Man seems to have seen something in her. Something that sets her apart that makes her special. It's down to Sara to choose what version of herself she grows up to be.



Carlota Pereda

### DIRECTORS' BIOGRAPHIES

Carlota Pereda has spent her career working as screenwriter and director in TV fiction. Her first short, *The Blondes*, was selected in over 137 festivals worldwide. *Piggy*, her second short film as a director, won the Goya Award (Spain's Academy Awards) and the Forqué Award for best short. And it has been selected by the French Académie des Arts et Techniques du Cinéma, Les Césars, to join Les Nuits en Or, to represent the best short films awarded by National Film Academies in a worldwide tour.

### DIRECTOR'S NOTES

I wrote *Piggy* to confront my fears. Real-life fears. The things that make me feel vulnerable, like violence, sexual assault. And, since I became a mother, bullying. *Piggy* is a coming of age story about an outsider that wants to fit in. It's horrific because it is real, relatable, and portrays adolescence in its most brutal form. This film is a real horror story. In broad daylight Sara is helpless in her bathing suit and flip-flops. She doesn't even have the darkness to hide.

### PRODUCTION COMPANY PROFILE

Morena Films was founded in 1999 with the objective of producing innovative, high-quality content aimed specifically at the international market. Since then we have produced more than fifty feature-length films, documentaries, animated works and TV series such as *Everybody Knows* by Asghar Farhadi, *Champions* by Javier Fesser, *Even the Rain*, *Yuli* and *The Olive Tree* by Iciar Bollain, *Submergence* by Wim Wenders, *Sons of the Clouds* by Álvaro Longoria or *Cell 211* by Daniel Monzón.

### PRODUCER'S BIOGRAPHY

Merry Colomer graduated with an MFA in Film Production (NYFA) and while in the US produced the documentary *Orensanz (Rocío Mesa)* and worked on both independent films and blockbusters. In 2014 Merry joins Morena Films as an associate producer on films such as *To Steal From a Thief* by Daniel Calparsoro, *The Olive Tree* by Iciar Bollain or *Submergence* by Wim Wenders. In 2018 produced the film *Advantages of Travelling by Train* by Aritz Moreno, selected at 2018 Berlinale Co-production Market.

Country **Italy**  
Type of project **Feature film**  
Production Company **Articolture S.r.l**  
Directed by **Andrea Brusa, Marco Scotuzzi**  
Estimated budget **€ 1.100.000**  
Budget in place **€ 52.000**  
Contact **ivan.olgiati@articolture.it**

## THE SHAPE OF SNOW (LA CONSISTENZA DELLA NEVE)

*Magic Alps* by Andrea Brusa, Marco Scotuzzi, Italy, 2018, 15'



### LOGLINE

An Afghan refugee arriving in Italy to seek asylum brings the immigration system to a grinding halt when he includes his beloved goat in the application. Based on a true story.

### SYNOPSIS

Exhausted and covered in dust, the shepherd Said and his enormous goat Salimah finally arrive at the Italian border. Since escaping Afghanistan they have had only one destination in their minds: the Italian Alps. Said has promised Salimah that he would take her to see the snow. When Giovanni – the person in charge at the Italian immigration office – and his assistant Camilla see her, they get dismayed. It's the first time a migrant arrives with an animal and they immediately notify the Government in Rome about it, so the Council of Ministers would decide what to do. When the Council replies with directives to isolate the goat, to send back Said to the country he landed first and in the end to put the animal down, Giovanni is in a tough spot: on one side he has to manage the unusual, but so tight-knit relationship between Said and Salimah, on the other side, he has to obey the cold and mechanical authority ordering. Meanwhile, Austria and Hungary have closed their borders and many other refugees are arriving: he can't afford to lose too much time on a goat...



Andrea Brusa e Marco Scotuzzi

### DIRECTORS' BIOGRAPHIES

Andrea Brusa holds an MFA in screenwriting from UCLA. In 2014 he won the Alfred P. Sloan Foundation Screenwriting Fellowship for his screenplay *The Flight of the Wasp*. He co-wrote *Viola, Franca*, selected in many festivals (Tribeca), nominated for the David di Donatello, winner of Best Drama and the Bricker Humanitarian Award at the 2017 Emmys College Television. In 2018 he wrote *Labor* (LA Shorts IFF).

Marco Scotuzzi is a director of commercials, who have worked on projects for international brands. Board member of Air3 (Italian Guild's of Directors), he also teaches acting. Marco writes and directs with Andrea Brusa since 2015. Their last film *Breath (Respiro)* has been screened at international film festivals (HollyShorts, Newport Beach, Oaxaca, interfilm) and nominated for the 2017 Nastro D'Argento.

### DIRECTORS' NOTES

In *The Shape Of Snow* the Afghani shepherd, his goat and the immigration officer find themselves in the same boat fighting against the blind, faceless bureaucracy, so we follow the characters constantly in close-ups, in such a way that the frame becomes almost like a cage for them. We mainly use hand-held shooting to underline the fragility of the situation and the impotency of the characters dealing with an invisible but extremely powerful antagonist: the government.

### PRODUCTION COMPANY PROFILE

Articolture is an independent production company, dedicated to the development and creation of films and audio-visual projects. Since 2009, Articolture has worked with young directors, holding as essential elements in the selection of its projects their socio-cultural relevance. The company manages movie production by encouraging the engagement of local communities and stakeholders, in order to maximize the social impact of filmmaking. Articolture has produced *Gli asteroidi* by Germano Maccioni (70° Locarno Film Festival), *Zen sul ghiaccio sottile*, by Margherita Ferri, supported by Biennale College Cinema (75° Venice Film Festival) and *L'Agnello* by Mario Piredda (14° Rome Film Fest).

### PRODUCER'S BIOGRAPHIES

Ivan Olgiati (1978) and Chiara Galloni (1982) founded Articolture in 2008. He is a member of the CAN national board for cinema and audio-visual and had produced short and feature films, among which Mario Piredda's *A casa mia* (winner of 2016 David di Donatello) and *Il mondiale in piazza*. Chiara is communication strategist conceiving film production as medium to develop a wider social impact. Among her credits, *My Main Man* (2009), *Natural Things* (2010) by G. Maccioni and Piredda's *The Lamb* (2019).

Country **Hungary**  
Type of project **Feature film**  
Production Company **Café Film, Good Kids**  
Directed by **István Kovács**  
Estimated budget **€ 4.500.000**  
Budget in place **€ 135.000**  
Contact **patricia@goodkids.tv**

## A SIEGE (OSTROM)

*A Siege (Ostrom)* by István Kovács, Hungary, 2018, 23'



### LOGLINE

Sarajevo 1993. No water, no electricity nor food in the town under siege. Tea Mikic, as a Serbian woman, lives completely isolated in her shabby apartment hopelessly in a Bosnian community. Tea wants to take a bath but this means she has to get out from her flat and through sniper fire...

### SYNOPSIS

Sarajevo 1993. No water, no electricity nor food in the town under siege. Tea Mikic is a Serbian woman living completely isolated in her shabby apartment, hopeless and dreamless in a Bosnian community. Despite the war, a young couple is about to marry, asking for water from Tea. She refuses the request, even though her barrel is full. In the evening a heavy artillery fire hits her barrel, leaving her with no water. When she starts to collect water, she meets with the Bosnian militia Faysal, her former colleague. It turns out Faysal is trying to escape from the city to his family, whom he hadn't seen for a year. Tea lost her husband and son in the war. The common pain brings the two souls close together, and he promises to repair Tea's barrel, the night before escaping across the front line. As a result of the encounter, Tea feels like a human being again. She decides to take a bath before the evening and get water for it. She offers her husband's last suit to his neighbours in exchange for water. When a smuggler wants to take advantage of Tea's situation, she decides to take the risk and go out in the town for water despite the sniper attacks.



István Kovács

### DIRECTORS' BIOGRAPHIES

Born in 1985 in then-Yugoslavia as part of a Hungarian minority. He first graduated in Law. After, he enrolled at the University of Theatre and Film Arts of Budapest in 2011, where he got his Director BA degree in the class of János Szász. In 2018, he finished his studies at the school's Director MA, training in the class of Ildikó Enyedi. His graduation movie *A Siege* has won the Student Academy Awards, AFI Special mention, CILECT prize, Gold Screen at the YDA Cannes Lions and travelled through numerous festivals.

### DIRECTORS' NOTES

Looking at the short film I treat it as a whole entity but in the meantime it has guidelines for me to the feature length version regarding the cinematography, the pace of the editing, and the way the actors approach to their characters. I would shoot the movie on 16mm film again, plus handheld and static as in the short film, as it relates to the characters journey. Building up of a claustrophobic world is also important to express the atmosphere of Sarajevo.

### PRODUCTION COMPANIES PROFILE

Café Film - Back in 1999 when Nimród Antal teamed up with Tamás Hutlassa to produce a feature film called *Kontroll* and this was the first foundation stone for one of Hungary's most successful production companies. Worldwide distribution and several international awards made *Kontroll* the biggest national success of the year. Café Film became part of Café Group, which covers every Central and Eastern European communication market. Café Film evolved in the years and produces commercials, award-winning short, feature films and series.

Good Kids - Young Budapest based production boutique, co-founded by producer Patricia D'Intino focusing on young directors and author-driven documentaries, as well as creative branded video contents.

### PRODUCER'S BIOGRAPHY

Patricia D'Intino started off working at Pioneer Stillking on service productions. She founded her company Good Kids that is supporting up and coming directors and writers. Her collaborations circuited in international festivals such as IDFA, CPH DOX, KVFF, ZFF, SFF, Taiwan DOX, HOT DOCS, DOK Leipzig. She line produced a short film called *A Siege* awarded a student Oscar by the Academy in 2018 and YDA Gold Screen Award during Cannes Lions Festival, 2019.