

The logo features the text "Brlab" in a white, bold, sans-serif font, with "Br" stacked above "lab". Below this, the text "CO-PRO" is written in a smaller, white, bold, sans-serif font. The entire logo is contained within a circular orange shape with a vertical-line texture.

Brlab
CO-PRO

OCTOBER
18-22
2021

ONLINE - SÃO PAULO - BRAZIL

brlab.com.br



BrLab CoPro is a new category of **BrLab** that meets the growing demand for projects stalled at an advanced stage of development, bringing them closer to potential co-producers, channels, distributors, sales agents, festivals and funds from around the world.

Besides individual meetings between the projects' teams and carefully selected professionals for a sequence of private business rounds, BrLab CoPro also promotes activities open to the public in partnership with Show me the Fund, a project that locates and gathers international funds to facilitate the search for professionals from our industry — an initiative of Brazilian Content, Cinema do Brasil and Projeto Paradiso.

BrLab CoPro's Brazilian participants are also eligible for the Paradiso Award in the amount of US\$1,000 (one thousand dollars), which should be used in the development, funding and internationalization of the film. The incentive is offered by Projeto Paradiso,

a philanthropic initiative that supports talent in the national audiovisual industry.

BrLab CoPro also has the support of the French Embassy in Brazil and the British Government in Brazil for the organization of activities aimed at bringing together producers and professionals from the respective countries they represent.

The first edition of **BrLab CoPro** will take place during **BrLab** from October 18 to 22, 2021 with a fully online program as a safety measure due to the COVID-19 pandemic.

The activities of **BrLabCoPro** are carried out by Klaxon Cultura Audiovisual in partnership with Brazilian Content, Cinema do Brasil and Projeto Paradiso and with the support of the French Embassy in Brazil and the British Government in Brazil, and promoted by LatAm Cinema.

Índex

- 04 **1989/1989**, Karina Minujin - Argentina
- 06 **Animales/Animals**, Andrés Weissbluth – Chile
- 08 **A Procura de Martina/Martina's Search**, Márcia Faria – Brazil/Uruguay
- 10 **Gente de Bem/Good People**, Cíntia Domit Bittar – Brazil
- 12 **Irmãos Caraíba/Caraíba Brothers**, Eduardo Morotó – Brazil
- 14 **O Deserto de Akin/The Uncoming Desert**, Bernard Lessa – Brazil
- 16 **Olhe Para Mim/Look at Me**, Rafhael Barbosa – Brazil
- 18 **Pssica/Pssica**, Quico Meirelles – Brazil
- 20 **Salomé/Salomé**, André Antônio – Brazil
- 22 **Silêncio/Silence**, Henrique Dantas – Italy/Brazil
- 24 **Solina/Under the Sun**, Lidiana Reis - Brazil
- 26 **Uma História de Vingança/Uprising**, Luan Filippo Oldenbrock – Brazil
- 28 **Yellow Cake/Yellow Cake**, Tiago Melo – Brazil



Meet the Guests

Argentina
1989
1989
Karina Minujin

Watch pitch 



Karina Minujin
Director



Nicolás Avruj
Producer



Giorgina Mesiano
Executive producer

Format: DCP, 4K, 90 min, color
Based on: Original Screenplay
Languages: Spanish and Romanian
Country of filming: Argentina
Production company: Campo Cine
Budget: US\$ 1,219,139.00
Confirmed funding: US\$ 397,502.00

Contact info:
produccion@elcampocine.com.ar
www.elcampocine.com.ar

1989. The Romanian regime tightens its grip while thousands of miles away Argentina is ravaged by crisis. Julia is a peculiar teenager in the midst of the euphoria Buenos Aires' youth live in. She gets a job in the house of Hinich, a Romanian writer who has fled the regime and hides under a false identity. Despite the strange environment, an unexpected bond develops between them. They grow closer, as intensely as the explosion both their countries experience.

April 1989. The Stalinist regime in Romania is exhausted and people are demanding the deposition of the government while the persecution of opponents is becoming more and more cruel. Thousands of miles away, Argentina is going through a deep economic crisis and hyperinflation is hitting harder and harder. Julia, a teenager living on the outskirts of Buenos Aires with her Romanian grandmother, is forced to look for a job while she is about to graduate from high school. Julia is peculiar; she speaks Romanian and is a teenager lost in the midst of the youth euphoria in Buenos Aires. She is clueless about her future and seems to have no direction in life. She gets a job at Hinich's house, a Romanian writer who escaped from Ceausescu's regime and lives clandestinely in Buenos Aires under a false identity. The Securitate, the Romanian secret police, believes he is dead. Despite the strange and mysterious atmosphere, an unexpected connection grows between them. They can almost touch each other's loneliness and pain. They become too close. His identity comes to light, which puts them in great danger. Then everything explodes, both for them and for the political context of both countries.

Director's statement

It is a peculiar meeting of souls. For as long as I can remember I have wondered what makes people connect. One answer I found and would like to share through this film is the connection through inner,

intimate worlds, and how that can comfort us in intangible ways. In 1989 I was 17 years old, just like Julia, the main character. That allows me to lend her many of my memories of that time that are still very much engraved in me and in many people, since it was a very intense year for Argentina. I remember the feeling of hopeless frustration we felt as we watched the country fall apart, and the mixture of euphoric freedom we experienced after years of dictatorship. 1989 was also a watershed for Romania. Everything is somehow related, sealing an era of a certain social utopia in Latin America and Europe. At the moment of connection, Julia and Hinich are going through deep mourning. Julia is going to help Hinich come back to life, while he, through what they experience, is going to help her come to know herself and become a woman. As they go through this journey together, their respective countries will explode, shaking those inner worlds that connect them. I like subtle emotions, particularly in the circumstances of our lives and how they affect the way we feel, the way we desire. That is one of the main elements I would like to explore in this film, the private journey of these two characters who have to unexpectedly join forces to change the course of their lives because of the particular circumstances they have to go through.

Director's biofilmography

Born in Argentina and based in Mexico, Karina Minujin is a prominent advertising director. She is

currently developing her first feature, *1989*, which was written together with Diego Lerman and Paula Markovitch and has won several development awards at the Guadalajara Film Festival and the Cartagena International Film Festival.

Previous works

ABCD (short - 2002)

Production company

Campo Cine is a fiction film and documentary production company founded by Diego Lerman and Nicolás Avruj which focuses on authorial, bold and innovative proposals, both for the national and the international market.

Shooting start

In development - October 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers



Chile & Colombia

Animales

Animals

Andrés Waissbluth Weinstein

Watch pitch 



Andrés Waissbluth Weinstein
Director



Felipe Azúa
Producer

Alicia Scherson - Screenwriter

Luciano Cares - Screenwriter

Format: Digital, 100 min, color

Based on: Original Screenplay

Language: Spanish

Countries of filming: Chile and Colombia

Production companies: Retaguardia Films and Avispa Cine

Budget: US\$ 825,000.00

Confirmed funding: US\$ 500,000.00

Partners:

Corfo Ibermedia (Public Fund)
Fondo Audiovisual (Public Fund - Chile)

Contact info:

azua@avispacine.cl
www.avispacine.cl

Set in a near future, where animals have their rights recognized by law, *Animales* exposes the contradictions that our species face. There are 5 stories that show a sheep that goes into politics, a rabbit that challenges a toxic relationship, a rat that reports human rights violations, a penguin that frees a grieving woman, and a cat that is adopted as a child.

"Sheep": Ramirez (60) is an old Magellan politician. One night, he runs over a sheep and is forced by his wife to adopt the animal. Ramirez becomes an animal rights politician, and thanks to the sheep Elena he rises in the polls. The problem is that in private they hate each other.

"Rabbit": Elena (32) and Tomás (35) travel with their dog Oso; they are full of doubts about a supposed infidelity. Oso gets lost on the beach and returns with a dead rabbit in his mouth. Despite it's forbidden, they decide to eat the rabbit. The next day, the neighbors look for their pet in the garden, discovering Tomás's lies.

"Rat": Magdalena (40) visits her bedridden father and finds a plague of rats in the house's old workshop. Baptiste (35), a Colombian immigrant, is called to disinfest the place, but upon lifting the wooden floorboards, they find buried human skeletons.

"Penguin": Cristina (55) spends her days alone in her house looking out the window at the Atacama Desert. One morning, her routine is interrupted when a small Humboldt penguin knocks on the door. Keeping it alive will cost her the house's water reserves, her marriage and, ultimately, her life.

"Cat": Constanza (35) is engaged to Beatriz (42), who wants to get pregnant. Constanza decides to give her an egg cell. The happiness of the moment gradually changes as Beatriz feels that she is losing her own project of becoming a mother. Beatriz decides to adopt a cat, but Constanza is allergic to the animal.

In the southern cold region of Magallanes, a sheep helps to boost an old politician's career. On a bleak beach, a couple tries to regain trust and cover up the death of a rabbit in order to eat it. In an old town in



ruins, a woman must save the reputation of her ailing father who is threatened by a rat that uncovers a pit of skeletons. In modern Santiago, a couple tries to get pregnant and adopt a cat to rehearse motherhood, but this only exposes their deep differences. In the driest desert in the world, a woman mourns her dead son until one day a lost penguin appears on her doorstep and gives her the opportunity to let her son go.

Director's statement

According to the French philosopher Jacques Derrida, "Animal is a word that humans have given themselves the right to give". The central concept of the *mise-en-scène* is to blur the boundary between "human" and "animal". However, the most animalistic behavior will be that of human beings, especially men: predatory, false, morally duplicitous, greedy. All that in a context of environmental crisis and changing times: pollution, rebellions, droughts, automation, pandemics, etc.

On this path, the narration will be omnipresent, all-knowing. The camera will always be solid, stable, despite its ability to move like an animal. The cinematography will be the one to give us the feeling of a pre-apocalyptic normality, showing cloudy, contrasting skies, the calm before the storm.

The sound should be animalistic, purring, surprising, sometimes light, other times heavy. With great silent pauses, with a lot of tension, like the beast before pouncing and then the howl and the paw blows.

The editing will have a fast-paced rhythm. They are short stories, which allows us to accelerate in a short time, starting from the calm of balance to quickly enter the dramatic tension.

The art direction has the challenge of transporting us to a near future, guided by an aesthetic that we shall call "green futurism", with everyday elements from the present time but where we understand that human beings have changed their habits.

Director's biofilmography

Andrés Waissbluth Weinstein studied film at EICTV. In 2003, he directed his first feature, *Los Debutantes*, and in 2008, *199 Recetas para Ser Feliz*, which was filmed in Barcelona. In 2016, he premiered *Un Caballo Llamado Elefante*, a co-production between Chile, Mexico and Colombia. He has participated in important festivals and released his films commercially in more than 15 countries. He is currently the director of the Escuela de Cine de la Universidad del Desarrollo.

Previous works:

Los debutantes (feature - 2003)
199 Recetas para ser feliz (feature - 2008)
Un caballo llamado elefante (feature - 2016)

Production company

Avispa Cine develops projects of social interest and with high artistic development. Since 2019 we have been the main short film production company in the country, with productions selected for the Cinéfondation at Cannes, San Sebastián, Clermont Ferrand, Huesca, Milan, among others. Our feature film *El Primero de la Familia*, which premiered in 2016, was one of the projects with the highest participation in workshops and forums in Latin America, including BAL, Fundación Carolina, Bolivialab, among others.

Shooting start

October 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers.

Brazil - RJ

A Procura de Martina

Martina's Search
Márcia Faria

Watch pitch 



Márcia Faria
Director and screenwriter



Rodrigo Letier
Producer

Gabriela Almeida - Screenwriter

Format: 2K HD, 90 min, color

Based on: Original Screenplay

Languages: Portuguese and Spanish

Countries of filming: Brazil and Uruguay

Production companies: Ipanema Filmes and Kromaki

Budget: US\$ 520,000.00

Confirmed funding: US\$ 400,000.00

Partners:

Fundo Setorial Audiovisual (Public Fund)

BNDES (Public Fund - Brazil)

Telecine (Tv Channel)

Canal Brasil (Tv Channel)

ICAU/PUA (Public Fund - Uruguay)

Contact info:

marciafaria@ipanemafilmes.com.br

rodrigo.letier@kromaki.com

www.ipanemafilmes.com.br

www.kromaki.com

Martina, 75, diagnosed with Alzheimer's, receives a phone call informing her missing grandson's possible whereabouts: Brazil. Without thinking twice and eager to end a search of more than 30 years, she leaves for Rio de Janeiro before Alzheimer's claims her mind. Martina's journey turns into a dizzying struggle against time and oblivion.

A Procura de Martina tells the story of Martina García, a 75-year-old Argentine widow who for more than three decades has been searching for her grandson born during Argentina's military dictatorship.

The need to find her grandson becomes even more urgent when Martina notices the first signs of forgetfulness. More and more frequent memory lapses increase her fear of not being able to fulfill her lifelong mission. Martina keeps her condition a secret and struggles to preserve what is left of her memory.

In Buenos Aires, Martina makes frequent visits to doctors and attends water aerobics classes in order to alleviate the side effects of aging. In the company of her best friend Norma (70), Martina talks, plays cards and supports the soccer team she loves, Boca Juniors. Apart from her friend, Martina has no one else in the world.

One day, Martina receives the news that her grandson could be in Rio de Janeiro. Despite her fragile memory, she leaves for Brazil, following clues that with great luck will lead her to her alleged grandson. Alone, she checks into a hotel and begins to search all corners of the city. She contacts the mother who raised the boy without revealing her identity. Fearless Martina's sole enemy is her memory, which is failing more and more by the day. Memories of the past – a myriad of fuzzy, at times beautiful, at times terrifying recollections – blend into the present, making Martina's lonely journey a dizzying struggle against time and oblivion.

Director's statement

Our character Martina begins to realize that she is losing her memory but still needs it to fulfill her last mission: to find her grandson who went missing during Argentina's military dictatorship.



Martina brings some baggage along with her: a past that is still alive and kicking, which goes back to another place and time (Argentina's dictatorship and its marks), a fact that automatically launches us into the character's memories and reminiscences as possible triggers for the plot events.

Memory is a human being's mechanism and we use it to organize life in a coherent timeline, from youth to old age, from yesterday to today, from past to present. We all know that there is a chronological time and that we are used to thinking of time as linear, as the only way it can exist, and we are entirely subjected to it. Memory is a way to edit these events, to make existence more lyrical.

It is the distance between what is lived and what is narrated that gives memories, however authentic they aspire to be, their character of fiction, fantasy, dream. The nature of cinema, especially fiction, invades the dream space where nothing is real but rather created. When the viewer is led to question what is fact and what is fiction in a character's memories, an intriguing paradox is created: what do we see, after all? Is it reality? A dream? Truth?

This type of narrative is outlined in the light of the enigma, the fragmentation, the bric-a-brac of events in an attempt to reconstruct, reproduce, simulate the state of functioning of the human mind, making room for the creation of a screenplay in which, through the resource of memory/time/space, we can discuss the linearity of cinematographic time and, ultimately, cinema itself in the film's diegesis.

Director's biofilmography

Márcia Faria made her directorial debut in two episodes of the series *Alice* for HBO. She directed the short film *Estação*, which was selected for the competition selection of Cannes Film Festival in 2010. She was also the general director of the first season of the series *Me Chama de Bruna* and *Oscar Freire 279*, in addition to directing series for Universal Channel, TV Cultura, Multishow, TV Globo, FOX and HBO.

Previous works:

Estação (short - 2010)

Me chama de Bruna (TV series - 2016)

Alice (TV series - 2008)

Production companies

Ipanema Filmes is an independent production company that has been operating in the market for over ten years. The works developed by Ipanema Filmes have achieved public and critical acclaim and have been featured at Cannes Film Festival, Rotterdam, Biarritz and Festival do Rio. Our commitment is to produce quality content with talent and creativity.

Kromaki is a Rio de Janeiro based production company guided by the pleasure of telling original stories in an original way by incorporating different points of view. The company was founded in 2018, when producer Rodrigo Letier left TV Zero, where he was a partner for 16 years. Its first release was the documentary *O Mês que Não Terminou*, directed by Francisco Bosco and Raul Mourão in partnership with Canal Curta!.

Its most recent production was the series *Meu Amigo Bussunda* for Globoplay, directed by Claudio Manoel, Micael Langer and Júlia Besserman.

Among the upcoming projects are the comedy *Juntos e enrolados*, with Rafael Portugal and *Cacau Protásio* (directed by Duda Vaisman and Rodrigo Van Der Put), which premieres in January 2022, and *Lei da Selva*, a series about "jogo do bicho" (directed by Pedro Asbeg) which is being filmed for Canal Brasil. On TV Zero, Letier produced films like *Bruna Surfistinha*, *Gabriel e a Montanha* and *Benzinho* and series like *Eu Sou Assim*, which was nominated for an Emmy, and *#mechamadebruna*.

Shooting start

First semester of 2022

What we are looking for in BrLab CoPro

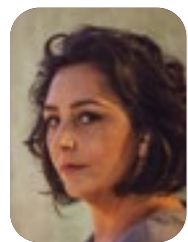
International funds, sales agents, distributors.

Brazil - SC

Gente de Bem

Good People
Cíntia Domit Bittar

Watch pitch 



Cíntia Domit Bittar
Director and screenwriter



Ana Paula Mendes
Producer

Format: DCP, 4K, 90 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production company: Novelo Filmes

Budget: US\$ 381,206.51

Confirmed funding: US\$ 123,892.11

Partners:

Santa Catarina State's Incentive Prize

Contact info:

contato@novelofilmes.com.br

www.novelofilmes.com.br

Germina is a woman who has a troubled past and is trapped in an oppressive marriage. She will need to survive the rumors that proclaim her a witch in the isolated and frostbitten village where she lives, surrounded by Araucaria forest and populated by so-called respectable folk. But surviving will not be enough.

In the coldest region of Brazil there is an isolated village of upstanding folk – as they refer to themselves, with families devoted to God and the Nation, proud of their European origins. Their sustenance comes from donations from people who follow the online teachings diffused by local leader Cleber de Bem via the only smartphone in the place. The newest resident is Germina, who has been married to Pedro de Bem for a few years, whom she met on a road while fleeing the yerba-mate farm where she had been enslaved.

Germina is trapped in an oppressive marriage, especially because she does not bear the children that she secretly aborts – this torment is alleviated in trysts with young Jane, in which they talk about running away between torrid kisses. At Pedro's request, Cleber prays with Germina for her fertility, during which moments he keeps harassing her. When Germina says she is going to expose him, Cleber uses a local folk tale to discredit her: he makes everyone think she is the witch who sucks the vitality out of a village baby. The attitudes toward Germina change. She starts to be persecuted in an escalation of oppression that gets out even of Cleber's control.

The dream of escaping is already a concrete plan when Jane is found mysteriously dead, much to Germina's despair. The collective prayers turn into conspiracies about how to kill the witch, who is framed for Jane's death. Germina realizes that she will have to fight to survive, but after all her ordeals, surviving is not enough for her – she will also act for the sake of revenge and redemption.

Director's statement

I want to make a feminist horror film with artistic and entertainment potential, addressing issues that are currently hot in Brazil and around the world: women's



resistance, misogyny, religious fanaticism, denial of science and "fake news" as a control tool. All that in the freezing scenery of the countryside of Santa Catarina State, where I lived until I was sixteen and still visit frequently. Our state is one of the most conservative in Brazil, with one of the worst rates of violence against women, but with a very strong resistance that inspired the creation of our protagonist, Germina.

I intend to create an eerie atmosphere, but still within the limit of the false safety that narrative cinema provides. Density will be much more present in the subjectivity and transformation of the female characters than in scenes that exploit their bodies suffering violence. The direction technical choices will bring disturbingly contemplative framings, with the camera on a fixed tripod or sliding on a track, like the approaching evil – intensifying the suspense for the audience. The cuts will be as dry as axe blows and there will be no language distinction in the dream/fantasy scenes, so as to blur the boundaries between reality and imagination in the diegesis. The sound design will enhance the perception of the isolation of this village, where there is no point in screaming for help. I propose a horror film and it will be delivered, without fear of spattering blood on the screen. I will also deliver Germina's revenge since surviving is not enough for her.

Director's biofilmography

Cíntia Domit Bittar began her career as an editor while still an undergraduate film student at Unisul. She

founded Novelo Filmes (2010), where she has worked as a director, screenwriter and producer of films that have featured at renowned festivals since 2011 (Cartagena IFF, Oberhausen ISFF, Biarritz, Hong Kong IFF, Festival do Rio, Tiradentes, Fantaspoo, among others). She stands out for her well-crafted language on sensitive issues in both drama and horror.

Previous works:

Baile (short - 2019)

O segredo da família urso (short - 2014)

O tempo que leva (short - 2013)

Production company

Founded in 2010, Novelo Filmes is an audiovisual production company run by women and based in Florianópolis. It develops and produces original fiction films and documentaries that have been screened at festivals like Oberhausen ISFF, Cartagena IFF (FICCI), Cinélatino Rencontres de Toulouse, Biarritz Amérique Latine, among others.

Shooting start

July 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers

Brazil - PE

Irmãos Caraíba

Caraíba Brothers

Eduardo Morotó

Watch pitch 



Eduardo Morotó
Director and screenwriter



Leonardo Mecchi
Producer



Alexandre Taquary
Producer

Format: DCP, 2K, 90min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production companies: Enquadramento Produções and Taquary Filmes

Budget: US\$ 377,358.50

Confirmed funding: US\$ 260,185.40

Partners:

Funcultura PE (Public Fund)

Contact info:

lmeccchi@enquadramen.to
www.enquadramen.to

Northeastern teenager João Caraíba, recently arrived in Baixada Fluminense, becomes a bus boy at a restaurant run by his brother Luís. When he finds himself exposed to xenophobia, João gets into a fight and ends up being attacked by Luís. Taking advantage of the guilt feeling that takes over his older brother's mind, João begins to manipulate him and together they devise a plan to extinguish the oppressive environment that has given rise to it all.

Teenager João Caraíba has just been hired as a bus boy at a restaurant on the verge of Presidente Dutra highway in Baixada Fluminense. The young man has recently moved to Rio de Janeiro and currently shares a house with his brother, who is already established in the city and the new manager of the place.

The brothers work the night shift and are off during the day. João needs to get used to his new life in the metropolis. During his first training week, he witnesses his brother being a victim of xenophobic comments. João soon meets and connects with a group of young delivery people with whom he shares stories of violence and the feeling of being foreigners in their own country. One of the young members of the group is Maria, whom we will follow along with the story of the waiters in a fight for justice. Her father was run over at a train station, and the next train was allowed to continue its journey, rolling over the body so as not to disturb traffic flow during rush hour. Maria's grief gives her strength to protest and take legal action against the concessionaire responsible for the double running over.

When one of the biggest cold fronts ever seen in the city approaches, everything starts to change. When serving a table of wicked customers, some of them state troopers from the highway patrol station, João reacts to a prejudiced joke by throwing the metal tray in the face of one of these men, which triggers a big fight. Luís not only does not defend João but joins the



circle of aggression against him and also kicks and punches his brother in the face. João is left to his own devices and from then on becomes an increasingly fearless young man.

Some time after the aggression, João uses his brother's guilt to control him and convinces him to destroy the oppressive environment that started it all in an act of reconciliation. Maria, in turn, gets an out-of-court settlement for her father's death compensation claim and is able to finally begin to overcome her trauma.

Director's statement

The chosen theme is based on my origins in Frei Miguelinho, a rural town in the state of Pernambuco with a population of just over 15,000 known as Cidade dos Garçons ("Waiter Town") for "exporting" such professionals to larger cities.

With a sober, intimate tone and realism-oriented staging, *Irmãos Caraíba* is an urban chronicle that emerged from the desire to lend a voice to northeastern characters, waiters, from the working class, living in the low-income suburbs of Rio de Janeiro, far from their place of origin and looked on as foreigners in their own country. Class conflict, in which the northeastern proletariat has historically been part of the oppressed side, has been present in Brazil since its formation and even today these workers are still destined for informal employment and exposed to xenophobia.

The starting point in the dramatic conception is linked to the actors' bodies expressiveness in the scene, having the sequence shot as a motor resource and an editing that respects time as a natural phenomenon of the mise-in-scene.

From these characters' perspective, the intention is to build a panel about northeastern waiters and delivery people by portraying the daily lives of those who live in the outskirts of town and showing how they are gradually transformed due to urban violence.

Alongside the story of the waiter brothers, another character that stands out is Maria da Silva. Created from a true story from 2015, she lost her father when he was run over at a train station and the next train was allowed to continue its journey and rolled over his body so as not to disturb the traffic flow during rush hour.

Director's biofilmography

Eduardo Morotó has made six short films and one feature, amassing more than 85 awards. Noteworthy among his short films are *Mar Exílio* (Revelation Award at Festival de Curtas de São Paulo); *Eu Nunca Deveria Ter Voltado* (Best Directing at Festival de Brasília); *Quando Morremos à Noite* (Best Short Film at Mostra de Tiradentes); and *Todos Esses Dias em que Sou Estrangeiro* (Best Short Film at Festival do Rio). His first feature, *A Morte Habita à Noite*, was selected for the festivals of Rotterdam, Viña Del Mar, Havana, Rio, among others.

Previous Films:

A morte habita à noite (feature - 2020)

Todos esses dias em eu sou estrangeiro (short - 2013)

Quando morremos à noite (short - 2011)

Production companies

Enquadramento Produções is an independent production company based in São Paulo and focused on the development and production of film projects, especially first and second features by young and promising filmmakers in international co-production. Its films have been selected for some of the most important national and international festivals, such as Cannes, Locarno, Rotterdam, Toronto, San Sebastian, FidMarseille, IndieLisboa, BAFICI, Brasília, Rio, Tiradentes and Gramado.

Taquary Filmes is an audiovisual production company from the countryside of Pernambuco State that has focused on the formation, dissemination and production of short and feature films and TV products since 2011.

Shooting start

September 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributores, co-producers

Brazil - ES

Deserto de Akin

The Uncoming Desert

Bernard Lessa

Watch pitch 



Bernard Lessa

Director and Screenwriter



Ursula Dart

Producer

Welket Bungué - Leading Actor and Associate Producer

Format: DCP, 4K, 110 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production companies: Ladart Filmes and Rede Filmes

Budget: US\$ 200,000.00

Confirmed funding: US\$ 100,000.00

Partners:

Funcultura ES (Public Fund)

Contact info:

ursuladart@gmail.com

bernardmirandalessa@gmail.com

www.redefilmes.com.br

Akin is a dedicated Cuban doctor working in Brazil for the Mais Médicos program in 2018. Between his work routine in an indigenous community and his moments of intimacy with Sérgio, a Portuguese cook with whom he falls in love, his relationship with Brazil deepens and strengthens. With the election of Jair Bolsonaro and the abrupt end of the cooperation program between the two countries, he finds himself pressed to make a decision: return to Cuba and leave behind the relationships he has built here or stay and reinvent himself since he will not be able to medicate patients. None of the possibilities will be able to contain the advance of the approaching desert.

Akin is one of the Cuban doctors working in Brazil for the Mais Médicos program in 2018. Between his work routine in an indigenous community and his moments of relaxation with Érica, his best friend, and Sérgio, a Portuguese cook with whom he falls in love, his ties with Brazil grow stronger. With the election of Jair Bolsonaro, cooperation between Brazil and Cuba is interrupted. Doctors are called to return home. Akin finds himself at a crossroads: return to Cuba and leave behind the relationships he has built here or stay in Brazil without being able to medicate patients. At the airport, Akin has cold nervous sweats. At the last moment, he gives up boarding.

A year later, Akin and Sérgio are living together. The examination for admission of foreign doctors has no date to take place. Akin works as a waiter in a bar, and after an accident that causes Érica's death, he is shaken and can no longer sustain his decision to stay in Brazil. At that moment he receives what seems like a Call: his Angolan cousin telephones him. After learning about the possibility of medicating people in Angola,

he decides to return to the country where he was born. He communicates his departure to Sérgio and they argue. Akin spends his last days alone.

In Angola, Akin meets his cousin Malixa. He takes the entrance exam, which he passes; he then moves to a town near the Namib desert. In the morning, Akin prepares for another day of work. At the hospital, in a good mood, he receives a patient in his office.

Director's statement

The Uncoming Desert is a film about the arduous search for a field of action in a world that is becoming desertified. It is a film about friendship, about pain, about ethics, about vocation, and finally about the feeling of being a master of oneself in a world that seems to want us to get rid of ourselves all the time.

Akin is hungry for life. He carries within the clash between the individual and the collective. Also, Akin is a character who personifies the desert of our time, the loss of tradition and borders, the seduction of capitalism and the illusory freedom it advertises.

Akin's story evidences the impossibility of an individual solution to a collective problem. Akin is a man who has a desert in his heart and who hopelessly tries to escape from it (be it through medicine, romantic love, friendship, humanitarian missions). However, after some traumatic events, he will have to face the desert in order to discover it is an inexorable presence.

Born in Angola and raised in Cuba, Akin is a doctor by vocation. But what can vocation do against the onslaughts of narcissism, greed and individualism in the Brazilian society that has taken shape under Bolsonaro's rule? Is it possible to cross the desert without being crossed by it?

These are some of the questions that the film raises and that seem crucial for us to think about what a man can do at the beginning of the 21st century. A century that has so far been the promise of a desert.

Director's biofilmography

Bernard Lessa lives in Vitória; he is a film producer and director. Among his works are the short films *Tejo Mar* (2013), *Sopro, Uivo e Assobio* (2015) and *A Casa Térrea* (2017), which have been screened in important Brazilian festivals. *A Mulher e o Rio* (2019), his first feature, premiered at the 52nd Festival de Brasília. *A Matéria Noturna*, his second feature, awarded at Mostra Futuro Brasil from the 52nd Festival de Brasília, is due to premiere in October at Olhar de Cinema.

Previous works:

Tejo mar (short - 2013)

A mulher e o rio (feature - 2019)

A matéria noturna (feature - 2021)

Production companies

Ladart Filmes, founded by Ursula Dart in 2013, is an independent audiovisual production company based in Vitória. It focuses on the production of fiction features, documentaries and series.

Rede Filmes, based in Vitória, is an independent film production company founded by director and producer Bernard Lessa. Among his works are the short films *Tejo Mar* (2013) and *Sopro, Uivo e Assobio* (2015), and the features *A Mulher e o Rio* (2019) and *A Matéria Noturna* (2021). *The Uncoming Desert* is the company's third feature.

Shooting start

May 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers.



Brazil - AL

Olhe para Mim

Look at Me
Rafhael Barbosa

Watch pitch 



Rafhael Barbosa
Director and
Screenwriter



Felipe Guimarães
Producer

Format: DCP, 4K HD, 95 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production company: La Ursa Cinematográfica

Budget: US\$ 225,563.91

Confirmed funding: US\$ 171,621.45

Partners:

Fundo Setorial Audiovisual (Public Fund)

Contact info:

lauracine@gmail.com

www.lauracine.com

Marcelo is 16 years old and feels out of place at home and in the world. His friendship with a mysterious new neighbor awakens his most repressed feelings and desires. The boy gets carried away by the relationship and eventually discovers that he is in love with a vampire.

1985. Marcelo is a 16-year-old boy who lives in Penedo, a small riverside town in Alagoas, northeastern Brazil. He studies at a school run by nuns; it is an extremely monotonous and repressive environment.

Marcelo has a recurring erotic dream with his best friend, Samuel, which is interrupted when his father opens the door and catches them.

At school, his peers are very dedicated to their studies and the religious activities. But at night some of them use the darkness of an abandoned movie theater for sexual encounters. On one of these nights, Samuel disappears after making out with a girl. Marcelo looks for him but cannot find him. The next morning, he sees through his window his friend coming out of a big old house in the neighborhood.

He starts keeping watch on the house and discovers new neighbors: Ivan, a beautiful boy his age, and Michelle, a very beautiful woman who is old enough to be his mother. Marcelo is soon attracted to Ivan. He is invited into the house. From then on, the outsider becomes more and more present in his life. Ivan and Michelle also influence some of his friends. One by one, they start acting weird.

During the town's great religious festival featuring a carnival and contests, some of them are brutally killed. By now Marcelo has realized that his new friends are murderers. Following them one night, he discovers that they are also a pair of vampires. Before leaving, Ivan proposes to Marcelo that he run away with them. The boy is befuddled and runs back home in an attempt to hide. Ivan does not leave without first taking away Marcelo's last bond. When the boy leaves his room the next morning, he finds his father hanged. Ivan is there, right behind him.



Director's statement

Olhe para Mim is a psychological thriller with teenage protagonists. A coming of age set in a northeastern small town whose screenplay proposes a classic, linear and pop structure. We will seek to imprint a non-naturalistic and referential tone to cinema itself, using many symbolic and metaphorical elements.

The young protagonist's point of view is charged with imagination and dreamy projections of his repressed desires. The feature's narrative develops by building an atmosphere of mystery and ambiguity, weaving through dreams, nocturnal landscapes and the heat of thirsty bodies.

With static shots and smooth movements, the cinematography frames the characters always in the dark, in the shadows, incomplete, as if they themselves were making an effort to reveal as little of themselves as possible.

The main reference for the film's tone and cinematography is the Brazilian feature film *Os Famosos e os Duendes da Morte* (2009), directed by Esmir Filho, for its ability to produce a poetic and dreamy portrait of the anxieties of an adolescent suffocated by provincialism in a German community in the south of the country.

By enabling an allegorical reading of the fantastic events that emerge in the narrative, *Olhe para Mim* calls to mind *Babadook* (2014), a psychological horror film by Australian filmmaker Jennifer Kent. The Iranian feature *A Girl Walks Home Alone at Night* (2014), directed by Ana Lily Amirpour, is also a reference, especially in its ability to build a solid and expressive universe despite its low budget.

Director's biofilmography

He has been working with audiovisual production since 2007. Among his main experiences in fiction are the short films *Km 58* and *O que Lembro, Tenho* (as a director), and *A Barca* (as an assistant director). The hybrid film *Cavalo*, his first feature as a director, is currently running in theaters and on streaming platforms. At the moment he is working as a production director for the feature *Ed. Miami*, directed by Werner Salles.

Previous works:

Cavalo (feature - 2021)

O que lembro, tenho (short - 2012)

Production company

La Ursa Cinematográfica is the first production company from Alagoas to also operate in the distribution market. It is a co-producer and co-distributor of the feature film *Cavalo*. The company has also produced the fiction features *Olhe para Mim*, directed by Rafhael Barbosa, *Ed. Miami*, directed by Werner Salles, and the animated feature *Utopia*, a new partnership between the directors of *Cavalo*.

Shooting start

Second semester of 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers.

Brazil - SP

Pssica

Pssica
Quico Meirelles

Watch pitch 



Quico Meirelles
Director and
Screenwriter



Andrea Barata Ribeiro
Executive
Producer



Gustavo Gontijo
Executive
Producer

Bráulio Mantovani - Screenwriter

Fernando Garrido - Screenwriter

Format: DCP, 4K, 120 min, color

Based on: The novel *Pssica* by Edyr Augusto

Language: Portuguese

Country of filming: Brazil

Production company: O2 Filmes

Budget: US\$ 2,500,000.00

Confirmed funding: US\$ 45,220.00

Contact info:

guto.gontijo@o2filmes.com

www.o2filmes.com

A teenage girl kidnapped as a sex slave. A shopkeeper on a mission to avenge his wife's murder. A young boss of the most violent gang of waterway bandits. As they navigate the lawless land of northern Pará State, three strangers will enter a collision course unsure if they will survive the "pssica" (curse) they believe has been cast on them.

Janalice is kicked out of home at age 16 after her boyfriend leaks a video to the internet of her doing oral sex. On the streets, she catches the attention of human traffickers and ends up being kidnapped and sold as a sex slave to an establishment in Cayenne, in French Guiana. Wherever she passes on her way to the border, men are willing to buy her – and some even promise to save her. But circumstances will strip Janalice of hope – and of any other traces of her former personality.

Portuga fled Angola and ended up in the north of Pará State, where he fell in love, got married and put down roots, opening a small market. When his wife is brutally murdered after an attempted robbery, Portuga vows not to rest until he takes revenge on everyone involved. But with every step he takes towards fulfilling the mission he has set for himself, he realizes that the peace he seeks through revenge is illusory.

Preá is the son of the kingpin of one of the biggest gangs in the region. When his father is murdered, he goes from rookie to boss by creating dissent in the pack and making enemies he will be forced to face in a series of violent clashes. At a party promoted by the mayor, Preá falls in love with one of the girls offered and insists on buying her, angering powerful and influential people who plot to bring him down from his position as boss. Preá survives and runs away, but he cannot stop thinking about the girl.

Three different worlds. Three complete strangers. Three lives derailed by episodes of extreme violence in a place ruled by corruption and injustice.

Left to their own devices, the three characters will have their fates intertwined. And as they seek salvation, redemption and revenge, they will learn that everything has its price and that whoever chooses hope ends up having to suffer consequences.



Director's statement

Pssica is a drama based on the novel of the same name by Edyr Augusto, which viscerally portrays the raw reality of the villages of Marajó delta island. The film will portray life in the region as it is, without any embellishment, but trying to rescue the poetry of a place often forgotten in the face of the enormity of Brazil. The reality of this little explored universe is striking – a resource that will be used by the production with the search for sets, landscapes, locations and even a local cast. In this setting, the film adopts different language and aesthetics for each part of the story being narrated. The first is alive, true and almost documentary, seeking to bring to light Janalice's inconceivable way of sorrows. The second is more cinematic, rooted in the action spearheaded by Portuga in his revenge path and by Preá in his quest for affirmation. The superposition of these elements will set the tone for *Pssica*: a relevant, harrowing, powerful film – and for this very reason, a necessary one.

Director's biofilmography

Quico Meirelles earned a degree in audiovisual studies from Universidade de São Paulo and began his career working in several film departments like *The Constant Gardner*, *Blindness*, *Xingu* and *360*. He made his directorial debut with the short film *A Galinha que Burlou o Sistema*, winner of 37 national and international awards, and since then has built a solid career as a director of advertising films. For TV, Quico has worked as the showrunner of the series *Pico da Neblina* (HBO, 2019) and of the two seasons of the series *Os Experientes* (Globo), which was nominated for an International Emmy Award. *Pssica* is his first feature film.

Previous works:

Pico da Neblina (TV series - 2019)

A galinha que burlou o sistema (short - 2012)

Production company

Founded in 1991 by Fernando Meirelles, Paulo Morelli and Andrea Barata Ribeiro, O2 Filmes produces independent projects and also works in partnership with major international studios and television networks, and today it is considered one of the most creative and important Brazilian production companies in the international market. The company has already produced more than 20 feature films, including *City of God* and *Blindness*, both directed by Fernando Meirelles. It has also produced more than 10 TV series, such as *Felizes Para Sempre?*, *Os Experientes* and *Vade Retro* for Globo, *Filhos do Carnaval*, *Destination: São Paulo*, *Destination: Rio de Janeiro*, *Destination: Salvador*, *Dia Um* and seasons of *PSI* and *A Vaga* for HBO, *Contos do Edgar* for FOX and the two seasons of *Lili, a Ex* for GNT. In 2019, O2 released the series *Irmandade* for Netflix, directed by Pedro Morelli, and *Pico da Neblina* for HBO, directed by Quico Meirelles. The company's portfolio continues to grow as it has several projects under development in partnership with Netflix, Amazon Prime, Turner, and many others.

Shooting start

2023

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers

Brazil - PE

Salomé

Salomé

André Antônio

Watch pitch 



André Antônio

Director and Screenwriter



Dora Amorim

Producer



Júlia Machado

Producer



Thais Vidal

Producer

Format: DCP, 4K, 120 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production company: Ponte Produtoras

Budget: US\$ 610,192.00

Confirmed funding: US\$ 479,000.00

Partners:

Funcultura PE (Public Fund)

Fundo Setorial Audiovisual (Public Fund)

Vitrine Filmes (Distributor - Brazil)

Contact info:

andrebarbosa3@gmail.com

juliamachado4@gmail.com

vidalathais@gmail.com

doraa.amorim@gmail.com

Saló and her friends organize Dystopia, an underground party that proposes an egalitarian coexistence between humans and the synthetic race. One night Saló decides to try a substance known as the Blood of Christ and is faced with her most intimate, obscure and unreasonable impulses.

Saló's gender is non-binary and her eyeballs are completely black. Not because of contact lenses. She belongs to the species that has come after *homo sapiens*: *homo syntheticus*. Along with her friends Vic and Alice, Saló organizes Dystopia, an underground party that advocates a peaceful coexistence between humans and synthetics.

In Brazil, humans lose their labor rights. Created in a laboratory, *homo syntheticus* does not need drinking water or food. The cost of humans to the economy is high and they now make up a destitute part of the population. However, Red Blood - a radical guerrilla group that is the main human resistance against synthetic fascism - grows more powerful every day.

A life of constant hedonism bores Saló. She wants to go further, to discover something new. One night she decides to try the substance known as the Blood of Christ, whose effects are unpredictable and dangerous. She then has a fixed idea: to fuck a Red Blood human. So Saló gets closer to Ian, a kind of leader of the Reds. Through his body, she tastes human sweat.

Unexpectedly, Saló finds herself on the sands of a strange seascape. Lulled by the sound of the waves, she is dressed like the princess of an ancient kingdom. She visits the dungeons where a rebel - with a face just like Ian's - is held prisoner. Saló feels like she knows him from a past life. Now she will do everything to make this love come true.

Director's statement

The typical LGBTQ film seen on the art cinema circuit today seems to follow a formula. The *mise en scène* is 100% naturalistic and the protagonist is melancholy and has martyrlike features for being a kind of victim of prejudice.

My feature *Salomé* seeks to break this formula. Saló, the protagonist, is not a victim. She is a 23-year-old non-binary person and one of the organizers of an illegal rave called Dystopia, where she performs to a sweaty and frenzied audience on the pitch-dark dance floor of an abandoned warehouse.

The film is set in a parallel sci-fi universe, where *homo syntheticus*, a new species following *homo sapiens*, was created in a laboratory. In this world, humans are being marginalized and are losing rights. The actors who are part of the new race - like Saló - will wear black sclera contact lenses. This simple makeup solution will set them apart from human characters.

Despite this fanciful starting point, all locations in the film will be real and in the city of Recife, which is a typical Latin American metropolis with abandoned buildings and ruins. At the same time, the scenes at the Dystopia party will be absolutely documentary - real parties that the film production will organize in partnership with the city's underground events production network. The partygoers will not be extras, but real dance floor ravers.

Salomé will invest from beginning to end in this new short circuit between what is artificial and what is real, between fiction and documentary. So the film will have the energy of its protagonist: pulsating, perverse and connected to visual and sensory pleasures - like someone who is on a dance floor after having taken ecstasy. And I will be able to avoid the tired formula of edifying naturalism.

Director's biofilmography

André Antônio is one of the founders of the collective Surto & Deslumbramento. In 2015 he made his directorial debut with *A Seita*, which was screened in festivals like Queer Lisboa, Göteborg, Mix Brasil and Festival do Rio. His medium-length film *Vênus de Nyke* will premiere in October 2021 at the 28th FICValdívia in Chile. The screenplay for his second feature *Salomé* has been selected for Laboratório Novas Histórias (Brazil) and for GUIÕES (Portugal).

Previous works:

A Seita (feature - 2015)

Vênus de Nyke (medium - 2021)

Production company

Ponte Produtoras is an independent production company founded in Recife in 2015 by Dora Amorim, Júlia Machado and Thais Vidal. The company was created to produce the work of young filmmakers. Its films have been screened in important national and international festivals (Brasília FF, Rio IFF, Mostra de São Paulo, Cannes Critics Week, Winterthur IFF, Chicago IFF, Rotterdam IFF, Locarno FF).

Shooting start

Second semester of 2022

What we are looking for in BrLab CoPro

International funds, sales agents, co-producers.



Italy / Brazil - SP

Silêncio

Silence

Henrique Dantas

Watch pitch 



Henrique Dantas
Director and screenwriter



Eliane Ferreira
Producer

Format: DCP, 100 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production companies: Muiraquitã Filmes and Hamaca Produções

Budget US\$ 539,223.30

Confirmed funding: US\$ 270,270.00

Partners:

Fundo Setorial Audiovisual (Public Fund)

Bretz Filmes (Distributor)

La Sarraz (Italian Co-producer)

Contact info:

eliane@muraquitafilmes.com
muraquitafilmes.com

Silêncio tells the story of Tuã, a black pediatric oncologist who fled Brazil for Europe with his mother during the military dictatorship. After his mother's suicide, he finds himself unable to suffer and mourn. Upon learning of his grandmother's likely impending death, he decides to return to Brazil and is forced to transmute his life, memories and feelings and recover his own history.

Silêncio is a film about the life of Tuã, a black oncologist physician from Bahia, who fled Brazil as a child to live in Italy with his mother Lara, after the murder of his father by the military dictatorship regime in the 1970s.

Tuã's drama begins in 2022 with his mother's suicide. He goes numb and is unable to properly mourn the loss of the person he loves most.

When calling to inform his grandmother Sina of his mother's death, she asks her grandson to return to Brazil, as she has terminal cancer and wants to spend her last days with him.

Tuã is torn between leaving his career and girlfriend behind and facing his past. He decides to drop everything and returns to Brazil with his mother's ashes, which he intends to scatter on the farm as was her last wish.

Upon arrival, he is faced with his two sick grandparents: his grandfather Horácio, who suffers from Parkinson's disease and from an intense sorrow for his own life, and his grandmother Sina, a strong-willed woman who resists any attempt at cure and has surprising knowledge of the main religion of African origin in Brazil.

As his grandmother Sina's health deteriorates, grandfather and grandson begin to find common ground in their coexistence.

Silêncio addresses issues related to death but also to love and the necessary reconstructions of life that can be triggered by death. It is a drama that speaks of the longing for death, of silence as the only possibility of survival and of hope, giving new meaning to one's own existence.



Director's statement

This film is the result of a complex and painful experience I went through in 2012, when, in a period of 4 months, 14 people close to me died, including uncles, friends, grandmother, friends' children, etc. This generated a strange, "silent" and visceral process within me, which had me in an altered - sad, slow - state of consciousness for a time.

Today, when the world is experiencing a deadly pandemic, which in Brazil alone has taken hundreds of thousands of lives, people are going through processes of living with death, processes that are similar to the one I went through before creating this story, in which the character has to cope with many losses. We are being forced to reflect on our own existence and that of our neighbors. We are making a film about death, but also a film about love.

Another issue that the film intends to address relates to the effects of the military dictatorship and its torture processes, which practically destroyed the family portrayed in the film. Today the country is witnessing an uncanny phenomenon where groups of people have been asking for the return of the military regime.

Silêncio is a film that seeks to reflect on the necessary exercise of learning to die and live with others' death. The intention is to create compositions, framings, minimalist possibilities for presenting images, less obvious relations between image and sound, making the screenplay - together with the actors' work - increasingly silent and delicate.

Director's biofilmography

He has made the award-winning documentaries *Filhos de João*, *Admirável Mundo Novo Baiano*, *Sinais de Cinza*, *A Peleja de Olney Contra o Dragão da Maldade*, *A Noite Escura da Alma* and *Dorivando Saravá*, *o Preto que Virou*

Mar, as well as the children's series *A Bicicleta do Vovô*. He is currently editing the series *Seculares*, *o Mundo Há Mais de Cem* and developing five projects for the Núcleo Criativo program. *Silêncio* will be his first fiction feature after a well-established career in documentary and television.

Previous works

Dorivando Saravá, *O Preto Que Virou Mar* (feature - 2019)

A Bicicleta do Vovô (short - 2017)

Production company

Muiraquitã Filmes is a Brazilian production company which has also been operating in Portugal since 2020. With a focus on the production of films and series in collaboration with filmmakers and partners from around the world, it was founded by producer Eliane Ferreira. In 2015, Pablo Iraola became a partner, bringing in his international experience. Its productions have been screened at renowned festivals such as Berlinale, Jeonju IFF, IDFA and Dok Leipzig.

For over ten years Hamaca Filmes has been producing fiction and documentary short films, features and series with a bold aesthetic approach and a focus on language styles research and unusual and relevant stories. Among its works are the award-winning documentaries *Filhos de João*, *Admirável Mundo Novo Baiano*, *A Noite Escura da Alma* and *Dorivando Saravá*, *o Preto que Virou Mar*. Currently, it is part of the Núcleo Criativo program, in which it is developing 4 fiction features and a crime series. *Silêncio* will be the company's first fiction feature.

Shooting start

March 2022

What we are looking for in BrLab CoPro

International funds, sales agents, distributors, co-producers

Brazil - GO

Solina

Under the Sun
Lidiana Reis

Watch pitch 



Larissa Fernandes
Director and
Screenwriter



Lidiana Reis
Producer

Format: DCP, 4K, 90 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production company: Panaceia Filmes

Budget: US\$ 287,000.00

Confirmed funding: US\$ 86,122.80

Partners:

Fundo Setorial Audiovisual (Public Fund)

Olhar Distribuidora (Distributor)

CTAV (Mixing Award)

Baque Produções

Contact info:

lidiana@panaceiafilmes.com

www.panaceiafilmes.com

Solina is a community of enslaved people's descendants which is marked by mysticism. When their leader dies, time stands still and the community begins to crumble. Flor, the new leader's daughter, tries to flee; however, she realizes that Solina's existence is in her hands.

Solina is an isolated community formed by the descendants of enslaved people which still does not know that slavery is over. Led by Pai Acácio, its patriarch and spiritual advisor, the town seems to be frozen back in time. It does not have electricity, does not use money and its population lives off family farming and cattle raising in a system of goods exchange. Flor, a fearless 20-year-old resident, is eager to leave the village in search of her mother, who fled the place many years ago.

The township of Solina prepares for the traditional fest that celebrates the birthday of leader Pai Acácio, who dies soon after the festivities, causing great desolation in the community. Now it is Jorge, Flor's father, who must lead the community. Disheartened by the situation, the residents take a long time to realize that after the leader's death the place is affected by strange and inexplicable events, like time stopping and the absence of night or rainfall. During this turbulent period, João, 28, arrives in town; he is a traveling salesman who does not remember how he managed to get there. Young, dressed in jeans, a T-shirt and sneakers, his car full of electronics, clothes, shoes and watches, he seems to have come from another time and is too strange for the locals. He tries to explain that slavery has not existed for a long time, but everyone thinks he is trying to trick them. Under pressure, Jorge imprisons him, removing him from any interaction with the other residents.

Even though she is also suspicious, Flor sees in João the possibility of running away from Solina. She then blackmails him into taking her away with him. She believes that, as João was able to get to town, he will surely know how to get out. Once on the run, however, she realizes that Solina's existence is in her hands and decides to stay to rebuild it.



Director's statement

I found in the story of Flor, *Solina's* protagonist, the possibility to talk about my relationship of belonging to the place where I was born and the traditions that often bind me. Flor is a young black woman who lives in a harmonious isolated community led by men who are loyal to its traditions. Despite feeling part of that community, her desire to leave becomes latent when Flor realizes that her life is destined for a single path. This is where the conflict resides: whether to stay or to go.

Like contemporary women, Flor discovers that there is a choice. She does not have to stay and perpetuate the tradition, but nor does she have to leave if she does not want to. She can be the master of her own life; change is hers to make.

Like Flor, I grew up in an isolated, agrarian and traditional place. The State of Goiás has been home to the largest *quilombola* community in Brazil for over 200 years, the Kalungas. The Kalungas are bearers of historical traditions and have a rich and constantly changing culture. Part of my inspiration also comes from this community, which is an example of resistance and coexistence. *Solina* will be my first feature and telling this story will bring up a personal dilemma: I, as a black woman in central Brazil, know that change needs to come from me, so that the place where I live can also transform.

Director's biofilmography

Born in the state of Goiás, Larissa Fernandes is a director, screenwriter and partner at Panaceia Filmes. She was the head screenwriter at Panaceia Núcleo Criativo

program, for which she developed the feature *Solina*, awarded at Curitiba LAB and Diáspora Conecta. In 2020 she directed the children's series *Barco Sagres*. She is the curator of the "Um olhar do centro" selection on Itaú Cultural Play and is developing the TV series *Irene*.

Previous works:

A viagem de Ícaro (short - 2018)

Uma carta para Heitor (short - 2015)

Enquanto (short - 2009)

Production company

Panaceia Filmes is an independent production company from Goiás with four features under its belt. Through its films it has introduced characters and landscapes from the interior of Brazil to the global community on several platforms. Its latest feature, *Vento Seco* (2020), directed by Daniel Nolasco, premiered at Berlinale 2020. In 2021, its next film, *Oeste Outra Vez*, directed by Érico Rassi, was one of Málaga WIP's selected projects. As a regional articulator, it has organized the Mercado SAPI event since 2014 and the CORA Award since 2020.

Shooting start

September 2022

What we are looking for in BrLab CoPro

International funds, sales agents, co-producers.

Brazil - SP

Uma História de Vingança

Uprising
Luan Filippo Oldenbrock

Watch pitch 



Luan Filippo Oldenbrock
Director and screenwriter



Sara Silveira
Producer

Format: DCP, 4K, 90 min, color

Based on: Original Screenplay

Language: Portuguese

Country of filming: Brazil

Production companies: Dezenove Som and Imagens Produções

Budget: US\$ 731,060.61

Confirmed funding: US\$ 28,409.09

Partners:

Fundo Setorial Audiovisual (Public Fund)
Imovision (Distributor)

Contact info:

sara@dezenove.net
www.dezenove.net

A young woman is angry with her family for being deprived of opportunities during her childhood - which she believes is the reason for the difficulties in achieving her greatest ambitions. With the help of her boyfriend Rodrigo, Stephanie sets in motion a plan of revenge against her father, whom she believes to be the most to blame.

A young woman is angry with her family for having been deprived of opportunities during her childhood, which she believes is the reason for the difficulties in achieving her greatest ambitions. With the help of her boyfriend Rodrigo, Stephanie sets in motion a plan of revenge against her father, whom she believes to be the most to blame. The film is divided into five parts, and in each part we are introduced to a different moment in Stephanie's life. The story is told backwards: in each act we will discover the reasons that led her to make the decisions whose consequences we already know about.

Stephanie will be introduced at the height of her life as a 21-year-old woman with a larger-than-life personality. She lives with her boyfriend in a beautiful and luxurious house in an upscale neighborhood of São Paulo. Despite having everything she has ever wanted, her professional life is a mess and she is not happy. During an existential crisis, Stephanie sets fire to her house and leaves. From this point onward we begin to see what led Stephanie to make this decision: a tragic and bloody story built on tears and trauma. By trying to heal an old trauma, Stephanie ends up running into a new one.

Director's statement

Uma História de Vingança talks about the difficulties and frustrations of a young woman who feels wronged by her own family. Stephanie dreams of becoming a lawyer but she has never received a quality education and her financial situation does not allow her to pay for a private university.

By exploring the consequences of paternal neglect, ambition, and the pursuit of happiness through standards imposed by a society molded by the pedagogy of consumption, *Uma História de Vingança*

questions family relationships and their emotional and protective bonds, which are often non-existent and so become the greatest threat against an individual's physical and emotional integrity.

The atmosphere of the film will be heavy and violent, bringing to the screen the dark side of human beings. This atmosphere will be conveyed through the photography with cold color temperatures and dark shadows, in a palette of blue tones, like the cold and foggy daybreaks in São Paulo. The shots will be long and continuous, with 360-degree camera movements, thus providing a wide and vivid immersion for the viewer. A cold camera with a steady pulse and vital breathing.

The New French Extremity and *Greek Weird Wave* movements are great references for the project, as they bring in their stories restless and cruel characters, built from social criticism and issues related to psychological, sexual, violence, and revenge issues.

Director's biofilmography

Having worked in the independent film market for over 8 years, Luan Filippo Oldenbrock manages the marketing and new businesses departments of the film distribution company Imovision and is directly involved in the release campaigns of foreign and Brazilian feature films.

He is currently developing his first fiction feature, *Uma História de Vingança*.

Production companies

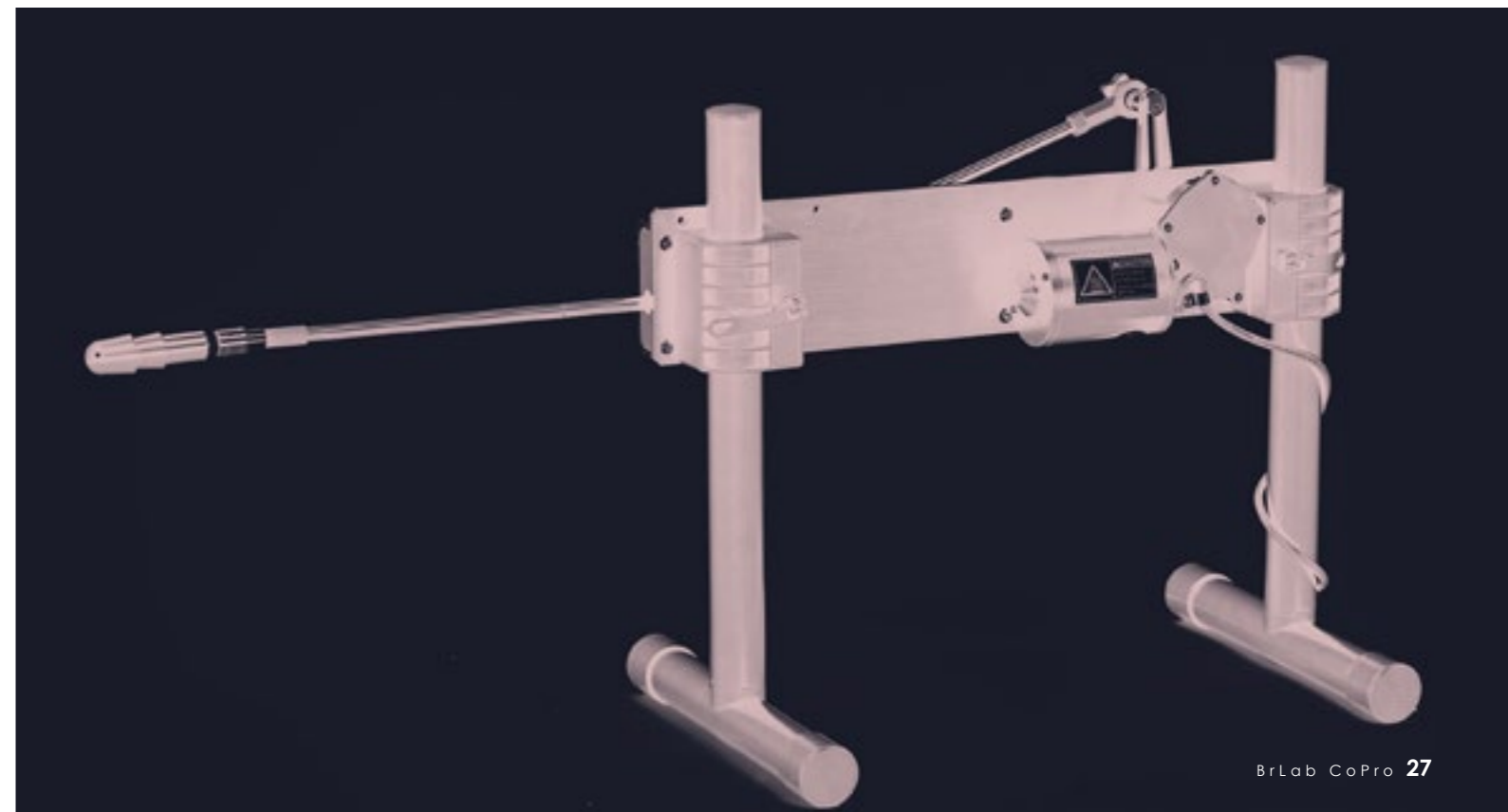
Dezenove Som e Imagens was founded by filmmaker Carlos Reichenbach and producer Sara Silveira in 1991. Since then, in partnership with producer Maria Ionescu, it has focused on producing independent short and feature films for the national and international markets. The company has produced some of the most memorable Brazilian films. Either as producer or co-producer, with Brazilian or foreign partners, Dezenove has constantly presented its films to global community in international film festivals for the last twenty-nine years. Among its several titles are *Cinema*, *Aspirinas e Urubus* (Un Certain Regard), *Bicho de Sete Cabeças* (Locarno), and *Os Famosos e os Duendes da Morte* (Berlinale). Dezenove Som e Imagens has a long partnership with Juliana Rojas, Marco Dutra and Caetano Gotardo, producing their films *Trabalhar Cansa* (Cannes - Un Certain Regard), *As Boas Maneiras* (Locarno, Special Jury Award), and *Todos os Mortos* (Berlinale).

Shooting start

2023

What we are looking for in BrLab CoPro

International funding, sales agents, co-producers.



Brazil - PE

Yellow Cake

Yellow Cake

Tiago Melo

Watch pitch 



**Tiago
Melo**

Director and
screenwriter



**Leonardo
Sette**

Producer



**Carol
Ferreira**

Producer

Format: DCP, 4K, 100 min, color

Based on: Original Screenplay

Language: Portuguese and English

Country of filming: Brazil

Production company: Lucinda Produtora

Budget: US\$ 750,000.00

Confirmed funding: US\$ 610,000.00

Partners:

Funcultura PE (Public Fund)

Fundo Setorial Audiovisual (Public Fund)

Contact info:

lucindarecife@gmail.com

www.jaraguaproducoes.com.br

*In a near future, with Brazil gripped by diseases transmitted by *Aedes aegypti*, the town of Picuí in the countryside of Paraíba State receives a group of foreign scientists for an experiment that is supposed to eradicate the mosquito. When the test fails, it is up to Rúbia Ribeiro, a Brazilian researcher, to take control of the situation to prevent the disaster from having catastrophic proportions.*

In a near future, Brazil is gripped by an epidemic transmitted by mosquito vector *Aedes aegypti*. Promising to solve the problem, the country accepts to host a controversial experiment, which is supposed to exterminate the mosquitoes through the explosion of small nuclear bombs that are said to be harmless to humans.

Physicist Rúbia Ribeiro is tasked with working as a liaison between the Brazilian government and foreign researchers led by controversial scientist Bill Raymond, who has been banned from several countries for his ethically questionable methods.

With the justification that the Brazilian Northeast is the most affected area by the epidemic, the government decides that Picuí, in the countryside of Paraíba State, will be the testing ground for the project. Rúbia must accompany the foreign scientists, who never fully reveal what they intend to do.

Kept away from the work carried out in the laboratory set up in the town, Rúbia begins to interact with local miners, who draw attention to the region's natural resources. She is closely followed by reporter Pedro Borges and by a mysterious popular sage called Seu Nôzinho.

The test is carried out but has an unexpected effect. Radiation kills all the scientists. Insects, instead of being exterminated, begin to grow inexplicably. Now Picuí has a plague of catastrophic proportions and it is up to Rúbia – with the help of the region's residents – to take control of the situation and try to turn the disaster around.



Director's statement

The argument for *Yellow Cake* was created by Tiago Melo during the research and making of his documentary *Urânio Picuí*.

Located in the Seridó backcountry area of Paraíba State, Picuí is known as "Rare Lands" and contains a large underground reserve of radioactive minerals such as tantalum, niobium and uranium. Since he was a child, Tiago Melo has heard the stories of his family, originally from the city, about the exploration of these minerals during World War II. In 1944, a group of Americans arrived in Picuí and allegedly extracted uranium to use in the atomic bomb dropped on Hiroshima.

In its raw state, uranium is found in the earth's crust in the form of minerals that are treated to obtain Yellow Cake, a mixture of uranium oxides from which pure uranium is extracted and then becomes a strong and sparkling yellow mass. Yellow Cake is a fundamental process for all radioactive purposes, be it for the bomb, energy or even nuclear medicine.

The idea has always been to explore the fascination exercised by the powerful element in its raw and developed state and its use by humans, mixed with science, politics and society. Hence the choice of dealing with the subject in science fiction, a genre that is rarely portrayed in Brazilian productions but which allows for a distancing and freedom to deal with all these subjects without the shackles of "reality" and its implications.

Director's biofilmography

Tiago Melo is a director, screenwriter and producer. He made his directorial debut in 2019 with *Azougue Nazaré*, which won the Best Film Award at the Bright Future Competition in Rotterdam and was screened in

40 international festivals, amassing more than 20 awards, including Best Director at BAFICI (Argentina) and Critics' Choice Award at Toulouse Festival (France). *Yellow Cake* will be his second feature. As a producer, he worked on films that stand out in recent Brazilian production, such as *Bacurau* (winner of the Jury Prize at Cannes Film Festival), *Aquarius* and *Boi Neon*.

Previous works:

Azougue Nazaré (feature - 2018)

Urânio Picuí (short - 2011)

Production company

Lucinda produced *Azougue Nazaré* (2018), directed by Tiago Melo, which won the Bright Future Award in Rotterdam, was selected for more than 40 festivals, released in commercial theaters and aired on Canal Brasil. It is also the associate producer of *Ventos de Agosto*, directed by Gabriel Mascaro and screened in Locarno in 2014 (Special Mention), Brasília (Best Photography, Best Actress), Amiens (Licorne d' Or – Best Film), among others.

Shooting start

August 2022

What we are looking for in BrLab CoPro

Co-producers, pre-sale agreements, film consultation.

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