



ELEFANTI FILMS productions



BY GIULIANA MONTEIRO

WRITTEN AND DIRECTED





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Berlinale



Press conference with the Brazilian Films at the Festival



Talking to the Audience



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Variety is a weekly American entertainment trade magazine and website owned by Penske Media Corporation. It was founded by Sime Silverman in New York in 1905 as a weekly newspaper reporting on theater and vaudeville. In 1933 it added Daily Variety, based in Los Angeles, to cover the motion-picture industry. Variety.com features breaking entertainment news, reviews, box office results, cover stories, videos, photo galleries and more, plus a credits database, production charts and calendar, with archive content dating back to 1905.



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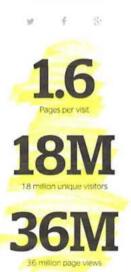


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FEBRUARY 4, 2018 3:08AM PT

MiradasDoc Highlights and Award Winners

Top Spanish doc-meet attracts filmmakers from around the world who converged on the largest of the Canary Islands for its festival and market

By Jamie Lang



CREDIT: PATRICIA CAMPORAA/MIRADASDOC

In the shadow of snow-capped Mount Teide, on Spain's Canary Island of Tenerife, MiradasDoc embarked on its 12th edition over Jan. 26 to Feb. 3.

105 films were showcased from around the world, with 20 coming from Africa as part of a push to inspire international co-production. The <u>Canary Islands</u> seem the ideal place to promote such co-operation as a Spanish community, on an African island, 62 miles into the Atlantic Ocean.

Two participating films announced deals made at the market, with more sure to come: Neasa Ní Chianáin and David Rane's Ireland-Spain co-production "School Life," which follows a year in the lives of two inspirational teachers, inked a deal with Swedish educational network UR Channel, and Sara Maurin's Senegalese musical documentary "Percussions" was picked up for international sales by Colombia-based Preciosa Media.

Distributors, broadcasters and buyers from across Europe, Africa and Latin America were present at the market representing major companies, events and institutions like Movistar+, RTVE, Canal Encuentro, DocsMX, Ibermedia. Below are four main take-aways from the market and festival:

Main Competition

This year's main competition consisted of 13 films from producers representing 17 countries. Rati Oneli's "City of the Sun" garnered top plaudits as this year's best feature, adding to an impressive festival run which includes selection at 2017's Berlinale, and wins at the Sheffield and Madrid documentary film festivals, to name a few.

The award for best Spanish doc went to Raúl Capdevila, Juan Carrano, Raúl Egües and Alejandra Vera's "Judas," set in a townie bar in an increasingly touristy neighborhood of Barcelona, and featuring its regulars.

"Since You Dance," from Beatriz Osorno and Álvaro Torrelli won the Movistar + Award, which comes with the purchase of broadcasting rights by Spain's largest broadcaster. A full list of winners can be found below.

Pitching Workshops and Awards

Nine projects were introduced during the pitching sessions at this year's market. The Chile-Argentina co-production "Olympic Village" was one of the most buzzed-about films to pitch at MiradasDoc, having already been presented at Ventana Sur and ChileDoc, and picked up both the Elamedia Post-Production Prize, and the Canary Islands Connection International Distribution Award in Tenerife.

The film focuses on a community of Latin American exiles which took over the Olympic Village left behind after the 1968 Mexican Olympic games, before a shift in government forced the next generation of those exiles to be removed from their native home.

Director Sebastian Kohan talked to *Variety* about the significance of the award: "When the reception of the projects is good and when the returns are good, what they do is strengthen the project and give it added value."

The big winner at the pitching sessions however, was the Spanish film, "My Other Me." Jose Victor Fuentes, better known as Zac73dragon, won both the IFIC Prize, which provides professional consulting on the project, and the previously mentioned Development Award and its cash prize.

"On the one hand, a prize gives value to all the work you have been doing in the shade. It helps in the market and more people know your work," Fuentes told *Variety,* adding, "On the other hand, a prize is a rush, a huge joy that you immediately want to share with all the people who have helped you get there."

Produced by Canary Islands-based Chukumi Studio, the film documents a series of major life changes made by the director after the birth of his son.

Other award winners were Paula Gomes and Haroldo Borges' Brazilian film "Sam," which won translating and dubbing services, Simon Casal's Spanish film "The Fight," which received a distribution prize and Sara Maurin's Senegalese film "Percussions," which took home the Latin America Co-production Forum Consultancy Award.



CREDIT: PATRICIA GLEZ CAMPORA

African, Latin America Team Up

Running from Friday Jan. 26 through Monday Jan 29, The African – Latin American Co-Production Forum hosted a series of events for attendees from the regions. A large array of subjects were covered at the workshops such as: Pitch preparation, internationalization strategies, promotion and marketing plans and finding co-production funding and contests.

African or Latin American projects, including those from Spain and Portugal that had African components, were invited to participate, and five films were selected: "Hurricane Dolores" and "I'm Very Much in Love With You" from Mexico, "Percussion" from Senegal, "SOS" from Spain and "Sugar Islands" from the Dominican Republic.

Animated Documentaries Draw New Attention

New to this year's event, MiradasDoc partnered with Bridging the Gap (BTG), a Canary Island-based intensive animation workshop held each July, for the inaugural edition of the Animated Documentary Project Development Lab.

Participants were given the opportunity to meet and learn from industry professionals, and accumulate knowledge necessary to take their projects to fruition. The workshop focused mainly on business and production, with a format established to combine presentations and private tutoring for the students.

Four projects participated this year: Manuel H. Martín's "30 Years of Darkness" (Spain), Chloé Mazlo's "Beiroot" (France), Bastien Dobois' "Faces From Places" (France), and Jairo Eduardo Carrillo and Oscar Andrade's "Pequeñas Voces" (Colombia).

WINNERS, 2018 MIRADASDOC, SPAIN

International Competition:

Best Documentary:

"City of the Sun," Rati Oneli (Georgia, U.S., Qatar, Netherlands)

Special Mention Feature Documentary:

"Last Days in Shibati," Hendrick Dusollier (France) **Best Short:** "Heimat," Sam Peeters (Belgium) **Special Mention Short:** "I'm Still Here," Tana Gilbert (Chile) **Best First Film:** "Dust," Jakub Radej (Poland) **Special Mention First Feature:** "Kawasaki Keirin," Sayaka Mizuno (Switzerland) **Audience Award** "The Rebel Surgeon," Erik Gandini (Sweden, Norway) Spanish Competition: **Best Spanish Documentary:** "Judas," Raúl Capdevila, Juan Carrano, Raúl Egües, Alejandra Vera (Spain) **Special Mention Documentary:** "The Sea Stares at Us From Afar," Manuel Muñoz Rivas (Spain, Netherlands) **Movistar + Award:** "Since You Dance," Beatriz Osorno, Álvaro Torrelli (Spain) Canary Competition: **Best Documentary:** "Sub Terrae," Nayra Sanz Fuentes **Special Mention Documentary:** "Phantom Archipelago," Dailo Barco **LEAVE A REPLY AWARDS CANARY ISLANDS DOCUMENTARY FILM FESTIVAL MIRADASDOC**

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ABOUT THE PUBLICATION

The festival is a three day spring festival of screenings, industry panels, master classes, retrospectives networking events, and competitions in fourteen categories all focused on women's voices and work behind the camera. Fusion is proud to be an Allied Partner of the Sundance Institute's Women's Initiative. In the sixteen years since its launch, Fusion has attracted scores of accomplished artists and visionaries from across the industry including Melina Matsoukas, Reed Morano, Christine Vachon, Misha Green, Amy Sherman-Palladino, Kasi Lemmons, Lena Dunham, Janet Tamaro, Maria Zuckerman, Kelly Edwards, Amy Emmerich, Lauren Zalaznick to mentor and inspire the next generation of great storytellers.

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http://www.fusionfilmfestival.com/2017/03/docs-in-the-works-2017/





DOCS-IN-THE-WORKS DAZZLES AND EDUCATES NEXT GENERATION OF **DOCUMENTARY FILMMAKERS**

2

Articles, Events, News & Updates I Comments Off on Docs-in-the-Works dazzles and educates next generation of documentary filmmakers

By Jenny Levine.

Considered by many to be the most exciting part of the festival, this year's Docs-in-the-Works competition was undoubtedly thrilling for those who attended. Trailers cut by undergraduate Film and TV major Thelma Boyiri and graduate students Caitlin Stickles and



Giuliana Monteiro Pinheiro were pitched and presented in front of five captains of the documentary world representing HBO, Vice, and Chicken & Egg, with the promise of grant money and invaluable one-on-ones.

What went into each pitch? Tisch professor Sam Pollard workshopped with the three finalists to capture the heart of the film in a short 4-7 minute trailer. For some, their film was nearly complete, while others had ways to go. Each finalist was met with a unique challenge that brought them professional experience. Where Giuliana had previous experience pitching to a room full of 100 professionals, Caitlin was admittedly nervous but told the judges the advice that Sam had told her, "You got to be suave."

After each screening and pitch, the judges went down in a line and gave their feedback - a mixture of advice and questions about the direction each director wanted to take her film. After each judge's feedback, the director tried to answer questions and accept the helpful feedback.



Each filmmaker had strong subject matter: Thelma's Sanctity of Sound explored live jazz performance in New York and Berlin, Caitlin investigated capital punishment through the trial and execution of Lisa Ann Coleman in Capital, and Giuliana's Bento brought viewers to the small town in Brazil that was the site of one of the worst mining disasters in modern history.

While the judges deliberated, spectators were able to ask the finalists' advice about how to construct a strong trailer and pitch as well as their plans for the future. "This is my future," Caitlin said. The finalists admitted that the judges commentary was tough but constructive, as they were asked questions about the focus of the film or the marketability of the final product.

When the judges returned, vice-president of Documentary Films HBO Jackie Glover announced the winner: Bento by Giuliana Monteiro. The judges voiced their admiration for the creativity of the angle and the visual poetry Giuliana brought to her pitch.

Without a doubt, the crowd in Docs-in-the-Works wanted to learn. Many were taking notes during the judge's commentary so they could prepare for when they pitch in the future. Maybe next year we'll be watching them share their stories.





Award received from Jackie Glover Emmy-Award Film Producer from HB®

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https://corporate.univision.com/press/2016/12/09/fusion-and-the-national-hispanic-foundation-for-the-arts-announce-winners-of-film-scholarship-challenge/





14 Projects Selected, Provides Platform for Young, Diverse Filmmakers and Journalists

DECEMBER 9, 2016 – FUSION and the National Hispanic Foundation for the Arts (NHFA) today officially announced the winners of its film scholarship challenge. FUSION and NHFA partnered to give aspiring, multicultural filmmakers and digital journalists the opportunity to create both short documentary and fiction film projects. Four fiction films and ten short docs (5-7 minutes) were selected spanning a range of topics including social, political, community, sports, education and leadership issues. Winners will receive a total of \$200,000 in scholarship funding to produce their films, which will be featured and distributed across FUSION's various television, digital, and OTT platforms.

"NHFA is proud to present some of the best and brightest creators who are determined to produce content that portrays Latinos in an authentic, contemporary light. We look forward to continuing to build our strong partnership with FUSION to showcase emerging filmmakers that are breaking ground with compelling, original Latino-themed

content," said Felix Sanchez, NHFA Chairman and Co-founder.

"Elevating diverse voices has been core to FUSION's mission from the very beginning," said FUSION President and Chief Content Officer Daniel Eilemberg. "We are thrilled that this partnership has given us the opportunity to help unleash the creativity of these talented, young filmmakers and provide platforms for their work to be seen."

Fiction Films

Secrets & Tamales | Years after leaving her small, modest South California town for the Big Apple, twenty-something businesswoman Blanca reluctantly returns home for Christmas. She joins the women in her family in their annual tamale-making tradition, which becomes a venue for everyone's secrets to come to light, including hers.

Filmmaker: Maria Altamirano is a Peruvian American writer, director and producer, currently pursuing an MBA and MFA in Production from New York University's dual degree program. She has produced over ten short films and is currently in post-production for her film, Soñadora, set to premiere this fall.

Some Kind of Spanish | The sweet, privileged life of famous Mexican actor, Gustavo Johnson, is turned upside down once a Mexican official catches him in bed with his concubine and finds out he had been living illegally in Mexico since childhood. After getting deported to the States without knowing a lick of English or having any money, he has to live with his cantankerous and occasionally racist septuagenarian grandmother, Agnes, until he gets back on his feet.

Filmmaker: César Vargas is a writer, director, strategist, and advocate. He founded UPLIFTT (United People for Latinos in Film TV and Theater) and was named one of 40

under 40: Latinos in American Politics. His op-eds and quotes can be found on the Huffington Post, Latino Rebels, Okayafrica, Okayplayer, Latino Magazine, Fox News, Sky News, NBC, Salon, The Hill, and the Guardian.

Plur | The Electronic Dance Music (EDM) revolution is here and has taken the world and more specifically, the Latino community by storm. Follow a raver, an aspiring DF, and Kandi girl as they reach for the stars in trying to follow their dreams inspired by the music, the lifestyle, and the EDM culture that they have fallen in love with.

Filmmaker: Dallas King received his Master's in Directing from UCLA Film School and went on to earn a Directors Guild of America and the Motion Picture Association of America award for directing. For the past 5 years he has volunteered teaching at inner-city schools through the LIFE Cinema Project, the Los Angeles Education Project, and the First Star summer program. Dallas specializes in high-concept genre filmmaking and reverse-producing and currently just directed his second feature film, KISS KISS, slated to release this spring.

Invisible War | Small town softie, Luke, is forced by his father to patrol the Texas / Mexico border hounding for undocumented immigrants crossing into America.

Unbeknownst to his father, Luke's girlfriend and family are undocumented Mexican immigrants.

• Filmmaker: Alejandro Miyashiro is a director and cinematographer based in Brooklyn, NY, originally from San Diego, CA. His latest film focuses on immigration issues within the United States specifically focusing on a family torn apart by deportation. He is currently pursuing an MFA at New York University's Tisch School of the Arts Graduate Film Program.

Short Documentary Projects

My Crazy Quinceañera | A reality show/docu-series based on the chaos and joy of preparing the celebration of a Latino [sic] girl's Quinceañera.

Filmmaker: Charles Calvoni is a writer, director, photographer and actor. He is a long time member of Screen Actors and Writers Guild and was signed as a commercial/video director to award winning director Tony Kaye's film company in Los Angeles. He was mentored by Academy Award winning Mike Nichols' in his director's program at the New Actors Workshop, NYC, and is signed by Abrams Artists Agency for several projects he created/wrote. He also works as a fashion photographer in NYC for Click and New York Models Agencies.

Experience Climate Change: California Drought | Experience Climate Change explores different occurrences of human induced climate change that are affecting the country such as drought, rising sea levels, overfishing, ocean acidification, fracking, and stronger extreme weather events such as snowstorms and flooding. A multimedia digital campaign that aims to create awareness on climate change by using 360* videos, drone photography and virtual reality.

Filmmaker: Jose Marcelino Ortiz is the founder of Chipotle Films, award-winning filmmaker & digital influencer sharing news commentary and lifestyle content internationally. He has hosted, produced and directed hundreds of hours of award-winning TV shows and has also edited feature documentaries that have earned international recognition.

that approaches the village. Besides them, the streets are empty. All the stranger man sees is darkness and empty houses. The village is sunken in the mud. Only fragments of stories remain.

Filmmaker: Giuliana Monteiro is a filmmaker born in São Paulo, Brazil. She started working as a producer in 2003 before she moved to New York where she is currently a graduate student at NYU, Tisch School of the Arts. She is the recipient of the BAFTA Fellowship, the NHFA scholarship and the AAUW International fellowship. Her films screened in more than 20 international film festivals including the Berlinale, Slamdance, Festival des Films du Monde, and the Festival del Nuevo Cine Latinoamericano de Havana, among others.

Black Latina Unapologetically: The Story of Dorothy Bell Ferrer | A young intersectional feminist shows us one post at a time how to navigate multiple worlds that are constantly trying to erase her. —

Filmmaker: Cesar Vargas (Bio included above).

Art Line Show | We travel the world a la Antony Bourdain style for a fascinating view of art up close. A celebrity cohost interviews his or her favorite artist, or goes too far away lands to discover a whole new art expression that we can bring to the world. Embark on this journey across the globe, on an art expedition as imaginative and limitless as the imagination of the artist's world.

Filmmaker: Juan Pablo Muñoz is an art curator, social trendsetter and influencer based between Mexico and Miami, and originally from Colombia. He is also an art collector who represents multi-disciplinary artists. He is currently co-curator of an

important private collection based in Milan. He has served as a juror in commissions and has curated numerous exhibitions.

The Other Dreamers | Based on a book by the US-Mexico Foundation, this is a documentary about Dreamers that cannot remain in the United States and are forced to return to Mexico. How will they survive and thrive south of the border if they were bred up north?... by keeping their dreams alive.

Filmmaker: Carlo Castilla is Co-founder/Managing Director of G2C2 Media production company, where he leads a creative team dedicated to sharing the Hispanic-American experience. G2C2 Media and its partner Sinamaica production company have produced programs such as Univision's Arranque de Pasion, la Historia de Ela and MundoFOX's 2013 Hispanic Heritage Awards.

Not Funny: Latinos in Comedy | An aspiring Latina comedian faces trials and travails in her quest to make it big while fellow comedians keep the humor going.

Filmmaker: Frances Negron Muntaner is a filmmaker, writer, curator, scholar and professor at Columbia University, where she is the founding director of the Media and Idea Lab. Among her publications are: Boricua Pop: Puerto Ricans and the Latinization of American Culture and The Latino Media Gap. Her most recent films are War for Guam (2015) and Life Outside (2016). In 2008, the UN's Rapid Response Media Mechanism recognized her as a global expert in the areas of mass media and Latin/o American studies. Negrón-Muntaner is also founding curator of the Latino Arts and Activism Archive at Columbia's Rare Books and Manuscripts Library.

First Generation: American Dream | By 2050, the nation's first and second generation

immigrants will account for nearly 40% of the nation's population. What does it mean to be first generation American? Is the American Dream still available for First Generation Americans? Is it a curse or a blessing? This short documentary explores this questions and the legacy of Multicultural Diversity in America and redefining what being American means to this new generation.

Filmmaker: Jose Marcelino Ortiz (Bio included above).

The Other Side, Tijuana | Tijuana is one of the most dangerous and violent cities in Mexico, but this documentary explores the city's other side: its rich culture, art, food, and its quickly growing craft beer scene. Through this documentary, I will explore the other side of Tijuana that few people know about in order to help break stereotypes that Tijuana consists only of genfire, drug trafficking, and violence.

Filmmaker: Alejandro Miyashiro (Bio included above).

The Yma Sumac Documentary A film about the life and death of Peruvian Superstar Yma Sumac.

Filmmaker: Stephen Willis boasts an impressive and varied background as a producer and director in the realms of documentaries, short films, television, photography, music videos, fashion and web content. The content that Steve has been responsible is as varied as his mediums and involves a variable 'Who's Who' of talent from the entertainment industry. His short films and documentaries have seen the stories of the Bellagio Hotel fountains as told by Rebecca Romijn ('Wet Dreams') to his music video work including artists like Mary J. Blige and Patti Labelle.

The contest relied principally on graduate and graduate students affiliated with NHFA's eight partner universities: Harvard, Yale, Northwestern, USC, UCLA, UT Austin, NYU and Columbia.

ABOUT NATIONAL HISPANIC FOUNDATION OF THE ARTS

Actors Jimmy Smits, Sonia Braga, Esai Morales, Merel Julia along with attorney Felix Sanchez, created the National Hispanic Foundation for the Arts in 1997 to advance the presence of Latinos in the media, telecommunications and entertainment industries. The Foundation has concentrated on increasing access for Hispanic artists and professionals while fostering the emergence of new Hispanic talent. The Hispanic community - which makes up 18 percent of the U.S. population - has become the nation's largest ethnic minority group and is increasingly recognized for its potentially enormous consumer and political power. The entertainment industry has been making progress, but an enormous gap still exists before the Hispanic community is adequately reflected on stage and on both the small and big screens. Paradoxically, while the entertainment industry and its advertisers tap into the Hispanic community's resources, programming still falls short of the need to expand and present U.S. Latinos in a more modern and contemporary manner. This omission deprives an entire community of a source of cultural pride and reality and the country-at-large of a true picture of the American mosaic.

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FEBRUARY 4, 2019 10:46AM PT

Berlinale Talents Nurtures Emerging Filmmakers Worldwide

By TIM DAMS



CREDIT: BERLIN FILM FESTIVAL

When <u>Berlin Film Festival</u> chief <u>Dieter Kosslick</u> launched the Berlinale Talent Campus in 2003, he probably couldn't have imagined the impact it would go on to have. Now called <u>Berlinale Talents</u>, the <u>festival's</u> development program for emerging filmmakers has seen 5,673 "Talents" pass through its doors — many of whom have gone on to forge successful careers in the industry.

Kosslick is being honored at the Berlin Film Festival with Variety's Achievement in International Film Award.

Take, for example, this year: seven films by nine former Talents made it onto the shortlists for the 2019 Oscars. Anna Wydra, part of the 2012 intake, produced the Polish doc "Communion," which is in the running for documentary, as well as Kazakhstan's entry for foreign-language film, "Ayka." Similarly, Sandino Saravia Vinay, from 2004's edition, was involved in the production of Colombia's entry, "Birds of Passage," and in Mexico's "Roma."

Around 70 Talents alumni now contribute films to the Berlinale's festival program each year, and many come back to pass on their knowledge to the new class. Among the alumni returning this year is 2018 Golden Bear winner Adina Pintilie ("Touch Me Not") and David Lowery ("The Old Man & the Gun").

Berlinale Talents runs for six days during the festival, offering workshops, project labs, talks and screenings for its 250 participants — plus, crucially, a lot of networking opportunities. It has also been expanded internationally, with incarnations of Berlinale Talents running at seven other film festivals including Sarajevo,





creation: first, to attract more young, international filmmakers to the festival; and second, to remedy the "waste of energy and possibilities of exchange" of simply inviting filmmakers to present their films in selection. "The thinking was, when someone comes to present a film at Berlin, we should make them speak to young filmmakers," says Weghorn.

Since then, the initiative has changed considerably. The number attending has scaled back from 500 to a more manageable 250, and the program is now aimed at filmmakers with some experience rather than those just starting out. It tries to develop existing talent, rather than give beginners a break. "We can do more for those kinds of people here at the Berlinale," says Weghorn. The average age of attendees is about 33.

What hasn't changed over the years is the diversity of Berlinale Talents. This year's class represents 77 countries. Notably in this #MeToo era, the majority of the 250 talents are women (141 compared with 109 men). They also come from across the filmmaking spectrum, working in directing to cinematography and sound design.

Competition to gain a place on the program is stiff: more than 3,400 applied this year. Weghorn says they look for "resonance" and "relevance" in applications, taking into consideration the impact a filmmaker might have made in their local community, and how closely connected to their work they are.

"We want to be surprised. The only thing we want to know is if that person is in the right moment to share and the right moment to receive," he says.

Should they make it through the selection, the impact on a career can be considerable. Israeli director Guy Nattiv attended in the first year, and took part in sessions with established names such as Spike Lee and Wim Wenders.

"The inspiration I got is priceless," he says. Nattiv's live-action short "Skin" was shortlisted for an Oscar, and the feature based on the short debuted to strong reviews in Toronto, and was picked up by A24 and DirecTV.

Like many alumni, he's stayed in touch with a lot of the filmmakers he met there — indeed, many go on to work together. It also helped confirm in his mind that he could pursue filmmaking as a career. "Berlinale Talents gave me the security and inspiration that I belonged to a beautiful international community of artists around the world just like me, who fight the same arduous uphill battle to make our art, and who speak the same language: moviemaking."

It also, he says, introduced him to people he would never have ordinarily met in his small corner of Tel Aviv. "It opened my horizons and gave me a creative boost... Everyone starts someplace, and for me, there was no better launching pad than Berlinale Talents.



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THE HOLLYWOOD REPORTER MAGAZINE

The Hollywood Reporter (THR) is an American digital and print magazine, and website, which focuses on the Hollywood film, television, and entertainment industries. It was founded in 1930 as a daily trade paper, and in 2010 switched to a weekly large-format print magazine with a revamped website.

Headquartered in Los Angeles, THR is part of the Billboard-Hollywood Reporter Media Group, a group of properties that includes Billboard and SpinMedia. It is owned by Valence Media, a holding company co-founded by Todd Boehly, an executive of its previous owners, Guggenheim Partners and Eldridge Industries.[1]

The Hollywood Reporter, was founded in 1930, host high-profile live events and reach nearly 40 million people each month through Billboard.com and THR.com.

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Heat Vision Box Office Reviews Roundtables



MOVIES

HFPA, Film Independent Team for Initiative to Bring Rising Filmmakers to Los Angeles

9:00 AM PDT 8/7/2018 by Gregg Kilday









Getty Images



Heat Vision Box Office Reviews Roundtables

Fresh talent from the Venice and Toronto Film Festivals will be brought to L.A. in January for a new three-week residency program combining mentorships, screenings and educational events.

The Hollywood Foreign Press Association is partnering with Film Independent on a new initiative that will bring rising filmmakers from both the upcoming Venice International Film Festival and Toronto International Film Festival to Los Angeles in January for a three-week residency program.

Three filmmakers — chosen from writers, directors and producers— from The Orizzonti Section of the Venice fest and three filmmakers from TIFF's Filmmaker Lab will be selected to travel to L.A. from Jan. 2 to 23 for mentorship, master classes and workshops. They will be paired with established filmmakers, who will serve as individual mentors to help them hone their skills, and they will also attend screenings and education events hosted by Film Independent as well as the HFPA-hosted 76th annual Golden Globe Awards viewing party.

"The HFPA has supported Film Independent for 20 years and is committed to providing the resources needed to empower the next generation of filmmakers and storytellers," HFPA president Meher Tatna said in announcing the new program. "Film Independent has extensive experience in organizing cultural exchange and artist development programs with a particular focus on international filmmakers and we are thrilled to partner with them to bring this residency program to life."

Paolo Baratta, president of the Biennale di Venezia, commented, "Among the things we like most is helping new talents. Each institution, whether private or public, can contribute with acts of generosity".



Hollywood

Heat Vision Box Office Reviews Roundtables

— and I'm thrilled that three from this year's group of artists will go on to experience the Residency, helping them further develop their craft and industry understanding."

"As Film Independent continues to expand its support of filmmakers working internationally, we can't imagine a better partner than the Hollywood Foreign Press Association," Film Independent president Josh Welsh said. "We look forward to meeting the talented filmmakers from the Venice and Toronto film festivals and introducing them to the film community of Los Angeles."

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AUGUST 17, 2016 12:53AM PT

Celina Murga, Alejandro Fernandez Almendras, Aly Muritiba Set for San Sebastian's 5th Co-Production Forum

And 10 things the 17 projects say about Latin American Filmmaking Today

By JOHN HOPEWELL and EMILIANO DE PABLOS



CREDIT: COURTESY: GLOBO ROJO PRODUCCIONES

MADRID — <u>Celina Murga</u>'s "Irene," Alejandro Fernandez Almendras's "Una periodista" and <u>Aly Muritiba</u>'s "Blood-Drenched Beard" are set for San Sebastian Fest's 5th Europe Latin America Co-Production Forum, now firmly established as one of Europe's main industry gatherinas for high-profile Latin American arthouse talent.

Also in the mix: "Panza de Burro," a calling card feature debut from Teodora Ana Mihai, whose "\ Karlovy Vary; and new projects by name directo Venice, Sundance and Berlin-selected "H," Sanc business mobbing; and Jose Luis Torres Leiva's

Producers at the Forum will include Andres Long "The Sixth Floor" to Julia Solomonoff's upcomin Mexico ("Nora's Will," "Nicotina"), and Argentina and co-scribe of "7:35 am," the second feature f

Ibermedia, the Latin America, Spain and Portug

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Costa Rican actress-director Kattia Gonzalez Zuniga.



and global sales, as well as catch talent before its breakthrough. Past Forum projects include the Canana-produced "The Chosen Ones," a Netflix global acquisition, and Eduardo Williams' "The Human Surge," co-produced by Brazil's RT Features, at San Sebastian with "Blood-Drenched Beard," which has just swept Locarno's 2016 Cinema of the Present section. The Forum also affords an overview of the disparate, sometimes slow-boil trends, energies and concerns, industrial and artistic, driving today's Latin American filmmaking and its European arthouse counterpart. Here, suggested by the 5th Forum, are 10:

1.Argentina rules the roost. Seven of the 17 Forum projects are Argentine productions. Despite a film market with a 2015 B.O. gross (\$238.1 million) a third or less of Brazil's (\$705.4 million) and Mexico's (\$843.9 million), last year Argentina produced way more films than any other Latin American country: 182 features play Mexico's 140 (an all-time record) and Brazil's 128. The Forum's Argentine projects also benefit from a double diaspora. Five of the seven Argentine Forum projects are made either by Argentines who left to live or study abroad but retain links with the country – "Azor," lead-produced by Argentine-born Eugenia Mumenthaler's Geneva-based Alina Film; Argentine Patricio Suarez, an alum of Barcelona's Cecc film school – or are made by foreigners who have settled or part-live in Argentina: Italy's Maura Delpero, director of "Hogar"; France's Edson Sidonie, producer of "Los dias segun ellos," who works between France and Argentina; Spain's Andres Longares, long-settled in Buenos Aires. Co-production, in such circumstances, is a natural ambition.

2.Post-"The Clan" and "The Club," Latin America movies haven't abandoned a political conscience, as they chart the limits to democratic change. Produced by Andres Mardones and Sergio Gander at Chile's Parox, and set in "the lethargy of Chile's long transition to democracy," according to director Almendras, "Una periodista" charts the moment when a journalist sets out to succeed where Chilean justice has failed: Bringing to justice the onthe-run Paul Schafer, a pederast head of Colonia Dignidad, a Chilean torture centre under Augusto Pinochet. "This ever riskier crusade will alter her life forever," Almendras added.

"Azor," a fiction feature, from Switzerland's Andreas Fontana, tramps the discreet back corridor of power in 1981 Argentine, and the Swiss bank's role in institutionalising tax fraud and money laundering among Argentina's ultra-rich as the country "became a laboratory for experiments in Neo-Liberal theories, even before Regan and Thatcher," said director Fontana.

3.Yet, as national industries mature, they diversify. Latin America's cinema is also auteur-driven, as Europe. So Forum projects reflect a broad auteur gamut. "Una periodista" is inspired by true facts. Set to go into production first semester 2017, according to producer Rodrigo Teixeira, "Blood-Drenched Beard" is inspired by Daniel Galera's post-modern identity drama/mystery thriller. In contrast, Murga's "Irene" is inspired by Roberto Rossellini and Martin Scorsese, more particularly Scorsese's reflections in "My Voyage to Italy" on Rossellini's "Europe '51." "Irene" is a 're-reading or visit to ' Europa '51, seen from the present and set, in this case, in contemporary Argentina," Murga said.

4. Smaller-country industries continue to emerge in Latin America Exhibit A: Peru. A (far from complacent) omnibus homage to the directors' home-town Lima, Forum entry "La panza del burro" is a standard-bearer for the figures, issues and international reach of a new generation of Peruvian filmmakers, its five-parts helmed by

Rosario Garcia-Montero ("Bad Intentions"), Joan Javier Fuentes-Leon ("The Vanishing Elephant")
Peru, unlike most of Latin America, enjoys susta spectators (46.0 million in 2015 vs. Argentina's ! support for the local film industry at mid-Augus

5.A second axis of Latin America growth: Co-procame to San Sebastian with overseas partners a producers recognise the virtues and know their debuts, such as Juan Pablo Felix's "Los dias segipartners: Veronica Cura's Utopia Group, the Arg Santiago Segura's Bowfinger Intl. Pictures in Sp





DIUZII O ZOTT WONG OUD,

its lead is 'lightly inspired by moments and attitudes of the life of [France's] Serge Gainsbourg, mixed with that of a little-known Argentine porn star," said producer Ivan Eibuszyc, at Frutacine.

7. One world cinema revolution is the explosion in its production levels. Latin America's 477 productions in 2014 doubled output in 2006, according to the Cannes Film Market Focus study. Another sea-change is the rise in overall quality. The Forum explains why. Looking at its directors' C.V.s, their formal education is not just as good as many young U.S. or European filmmakers, it's the same. And they can benefit from similar funding. A case in point: Brazil's Giuliana Monteiro, at the Forum with her first feature film, "Road to Livramento," studied at Tisch School of Arts and is the recipient of a BAFTA Fellowship. "Road" won a Spike Lee Production Fund development grant in 2014.

8.Running a Forum and Films in Progress pix-in-post showcase, San Sebastian "aims to support films at different stages of their making," said festival director Jose Luis Rebordinos. That is not wishful thinking. A 2014 Forum entry, Chilean Fernando Guzzoni's "Jesus" plays in 2016 competition. It is also true of company slates, increasing San Sebastian's industry value, hence key players' possibility of attendance. Chile's Globo Rojo Productions has Jose Luis Torres Leiva's "Vendra la muerte y tendra tus ojos" (*pictured*) about a femme couple confronting one partner's terminal cancer, at the Forum; Torres Leiva's "El viento sabe que vuelvo a casa" plays San Sebastian's new Zabaltegi Tabacalera competition. Another Forum project producer has three titles in different San Sebastian sections, he said, though two other titles are pending announcement

9.Mostly lacking strong public broadcasters, Latin America's vibrant documentary production remains anchored most often in feature filmmaking. The Forum bears that out, showcasing three docu-features: "La Mami," from Mexico-based Spaniard Luara Herrero Garvin; Suarez's "Two Degrees From Autumn," from Spain's El Dedo en el Ojo ("Not All is Vigil," "Paula"), an intimate portrait of a 70-something pig-farmer facing old-age crisis, in other words, absolute solitude; Gugliotta's "Suicidios telefonicas," a chronicle of the mobbing tactics used to slash head-count at Argentina's telcos, privatised from 1990.

10. Some young filmmakers still favour coming-of-age tales. Produced by Venezuela's Cine Cercano/Películas Prescindibles, France's JBA and Brazil's Grafo Audiovisual, "Black Dog," from Venezuela's George Walker Torres ("Sin Vuelta"), narrates how a child in a rich Caracas neighbourhood becomes convinced that a horrifying figure, a woman with dogs, dwells nearby.

But most Forum documentaries bear witness to the victims of macro-economic trends. Other Forum titles project a world where parents are absent – as in "Hogar,' set in a nun's home for teenage mothers – or utterly irresponsible: In "Los dias segun ellos," for example, a con uses a three-day prison permit to visit his daughter to try to pull a highway hold-up.

Suggesting the consolidation of a new inflexion in Latin America filmmaking, however, more Forum features consider regeneration in a crisis-ridden world. "Road to Livramento" depicts the re-constitution of a family, or generation on, after a man-made disaster. In "7:35," two former students attempt to track down the author of

their school massacre, seeking closure. In "Las I father, who disappeared off the map in Panama

At least a trio of potential features – "Irene," "Un who seek positive social change. Inspired by my producer Irina Malcea at Romania's Luna Film, "I housewife to vengeful militant, after her teenag Mitre's "Paulina" or Rodrigo Pla's "A Thousand Heake on the possibilities for positive social change."



ABOUT THE PUBLICATION

Indiewire

The leading news, information, and networking site for independent-minded filmmakers, the industry and moviegoers alike, IndieWire launched on July 15, 1996 and has stayed committed to bringing readers and filmmakers the best in movie and television news in the decades since. Two-time winner of the Webby Award for best film website (most recently, in 2012), IndieWire has been lauded as a "must read" by Variety, branded the "online heartbeat of the world's independent film community" by Forbes, and dubbed "best indie crossroads" by film critic Roger Ebert.

Twelve year after launching IndieWire, company founders sold the company to SnagFilms, the company founded by Ted Leonsis and backed by Steve Case and Miles Gilburne.

IndieWire Editor-in-Chief and Co-Founder Eugene Hernandez noted in a letter to readers at the time, "We created IndieWire twelve years ago to fill a gap for filmmakers and the industry. The concept was to create a platform to deliver news, information and other resources. Along the way, Indiewire emerged as a hub for the community."

Source URL:

https://www.indiewire.com/2016/06/indiewire-history-first-10-years-1201689793/



IndieWire





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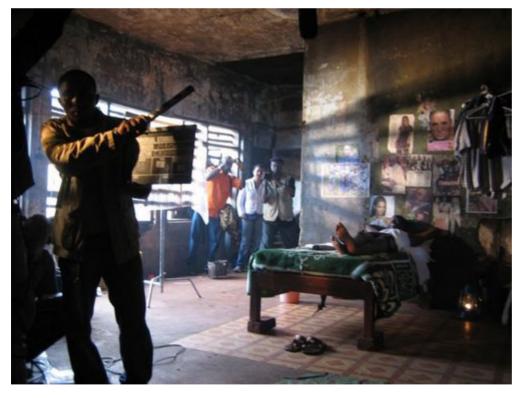
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Kodak Super 8 Filmmaking Challenge Announces Jury and **Opens Voting**

Kodak Super 8 Filmmaking Challenge Announces Jury and Opens Voting



Zack Sharf Dec 29, 2015 12:20 pm



READ MORE: Kodak Continues Push to Keep Film Alive with New President of Motion Picture and Entertainment

Earlier this year, Kodak launched an international filmmaking competition to celebrate the 50th anniversary of Super 8 film. The company was calling on filmmakers to submit short films shot on Super 8, ranging between 15 seconds and five minutes. Now that the deadline is over and there have been over 500 submissions. Kodak is proud to announce



IndieWire

Q

Rachel Morrison ("Dope," "Fruitvale Station"), photographer Elliott Landy, producer Glenn Gainor, writer-producer Josh Friedman, film festival director Leslie Raymond and Pro8mm founders Phil and Rhonda Vigeant. 15 semi-finalists will be chosen in the first round of judging and revealed December on 29. The clips by all 15 semi-finalists will be shown at a special screening hosted by Kodak at the Slamdance Film Festival on January 25, where the final four winners will be announced. The victors will consist of the top three voted films and one juried film.



All semifinalists and finalists will win prizes, which range from a Kodak PIXPRO SP360 Action Camera to a Pro8mm Rhonda Super 8 camera, film stock, processing and swag, valued at up to \$12,500. The Kodak Super 8 Filmmaking Challenge is hosted on The Audience Awards contest platform. Viewers can sign up for free to watch and vote for their favorite clips from December 22 to January 25.

For more information, vist the Kodak Super 8 Filmmaking Challenge website.

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IndieWire's 10 Tips to Surviving the Sundance Film Festival

IndieWire got its start at the Sundance Film Festival in 1996, so we know a little thing or two about what it takes to have a successful time.













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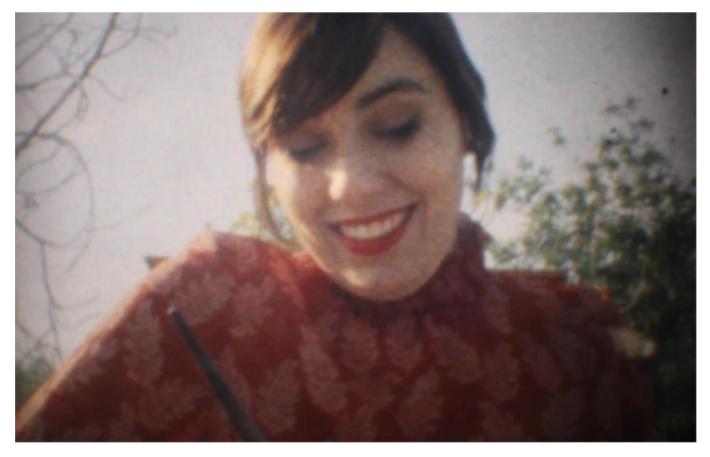
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Kodak Announces Super 8 Filmmaking Challenge Winners

Kodak Announces Super 8 Filmmaking Challenge Winners



Zack Sharf Jan 26, 2016 10:57 am



READ MORE: Spielberg, Tarantino, Nolan and More are Supporting Kodak's Super 8 Filmmaking Initiative

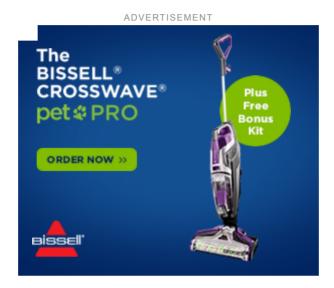
As promised, the Kodak Super 8 Filmmaking Challenge came to a close last night as 15 semi-finalists had their movies screened at the 2016 Slamdance Film Festival. Kodak



IndieWire

Q

According to Kodak, over 530 films from around the world were submitted, ranging from short narratives to music videos, classic surf and skate footage, documentaries, home movies and more. From the original entries, 15 semi-finalists were chosen through online audience voting and juried selection, after which those 15 projects were put through a global online audience vote to determine the final first, second and third place audience winners.



"Kodak is resolute in our efforts to ensure film continues to be an option for filmmakers passionate about using it for all levels of content creation," said Sascha Rice, Global Marketing Director for Kodak's Entertainment Imaging Division, in an official statement. "The response to this contest and to the new Super 8 camera has been overwhelmingly positive, and the momentum to shoot on film is palpable. Kodak is honored to be here to support and advance these artists' creativity."

Boasting prizes valued at \$12,500, the Grand Prize Audience winners of Kodak's inaugural online contest are:

- 1. Pablo Madrid Lopez, "The Novel" (Spain)
- 2. Haven Nutt, "Mr. Man" trailer (United States)
- 3. Dianne Ouellette, "Red is Dead" (Canda)

The Grand Jury Prize went to Brazil's Renato Coelho for "The Train." This award was chosen by a panel of respected industry professionals., including cinematographer Rachel Morrison, photographer Elliott Landy, writer-producer Josh Friedman. Sony Screen Gems head Glenn Gainor, Ann Arbor Film Festival executive director Leslie Raymond, and Pro8mm founders Phil and Rhonda Vigeant.

Coelho earned an identical prize package as the first place Grand Prize Audience winner. The items included are a Kodak PixPro SP360 Action Camera, a Rhonda CAM Super 8

ABOUT THE PUBLICATION

Youtube

Youtube is an online plataform with over 1.9 Billion logged-in users that visit the plattaform every day. People can watch over a billion hours of video and generate billions of views. YouTube has launched local versions in more than 91 countries.

You can navigate YouTube in a total of 80 different languages (covering 95% of the Internet population).

Source URL:

https://www.youtube.com/intl/en/yt/about/press/

(Translation from Portuguese to English)

Giuliana Monteiro and Beatriz Monteiro / 28th Kinoforum International Short film Festival

Interview with the director and the producer of "I Don't Say goodbye, I Say See You Soon", Giuliana and Beatriz Monteiro.

28th São Paulo International Short Film Festival – Kinoforum

"I DON'T SAY GOODBYE, I SAY SEE YOU SOON" 50th Years of Viña del Mar International Film Festival Brazil (Minas Gerais) – 2014 – Color 16min – All Ages

Director - Giuliana Monteiro















Giuliana Monteiro e Beatriz Monteiro | 28º Curta Kinoforum

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Curta Kinoforum Published on Sep 20, 2017

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Entrevista com a diretora e a produtora de EU NÃO DIGO ADEUS, DIGO ATÉ LOGO, Giuliana Monteiro e Beatriz Monteiro

28º Festival Internacional de Curtas Metragens de São Paulo - Curta Kinoforum

EU NÃO DIGO ADEUS, DIGO ATÉ LOGO 50 Anos do Festival de Viña del Mar Brasil (MG) • 2014 • cor • 16 min • Todas as idades Diretor: Giuliana Monteiro

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Curta Kinoforum 318 views

ABOUT THE PUBLICATION

Deutsche Welle

Our Mission: Deutsche Welle is Germany's international broadcaster. We convey a comprehensive image of Germany, report events and developments, incorporate German and other perspectives in a journalistically independent manner. By doing so we promote understanding between cultures and peoples. We simultaneously also provide access to the German language.

Our Programming: We carry out our legal mandate through television, radio and internet. DW stands for in-depth and reliable information in 30 languages, with TV in English, German, Spanish and Arabic. Our flagship is the 24-hour English language TV channel which is available almost everywhere in the world.

Our Audiences: We reach out especially to international decision makers, to people who have or will have influence on opinion making In authoritarian states we turn to those who engage themselves for democracy, civil liberties and progress. Our German programs are also directed towards German speakers abroad and those who teach or want to learn German. DW reaches more than 160 million people on a weekly basis. DW – Made for minds. That's our claim.

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For over 50 years, we have promoted media development around the world and professionalized media makers and managers. Sustainable media promotion is the guiding theme of DW Akademie. This includes intercultural media training.

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https://www.dw.com/en/about-dw/profile/s-30688



Publicidade

NOTÍCIAS

BERLINALE

Curta brasileiro participa de mostra dedicada a público jovem na Berlinale

Curta-metragem de Giuliana Monteiro é o único filme brasileiro selecionado para a seção Generation. Outro destaque da mostra é o filme "God Help the Girl", dirigido por Stuart Murdoch, do grupo pop Belle and Sebastian.













A história de um menino brasileiro em busca de seus sonhos e um musical onde jovens tentam achar o seu caminho através do amor por livros, filmes e pela música pop são os destaques da seção Generation, dedicada a filmes com temática jovem e infantil, na Berlinale, o Festival de Cinema de Berlim.

Essa seção teve sua abertura na noite de sexta-feira (07/02) com a estreia europeia do filme God Help the Girl, do líder da banda escocesa Belle and Sebastian. O nome do projeto, que começou há uma década, remonta ao grupo musical formado por Murdoch, que conta com diversas vocalistas convidadas. A banda God Help the Girl lançou um álbum e um EP em 2009.

O outro destaque da mostra é o curta-metragem brasileiro Eu não digo adeus, digo até logo. Dirigido por Giuliana Monteiro, o filme mostra o universo e os sonhos do menino Antônio (interpretado por Caio Henrique da Silva), que vive em uma comunidade de beira de estrada, na constante espera pelo pai e seu caminhão vermelho.

Musica pop como redenção

Desde o primeiro disco do Belle and Sebastian em 1996, Stuart Murdoch se firmou como um dos maiores cronistas do cotidiano de pessoas comuns, que sonham com uma vida que conhecem apenas dos livros, filmes e da mágica mistura de acordes e poesia que é a música pop.

Com a sua banda Belle and Sebastian, ele não só retratou os sensíveis desajustados de Glasgow, mas também criou todo um universo pictórico e sonoro de uma doce melancolia. Murdoch construiu uma legião de fãs e uma consistente carreira.

Usamos "cookies" (pequenos arquivos que identificam o seu aparelho) para melhorar a nossa oferta. Mais informações na nossa política de privacidade.

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Em 'God Help the Girl', jovens tentam achar o seu caminho, através da arte

"Estava em turnê e sai para correr uma manhã. Enquanto corria, escutei uma melodia, que era como um rádio na minha cabeça. Era uma mulher cantando. Foi a primeira vez que ouvia uma voz feminina na minha cabeça. Voltei para o hotel e escrevi uma música, depois outra, e essa voz se transformou em uma personagem", disse Murdoch depois da exibição do filme em Berlim.

Quando o Belle and Sebastian entrou de férias em 2006, o músico decidiu escrever um roteiro. Assim, a personagem Eve começou a tomar forma e ganhar vida.

Em uma atipicamente ensolarada Glasgow, Eve (Emily Browning) é uma jovem lutando contra a anorexia. Através de sua paixão pela música, ela se aproxima de James (Olly Alexander) e Cassie (Hannah Murray). Entre amores, descobertas e aventuras de verão, eles formam uma banda e lutam contra as dificuldades da vida.

Aprendendo a sonhar

Já o curta de Giuliana Monteiro se utiliza da fantasia como forma de escapismo para a falta de perspectiva que atinge as comunidades pobres brasileiras.

"Viajo muito de carro pelo Brasil, desde pequena. É algo que gosto muito de fazer, sempre tive paixão pela estrada. Em uma viagem por Minas Gerais, passei por muitas dessas comunidades de beira de estrada. Fiquei curiosa na relação que essas pessoas têm com o tempo e como elas administram a vida em um lugar de passagem", disse a diretora em entrevista à DW Brasil.



'Eu não digo adeus, digo até logo': fantasia como forma de escapismo

nossa política de privacidade.

Essa curiosidade começou a tomar forma de roteiro depois que Monteiro conversou com um menino que vendia flores pelos bares da noite

Usamos "cookies" (pequenos arquivos que identificam o seu aparelho) para melhorar a nossa oferta. Mais informações na

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1/29/2019 Curta brasileiro participa de mostra dedicada a público jovem na Berlinale | Cobertura especial sobre o Festival de Cinema de Berlim | DW | 09.02....

Assim nasceu a história de Antônio, um menino de 11 anos que vive em um local de passagem, sempre à espera do pai que, segundo a mãe de Antônio, dirige um caminhão vermelho.

A diretora passou um mês viajando pelas estradas de Minas Gerais e São Paulo e encontrou a locação ideal em Córrego da Foice, na periferia da cidade mineira de Gonçalves. A tarefa de encontrar um ator para viver Antônio também não foi tão fácil.

"Testamos mais de 150 crianças em São Paulo, estava com medo de colocar um filme inteiro nas costas de uma criança sem experiência, mas achava que esse menino estava lá, na beira da estrada, andando descalço", contou Monteiro.

Realização pessoal e profissional

A equipe fez um teste de elenco em Gonçalves. "O Caio é um pouco pequeno, o que não me convenceu à primeira vista. Fizemos um teste para ver se ele conseguiria dirigir um caminhão, somado a uma paixão por carros, me pareceu crível que ele pudesse dirigir. Ele é muito esperto e talentoso. Tenho um carinho muito grande por ele", afirmou.

A grande responsabilidade sobre o menino fez com que tudo no filme fosse direcionado e moldado para ele, assim a diretora conseguiu extrair o máximo não só do personagem, mas também da locação. "Não queria desconectá-lo daquele universo em que ele estava tão presente."

Eu não digo adeus, digo até logo não foi apenas uma realização profissional, mas também pessoal para Monteiro, que criou uma relação, não só com o jovem ator, mas também com toda aquela comunidade.

"Investir e inspirar essas pessoas, que têm um cotidiano tão duro, foi além do filme. Não quero abandonar essas pessoas. Sempre que vou ao Brasil vou visitá-los e quero fazer a estreia do filme no Brasil, lá na comunidade", revelou a diretora, que atualmente estuda em Nova York.

LEIA MAIS

» "O Homem das Multidões" retrata a solidão nas grandes cidades

Filme dos diretores Marcelo Gomes e Cao Guimarães traz para a Berlinale um formato inusitado para contar a história de duas solitárias almas na contemporânea Belo Horizonte. (08.02.2014)

» Hollywood resgata história da caça à arte roubada na Segunda Guerra

Enquanto os aliados combatiam os nazistas, um grupo de especialistas se ocupava de encontrar e preservar monumentos e obras-primas. George Clooney transformou a história em filme, que tem estreia mundial na Berlinale. (07.02.2014)

» "O Grande Hotel Budapeste" abre a Berlinale

Com 21 filmes em competição e uma marcante presença brasileira, Festival de Cinema de Berlim começa com tempo ensolarado e um elenco estrelar na nova comédia do americano Wes Anderson. (06.02.2014)

Data 09.02.2014

Autoria Marco Sanchez

Assuntos relacionados Maximilian Schell, Globo de Ouro, Wim Wenders, Florian Henckel von Donnersmarck, Dennis Gansel, Fritz Lang, Werner Herzog, Volker Schlöndorff, Roland Emmerich, Wolfgang Petersen

Palavras-chave Berlinale, cinema, curta-metragem, Brasil, Glasgow, Belle and Sebastian, Stuart Murdoch, Giuliana Monteiro

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(Translation from Portuguese to English)

Brazilian short participates in a section dedicated to young audiences at the Berlinale

Giuliana Monteiro's short film is the only Brazilian film selected for the Generation section.

The story of a Brazilian boy in search of his dreams is the highlight of the Generation section, dedicated to young and children-themed films at the Berlinale, the Berlin International Film Festival.

The other highlight of the section is the Brazilian short film. I Don't Say Goodbye, I Say See You Soon. Directed by Giuliana Monteiro, the film shows the universe and the dreams of the boy Antônio (played by Caio Henrique da Silva), who lives in a roadside community, in constant waiting for his father and his red truck.

Learning How to Dream

Giuliana Monteiro's short film uses fantasy as a form of escapism for the lack of perspective that affects poor Brazilian communities." I have traveled a lot in Brazil, since I was a little girl. It is something that I really enjoy doing, I always had a passion for the road. In a trip through Minas Gerais, I went through many of these roadside communities. I was curious about the relationship these people have with time and how they manage life in a place of passage, "said the director in an interview with DW Brazil.

This curiosity began to take shape after Monteiro talked to a boy who sold flowers through the night bars of São Paulo. "He talked about how his father was important to him. After a while, he said he did not know his father.

This is how the story of Antonio was born a 11 year old boy who lives in a place of passage, always waiting for the father who, according to Antonio's mother, drives a red truck. The director spent a month traveling on the roads of Minas Gerais and São Paulo and found the ideal location in Córrego da Foice, on the outskirts of the Minas Gerais city of Gonçalves. The task of finding an actor to live Antonio was not so easy either. "We tested more than 150 children in São Paulo, I was afraid to put a whole movie on the back of an inexperienced child, but I thought that boy was there, on the side of the road, walking barefoot," Monteiro said, "He is the one".

Personal and professional fulfillment

The team did a cast test in Gonçalves. "Caio was a bit small, which did not convinced me at first sight. We did a test to see if he could drive a truck, added to a passion for cars, it seemed to me believable that he could drive. He is very smart and talented I have a great affection for him, she said. The great responsibility on the boy made everything in the film directed and shaped for him, so the director managed to extract the maximum not only of the character but also of the location. "I did not want to disconnect him from that universe in which he was so present." I Don't Say Goodbye, I Say See You Soon was not only a professional achievement, but also personal one to Monteiro, who created a relationship, not only with the young actor, but also with that whole community. "When I go to Brazil, I'm going to visit them and I want to make the film debut in Brazil, there in the community," revealed the director, who is currently studying in New York.

ABOUT THE PUBLICATION

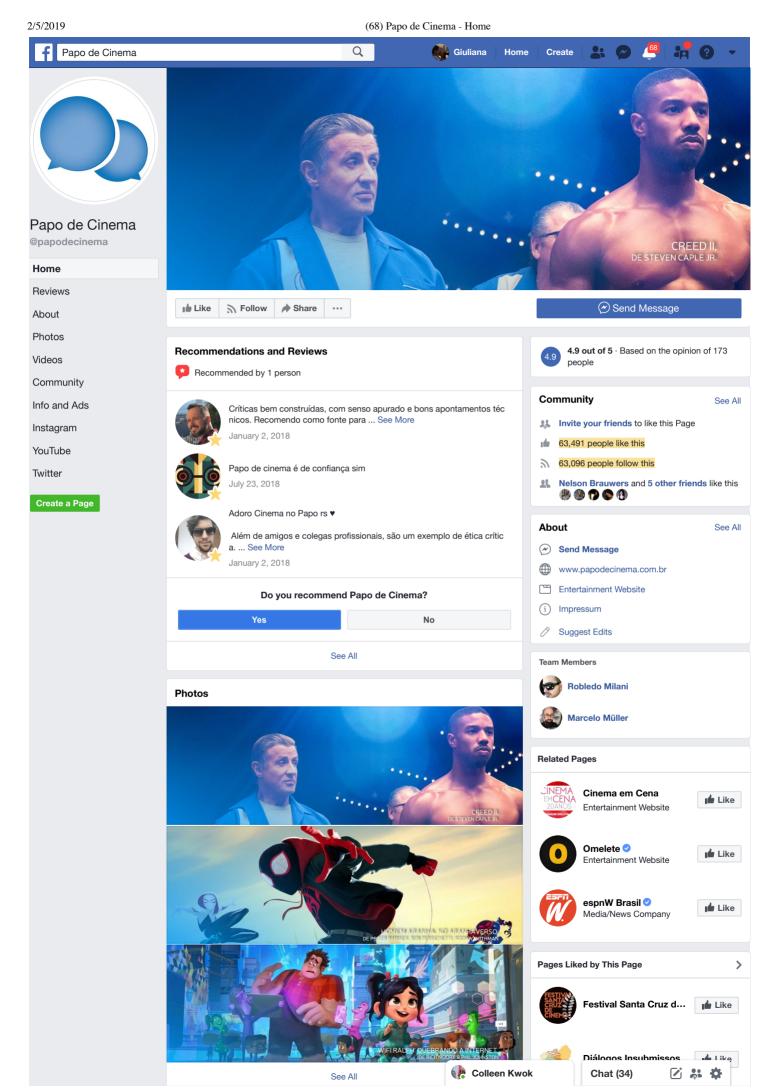
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NOTÍCIAS VÍDEOS FILMES SÉRIES ARTISTAS ESPECIAIS PRÊMIO GUARANI



22° FESTIVAL DE VITÓRIA :: MOSTRA NACIONAL DE CURTAS - PROGRAMA 1 (HTTPS://WWW.PAPODECINEMA.COM.BR/ESPECIAIS/22-FESTIVAL-DE-VITORIA-MOSTRA-COMPETITIVA-NACIONAL-DE-CURTAS-PROGRAMA-1/)



(https://www.papodecinema.com.br/wp-content/uploads/2015/09/20150914-curtas-nacionais-programa1-festival-de-vitoria-papo-de-cinema.jpg)

Mesmo que tenha começado a abrigar longas-metragens em mostras competitivas há cinco edições, o DNA e grande destaque do Festival de Vitória (https://www.papodecinema.com.br/especiais/festival-22-festival-de-vitoria) sempre foi dar espaço ao que de melhor os curta-metragistas brasileiros têm realizado. Nesta 22ª edição, as mostras são as mais variadas e contemplam desde talentos locais, passando por temáticas de diversidade sexual, animação e, claro, os realizadores do Brasil todo.

A 19ª Mostra Competitiva Nacional de Curtas conta com 20 produções das mais distintas localidades do país. Separados em quatro programas – um por noite, com cinco filmes em cada – os curtas dividem a atenção do público nas sessões noturnas do Festival, abrindo os trabalhos para os longas-metragens também em competição. Abaixo, seguem detalhes dos primeiros cinco curtas exibidos no Festival.



(https://www.papodecinema.com.br/wp-content/uploads/2015/09/20150914-festa-e-os-caes-papo-de-cinema-festival-de-vitoria.jpg)

A Festa e os Cães. de Leonardo Mouramateus (CE)

Vencedor dos prêmios de melhor curta-metragem no Cinéma Du Réel, em Paris, e no Olhar de Cinema

(https://www.papodecinema.com.br/especiais/festival-4-olhar-de-cinema), em Curitiba, *A Festa e os Cães*, do diretor cearense Leonardo Mouramateus, é daquelas produções que tem em sua execução pouco ortodoxa e em seu roteiro seus grandes chamarizes. Mais de dois terços da duração do curta são vozes em off, conversando e contando suas aventuras e desventuras enquanto fotos reveladas dos antigos filmes de 36 poses nos são apresentadas. No terço final, Mouramateus dá as caras e faz um intenso relato sensorial ao seu irmão a respeito de uma música dançante, que pode muito bem ser entendido como uma forma de seus familiares enxergarem o mundo após sua ausência próxima – ele partiu para Portugal pouco depois das gravações do filme. Por sua estética diferente, o curta chama atenção, mesmo que nem sempre as conversas que se sobrepõe às fotos sejam tão soltas e naturalistas quanto o realizador desejaria que fossem.



(https://www.papodecinema.com.br/wp-content/uploads/2015/09/20150914-dorsal-papo-de-cinema-festival-de-vitoria.jpg)

Dorsal, de Carlos Segundo e Cristiano Barbosa (MG)

Duas mulheres separadas por um continente, mas com um passado que as liga. A sinopse deste curta é vaga, assim como a primeira metade do filme. Vemos duas mulheres se comunicando através de uma vídeo-chamada no celular. Uma delas vive no exterior. Outra no Brasil. Elas conversam, dividem experiências e acabam por chegar ao passado que as tanto machuca. Carlos Segundo e Cristiano Barbosa mantém a trama completamente em aberto até começarem a se embrenhar na história que querem contar – e falar aqui a respeito da temática seria um desserviço ao trabalho deles. O problema é que o curta-metragem é longo demais e as digressões de sua narrativa tomam muito tempo, perdendo a atenção do espectador no caminho. Da segunda metade para frente o curta ganha em emoção e algumas belas cenas são inclusas. Destaque para a praia com as duas estátuas, que também representa o momento de uma última despedida. Exibido no festival suíço Visions du Réel e no curitibano Olhar de Cinema (https://www.papodecinema.com.br/especiais/festival-4-olhar-de-cinema).



(https://www.papodecinema.com.br/wp-content/uploads/2015/09/20150914-nao-digo-adeus-digo-ate-logo-papo-de-cinema-festival-de-vitoria.jpg)

Eu Não digo Adeus, Digo Até Logo, de Giuliana Monteiro (SP)

Giuliana Monteiro parece beber na fonte do cinema de Walter Salles (https://www.papodecinema.com.br/artistas/walter-salles) para construir seus personagens e a trama de seu belo curta-metragem Eu Não Digo Adeus, Digo Até Logo. Central do Brasil (https://www.papodecinema.com.br/filmes/central-do-brasil) (1998) e Linha de Passe (https://www.papodecinema.com.br/filmes/linha-de-passe) (2008) são algumas obras que logo vieram à mente ao assistir ao curta, que mostra um menino que sonha conhecer seu pai, um caminhoneiro que utilizava os dizeres do título em sua carreta. Ou, ao menos, era isso que sua mãe, interpretada com autoridade por Simone lliescu, queria que o menino acreditasse. A diretora constrói a expectativa daquele menino ao enxergar um novo caminhão se aproximando com muita sensibilidade e costura esta busca (talvez eterna) com pitadas de esperança e pura imaginação infantil. O garotinho Caio Henrique da Silva é uma bela surpresa do curta, muito bem dirigido por Giuliana. Exibido no Festival de Berlim (https://www.papodecinema.com.br/especiais/festival-berlinale-2015) e no Huesca Film Festival, na Espanha.



(https://www.papodecinema.com.br/wp-content/uploads/2015/09/20150914-rufiao-papo-de-cinema-festival-de-vitoria.jpg)

Rufião, de Arthur Dalla Bernardinda (ES)

Algo sempre interessante no cinema é quando o realizador convida o espectador para, junto dele, compreender as imagens e construir com seu próprio entendimento os significados vistos na tela. É a forma mais corajosa de fazer cinema, não mastigando o conteúdo para o público e fazendo dele mais do que apenas espectadores. Arthur Dalla Bernardinda certamente compactua com este pensamento e, desta forma, realizou este seu

curta. Infelizmente, no caso de Rufião, o diretor foi longe demais e deixou praticamente tudo nas mãos do público, sem dar subsídios suficientes para uma maior fruição de sua obra. O curta é forte para qualquer pessoa que goste de animais, parecendo um filme-protesto contra os maus tratos dados às cabecas de gado em criadouros. Mas o que estamos vendo ali realmente? Sem informações a mais, acabamos apenas acompanhando um tanto chocados - o desenrolar daquelas cenas. Se esta era a intenção do cineasta, o trabalho foi bem feito. Mas algo um pouco mais narrativo poderia amplificar os resultados. Destaque positivo é a mistura das imagens com diálogos do filme Um Pistoleiro Chamado Papaco (1986), que acabam dando um clima curioso ao curta.



(https://www.papodecinema.com.br/wp-content/uploads/2015/09/20150914-quintal-papo-de-cinema-festival-de-vitoria.jpg)

Quintal, de André Novais Oliveira (MG)

Um dos destaques do primeiro programa de curtas nacionais do 22º Festival de Vitória (https://www.papodecinema.com.br/especiais/festival-22festival-de-vitoria) foi, certamente, Quintal, de André Novais Oliveira. Na sinopse, um dia corriqueiro na vida de dois idosos. Na tela, um filme divertidíssimo, fugindo totalmente do lugar comum e colocando seus protagonistas - vividos com certo naturalismo forçado (e, até por isso, engraçado) pelos pais do diretor, Maria José Novais e Norberto Oliveira. Pequenos acontecimentos, como uma ventania de proporções épicas, um DVD com um filme adulto, uma fresta cósmica que se abre no quintal. Tudo isso é usado de forma criativa, com o cineasta abraçando o absurdo e nunca o largando. Por escapar completamente de expectativas pré-estabelecidas e por divertir com o incomum, André Novais Oliveira entrega um curta-metragem imperdível. Não à toa, exibido na Quinzena dos Realizadores durante o Festival de Cannes, em 2015.

VEJA TAMBÉM

Rodrigo Santoro será um dos homenageados do Cine PE 2018 (https://www.papodecinema.c os tempos

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Bio

Últimos Posts



Rodrigo de Oliveira (https://www.papodecinema.com.br/author/rodrigo/)

é crítico de cinema, membro da ACCIRS - Associação de Críticos de Cinema do Rio Grande do Sul. Jornalista, produz e apresenta o programa de cinema Moviola, transmitido pela Rádio Unisinos FM 103.3. É também editor do blog Paradoxo.

Leia Mais

(Translation from Portuguese to English)

I Don't Say Goodbye, I Say See You Soon, by Giuliana Monteiro (SP)

Giuliana Monteiro seems to drink from the Walter Salles movie source (https://www.papodecinema.com.br/artistas/walter-salles) to build her characters and the plot of his beautiful short film I Don't Say Goodbye. Sav See You Soon. Central Station (https://www.papodecinema.com.br/ lmes / central-do-brasil) (1998) and Linha de Passe (https://www.papodecinema.com.br/ lmes / linhade- (2008) are some works that soon came to mind when watching the short film, which shows a boy who dreams of meeting his father, a truck driver who used the headlines in his wagon. Or at least that was what her mother, interpreted with authority by Simone Iliescu, wanted the boy to believe. The director builds the expectation of that boy when seeing a new truck approaching with great sensitivity and sewing this search (perhaps eternal) with bursts of hope and pure childish imagination. The little boy Caio Henrique da Silva is a beautiful surprise of the short, very well directed by Giuliana.

Exhibited at the Berlin Film Festival (https://www.papodecinema.com.br/especciales/festival-berlinale-2015) and the Huesca Film Festival, Spain.

ABOUT THE PUBLICATION

HKW

Haus der Kulturen der Welt (HKW) creates a forum for the contemporary arts and critical debates. In the midst of profound global and planetary transformation processes, HKW re-explores artistic positions, scientific concepts, and spheres of political activity, asking: How do we grasp the present and its accelerated technological upheavals? What will tomorrow's diversified societies look like? And what responsibilities will the arts and sciences assume in this process?

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In its extraordinary, modernist congress-hall architecture, HKW enables new forms of encounter and opens up experiential spaces between art and discourse. Together with artists, academics, everyday experts, and partners across the globe, it explores ideas in the making and shares them with Berlin's international audience and the digital public.

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2014, Thu, Feb 13

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Generation Kplus



Berlinale, Generation 2014 | Eu n\u00e3o digo adeus, digo at\u00e9 logo | I Don't Say Goodbye, I Say See You Soon | Ich sage nicht auf Wiedersehen, ich sage bis sp\u00e4ter, DIRECTOR: Giuliana Monteiro, RPA 2013 | Malaie Nakano.

Agri ve Dag (Agri und der Berg)

Director: Hasan Serin

Türkey 2013, 14 Min, Kurdish, Turkish, age recommendation: 9 years and up

A remote village somewhere in the mountains of Turkey. It's sunny and the wind whistles between the humble dwellings. Two men shovel snow off a roof. A third slowly leads a donkey and another carries a bundle of hay on his back. Women are kneading dough for flatbread. There's not a car or road in sight. This village is home to Rojda. Early in the morning she gets ready for school, pulling a traditional dress over her modern jeans. Before she leaves, she lights a fire in the oven and makes the beds, just as her mother has instructed her. The wintry landscape is stunningly beautiful but her journey through the snow is long and difficult. Later, Rojda returns home exhausted. She longs to sleep. But grandfather wants his tea. This is what everyday life is like for a child in a place where the clocks seem to have stopped a century ago.

Nain Géant (Dwarf Giant)

Director: Fabienne Giezendanner

Switzerland / France 2013, 12 min, no language, age recommendation: 9 years and up

Petite Neige, an Inuit girl, must catch a bird before she can be admitted into the world of adults. Her test turns into a dangerous adventure when she encounters a menacing giant dwarf out on the ice who is constantly changing shape. The spirits of birds devoured by this bizarre monster come to the girl's aid. But then there's a huge whale beneath the ice, waiting to consume its prey. Inspired by a traditional Inuit fairytale, this animation is pervaded by the white of the landscape of snow and ice. It transports the viewer to a far-off, magical world where children live lives in close communion with nature but also battle to survive it.

Eu nao digo adeus, digo até logo (I Don't Say Goodbye, I Say See You Soon) Regie: Giuliana Monteiro

Brazil 2013, 17 min, Portuguese, age recommendation: 9 years and up

He drives a bright red 1518 Mercedes truck. This is all the boy who lives with his mother on an impoverished country road knows about his father. Nonetheless, in his imagination he accompanies his Dad wherever he goes. The boy is thrilled one day when such a truck actually passes by, even though his mother denies it could have been his father. A few nights later the boy sees his mother dancing with the truck driver. He may be too young to understand what his mother is saying when she tells him the truth, but he's old enough to set off on his own into the world of grownups. A melancholy, poetic film about the unbridled power of childish longing.

Hijos de la tierra (Earth's Children)

Regie: Diego Sarmiento

Peru 2014, 15 min, Spanish, Quechua, age recommendation: 9 years and up

Early in the morning, young Jorge sets off with his machete to harvest bananas, making every blow count. After the bananas have been boiled it's time for breakfast. After that, Jorge and his friends are free to wander the lush vegetation that surrounds their home – climbing, having fun, singing harvest songs and splashing about in the headwaters of the Amazon. Seen through the eyes of children, these everyday scenes describe the peaceful lives of an indigenous village community in the midst of their primeval environment. Here, everyone helps to grow food. There's not much left over to sell, but money wouldn't appear to be the most important thing anyway.

el (away)

Regie: Roland Ferge

Hungary 2013, 11 min, Hungarian, age recommendation: 9 years and up

A vision in black-and-white. A girl's face, then a boy's, followed by another boy's. Eight children stare motionlessly into the camera with a serious expression on their faces. Then one of them packs their suitcase, leaves the secluded farmhouse and sets off down the muddy path. The other kids are now also on their way, either on old bicycles or on foot. Each has a suitcase; one also has a cello and another is carrying two chickens in a box. Their journey is arduous, the roads are poor, there are steep steps to negotiate and the suitcases are heavy. Eight children on the move – their destination uncertain.

Tags: Children & Youth Film

Film

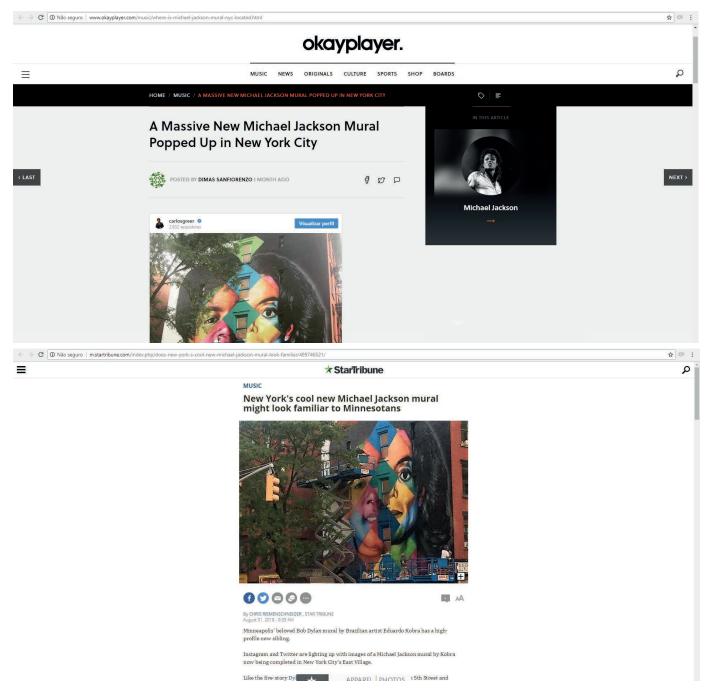
Thu, Feb 13, 2014 10 am Admission: 4 €, groups of at least 5 people who register by phone: 2,50 € per person



NEW YORK POST

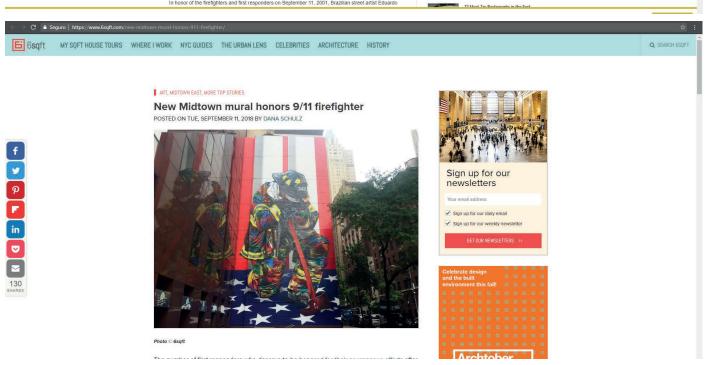




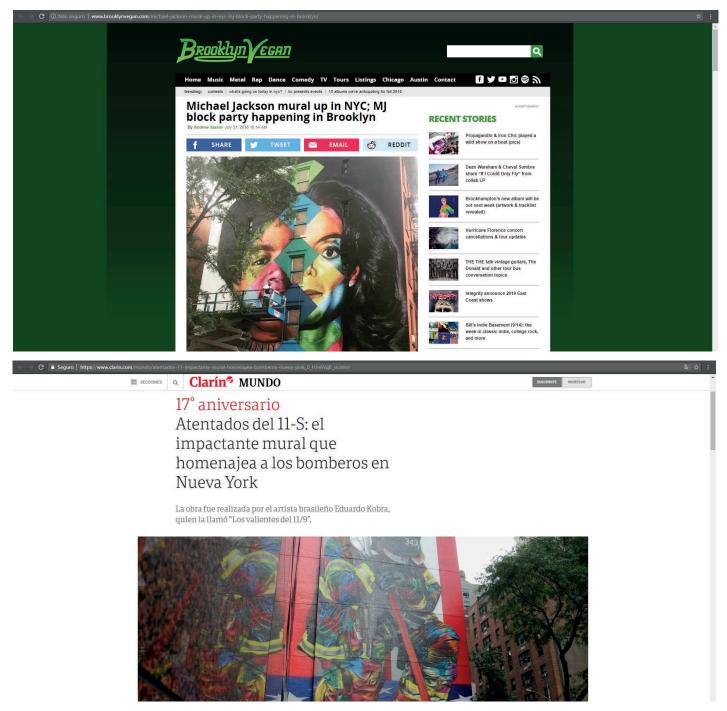




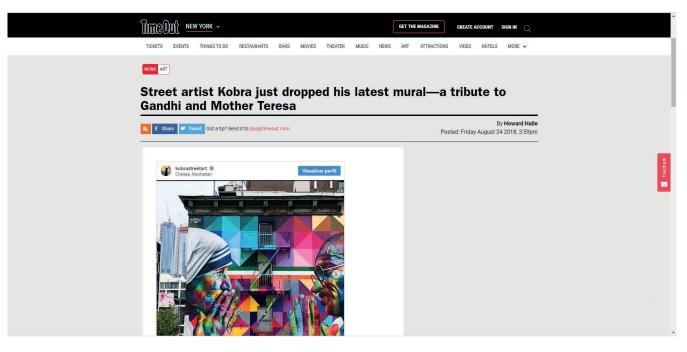


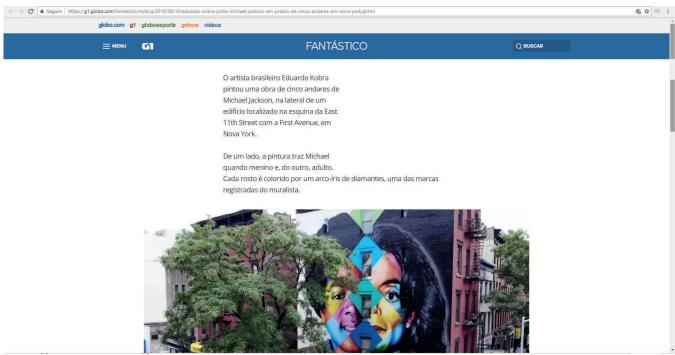


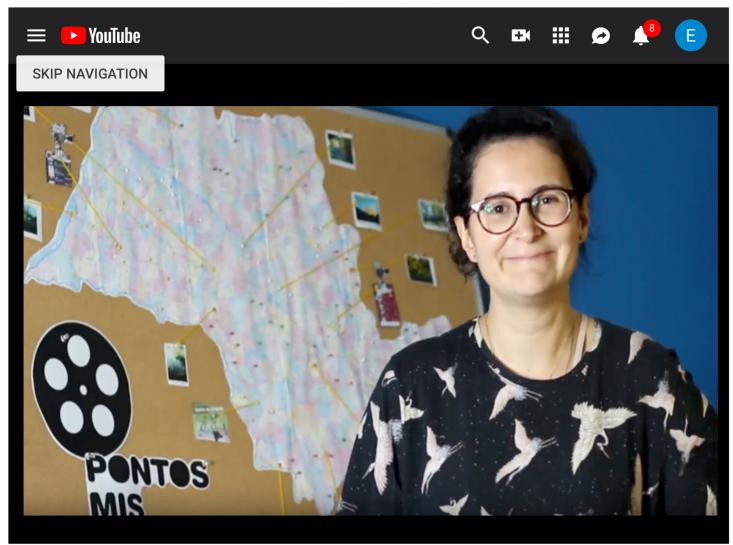












Giuliana Monteiro - Da ideia ao roteiro

23 views







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Pontos MIS Apresenta Published on Apr 13, 2018

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Para quem sempre teve vontade de escrever um roteiro, mas nunca soube ao certo como começar, a oficina "Da ideia ao roteiro" visa desmistificar esse processo, ajudando a ultrapassar obstáculos e possíveis amarras criativas que possam existir. O objetivo é trabalhar as etapas da elaboração de um roteiro cinematográfico de ficção partindo das ideias trazidas pelos próprios participantes, o que permitirá trabalharmos com os diferentes estilos de escrita de cada um. A intenção é provocar a criatividade individual e dar umponto de partida para que os participantes tenham em mãos todas as ferramentas necessárias para desenvolver suas estórias.

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CULTURA (HTTP://WWW.MIDIAINTERIOR.COM.BR/CATEGORIA/CULTURA/)
07 DE MAIO DE 2018

Ponto MIS traz oficinas de roteiro e figurino para Birigui e Araçatuba



A figurinista Maria Cecília Amaral e a roteirista Giuliana Monteiro ministram as oficinas em Araçatuba e Birigui - Fotos: Divulgação

O público da região interessado nos processos da produção cinematográfica poderá conhecer um pouco sobre a elaboração de importantes elementos para criações audiovisuais: figurino e roteiro. O programa Ponto MIS, em parceria com Prefeituras, promoverá nesta segunda-feira (7), oficinas em Araçatuba e Birigui. As atividades são gratuitas e começam às 19h.

A figurinista, diretora de arte e artista educadora Maria Cecília Amaral ministra a oficina "Figurino: luz, câmera, ação". A apresentação sobre o processo de criação será desenvolvida no Teatro Municipal Paulo Alcides Jorge, em Araçatuba. Segundo Maria Cecília, a atividade tem como objetivo proporcionar uma

experiência prática aos participantes. Ela irá apresentar materiais de apoio, referências imagéticas, audiovisuais. Os participantes terão acesso a exercícios práticos que envolvem desde a decupagem de um roteiro até a criação do croqui para a produção de um figurino. "A oficina vai ser uma vivência prática que visa despertar o interesse nos participantes para criação de traje de cena", afirma a figurinista.

Segunda pele

Maria Cecília explica que para criar um figurino é necessário levar em conta todo o contexto que envolve personagens, direção de arte e conceito do filme. Com isso é possível haver uma harmonia na concepção final de cores, texturas, formas, volumes, materiais e estética. "O figurino veste a cena, de modo que é um dos elementos mais importantes na produção audiovisual. O ator pode interpretar diferentes personagens, mas sem a 'segunda pele', que é o figurino, sua performance perderia o brilho. O figurino ajuda a conferir vida a cena."

Desde 2007, Maria Cecília trabalha como figurinista. Ela iniciou o trabalho criando trajes de cena para o teatro. A figurinista foi responsável por figurinos da peça "Francisco de Assis", encenada no teatro Ruth Escobar, em São Paulo, naquele ano. Ela tatua como figurinista e diretora de arte para o coletivo de audiovisual Transformar, em São Paulo, desde 2010.

Entre os trabalhos de Maria Cecília estão a direção de arte e figurinos para curtas-metragens, como "A Catormante', "A Igreja do Diabo" e a websérie "Trailers do Cotidiano". Ela também atuou em médias-metragens como "Sonhos de Liberdade" e "Do Outro lado do Muro". Maria Cecília também é figurinista para o teatro, com destaque para a criação dos figurinos da pessoa "Dom Quixote, um sonhador arretado", trabalho publicado como menção honrosa no livro "Traje de Cena". Ela também produziu figurinos dos musicais "Um Brinde à América", da escola de atores Wolf Maya, e "O Pequeno Príncipe".

Ideia ao Roteiro

A roteirista e diretora de filmes Giuliana Monteiro, realiza a oficina "Da Ideia ao Roteiro", na Biblioteca Municipal de Birigui. Ela conta que elaborou a atividade depois que pessoas a procuraram e disseram ter ideias interessantes para possíveis filmes, porém não sabiam como colocá-las no papel ou tela de computador. "Parto do princípio que cada um possui o seu próprio processo de escrita; no seu tempo. Não existem fórmulas para escrever, o que devemos encontrar são os nossos próprios mecanismos e ativá-los", afirma Giuliana.

Ela adianta que pretende dar aos participantes as ferramentas necessárias para iniciar seus próprios processos de escritas. " É importante respeitar o repertório de cada participante, então a princípio iremos discutir alguns aspectos técnicos para que os participantes tenham conhecimento da linguagem de escrita cinematográfica." A adaptação de livros para o cinema o universo da narrativa literária em contraposição com a cinematográfica e a importância da dramatização da ideia serão alguns dos assuntos da oficina. "Falaremos sobre a criação e desenvolvimento de personagens e sobre a busca pela originalidade."

Giuliana conta que no próprio processo criativo muitas vezes ela pensa em histórias que leu ou ouviu e imagina possíveis desdobramentos para ela. "Mas o meu processo de escrita pode ser diferente do seu e de demais pessoas. É importante deixar isso claro porque está relacionado a questão de desmistificar esse trabalho. O importante é entender que não existem fórmulas e que o processo de escrita está diretamente relacionado a prática."

Ela escreveu seu primeiro roteiro de curta-metragem aos 27 anos Ela também dirigiu curtas como "O bolo de aniversário" (2009), "Margarette 6422" (2011) e "Happiness" (2016). Em 2011, Giuliana cursou mestrado em roteiro e direção de filmes na faculdade de Nova Iorque. O último projeto dela, o curta "Eu não digo adeus, digo até logo", estreou na 64th Berlinale. O trabalhou viajou por mais de 30 festivais nacionais e internacionais e ganhou prêmios como melhor filme no festival internacional de Viña del Mar.

Atualmente, Giuliana desenvolveu o primeiro roteiro de um longa-metragem ao lado da irmã gêmea, Beatriz. "O projeto se chama 'Estrada para Livramento' e conta a história de dois irmãos que se reencontram depois de dez anos após o vilarejo onde eles cresceram ser destruído por uma tragédia ecológica." O trabalho está em fase de financiamento com o objetivo de ter as filmagens iniciadas no primeiro semestre de 2019. O roteiro ganhou o prêmio Spike Lee para desenvolvimento em 2015.

Serviço

A oficina "Figurino: luz, câmera, ação" acontece nesta segunda-feira (19), às 19h, no Teatro Paulo Alcides Jorge (Biblioteca Municipal), na rua Armando Sales de Oliveira, s/n, Bairro das Bandeiras, em Araçatuba. Inscrição pelo e-mail aracatubabibmun@gmail.com. Enviar nome completo, idade e telefone para contato.

A oficina "Da ideia ao roteiro", acontece nesta segunda-feira (7), às 19h, na Biblioteca Pública Municipal de Birigui, que fica na avenida Governador Pedro de Toledo, 73, Centro. As inscrições devem ser feitas pelo telefone (18) 3644-9677 ou pelo e-mail biblioteca@birigui.sp.gov.br. As atividades são gratuitas.

(Translation from Portuguese to English)

VOTUPORANGA WILL HAVE FREE WORKSHOP ON THIS SATURDAY

The workshop "From idea to script" by the screenwriter and film director Giuliana Monteiro.

The activity is offered by the program MIS Points, the Museum of Image and Sound of São Paulo and the city hall.

In the workshop we will talk about the different stages of the elaboration of a cinematographic script of fiction, starting from the ideas brought by the participants themselves, respecting the individuality. The intention is to demystify the production process and stimulate creativity.

Giuliana graduated in communication and multimedia from the Pontifícia Universidade Católia of São Paulo (PUC) and worked as a producer for eight years. In 2011, he moved to the United States to pursue a master's degree in screenwriting and film direction, at New York University (NYU).

(Translation from Portuguese to English)

MIS brings a screenwriting workshop

Screenwriter and film director Giuliana Monteiro holds the "Da Ideia ao Roteiro" workshop at the Municipal Library of Birigui. She says she worked out the activity after people came to her and said they had interesting ideas for possible movies, but they did not know how to put them on paper or a computer screen. "I assume that each one has his own writing process; in its time. There are no formulas to write, what we must find are our own mechanisms and activate them, "says Giuliana.

She asserts that she intends to give participants the tools they need to start their own writing processes. "It is important to respect the repertoire of each participant, so at the beginning we will discuss some technical aspects so that the participants have knowledge of the language of cinematographic writing." The adaptation of books to the cinema the universe of literary narrative as opposed to cinematographic and importance of the dramatization of the idea will be some of the subjects of the workshop. "We'll talk about the creation and development of characters and the quest for originality."

Giuliana says that in the very creative process she often thinks of stories she has read or heard and imagines possible developments for her. "But my writing process may be different from yours and other people's. It is important to make this clear because it is about the question of demystifying this work. What is important is to understand that there are no formulas and that the writing process is directly related to practice."

She wrote her first short film at age 27. She also directed short films such as "The Birthday Cake" (2009), "Margarette 6422" (2011) and "Happiness" (2016). In 2011, Giuliana received her master's degree in screenwriting and film direction at New York College. Her latest project, the short film "I Do not Say Goodbye, I'll See You Soon," debuted at the 64th Berlinale. He has traveled to more than 30 national and international festivals and won prizes for best film at the international Viña del Mar festival.

Currently, Giuliana developed the first screenplay of a feature film alongside her twin sister, Beatriz. "The project is called 'Estrada para Livramento' and tells the story of two brothers who meet again after ten years after the village where they grew to be destroyed by an ecological tragedy." The work is in the funding phase with the goal of having filming began in the first half of 2019. The screenplay won the Spike Lee Award for development in 2015.







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Brazil's 9th Annual Amazonas Film Festival Announces Lineup

Brazil's 9th Annual Amazonas Film Festival Announces Line-up



We'll return with individual post highlights from the festival; in the meantime, here's everything and the kitchen sink, via press release, if you can't wait...

FOR IMMEDIATE RELEASE

AMAZONAS FILM FESTIVAL UNVEILS 2012 JURORS AND LINE-UP

Award-winning films from around the globe will be screened at this unique festival in the heart of the Amazonian rainforest

MANAUS, BRAZIL (October 31, 2012) – The ninth annual Amazonas Film Festival today announced its 2012 line-up, which features award-winning films from around the globe, and its jury of international stars and filmmakers. The festival will run November 3-9 in Manaus, Brazil. Screenings will be held at the Teatro Amazonas, the Belle-Epoque opera house upon which Werner Herzog based his epic film, Fitzcarraldo.







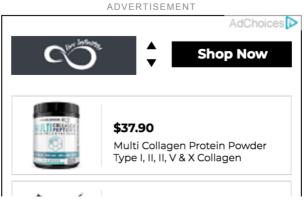
Opening night will feature the award-winning Brazilian film, Colegas (Buddies), by writer and director Marcelo Galvao. A road movie that illuminates the poetic side of life through the eyes of three young people with Down Syndrome, Colegas follows Stalone (Ariel Goldenberg), who wants to see the ocean, Annie (Rita Pokk), who hopes to get married, and Marcio (Breno Viola) who dreams of flying.

More than 30 films will compete in three sections at the festival, all vying for the Voo na Floresta (Flight Over the Jungle) trophy. These include: the International Feature Competition; the Brazilian Short Film Competition; the Competition for shorts produced in the state of Amazonas; and the screenwriting competition, for which there is a \$40,000 prize. For the first time this year, the film awarded top honors at the festival will also receive a cash prize of nearly \$10,000 (\$20,000 real).

The International Feature Competition will showcase eight films from a diverse selection of countries, including: the critically acclaimed and controversial U.S. film Compliance; the winner of the World Cinema Directing Award at the Sundance Film Festival, the Danish film Teddy Bear; and Jonathas' Forest, set in the Amazon and directed by Manaus native Sergio Andrade. The full line-up of films is below.

The jury includes Romanian film director and producer, Tudor Giurgiu, (Vecini, Popcorn Story); Argentinian actress and winner of the 2010 Un Certain Regard – Best Actress award at Cannes for her performance in The Lips, Eva Bianco; Brazilian director and screenwriter Sergio Machado (Cidade Baixa), Brazilian actor Leonardo Medeiros (Lavoura Arcaica); and Programmer for the Chicago International Film Festival, Mimi Plauche.

Also attending the festival this year will be Craig Zobel, director of Compliance; star of The Other Son, French actor Jules Sitruk; and director of The Zebra, Fernando Leon from Mexico. Brazilian directors Marcelo Gomes (Once Upon A Time Was I, Veronica), Sergio Machado (Jonathas' Forest), Pedro Bial and Heitor D'Alincourt (Jorge Mautner – The Son of the Holocaust) will also be on hand to present their films.







This year's President of Honor is Brazilian filmmaker Zelito Vianna. There will be a special screening of his film Villa-Lobos: A Life of Passion at the festival.

This year there will also be a tribute to the 50 Anniversary of the Palme d'Or won by the Brazilian film O Pagador de Promessas (The Prayer of Promises), directed by Anselmo Duarte. In 1962 it was the first and to date the only Brazilian film to win the Palme d'Or and was also the first Brazilian and South American film nominated for an Academy Award for Best Foreign Language Film.

The Amazonas Film Festival is a weeklong gathering for Brazilian cinema enthusiasts, film industry insiders, international celebrities, filmmakers, and journalists to celebrate art and film in an incredible setting – the Amazonian rainforest. The festival also has a number of initiatives to educate local audiences about film, including screenings at community centers, prisons, hospitals, bus stops, and remote villages along the Rio Negro River.

Further information about the festival is available at facebook.com/AmazonasFilmFestival

AMAZONAS FILM FESTIVAL 2012

INTERNATIONAL FEATURE FILM COMPETITION

- JONATHAS' FLOREST, by Sergio Andrade (Brazil)
- COMPLIANCE, by Craig Zobel (USA)
- ONCE UPON A TIME WAS I, VERONICA, by Marcelo Gomes (Brazil)
- THE ZEBRA, by Fernando Javier Leon Rodríguez (Mexico)
- TEDDY BEAR, by Mads Matthiesen (Denmark)
- THE ANGELS' SHARE, by Ken Loach (UK)
- THE OTHER SON, by Lorraine Lévy (Israel / France)
- JORGE MAUTNER THE SON OF THE HOLOCAUST, by Pedro Bial & Heitor D'Alincourt. (Brazil)

BRAZILIAN SHORT FILM COMPETITION

A ARTE DE ANDAR PELAS RUAS DE BRASÍLIA, by Rafaela Camelo (Distrito Federal)





- A CIDADE, by Liliana Sulzbach (Rio Grande do Sul)
- A GALINHA QUE BURLOU O SISTEMA, by Quico Meirelles (São Paulo)
- A MÃO QUE AFAGA, by Gabriela Amaral Almeida (São Paulo)
- A POEIRA DOS PEQUENOS SEGREDOS, by Bertrand Lira (Paraíba)
- DIA ESTRELADO, by Nara Normande (Pernambuco)
- LINEAR, by Amir Admoni (São Paulo)
- MONUMENTO, by Gregório Graziosi (São Paulo)
- NA ROTA DA ILUSÃO, by Dheik Praia (Amazonas)
- GIGANTE, by Julio Vanzeler & Luís da Mata Almeida (Santa Catarina)
- QUINHA, by Caroline Oliveira (Pernambuco)
- REALEJO, de Marcus Vinicius Vasconcelos (São Paulo)
- VENTO DE FEIÇÃO, by Ana Moravi (Minas Gerais)

SHORT FILM COMPETITION – FOR FILMS PRODUCED IN AMAZONAS

- A SEGUNDA BALADA, de Rafael Ramos dos Santos (Manaus)
- A ÚLTIMA NO TAMBOR, by Ricardo Araújo R. D'Albuquerque (Manaus)
- A ÚLTIMA TRAVESSIA, de Joice Caster (Manaus)
- ASFALTO, by Moacyr Massulo (Manaus)
- CHÃO MOLHADO, by Everton Macedo e Silva (Parintins)
- CINEMA EM TRÂNSITO, by João Aureo (Parintins)





- FILHOS DO HAITI, de Ari Santos (Manaus)
- FIO DA PONTA, by Erismar Fernandes Rodrigues (Manaus)
- NO RÁDIO DO SEU CORAÇÃO, by Elisa Bessa e Ladilce Pontes (Manaus)
- RETRATOS DE MANAUS, de Sergio Cobelo (Manaus)
- O TEMPO QUE VOLTA, by Abelly Cristyne (Manaus)
- PARIS DOS TRÓPICOS, by Keurem Maia Marçal (Manaus)
- POSTUMO, by Diego Nogueira (Manaus)
- TERRA DOS MENINOS PELADOS, de Izis Negreiros (Manaus)
- UMA DOCE DAMA, by Leonardo José Mancini (Manaus)

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IndieWire got its start at the Sundance Film Festival in 1996, so we know a little thing or two about what it takes to have a successful time.

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Indiewire

The leading news, information, and networking site for independent-minded filmmakers, the industry and moviegoers alike, IndieWire launched on July 15, 1996 and has stayed committed to bringing readers and filmmakers the best in movie and television news in the decades since. Two-time winner of the Webby Award for best film website (most recently, in 2012), IndieWire has been lauded as a "must read" by Variety, branded the "online heartbeat of the world's independent film community" by Forbes, and dubbed "best indie crossroads" by film critic Roger Ebert.

Twelve year after launching IndieWire, company founders sold the company to SnagFilms, the company founded by Ted Leonsis and backed by Steve Case and Miles Gilburne.

IndieWire Editor-in-Chief and Co-Founder Eugene Hernandez noted in a letter to readers at the time, "We created IndieWire twelve years ago to fill a gap for filmmakers and the industry. The concept was to create a platform to deliver news, information and other resources. Along the way, Indiewire emerged as a hub for the community."

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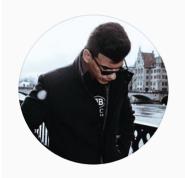
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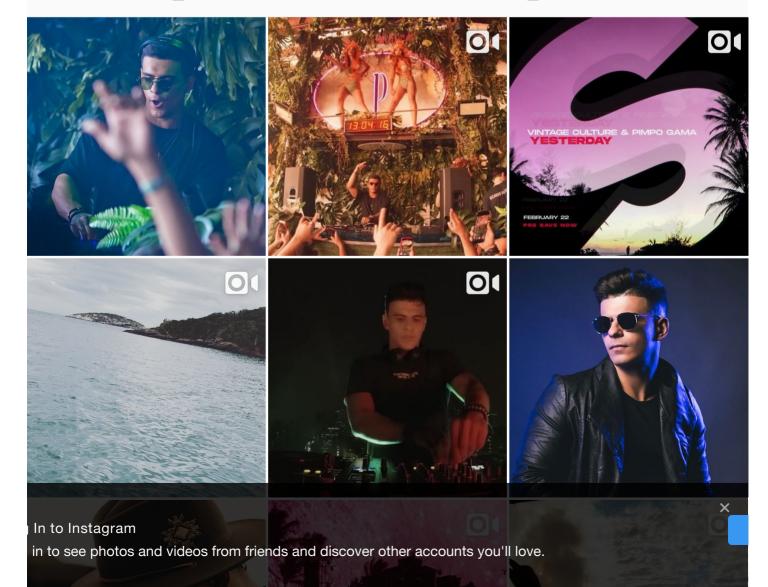
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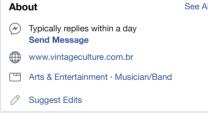
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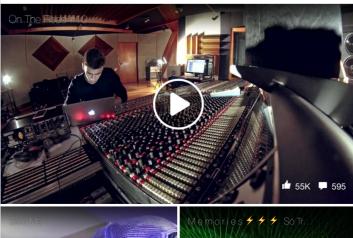






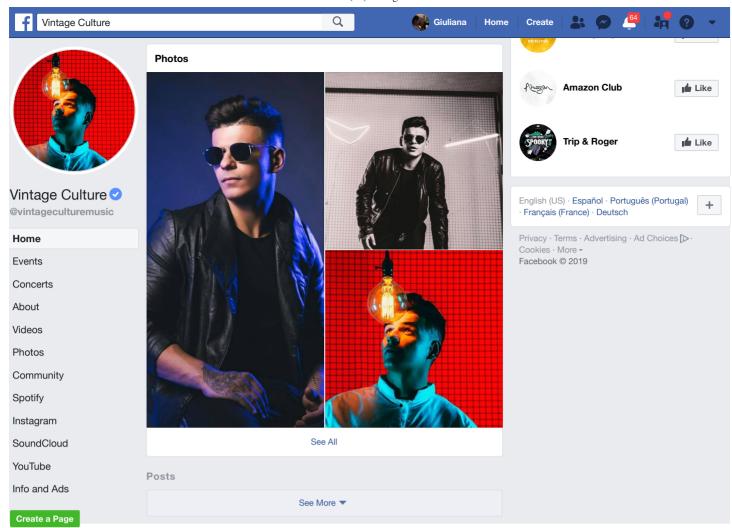


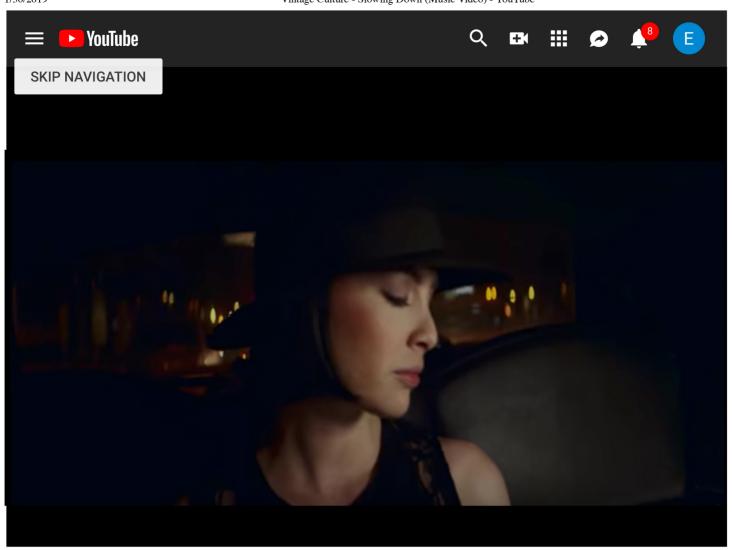
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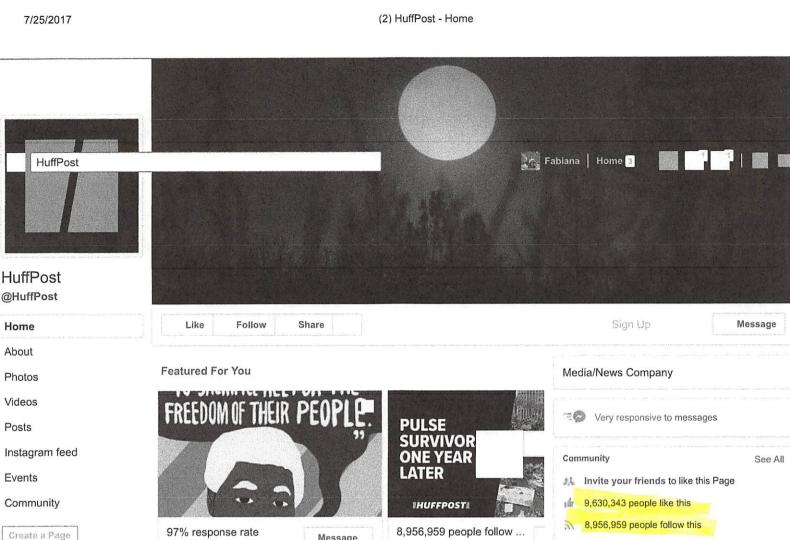
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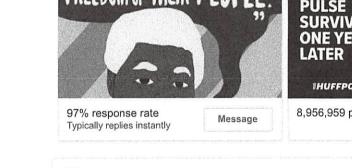
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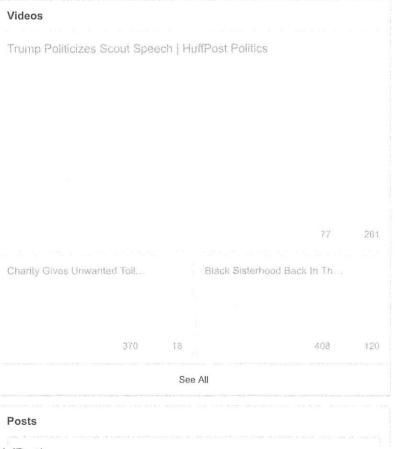
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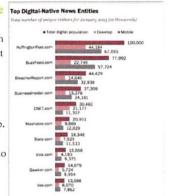




By Rick Edmonds • April 29, 2015

The Pew Research Center's 12th annual State of the Top Digital-Native News Entitles News Media report offers a fresh ranking of the most visited news sites that originated online, with Huffington Post leading the pack and BuzzFeed not far behind.

Also in the top 10 are Bleacher Report, Mashable, Slate, Vice, Gawker and Vox. For nine of the 10 sites, mobile share of traffic now outstrips desktop. The one exception was CNET.com. Among the broader group of Top 50, 39 now get more traffic to their site and related apps from mobile than desktop.





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Julian Mitchell, Contributor

Award-winning brand marketer and multimedia journalist.

The Truth About 'Chi-Raq': A Conversation With Spike Lee

01/21/2016 01:50 pm ET | Updated Dec 06, 2017



Spike Lee has built an astonishing career as a multigenerational filmmaker, crafting some of the most iconic cult classics of the past four decades. From era-defining films like <u>Do The</u> <u>Right Thing</u> and <u>School Daze</u>, to <u>Malcolm X</u> and <u>Bamboozled</u>, the Brooklyn-bred director has consistently told compelling stories that personify the pulse of contemporary culture.

Respected for his fearlessness and unapologetic opinion, Spike has transcended his profession as a director, asserting himself as a creative activist committed to teaching, provoking thought and igniting dialogue needed to elevate social consciousness. By











it challenges the status quo. As such, his most recent film has managed to accomplish all of the above.

The theatrical release of *Chi-Raq* has sparked heated debate and intense criticism since debuting in theaters December 4th. Starring a carefully selected cast that includes Samuel L. Jackson, Nick Cannon, Teyonah Pharris and Angela Bassett, the movie presents a modern adaptation of the historic stage play *Lysistarata*, created in 400 B.C. by Greek dramatist and comedic playwright Aritstophanes. In the play, amidst a vicious war, Lysistrata, an alluring Athenian woman contrives the unorthodox idea to organize a collective of women from opposing sides to stage a sex strike in efforts to cease conflict and spark a revolution. By depriving these warrior men of sex, compassion, and companionship, Lysistrata believed even the most barbaric of men would be stripped of their deepest power source - love. More tangibly, they would be without the unrelenting and unconditional love of a woman.

Lee's bold and unconventional approach to attacking topics of gun violence, masculinity, sexual power and the politics of oppression pierced through the surface and placed many on edge. Setting Chicago's South Side as the backdrop, *Chi-Raq* uses an artful blend of verse, performance art, and satire to create a contemporary metaphor that serves to contextualize the systematic and socioeconomic plague paralyzing inner cities across America. The film's fictional depiction of Chicago gives audiences an unrestricted glimpse into the trauma of an isolated area haunted by poverty, unemployment, gang violence and senseless killing.

Following the framework of previous works like *Bamboozled*, Lee's use of rhetoric functions as more disruptive and brash than harmless and hysterical. As a result, the presumed parody of the film shows up as artistic negligence or insensitivity toward a frequently targeted city, ultimately landing Lee at the center of excessive scrutiny. Yet, buried beneath the mountain of rocks thrown at the movie exists a dark cave of inconvenient truths; truths which address deeper issues of awareness and accountability that have seemingly evaded critical conversations about issues crippling the black community.

While art is inherently subjective, the intention of *Chiraq* was not to precisely depict the existing trauma infecting Chicago's inner city. Instead, as with all expressions of art, the purpose of *Chi-Raq* was to challenge public perception, expose untapped information and spark progressive conversations needed to inspire action.

I spoke with Spike Lee about the intention driving his film, combatting violence in the black community, the conversation around gun control, and how he address skeptics who challenge his mission.







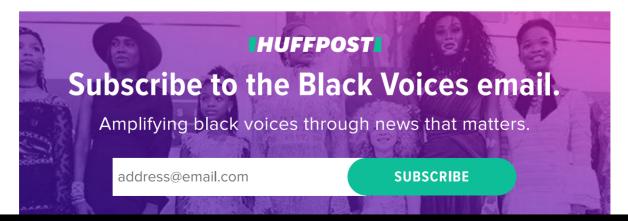


What were some of the issues facing Chicago that you wanted to bring to the surface that aren't being directly addressed or explored on the level that you believe they should be?

Murder. It's about murder, and the rate at which we're killing ourselves. We can't stand for this self-inflicted genocide. In fact, John Cusack, who delivers a memorable performance, says it in the eulogy - "We can't stand for this self-inflicted genocide anymore." We repeated that two or three times. Some people have an issue when I'm talking about Black Lives Matter. Black lives do matter. I was out there on my bike marching with everybody in New York City. I was at Mike Brown's funeral. I took my son there. So, for people who say I'm taking shots or being critical of the Black Lives Matter movement, know that I stand with the movement. But, I also must be true. I'm very aware of the systematic challenges we face as a people, and the realities of racism and oppression in this country. At the same time, I also have to be honest. We can't talk about the police killing us and not speak about us killing us. One can't negate the other.

In your eyes, what makes that reality so hard for people within the black community to accept or begin to spark an honest dialogue around?

First of all, white people know what divides us, because they're the ones who put these systems in place. Socially, politically, and so forth. You can trace that back to the house Negroes and the field Negroes - what do you think that was about? So, white people knew that way before I started making movies. But, I understand it. I understand the anger you feel when you're beat down by the system and you know it's set up for us not to succeed. I know the frustration. We know the public school system is a direct pipeline to prisons, more specifically, privatized prisons. So, I understand it's hard for us to be honest, because we're beat down. As black people, we're broken, and I understand. But, even despite that, the truth is the truth. The guns that are killing black lives in this country are not just in white hands. It's not just policeman who are killing our people in the United States of America. I don't think it's blasphemous to say that.









How Important is it to have Teyonah Pharris as the heartbeat of this film when so much attention is publicly placed on the young men who are at war in these inner cities?

The play that this film is based upon is called *Lysistrata*, written by the great playwright Aristophrones in 400 B.C. I simply wanted to stay true to the play, which is about a strong woman. If you were to flip that, it would be defeating the purpose, and the main character would have been killed too. We always knew, and took pride in knowing that the heroine in this movie was going to be a woman; a strong, black woman. The main premise of the play is the lead character, Lysistrata, organizing women to have a sex strike. It's about how their bodies are being used as a tool or a strategy to stop the killing. That play has been done a million times on stages, and I felt like, in this highly sexualized world we live in today, this would be something that would effectively deliver the message and attract people's attention.

With the play being written over two centuries ago, when today's generation thinks of Lysistrata, they will think of Teyonah Pharris - how significant is portraying that image of a black woman as a leader of such a revolution in today's times?

Imagery is very important. Imagery has been really important in the dehumanization of our people. That's why I made the film *Bamboozled* 15 years ago. It's critical that we tell new stories and present more diverse images of ourselves as a people, and a community. We need to see ourselves in many different ways, not just one way. We wanted to paint the picture that our women have so much power and influence — with our men, with authority figures, and simply embody everything needed to change society.

One underlying message within the film is individual accountability, beyond overcoming the systematic and socioeconomic obstacles that stand in the way of progression in our communities - do you feel that is the essential takeaway?

I've been saying it since *School Daze*. What are the last two words of *School Daze*, delivered by Laurence Fishburne? Wake up. What are the first two words of *Do The Right Thing*, delivered by Samuel L. Jackson? Wake up! What are the last two words of *Chiraq*, delivered by Samuel L. Jackson? Wake Up! I've been saying those two words in my films for years, but people still aren't awake.

The films you've created throughout your career have reached so many people and been presented on such a massive platform - what does that then say about how we can enlighten the current and future generations?

<u>It means that we have to keep saving it. We have to stand for truth and keep speaking up</u>

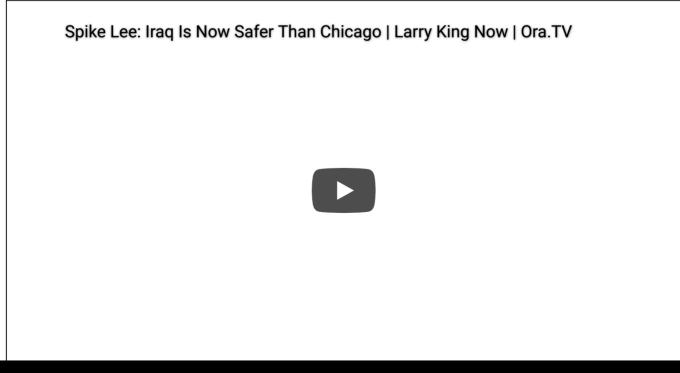




losing it. It looks like we're losing hope for waking up when young brothers think it's acceptable to murder 9-year-olds like Tyshawn Lee in Chicago. That's just crazy. I don't care what his father did, or any supposed gang affiliation he had, no child should be executed. That's just not acceptable. We have to be honest and say this is just not ok. We have failed our young black men if they that is ok. We have failed our young black men if they feel completely comfortable with dying without living past 18-years-old. Young brothers feel like nobody loves them, and nobody cares about them, they don't see the options and they don't value their lives. If they don't value their own lives, then you know they don't value somebody else's life.

You've stated the emphasis on addressing the staggering number of murders in Chicago and the need for individual accountability - what other key issues in particular are you hoping to spark honest discussion around?

We really need to talk about guns in this country. Let's really address this deadly issue that we're dealing with. We can't keep running from it. We have not really had a serious discussion about guns, in my opinion, because it hasn't led to any legislation. It hasn't impacted the areas that matter most. It hasn't led to having stricter background checks. You can buy guns in this country with the title of a car. We're also still supporting politicians that are being funded by the NRA and gun manufacturers. So, I hope we start seeing real dialogue and movement around this issue. This isn't meant to be a pun, or a double entendre, but it's seriously killing us. Whether people are comfortable and shocked by it, my intention is to take it there and have the conversation.









The Guardian



Chi-Raq review – Spike Lee's rage-filled, sex-strike comic drama

The wives and girlfriends of Chicago gang members find a novel way to combat spiralling violence in Lee's tactless, haranguing adaptation of Aristophanes

Peter Bradshaw

Thu 1 Dec 2016 15.30 GMT



aking peace is about changing the narrative, they say, and Spike Lee just found a new narrative for the #blacklivesmatter debate. Or actually an extremely old one. With screenwriter Kevin Willmott, he has adapted Aristophanes's comedy Lysistrata from 411BC, about one woman's mission to end the Peloponnesian war with a sex strike.

The scene is present-day Chicago, whose tough neighbourhoods are nicknamed Chi-Raq (pronounced "shy-rack") in honour of their bullet-ridden similarity to Iraq, and the fact that the US government spends more on reconstructing Middle East war zones than it would ever dream of spending on its own inner cities. There is in fact a generational debate in this film about whether the term "Chi-Raq" is empowering satire or cynical despair. Like all the dialogue, that debate is in rhyming verse, but it's not really like rap. The effect is more conventional and theatrical.

Nick Cannon plays a rapper and gangbanger, also called Chi-Raq: he is macho, arrogant and up to his neck in the revenge cycle of local gang violence. When the small child of a local woman, Irene (Jennifer Hudson), is senselessly killed in gang crossfire, Chi-Raq's beautiful girlfriend Lysistrata (Teyonah Parris) is enraged and with the help of Helen (Angela Bassett) reaches out to the opposing gang members' wives and girlfriends to begin a non-partisan sex strike to end the violence - "No peace, no pussy!" - inspired by the 2002 sex strike organised by Liberian peace activist Leymah Gbowee. They protectively barricade themselves in the local national guard compound (the equivalent of the Acropolis in the original) having Carry On-ishly used their sexy wiles to trick the racist military therein, tie them up and deprive them of their weapons.

White Catholic priest Fr Mike Corridan, based on Chicago's real-life Michael Pfegler, has a grandiloquent sermon at the child's funeral - a big set piece for John Cusack - in which he becomes hoarse with passion, denouncing state racism and privatised imprisonment as the new Jim Crow. Samuel L Jackson is Dolmedes, the narrator speaking directly to the camera, with his own brand of choric impishness.

Spike Lee really hits just a single note in this movie, but he hits it harder and longer and to more effect than many other directors could have done: the movie's rough edges and angularities make it snag in your mind. It's conceived in the same bare-knuckle satirical mode as his Bamboozled (2000) or Kevin Willmott's CSA: The Confederate States of America (2004). The one-dimensional cartooniness sometimes threatens to undermine the seriousness of what the film's about, yet it's part of what gives it the blunt force.



Hoarse with passion ... John Cusack as Fr Mike Corridan with Teyonah Parris. Photograph: Parrish Lewis/EPA

Chi-Raq is a tactless, haranguing, original piece of work, a movie-musical rant about something important. It interestingly looks like a filmed stage play in the Aristophanic or maybe Brechtian style. It could be further adapted as an opera, but perhaps not exactly rap or hip-hop, although it taps into these styles and other African-American performance traditions. Maybe John Adams would compose the music. It's fuelled by anger – real, passionate anger about racism, black-on-black violence, identity and respect.

And what makes it different isn't actually style. It's the fact that it shows women of different ages banding together, organising, taking action. It's a development that takes Chi-Raq further than the cautious romcom modifications of the Bechdel test. The whole idea of withholding sex isn't taken seriously in any literal sense, although the connection with male violence is plausible enough. But it's a narrative mechanism that removes the women, albeit fleetingly, from the context in which they are objectified; it makes them proactive, and interestingly insists on the men's context as domestic partners. And it is, after all, about that most unfashionable of things, a strike, and a strike that isn't simply heading for the tragic poignancy

of disillusionment and defeat. I'm not being entirely facetious when I say that Chi-Raq could be put in a double bill with Made in Dagenham.

Chi-Raq doesn't work all the time: the scene with the horny Confederate-style general, who refuses to put Democratic presidents' pictures up on his wall, and certainly not Barack Obama, is pretty unfunny, although its very awkwardness feels like the baffling wrong note of a classical comedy that doesn't approach the modern funny bone, and it's part of the strident weirdness. Spike Lee is a veteran of American cinema; he's a seasoned warrior and there's a lot of fight - and rage - in this film.

As 2019 begins...

... we're asking readers to make a new year contribution in support of The Guardian's independent journalism. More people are reading and supporting our independent, investigative reporting than ever before. And unlike many news organisations, we have chosen an approach that allows us to keep our journalism accessible to all, regardless of where they live or what they can afford. But this is only possible thanks to voluntary support from our readers - something we have to maintain and build on for every year to come.

This is The Guardian's model for open, independent journalism: free for those who can't afford it, supported by those who can. Readers' support powers our work, giving our reporting impact and safeguarding our essential editorial independence. This means the responsibility of protecting independent journalism is shared, enabling us all to feel empowered to bring about real change in the world. Your support gives Guardian journalists the time, space and freedom to report with tenacity and rigor, to shed light where others won't. It emboldens us to challenge authority and question the status quo. And by keeping all of our journalism free and open to all, we can foster inclusivity, diversity, make space for debate, inspire conversation - so more people, across the world, have access to accurate information with integrity at its heart. Every contribution we receive from readers like you, big or small, enables us to keep working as we do.

The Guardian is editorially independent, meaning we set our own agenda. Our journalism is free from commercial bias and not influenced by billionaire owners, politicians or shareholders. No one edits our editor. No one steers our opinion. This is important as it enables us to give a voice to those less heard, challenge the powerful and hold them to account. It's what makes us different to so many others in the media, at a time when factual, honest reporting is critical.

Please make a new year contribution today to help us deliver the independent journalism the world needs for 2019 and beyond. **Support The Guardian from as little as £1 - and it only takes a minute. Thank you.**

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Topics

- Chi-Raq
- Peter Bradshaw's film of the week
- Spike Lee
- Jennifer Hudson
- · Drama films
- · Comedy films
- Crime films
- reviews

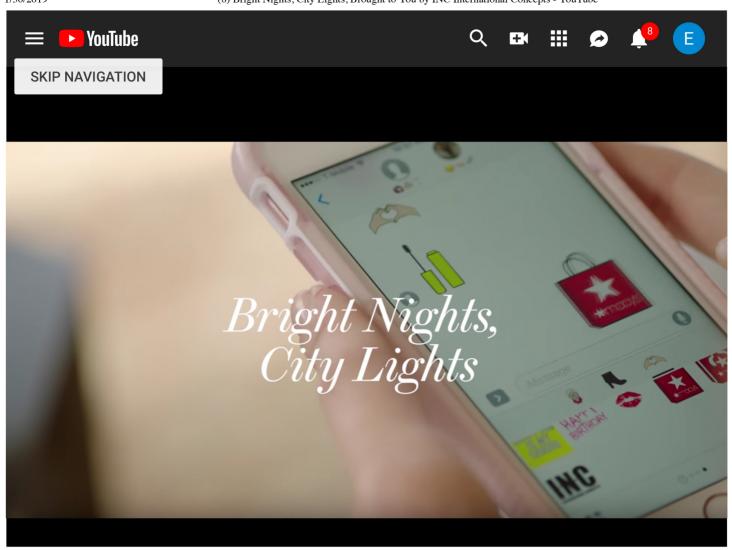
ABOUT THE PUBLICATION

The Guardian

TheGuardian.com, formerly known as Guardian.co.uk and Guardian Unlimited, is a British news and media website owned by the Guardian Media Group. It contains nearly all of the content of the newspapers The Guardian and The Observer, as well as a substantial body of web-only work produced by its own staff, including a rolling news service. As of November 2014, it was the second most popular online newspaper in the UK with over 17 million readers per month; with over 21 million monthly readers, Mail Online was the most popular

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https://www.theguardian.com/international



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101,512 views













Glamour

Published on Nov 29, 2016

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How three best friends find their party style, just in time for New Year's Eve.

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Howto & Style Category

SHOW LESS

Up next

AUTOPLAY





Bon Iver - Holocene (Official Music Video) boniver 🔮

79M views

LIFE IN THE UNDERGROWTH: THE SILK SPINNERS

Reino Unido | United Kingdom







Diretor | Director Mike Salisbury Produter | Producer Bridget Appleby Fotografia | Cinematographer Christian-Munoz Donoso

2005 - Calor - 52 min

Vendas | World sales **BBC Natural History Unit** Room 15/17 TPR, Broadcasting House - Whiteladies Road Bristol BS8 2LR - United Kingdom Tet + 44 11 79 74 24 13 Fax: + 44 11 79 74 21 87

FILMOGRAFIA SELECIONADA |

2005 LIFE IN THE UNDERGROWTH: THE

A seda é a grande invenção dos invertebrados e é usada por eles de diversas maneiras, desde hastes protetoras para os ovos até surpreendentes figs pendurados feitos pelas "minhocas fosforescentes" da Nova Zelándia. No entanto, as aranhas levaram a fiação da seda ao extremo. Milhões de aranhas de uma mesma comuna, vivem e se alimentam juntas numa mesma grande e imponente tela um verdadeiro pesadelo para os aracnofóbicos.

Silk is the invertebrates' great invention, used in a range of ways from the protective stalks of lacewing eggs to the amazing hanging threads of New Zealand's "glow worms". Spiders, though, have taken silk-spinning to extremes. Millions of communal spiders live and feed together in a vast, towering web - an arachnophobe's nightmare.





Este filme conta a história dos ataques crescentes de tubarões que ocorreram nas praias do Recife, Pernambuco, desde 1992. Lawrence Wahba, famoso cineasta, coloca sua vida em perigo para investigar os diversos aspectos desses ataques e revelar suas razões.

The film counts the history of the increasing attack of sharks that the beaches of Recife, in Pernambuco, have lived since 1992. The famous filmmaker Lawrence Wahba places its life in danger to search the diverse aspects and to unmask the reason of the attacks.

Diretores | Directors Rodrigo Astiz & Malcolm Hall

2005 - Color - 46 min

Vendas | World sales Canal Azul

Rua Bento de Andrade, 718 Jardin Paulistann 04503-001 - São Paulo-SP-Brasil Tel: + 55 11 3888 8550 Fax: + 55 11 3888 8551

FILMOGRAFIA I FILMOGRAPHY

2005 SHARK REBELLION

PANDAS IN THE WILD

Japão | Japan



THE HIDDEN JUNGLE

França | France

Diretor | Director Tritublica Kohavashi

2005 - Color - 52 min

Vendas | World sales Tele Images International 64, rue Pierre Charron 75008 Paris-France Tel: + 33 1 44 35 17 00

Fax: + 33 1 42 25 77 55 E-mail: sales@teleimages.com

FILMOGRAFIA SELECIONADA SELECTED FILMOGRAPHY

2005 PANDAS IN THE WILD

As remotas montanhas Qinlino da China oriental são um dos últimos habitats restantes do mundo para o icônico panda gigante. Estas majestosas criaturas, que vivem nos altos dos declives florestados, vêm sobrevivendo desde a última era glacial. A equipe de filme passou um ano e meio vivendo entre eles e capturando imagens nunca antes vistas.

The remote Oinling Mountains of eastern China are one of the last remaining habitats in the world for the iconic giant pends. High on the forested slopes, these majestic creatures have survived since the last ice age. The film crew spent a year and a half living amongst them and capturing images never seen





Na selva tropical de Bórneo, cobras võam e a major flor do mundo exala um odor tão fétido quanto impressionante como a própria paisagem da região. De rás a macacos, os habitantes da selva usam imitação física para se esconderem, protegendo-se de perigosos predadores. O rei da camuflagem é o estranho inseto folha, capaz de misturarse invisivelmente à densa folhagem.

In the tropical rainforest of Borneo, snakes fly and the world's largest flower wafts a perfume as sublime and decaying as the landscape itself. From frogs to monkeys, the jungle's dwellers use physical mimicry to hide in plain sight, protecting themselves from dangerous predators. The king of camouflage is the strange leaf insect. able to blend invisibly into the dense

Diretor | Director Bernard Guerrini Produtor | Producer Anne-Françoise de Buzaringues

2005 - Calor - 52 min

Vendas - World sales Télé Images International 64, rue Pierre Charron 75008 Paris-France Tel: + 33 1 44 35 17 00 Fax: + 33 1 42 25 77 56 E-mail: sales@teleimages.com

FILMOGRAFIA I FILMOGRAPHY

2005 THE HIDDEN JUNGLE

AWARDS & RECOGNITION

9TH AMAZONAS INTERNATIONAL FILM FESTIVAL

SHARK REBELLION

Shark Rebellion won the best film at the 9th Amazonas International Film Festival.





Source URL:

https://www.filmfestivals.com/festival/amazonas_film_festival



The ICMC is an international organization dedicated to changing the way children view, use and engage media.

Home Book Nicole Donate Programs Enter Films Press

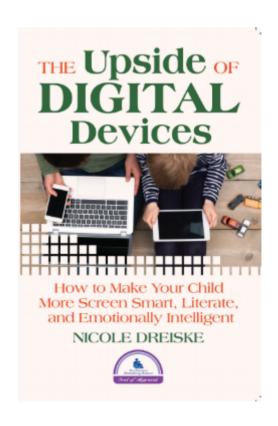
Sign Up About Us

Screen Smart™ Workshop at Opening Minds Thurs. Feb 7th!



Calling all early childhood teachers! This is your chance to learn "rapid scaffolding" and special sensory tools that boost students' literacy skills and social emotional learning. Don't miss Nicole Dreiske's revolutionary workshop FREE at Opening Minds on Thurs. Feb 7 - 11am-12:30pm at the Fairmont Hotel in Millennium Park.

Bring SCREEN SMART™ Home with THE UPSIDE OF DIGITAL DEVICES



Learn the revolutionary Screen
Smart™ approach and protect your children
from screen addiction with Nicole Dreiske's
book, THE UPSIDE OF DIGITAL DEVICES.

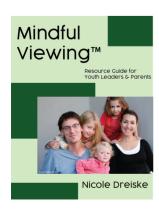
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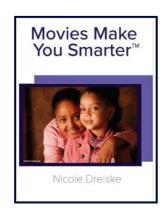
Nicole Dreiske at Lake **Shore Unitarian Society** Sun. 2/10



Award-winning author and digital media expert Nicole Dreiske will be speaking about her acclaimed book "The Upside of Digital Devices" and how to be Screen Smart™ in the digital age. Join us at the Winnetka Community House (620 Lincoln Ave, Winnetka, IL) on Sunday, February 10th at 10:30 am.

Protect Kids' Minds with Two New ICMC Books!





Scores of Screen Smart™ strategies for digital wellness are detailed, including:

- · How to have great talks with kids about movies, apps, games and digital safety.
- Ways to help children to build their own media "filters and controls".
- Fun exercises to make kids self-aware during screen use.
- Simple steps for using screen time to build vocabulary, empathy and literacy skills.
- · Tips to strengthen family values while using digital devices.

Winner of the National Parenting Center's Seal of Approval, THE UPSIDE OF DIGITAL DEVICES makes Screen Smart™ fun. easv and affordable for parents. Buy the ebook

Movies Make You Smarter™ at ICFilmFest Screenings!



ICFILMFEST Movies make you smarter.™

The ICFilmFest has a new partner! Now, Movies Make You Smarter™ will open and close every ICFF screening. This neuroscience-based approach changes brain chemistry during screen time so even the youngest children learn healthy ways to use, view and engage media. Each event provides children with digital wellness techniques they learn at festivals

and practice at home! Click here to book Movies Make You Smarter™!

Author and ICMC Director Nicole Dreiske has released two powerful new eBook resources for parents, teachers, and youth leaders alike. Movies Make You Smarter™ guides educators to lay the foundations for a powerful learning relationship with screens. Mindful Viewing™ opens the door to real dialogue around screen time, providing valuesfocused techniques to open children's hearts and minds while using digital devices. Call us at 773-528-6854 or click Mindful Viewing™ and Movies Make You Smarter™.

Accelerate Student Learning with Screen Smart™

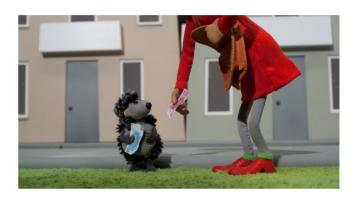
The ICMC's acclaimed Screen Smart™ program teaches children healthy screen habits and accelerates learning in early childhood classrooms. Field-tested for seven years, Screen Smart™ boosts literacy, empathy and self-regulation with a unique curriculum that helps stop screen addiction before it starts. Start today and close the achievement gap for children who are challenged, while building skills for gifted and mainstream students!

To book Screen Smart™ call 773-528-6854 or click here.





"Hedgehogs" Wins Northbrook Best of Fest Prize



Hedgehogs

After hundreds of votes were counted, **Hedgehogs and the City** (Latvia), directed by Evalds Lacis, has won the Best of Fest Prize at the 3rd Annual Northbrook ICFilmFest, held Saturday, November 24th at the Northbrook Library. In this charming stop motion film, a group of animals led by two clever hedgehogs, collaborate to reclaim the homes they lost when a city was built.

Women's View at Cook County Jail, Supported by AMPAS

After interviewing four agencies as prospective partners for the landmark Global Girls/Women's View therapeutic arts program, the ICMC has selected Cook County Jail as the site for the next Women's View residency. With more than 200 films

3/8

Support GLOBAL GIRLS!



2019 is around the corner and we need to to support at-risk young women in detention centers and shelters for abused and previously homeless youth.

The Global Girls program is a 16-week therapeutic arts residency with weekly screenings, discussions, and arts activities focused on aspirational short films. It culminates in the women producing a short film of their own and curating a high profile film festival.

Your support is essential and truly appreciated!

Donate here!

Mindful Viewing™ Workshops!



identified for the 2018 program, Women's View promises to deliver transformative experiences for women in Tier 2 at the CCJ.

Supported by the Academy of Motion Picture Arts and Sciences, the program trains court-involved females in vital 21st century skills and provides economic opportunities that lead to employment.





Help Keep Kids' Minds Awake!



We're on a mission to help kids LOVE learning -- won't you join us? Make a donation today to help the ICMC bring Screen SmartTM to children around the country. \$150 supports one Screen Smart session for an impoverished early childhood classroom.

Click here to become a donor!





Studies show that screen time can stunt compassion, literacy and grit in early childhood. Parents see the distressing outcomes in dull-eyed kids who lack interest in school and may bully others. Help is here!

Mindful Viewing™ workshops are now available for churches, synagogues, parent groups and community centers.

"If we want to cultivate empathy, intelligence and human connection, we need to turn on our minds before turning on our screens." Nicole Dreiske

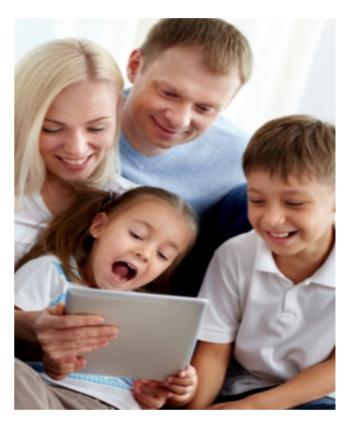
Learn about Mindful ViewingTM workshops here!

2019 Screen Smart™ Partners!



Chicago area schools are leading the charge to 21st century skills! Four forward-thinking CPS principals have been awarded coveted Screen Smart™ Accelerative Learning Residencies, providing 5-8 classrooms in each school with big upticks in literacy, empathy and self regulation.

Digital Wellness Workshops



Tech troubles at your school or home? If your child has problems with sexting, cyber bullying, game addiction or social media the ICMC can help. Call us about Digital LaunchPad: Building Healthy Tech Habits for your school, PTA or parent group: 773-528-6854, or email

workshops@icmediacenter.org

ICMC Director On WGN News

The ICMC's newest Screen Smart™ partners:

- Leland Elementary School (512 S Lavergne Ave) led by principal Turon lvy
- Chalmers Elementary School (2745 Roosevelt Rd) and principal Romain Cortez Crockett
- Kershaw Magnet School (6450 S Lowe Ave) headed by principal Tanya Fields
- Jungman Elementary (1746 S Miller St) with principal Suzanne Luzzi at the helm.

A special shout-out to the brilliant AP's and counselors, Jennifer Sanks, Karen Jones and Abigail Zureich who identified Screen Smart™ as a "must have" for their schools.

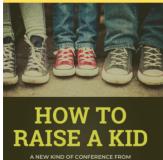


WGN's Julie Unruh interviews Executive Director Nicole Dreiske on "the Fortnite phenomenon" and how to avoid the game becoming an addiction: https://bit.ly/2NeqIYX

Stream HuffPost "How to Raise a Kid" Conference!







Join ICMC Director Nicole Dreiske at the inaugural HuffPost Parents conference. Whether you're a parent who survived the baby years or an educator- you won't want to miss this!

NOVEMBER 2ND WILLIAM VALE HOTEL BROOKLYN, NY

Watch the Screen Savvy kid panel.

"The Chop" Cuts Through Competition At First-Ever Film Festival Inside A Municipal Jail



Congratulations to Lewis Rose, director of the funny English film The Chop, whichwas voted BEST OF FEST by the staff and inmates of Cook County Jail at the first-ever WorldScene Film Festival on Thurday, August 9, an event curated by detainees at the Cook County Jail and the audience at its

New Parent Resource!

Parents, here's some exciting news to make your job easier!

Nicole Dreiske has offered up more of her life-changing tips for 21st century parenting! Check out the **Screen SmartTM** Chapter in Christine Martin's

new book, YOU'VE GOT THIS: Keys to Effective Parenting in the Early Years.

Available now!

public screening at 625 N. Kingsbury which followed on Saturday, August 11th, 2018.

Laughter rang through the Cook County
Dept of Corrections audience of 200+
inmates as they watched Yossi, an out-ofwork Kosher butcher pretend to be Muslim in
order to find employment at a Halal butcher
shop. One detainee at the screening
commented: 'It was a good movie. You've
got to be yourself and not try to be
something you're not." An older detainee
from the veterans group at the jail said, "See,
folks are never as far apart as you think they
are. Just got to try a little harder to connect."

Calling All Filmmakers



Submit your short films for a chance to be included in the ICMC's groundbreaking festivals and programs:

- WorldScene Festival- Films for festivals curated by youth in jails, detention centers and shelters. 13+
- ScreenSmart™ Accelerated learning program for preschools and elementary schools. Ages 2-9.

- ICFilmFest— This unique touring event introduces families throughout the Midwest to high quality international film and global perspectives. Ages 2-11.
- •Global Girls & Women's View- Films for, by and about girls and young women in shelters, and jails. Ages 13+ Global Girls is supported in part by the Academy of Motion Picture Arts & Sciences prestigious FilmWatch program.

Entry fees: \$75/short film and \$125/feature film.

Click here for the ICMC entry form to submit your film. Deadline: March 15, 2018









Conant Family Foundation



MacArthur Foundation

The ICMC is a nonprofit cultural and educational organization dedicated to transforming the way children use, view and engage electronic screens.





International Children's Media Center | 625 N. Kingsbury Street | Chicago, IL | 60654 | Tel 773-528-6854 | icmediacenter.org

POWERED BY SQUARESPACE



Giuliana Armentano <giullia@gmail.com>

The Birthday Cake/Girls Inc. Global Film Festival

6 messages

Nicole Dreiske <festcenter@yahoo.com> Reply-To: Nicole Dreiske <festcenter@yahoo.com> To: "giullia@gmail.com" < giullia@gmail.com>

Fri, Mar 9, 2012 at 2:45 PM

Dear Giulia.

Greetings from New York, Chicago and Sarasota!

The International Children's Media Center is delighted to inform you that your beautiful film The Birthday Cake has been selected for screening and for competition in the Sarasota Girls Inc. Global Film Festival, the first festival of films for by and about girls.

Please note that your film will also be in competition.

Two juries of girls one ages 5-9, one ages 10-14 will be held. Each jury will select the film that best embodies the mission of Girls, Inc. in encouraging girls to be "strong, smart and bold". As well. SGIGFF audiences will vote on March 29th to determine the "Best of Fest" winner.

The SGIGFF will take place March 28-29 at Girls, Inc. in Sarasota and will feature some of the finest films and videos available internationally.

Please note the following announcements and procedural information:

- 1) **CONFIRMATION:** Please e-mail festcenter@yahoo.com immediately, but no later than to confirm your receipt of this letter and acceptance of its terms.
- 2) As soon as possible, but no later than March 13th, we will need:
 - a) Promotional photos at 300 dpi in formats as large as possible;
 - b) Current premiere status Will the film be a Florida or Sarasota premiere?
- 3) Provided the ICMC's archival format is not watermarked, we will use a DVD from the ICMC's library for the festival screening. Thus, there are no costs to you.
- 4) If you prefer to send us a new DVD it must be sent to the following address by March 20th:

Marisa Monroe Girls Inc. of Sarasota 201 South Tuttle Avenue Sarasota, FL 34237

In order to safeguard your DVD we recommend that you suggest a declared value for your participating festival format. DVD's are only insured during return shipment for the declared value amount. Please be aware that declaring a high value on your shipment will result in higher customs charges (for international shipments) and that you will be responsible for these charges to clear your package out of customs upon return.

5) Acceptance into the Festival gives Girls Inc. the right to use short 5-15 second clips from your film for promotional purposes including but not limited to: television coverage, Girls Inc. website, lobby video display.



The ICMC is an international organization dedicated to changing the way children view, use and engage media.

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Global Girls & Women's View Festivals





Global Girls

Global Girls tackles negative stereotypes that media instills in young women, and teaches them the positivity that comes from self-expression and confidence. This

AWARDS & RECOGNITION

INTERNATIONAL CHILDREN MEDIA CENTER

THE BIRTHDAY CAKE

The International Children Media Center is a nonprofit cultural and educational organization dedicated to transforming the way children use, view and engage electronic screens. In hundreds of interviews with parents, pediatricians, teachers and children, the ICMC discovered a powerful set of criteria for "a positive relationship with screens". These criteria informed the developed of ICMC core methodologies. Using neuroscience-based cues, ICMC programs teach children to "prime" their minds before they start watching screens. The ICMC approach teaches children to approach media as they would a book, looking for themes, characters, and plot. By approaching media with an "awakened" critical mind, young children learn to be more aware of the content they are consuming, and how they are affected by it.

Source URL:

https://icmediacenter.org/about-us-1/



Giuliana Armentano <giullia@gmail.com>

CICFF 2010 Acceptance Notification

1 message

Film Registrar <filmreg@facets.org>
To: giulllia@gmail.com

Tue, Aug 31, 2010 at 5:47 PM

Subject: Acceptance Notification Chicago International Children's Film Festival

Giuliana Monteiro

Elefanti Films

giullia@gmail.com

Dear Giuliana,

Congratulations! Your film has been chosen for screening at the Chicago International Children's Film Festival. We received over 700 entries and are pleased to inform you that *The Birthday Cake* is among the 270 films which will be featured this year at the Festival which takes place October 22rd to October 31, 2010.

We will contact you in a separate email regarding shipping details, screening dates of your film, and information about attending the Festival.

Please verify the information you have provided below:

Name to appear on any certificate or award: Giuliana Monteiro

Festival screening format: DVD-NTSC

Premiere Status: World

Total number of films directed by filmmaker (including submission): Not Supplied

Shipment Information Worksheets are due **Monday, September 13**. The festival screening formats are due **Monday, September 20**. If you have not already sent in **photos** from the film and of the director, please send them as soon as possible to filmreg@facets.org

Please contact the Festival Registrar at filmreg@facets.org for additional questions.

Congratulations once again on your film's acceptance.

Kind Regards,

Som Vileston

Ann Vikstrom

Programming Director

kidsfest@facets.org

Chicago International Children's Film Festival

Facets Multi-Media, Inc.





Chicago International Children's Film Festival
Facets Multi-Media, Inc.
1517 West Fullerton Avenue
Chicago, IL 60614
1-773-281-9075
fkids@facets.org

Dear Giuliana Monteiro,

We are proud to have selected and presented your film, The Birthday Cake, at the Chicago International Children's Film Festival.

I am now writing to ask your partnership in the next giant leap in children's entertainment: Facets Kids. This online streaming service exclusively devoted to films for children will change the paradigm for children by making the best, selected children's films broadly available. Facets Kids breaks through the dearth of distribution opportunities, particularly for short films for children, by providing a new revenue opportunity for children's filmmakers and producers. Facets Kids is developed by Facets, a leading non-profit national media organization, producer of the Chicago International Children's Film Festival, and a pioneering distributor of independent films.

As a past participant in the Chicago International Children's Film Festival, we would like to include your film, The Birthday Cake, in the core Facets Kids streaming selection. The agreement is non-exclusive with gross revenues shared equally. Digital conversion of your film, encoding and other costs are our responsibility.

Facets Kids is currently in final testing stages and will launch in the summer of 2013. Information about the project is at www.facets.org/kidstream

Please let me know if you will join us in the Facets Kids streaming project, and a license agreement for your review and instructions for film delivery will follow.

I look forward to hearing from you. We will be thrilled to work with you in a project we believe will change the distribution landscape for children's film by connecting kids and families to the best films.

Sincerely,

1000

AWARDS & RECOGNITION

CHICAGO INTERNATIONAL CHILDREN FILM FESTIVAL

THE BIRTHDAY CAKE (2009 - 2010)

The Short Film, The Birthday Cake was selected from 700 submissions to be screened at the Chicago International Children Film Festival. The Festival is a legendary Chicago cultural institution for globally-minded, creative families educators, and media professionals.

Their mission is to seek out and champion films that represent the best of their kind and can adequately speak to the experience of contemporary kids and teens.

The Festival is run by Facets, a pioneering nonprofit that connects over 30,000 people annually to independent ideas through transformative film experiences. It's the oldest and largest children's film festival in North America and the first Oscar-qualifying children's film festival in the world. Films Official selection: Juried competition with over 250 films Film types: A wide range of short and feature-length live-action, animation, documentary, and TV Countries: Films represent over 40 countries. Screenings: 130 screening programs across eight Chicagoland venues Program strands: Girls POV, STEM, International Perspectives, Refugee and Immigrant Experience, Young Entrepreneurs, LGBTQ+ Pride, and many more.

Source URL:

https://festival.facets.org/festival

JAMES RICHARD JANOWSKY AWARDS



About

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Awardees

Say See You Soon





Giuliana Monteiro was born in São Paulo. She studied Visual Communication at Pontifícia Universidade Católica in São Paulo. After working as producer and assistant director for eight documentaries and TV shows in South America, she moved to New York in 2009 to complete her post-graduate studies at the New York University, Tisch School of the Arts. Giuliana is currently working on her first feature film script that will be shot in South America.

SAYSEEYOUSOON.COM

AWARDS & RECOGNITION

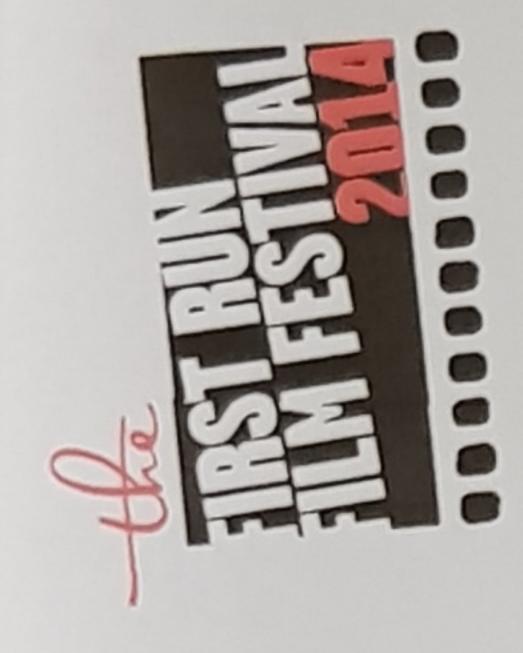
JAMES RICHARD JANOWSKY

I DON'T SAY GOODBYE, I SAY SEE YOU SOON (2014)

The Short Film, I Don't Say Goodbye, I Say See You Soon won the James Richard Janowsky Award.

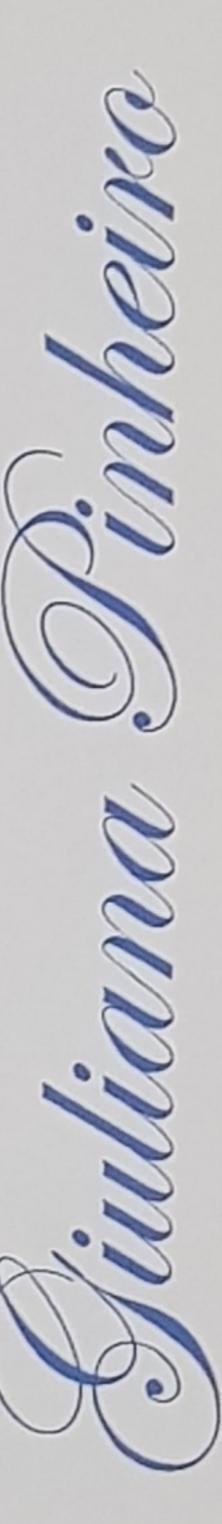
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http://jamesrichardjanowskyawards.com/year/2014/



GOODBYE, I SA FOR THE FILM I DON'T SAY

IS PRESENTED TO



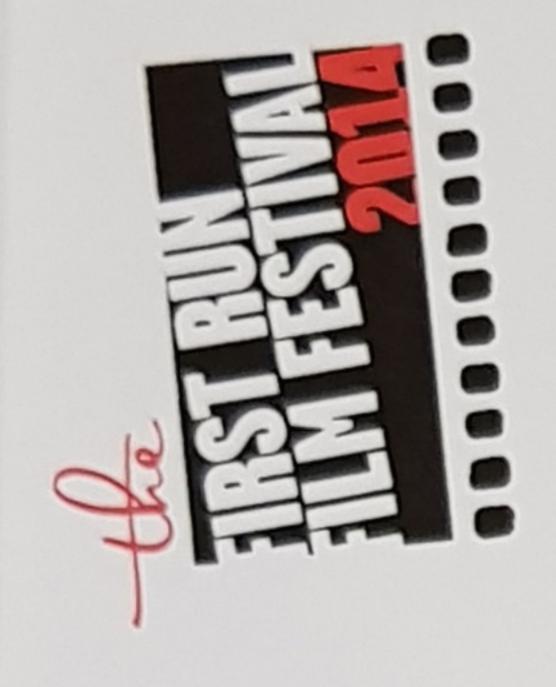
SCREENWRITING



CHARLES & LUCILLE KING FAMILY

JOHN TINTORI, CHAIR GRADUATE FILM KANBAR INSTITUTE OF FILM & TV

DEAN, TISCH SCHOOL OF THE ARTS
NEW YORK UNIVERSITY



E FILM I DON'T SAY GOODBYE, I SA FOR TH

IS PRESENTED TO



TAN FINALIST IN RECOGNITION OF OUTST WASSERM

VPRIL 2, 2014



CHARLES &
LUCILLE KING
FAMILY
FOUNDATION

JOHN TINTORI, CHAIR GRADUATE FILM KANBAR INSTITUTE OF FILM & TV DEAN, TISCH SCHOOL OF THE ARTS
NEW YORK UNIVERSITY



PARTICIPATING FILMS BY TITLE

I don't say goodbye, I say see you soon - Giuliana Pinheiro

12:00 min

The passion for trucks follows Antonio since the day he was born. His mother tells that he was born inside the cabin of his father's truck; a red 1518 Mercedes Benz. An old photograph of the truck it's all that was left from this memory. Antonio is 10 years old and lives in Corrego do Machado, a small village located in the roadside of Gonçalves, Minas Gerais. As any other place of passage, the village is full of uncertainties. Thepassivity of the village inhabitants contrasts with the fast pace of the trucks that cut the road from one point to another. While Antonio imagines his father's life as a truck driver, he searches for clues and different routes on the map that can help him to fulfill his dream of meeting his father. One day, Antonio sees his father's truck on the village and runs after it in order to find the man he always dreamed with.

I'm Not Done - Ronny Dorfler

10:00 min

Sarah is seriously ill and needs medical attention. Unable to afford the necessary treatment and after losing her job she decides to rob a bank. But not for the money.

In My Corner - Vincent Ma

15:00 min

A female boxer tries to reunite with her estranged father through their common love of boxing.

It Don't Come Easy - Sabrina Jaglom

15:00 min

'It Don't Come Easy' is a magical realism story about a shy, retiring wallflower named Ella who receives a journal that she discovers gives her the power to change the actions of people around her. She is shown a world where she can make her dreams come true, only to learn it is not the reality she desires.

Jackie Doesn't Wanna Get Married - Ashley-Michel Hoban

11:30 min

Small town sweetheart Jackie is finally getting married...

Jaehyung in the Futures - Kim S. Falck-Jørgensen

12:00 min

Jaehyung from a little town outside of Seoul quits his band to woo his ex-girlfriend back in the big city.

AWARDS & RECOGNITION

FIRST RUN FILM FESTIVAL

I DON'T SAY GOODBYE, I SAY SEE YOU SOON (2014)

The Short Film, I Don't Say Goodbye, I Say See You Soon was selected to be at the First Run Film Festival in 2014 and won the wasserman award for best screenplay, best director and best actor.

Source URL:

https://tisch.nyu.edu/content/dam/tisch/film-tvs/FirsRun/Archives/2014.pdf

AWARDS & RECOGNITION

BEST FILM FOR THE JURY AND FOR THE AUDIENCE





Source URL:

http://www.ficvina.cl/seccion/26/festival-2014.html

(Translation from Spanish to English)

Winning Films:

"I Don't Say Goodbye, I Say See You Soon"

- Galvano Marina Arauco Audience Award
- First Place Jury Prize





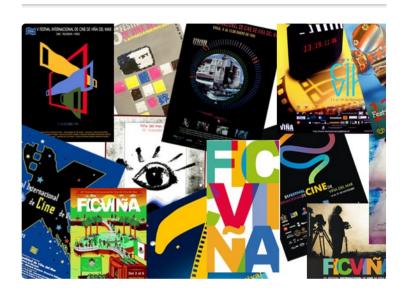
Sobre el Festival » Historia Festival Internacional de Cine » Festival 2014

SOBRE EL FESTIVAL

HISTORIA FESTIVAL INTERNACIONAL DE CINE • FESTIVAL 2003 • FESTIVAL 2004 • FESTIVAL 2005 • FESTIVAL 2006 • FESTIVAL 2007 • FESTIVAL 2008 • FESTIVAL 2009 • FESTIVAL 2011 • FESTIVAL 2012 • FESTIVAL 2010 • FESTIVAL 2013 • FESTIVAL 2014 QUIENES SOMOS EQUIPO REALIZADOR

NOTICIAS

Festival 2014



El Festival Internacional de Cine de Viña certámenes más antiguos de Latinoamérica. Ciniciativa del realizador regional Aldo Francia. se refundó con gran éxito en el año 90.

FICVINA, esta auspiciado por el Fondo Audio Artes, La Municipalidad de Viña del Mar y organizado por el Departamento de Cinematigunto a la Escuela de Cine de la Universidad de El 26 Festival Internacional de Cine de Viña c 02 al 06 de septiembre de 2014, en la Ciudad o

Pais homenajeado 2014: Mexico

Invitados especiales El mexicano Arturo Ripst de una extensa filmografia y ganador del prem



LAS HEREDERAS GANA FICVIÑA2018 Domingo 21 de Octubre de 2018



FRANCISCO REYES Y CAROLINA ARREGUI ANIMARÁN CLAUSURA DEL #FICVIÑA2018

Viernes 19 de Octubre de 2018



LÚCIA MURAT: "EL FICVIÑA PERMITE INTERCAMBIAR EXPERIENCIAS ENTRE LOS CINEASTAS LATINOAMERICANOS" Viernes 19 de Octubre de 2018



IMPORTANTES EMPRESAS DE LA INDUSTRIA AUDIOVISUAL APOYAN LA CREACIÓN Y TERMINACIÓN DE PELÍCULAS

Viernes 19 de Octubre de 2018

DESCARGAS



PROGRAMACIÓN OFICIAL FICVIÑA 2018

12/10/2018 · 3.311 Descargas



CATÁLOGO FICVIÑA 2018

12/10/2018 · 990 Descargas



INVITACIÓN HOMENAJE SILVIO CAIOZZI

10/10/2018 · 296 Descargas



VOCES FEMENINAS

16/10/2018 · 149 Descargas



LUCHAS COTIDIANAS

16/10/2018 · 144 Descargas



SERGIO NAVARRO

16/10/2018 · 154 Descargas

FACEBOOK

área de Bellas Artes y los argentinos Martin Re Con México como país invitado, además de la exhibió una heterogénea selección de recientemente en el país.

26 FICVINA presentó pre-estrenos, compe lanzamientos de libros, entre otras actividades de diversas categorías y secciones. Además, estrenos, lanzamientos de libros y el apoyo a lanzamiento del archivo Ruiz – Sarmiento, ir Católica de Valparaíso. También se llevó especialización documental, DocuLab Andinoiniciativas que surgen de la alianza estratégica de Guadalajara.

Directores FICVINA 2014: El Director Artistico Ejecutivo: Juan Esteban Montero Viayra

APERTURA: DEBATE Y GALA

La primera actividad ligada al festival se rea sobre Televisión, Estado y rol de las univers lunes 1 de septiembre en el Centex de Valpara exposiciones de Edgar Doll, además de Danilo (UES TV) y Udo Jacobsen (Escuela de Cine U El martes 2 de septiembre, a las 18:30 horas de "Eco de la Montaña", documental del mexic Premio Mezcal en el Festival de Guadalajara artista que vive aislado e ignorado en su país una importante estación de París. La aclamad de la llamada Ruta del Peyote.

RETROSPECTIVA RIPSTEIN: Todos los años, ofrece una retrospectiva dedicada a algún aut fue esta vez el destacado cineasta mexicano / premiadas películas como "El coronel no tieno fortuna", "La reina de la noche", "El evange límites", "Mentiras piadosas" y "Profundo carmo

EL INCOMPARABLE MARTIN REJTMAN: Se p del incomparable cineasta Martín Rejtman, r conoce como el "Nuevo Cine Argentino". El presentar sus películas "Rapado" (cinta de cul de nuevos realizadores trasandinos), "Silvi (protagonizada por el cantante Vicentico) y el



director artístico de nuestro Festival

en las celebraciones de Nuestra Señora c boliviana realiza todos los años en Buenos Aire

santiago Loza: ACLAMADO EN LAS TABLA cineasta argentino que estuvo presente er reconocido también como uno de los dramatur Pocos días antes de estrenar su obra "Almas Martín de Buenos Aires, llegó a Viña del Ma Labios" (co-dirigida con Iván Fund), "El aso Lorena Moriconi) y "Si je suis perdu cest pa resultado de un taller de actuación que i nacionalidades. Se exhibió en el Festival de estreno.

CINE CHILENO HOY: Una sección que permite producción cinematográfica actual del país es exhibieron películas chilenas recientes como "Las analfabetas" (Moisés Sepúlveda), "La cor de los sueños" (Jorge López), "Ver y escucha (Mateo Iribarren), "Los Rockers" (Matías Pinoc Aníbal Jofré) y "I am from Chile" (Gonzalo Díaz

EL NOVISIMO CINE MEXICANO: El festival provisimo Cine Mexicano que incluye títulos Tetona Mendoza", "Cuates de Australia", "Walcalde" y "La vida precoz y breve de Sabina Randoki, conocido principalmente por la premi

CICLO DE CINE INFANTIL: Pensando en lo selección de exitosas películas infantiles estre aventura de Lego", "Cómo entrenar a tu dragó "Las aventuras de Peabody y Sherman".

DESTACADOS INVITADOS INTERNACIONALI Internacional de Cine de Viña del Mar contó internacionales en sus actividades de industria acogió a destacados productores, financistas Europa y Latinoamérica. Entre los invitados se dont't cry", "Kids"), Vinay Singh ("Pequeña Mistrabaja en la última película de Tim Burton, ent

Pre Estreno Nacional: Vacaciones en familia Di

2014 Elenco: María Izquierdo , Julio Milostic Maricarmen Arrigorriaga, Sergio Hernández , N

COMPETENCIAS 2014

COMPETENCIAS: Este año, en la C Largometrajes participaron películas provenie Argentina, Uruguay y Chile e incluye títulos realidad" (Alejandro Jodorowsky) y "El color qu otros. Como es habitual, también se presentó Cortometrajes y otras dedicadas a Obras Audiovisual.

Competencia Latinoamericana de Largome

Heli: Dir.: Amat Escalante, México / 2013 / Fice El color que cayó del cielo Dir.: Sergio Wolf, Ar Carmita: Dir: Laura Amelia Guzmán e Israel Cá 75 min

Ciencias Naturales: Dir.: Matías Lucchesi, Arge Multitudes Dir.: Pablo Riera, Pablo Ramos, \ Gómez, Ferrucco Musitelli, Uruguay / 2014 / Dolm mad: Dir.: Baltazar Tokman: Argentina / 201 La distancia más larga Dir.: Claudia Pinto, Ven min

La danza de la realidad: Alejandro Jodorowsky Río Gitano: Dir.: Julia Zakia, Brasil / 2013 / Fic

Competencia Latinoamericana de Cortome

Goldie Dir. José Luis Elizalde / Uruguay / Ficcić Pucará, hacedores de cerámica Dir. Carlos G 2014 / 19 min. Linda, una historia Horrible: Ficción / 2013 / 20 min. 500 mil: Dir. Giovanni min.

Bajo el último techo Dir. Édgard A. Romero / N Viceversa: Dir. Atzin Ortiz González / Argentina Kay Pacha: Dir. Alvaro Sarmiento / Perú / Ficci Desagüe: Dir. Agustin de Torres/ Argentina / Figajes del oficio: Dir. Mariana Gironella / Méxic No digo adiós, digo hasta luego Dir. Giuliana min. Matabichos Dir. Gabriela Palacios / Méxic

La Casa: Dir. Camila Arriaga / Colombia / Ficci-Inframundo: Dir. Ana Mary Ramos / México, Fi Laio: Dir. Daniel Grinspum / Brasil / Ficción / 2 El arte de trascender: Dir. Ricardo Valenz Documental / 2013 / 11 min. Ao Lado: Dir. Juli 8 min.

1 mes y 2 días: Dir. Silvana Lopa / Argentina / | De Agua y Algodón: Dir. Alessandro Ceci / Uru

Competencia Internacional de Cortome Audiovisual

Al Borde Dir. Alejandro Cuellar / España / Ficci Albert Dir. Joaquín Matamala / Chile / Ficción Traídos por el mar :Dir. Leonardo Salas, Luc Ficción / 2013 / 29 min. Me llaman Búho Dir. II / 19 min.

Última Sesión Dir. Natxo Fuentes / España / Filip Veneno de Escorpión Azul, el diario de mue Albert, Violeta castillo y Matías Hinojosa / Chi Trucha Dir: Luis Ernesto Doñas/ Cuba / Ficcio Dir. Pedro Díaz / España / Ficción / 2013 / 15 n Teratoma Dir. Óscar Díaz Cruz / España / Ficcio Matilde Dir. Vito Palmieri / Italia / Ficción /2013 The heat (Zar) Dir. Bartosz Kruhlik / Polonia / F Memor Mortis Dir. Sebastián Palominos / Chile Sin Titulo Dir. Adriana Adeva, Mar Corrales / España Dir. Karina Mello Said / Brasil / Ficción Bahar im Wunderland: Dir. Behrooz Karamiza min.

2/05. Dir. Nacho A. Villar / España / Ficción / 20 Taunus 79 Dir. Matías Deon, Suyaj Gómez Va 12 min

Le bruit des rails Dir. Lucien Burckel de Tell / E

Competencia de Obras Regionales, de regionales, de

El Sapo: Dir. Patricio Vial, Cristian Vidal L. / Cl Mala Muerte: Dir. Carlos Lértora / Chile / Docur Migration: Dir. Alvaro García / Chile / Ficción / 2 Nauseabundo Dir. Oscar Baeza / Chile / Docur Pullay, la Murga de una noche Dir. Yerko Rav min.

Taucán Dir. Sergio Olivares / Chile / Document Un Puñado de Cerezas Dir. Rosa Cáceres He min.

COMPETENCIAS ESPECIALES

COMPETENCIA SCD: MEJOR MÚSICA NACION DE FICCIÓN

Estrenados desde el 1 de Septiembre del 201 el cine es también sonido, el Festival Inter (FICVIÑA) organiza una singular y valiosa Sociedad Chilena del Derecho de Autor. Se tr Chilena", categoría en la que compiten cinta año, comprendido entre el 1 de Septiembre de Por primera vez este año, la SCD otorgó películas en competencia fueron:

El Tío, Director: Mateo Iribarren, Música: Los E Hembra: Directores: Isis Kraushaar/Cristóba Arreglos: Matías Opazo, Cristóbal Vargas Hij Música: Miranda y Tobar

Julio Llega en Abril, Director: Matías Sáncl Alejandro Trepiana, Travis Moreno, Alfonso Gc de la Realidad, Director: Alejandro Jodorowsky I am from Chile, Director: Gonzalo Díaz, Músic (grupo Galatea). Las Analfabeta: Director: I Carvajal

DOCULAB Andino: El 26 FICVINA inauguró

El26 FICVINA abrió en esta versión el Doc DocuLab que, hace seis años, se realiza en Guadalajara. Esta instancia formativa ha logra espacio significativo de empuje a obras auc posteriormente sean terminadas y proyectad laboratorio propone una revisión seria y sistem por importantes realizadores y productores tanto en su dimensión estética como productiven proceso de post-producción. Los trabajos

primera versión del DocuLab Andino- Chile, pr latinoamericana, comprendiendo los países de Chile. Los proyectos que participaron fueron Giménez (Paraguay).

The bolivian case. Director: Violeta Ayala (Boliv Campo de juego Director: Carlos Araya (Chile) Mirando al cielo. Directora: Guzmán García (U A punto de despegar. Directores: Lorena Best El milagro de Chile". Directores: Guillermo Ribk

El Área Industria FICVINA 2014

Es una sección experta y profesional destinac cine y a la generación de oportunidades distribución internacional.

Industrias posee 3 secciones de alta relev Network y la realización del 1er Encuentro Inte Unidos y Latinoamérica

Viña Construye, WORK IN PROGRESS

FICVINA 2014 a través de su Área de Industria nacionales que tengan largometrajes de fic postproducción a participar del WORK IN Pl llama " Viña Construye " cuyo objetivo es aç Cine Nacional.

La competencia de "Viña Construye" es la ma las películas en desarrollo. Fueron seis los pro y en su totalidad sumaron más de 20 millones

- 1) El primer premio de "Viña Construye" lo formulación y acompañamiento del proceso c de circuito de festivales según tipo de proyecto pesos
- 2) El segundo premio de Viña Construye lo ot la realización de un DCP (Digital Cinema Pack exhibición digital. Avaluado en \$1.500.000 peso
- 3) El tercer premio de "Viña Construye" lo oto Post venta y Difusión, con una valorización de
- 4) El cuarto premio de "Viña Construye" l Culturales del Ministerio de Relaciones Exterio viáticos, hasta un monto de US\$5.000 dólares.
- 5) El quinto premio de "Viña Construye" lo otor LIBELULA. El premio consiste en post produ

Millones de pesos.

6) Premio del Festival de Cine de Guadala proyecto premiado en la categoría de "Viña C propio y en condición de ganador de la mer sección respectiva de "Guadalajara Const Internacional de Cine de Guadalajara inmedia el proyecto recibiere el premio.

JURADOS FICVINA 2014:

En la competencia oficial de largometrajes el ju Pablo Perelman, Chile Docente, Director Montajista chileno

Cecilia Queiroz, Cuba Curadora y Gestora de I Paz Garciadiego, Mexico, una de las guionis galardonadas en el ámbito de la cinematografía También dirimieron en esta categoría un jurad Imagen y el Sonido de América Latina (FEISAL Marcelo Magnasco Docente e Investigado Iberoamericano para la Educación, Argentino Esteban Ferrerai, Argentino Docente, Director y de Festivales argentino

Sergio Navarro Cineasta, Escritor y Docente che En la categoría de Cortometrajes Latinoameri Jose de la Vega Cineasta, Sonidista y Producto Edgar Saba Director General del Centro Cul Perú y del Festival de Cine de Lima.

Dominga Sotomayor Directora de Cine y Produ En la Competencia Internacional de Cor Latinoamericanas el jurado estuvo compuesto Karin Grand Nielsen Master en Arte, Docente Paula Ossandon Periodista, Encargada de (ChileDoc.

Pedro Micelli Director de fotografía y Docente Los Jurados de Cortometrajes Regionales fuer Daniela Salazar Licenciada en Cine y Producto Carola Oliva Actriz de Cine y Teatro

Alfredo Barria Licenciado en Cine, Fundador Valparaíso y Docente chileno

Los jurados de la competencia Internacional de Alfonso Miller, México, Licenciado en Artes Internacional de Cine de Guadalajara Eduardo Machuca Realizador Audiovisual. I

Jefe Área de Cine y Video de la DIRAC Francisco Mena Molina Comunicador Audiovis post

Enrique Stindt Director de Fotografía y Realiza María Paz Eberhard Realizadora y Pro Encuentro Audiovisual de Valparaíso

Macarena Concha Docente, Productora E INVERCINE

En la competencia Nacional de Música de pelíc Hugo Pirovich Docente, Músico, actualmente la Universidad de Viña del Mar

Alvaro Scaramelli Autor, Productor, composito Miguel Barriga Cantante, Comediante, Mús Sexual Democracia

Salas de Exhibición:

Viña del Mar
Cinemark Mall Marina Arauco (dos salas)
Cinemark Espacio Urbano
Cine Arte de Viña del Mar
Sala Aldo Francia, Palacio Rioja
Sala Viña del Mar
Sala Caja Los Andes
Valparaiso
Sala Ruben Dario (Valparaiso)

Medios de Comunicación asociados: El Mercurio de Valparaiso Radio Bio Bio

OTRAS ACTIVIDADES

Martes 2 de Septiembre, 19 horas Inauguracia Arauco. Se abre FICVINA con un largometraj director mexicano Nicolas Echeverria. Ceremonia inauguracion Castillo Wulff

Miercoles 3 de Septiembre AM: En el Audito Playa Ancha Se homenajeó al destacado Ripstein, autor de una extensa filmografia Ciencias y Artes en el área de Bellas Artes Pelicula con la Orquesta de la FACH dirigida per Honor del Congreso Nacional de Chile, en Camara de Diputados: Se realizó una ceremo Diputados rinde a quienes han dedicado su vid y defensa de la industria, patrimonio cinem internacional. Este año 2014 los homenajead Cine Mexicano Arturo Ripstein, Jose de la Ve Direccion y fotografia y sonidista nacional y Alf la USM, Adolfo Ibañez UV y DuocUC. Ade Recobrado de Chile. Posteriormente a la ceren

Jueves 4 de Septiembre: Salon OVO , Cas encuentro Chile Film Freindly de la Comision F

Sabado 6 de Septiembre: 19 Horas: Casino Enjla Ceremonia de premiación y Clausura FIC\ Tonka Tomicic.

GANADORES:

Competencia de OBRAS REGIONALES Corto, m Mención Especial: "Migration"Director: Álvaro (Mejor Direccion: "Migration"Director: Álvaro Ga Segundo lugar: Taucan"Director: Sergio Olivare Primer lugar: "Un puñado de cerezas"Director:

Competencia Mejor música nacional de largome Ganador: "Hijo de Trauco" Dirigida por Alan Fis

Competencia Mejor Cortometraje Internacional of Mencion Honrosa: "Matilde"de Vito Palmieri Ita Mencion Honrosa: "Bahar im wunderland"Behre Primer Lugar: The heat" Director: Bartosz Kruh

Competencia Latinoamericana de Cortometrajes Galvano Marina Arauco: No digo adiós, di Monteiro Brasil

Primer Lugar: No digo adiós, digo hasta luego Brasil

Competencia Viña Construye

Premio Invercine,: "Escape de gas"del director

Premio KIné imágenes; "Mar"de la directora: D Premio de Retina HD; Tierra yerma de la direct Premio, Dirac Tierra yerma de Miriam Heard y Premio Libelula: Tierra yerma de la directora M Premio Festival de Cine de Guadalajara, M Miriam Heard

"Training and Networks"

Premio IFP (Independent Filmmaker Project): Ilic,

Competencia Internacional de largometrajes

Premio Feisal: "HELI" del director Amat Escala Premio votacion Público: "La Danza de la Jodorowsky.

Primer Premio: Premio Gran PAOA: "HELI" del



PROGRAMACIÓN FICVIÑA 2013

DESCARGAR



(Translation from Spanish to English)

Dear GIULIANA,

I would like to congratulate you and confirm that the short film, "I Don't Say Goodbye, I Say See You Soon" won the first prize in the Latin American category. It was chosen as best film by the Jury and by the public. The awards are:

- A trophy Mall Marina Arauco
- El Paoa (the symol of Festival de Cine de Viña)
- Two Million Chilean Pesos (almost U\$ 3100 American Dolars)

In order for us to send you your prize, please send us:

- Your full Name
- Current Address
- Bank Info

_

We are going to send you the money via Western Union.

We will wait for all the necessary information to arrive in order to proceed with the shipment.

Warm Regards, Rosario

Carolina Astudillo Avilés Luis Ortega Guerrero

Coordinadores de Programación XXVI FICVINA 2014

(56) (9) 77542783 (56) (9) 67676779 (56) (032) 2508466

programacion.ficvina@uv.cl ficvina.programacion@gmail.com www.ficvina.cl

Rosario. Salas <rosario.salas@gmail.com>

Tue, Sep 9, 2014 at 5:35 PM

To: elefanti.films@gmail.com



Estimada Giuliana:

Junto con saludarla, ademas de felicitarla, le confirmo que la pelicula "No digo adios, digo hasta luego "obtuvo el Primer Lugar en la Competencia Latinoamericana de cortometrajes y ganó los siguientes premios :

- Un galvano Mall Marina Arauco
- El Paoa (simbolo del Festival de Cine de Viña)
- Dos millones de pesos chilenos

Para enviarle el galvano y el Paoa necesitamos nos envíe su direccion postal Para enviarle el dinero necesitamos nos envíe Su Nombre completo Ciudad, pais Nombre de su Banco Nº Cuenta banco Na ID

Le enviaremos el dinero a través de Western Union y tal como dice las bases de FICVINA, descontaremos los gastos de envío

Quedamos a la espera de todos los antecedentes para hacerle llegar a la brevedad los premios.

Saludos Cordiales

Rosario

El 8 de septiembre de 2014, 21:29, Programación Festival de cine programacion.ficvina@uv.cl> escribió:



Hola Giuliana,

Un gusto saludarte, tomamos contacto para confirmar la información de que te has adjudicado el primer lugar en la competencia de Cortometraje Latinoamericano, además del galvano de distinción de Mall Marina Arauco.

Prontamente se contactarán desde la municipalidad de Viña del Mar para hacer el envío de ambos galardones.

Desde ya te deseamos el mayor de los éxitos y felicitaciones, esperamos para futuras versiones volver a encontrarnos y que puedas seguir enviando vuestras producciones. abrazos!

(Translation from Spanish to English)

Dear GIULIANA,

I greet you very warmly on behalf of the organization of the 26th International Film Festival of Viña del Mar, an event that will take place between September 02 and 06 of this year, in the city of Viña del Mar, Chile.

FICVIÑA is organized by the Department of Cinematography of the Municipality of Viña del Mar and the University of Valparaíso. We are pleased to inform you that your film "I do not say goodbye, I say until later" has been selected for the **LATIN AMERICAN SHORT FILM COMPETITION 2014**.

We already send you our congratulations and we hope to have your presence in our Festival. The coordinators of Programming will be contacted shortly: Carolina Astudillo and Luis Ortega, to organize the sending of the copy and all the exhibition details for the sample of the Official Competition. Also, the person in charge of Guests, Carolina Leiva will contact you to confirm your participation in our contest.

The official invitation includes everything related to accreditation, food and lodging at the Hotel O Higgins, venue of the Festival, for one (1) representative of the, as well as the transfer from the airport of Santiago (Chile) to Viña del Mar, city where our event is celebrated. It is important to note that the invitation does not contemplate the air transfer from the city of origin.

We thank you for confirming your attendance, before Friday, August 8, to this same email: programacion.ficvina@uv.cl Please do not spread this information until it can be published on the web and official social networks of the festival.

We will be very attentive to your comments. Best regards.

Viña del Mar, July 29, 2014



Viña del Mar, 29 Julio de 2014

Estimada Giuliana,

Le saludo muy cordialmente a nombre de la organización del 26° Festival Internacional de Cine de Viña del Mar, evento que se realizará entre el 02 y 06 de septiembre del presente año, en la ciudad de Viña del Mar, Chile.

FICVIÑA es organizado por el Departamento de Cinematografía de la Municipalidad de Viña del Mar y la Universidad de Valparaíso.

Tenemos el agrado de informarle que su película "No digo adios, digo hasta luego" ha sido seleccionada para la COMPETENCIA LATINOAMERICANA DE CORTOMETRAJES 2014.

Desde ya les entregamos nuestras felicitaciones y esperamos contar con vuestra presencia en nuestro Festival.

Prontamente se pondrán en contacto con usted los coordinadores de Programación: *Carolina Astudillo y Luis Ortega*, para organizar el envío de la copia y todos los detalles de exhibición para la muestra de la Competencia Oficial. Asimismo, le contactará la encargada de Invitados, *Carolina Leiva* para confirmar su participación en nuestro certamen.

La invitación oficial incluye todo lo relativo a acreditación, alimentación y alojamiento en el Hotel O'Higgins, sede del Festival, para un (1) representante de la, así como el traslado desde el aeropuerto de Santiago (Chile) a Viña del Mar, ciudad donde se celebra nuestro certamen. Es importante señalar que la invitación no contempla el traslado aéreo desde la ciudad de origen.

Les agradecemos confirmar asistencia, **antes del viernes 08 de agosto** a este mismo correo: programacion.ficvina@uv.cl

Rogamos no difundir esta información hasta que pueda ser publicad en la web y redes sociales oficiales del festival.

Estaremos muy atentos a vuestros comentarios.

Saludos cordiales.

EDGAR DOLL CASTILLO

DIRECTOR FICVIÑA 2014



EU NAO DIGO ADEUS, DIGO ATE LOGO I DON'T SAY GOODBYE, I SAY SEE YOU SOON

Brasil. 2014. Color. 17'. Ficción. VOSI. ÓPERA PRIMA Dirección Guidiana Monteiro. Producción: Beatriz Monteiro. Dirección de fotografía: Pepe Avila del Pino. Mússica: Nico Casal. Dirección de sonido: Thiago Sachs. Dirección artística: Cas Sorretino. Montaje: Paulo Pandolpho. Productor: Franado Alcantara. Contacto: gp778@nyu.edu

Todo lo que Antonio sabe es que su padre conuce un camión Mercedes 1518 rojo. La pasión por los camiónes acompaña a Antonio desde su nacimiento. Su madre cuenta que el niño nació en la cabina de la camióneta de su padre, un Mercedes 1518 rojo. Una fotografía antigua del camión es todo lo que queda de ese recuerdo.

All Antonio knows is that his father drives a red 1518 Mercedes truck. The passion for trucks follows Antonio since the day he was born. His mother says that he was born inside the cabin of his father's truck, a red 1518 Mercedes truck. An oblighted protograph of the truck is all that was left from this memory.



Stofano Tononi

En 2003 se licencia como Realizador Cinematográfico en la Escuela de Cine IAD, de Lovaina, Bélgica. Posteriomente, estudia una maestría en Guión en la Universidad Autónoma de Barcelona

a Mariana Viñoles, CRON-POIF IIII, escletivo de cineastas independientes. Se instala en Montevideo, dronde produce el documenta Crindica de un suedio (2004), La Tabará, rocannol y después (2007), Exiliados (2009) y El mundo Carollina (2013), todos dirigidos por Mariana Viñoles. Se el director y guienista de dos cortos de ficción: Mojarra (2011), de Lucía Garbaldi, y en La Orlía (2013).

Gandaul, y Erin d'ume (cros).

10.003 he graduated as a Firim Producer at Escuela de Cine
10.0. It Ouania, Belgium. Afterwards he studies Scriptwitting
at the Universidad Authorima of Barcelona (UAB), Spain In
2004 he founds along with Mariana Winoles, CRONOPIO:
EILM, a collective of independent filmmakers. He sotties in
Montevideo, where he produces the documentary Crônica
de un suerio (2004), La Tabaris, Croannorly después (2007),
EXIII adda (2009) and El mundo Carolina (2013), al of them
directed by Mariana Viroles. He directs and writes two short
fiction films: Mojarra (2011), by Lucia Garibaldi, and En la
Ordina (2013).



Maria Ballesteros

Con 22 años completa sus estudios de interpretación en la escuela de Cristina Rota de Madrid y ese mismo año trabaja como ayudante de dirección en el montaje de Rosencratz y Guildester han muerto. Ha trabajado en series de televisión.

cine y teatro. En el campo del cortometraje destacan títulos como Di algo, de Luis Deltelli. El Trado, de Pedro Aguillera: Juego, de lone Hernández, o La Lavadora, de Ana Rodríguez y Andrea Corroa Quíroz, cortometrajes valorados a nivel internacional. En diciembre finalizó el rodaje de su primer cortometraje. Epilafios finalizó el rodaje de su primer cortometraje. Epilafios

At 22 the finishes her Acting Studies at Cristina Rota's school in Madrid and that same year, she works as assistent director of the play Rosencratz y Guildester han muerto. She has worked in 17 serse, cinema and theater. Some outstanding titles at the short fine field are D algo, by Lus Delete! E fraito. by Podro Registers, Jugo, by John Hermarder, or the Lavasdown by Anna Rosens, and the short fine field are to algo, by Lus Delete! E fraito. by Podro Registers, and the short fine field to the short fine field and the short fine field fraits of the short fine field from the short fi



Giuliana Monteiro

Nace en São Paulo y estudia Comunicación Visual en la Universidad Pontificia Católica de São Paulo. Después de trabajar como productora y directora asistente de ocho documentales y programas de televisión en América del

Sur, se muda a Nuieva York en 2009 para completar sus estudios de postgrado en la Escuela Tisch de las Artes. Giuliana está trabajando actualmente en su primer guión de largometraje que se rodará en Sudamérica. Algunas de sus obras son The Birthday Cake (2009), Rodr (2010), Stay (2011), Margarete 6422 (2011) o Eu não digo adeus, digo até logo (2013).

Guilana Monteiro was born in São Paulo in 1981. She shudied Visual Communicación al Portificio Linvesidado Cabica in São Paulo. After working as producer and assistant d'rector for eight documentaries and TV shows in South America, she ricivest to New York in 2009 to complete her post-graduate shudies at New York Linversity, Erich School of the Arts Guilana is currently, working on her first feature film script that will be shot in Scuth America. Somo of hir workis are The Birthday Cabic (2009). Root. (2010), Stay (2011). Margarete 6422 (2011) or Eu não digo adeus, dígo al 46 pog (2013).



Certification by Translator

I, Maria Angelica Armentano, certify that I am competent to translate Spanish into English, and that the attached English translations from Spanish associated with Ms. Giuliana Monteiro Pinheiro's I-129, Non-Immigrant Visa Application, are true, accurate and correct to the best of my knowledge and abilities.

Signature:

Date: 01/20/2019

AWARDS & RECOGNITION

ABOUT FICVIÑA

I Don't Say Goodbye, I Say See You Soon was selected to be at the Viña del Mar International Film Festival. Winning best Film from the Jury and from the audience.

The International Cine de Viña del Mar is well known around the world. It has been changing with the years and it has become an important window to show independent films from Latin America. The festival also helped to develop projects that are in an early stage of development and still looking for financing. It became the most important Film Festival in Latin America.

Source URL:

http://www.ficvina.cl/seccion/3/quienes-somos.html



Home / Archive / Annual Archives / 2014: Programme

FILM FILE



Eu nao digo adeus, digo até logo

I Don't Say Goodbye, I Say See You Soon Ich sage nicht auf Wiedersehen, ich sage bis später

FILM EXCERPT





He drives a bright red 1518 Mercedes truck. This is all the boy who lives with his mother on an impoverished country road knows about his father. Nonetheless, in his imagination he accompanies his Dad wherever he goes. The boy is thrilled one day when such a truck actually passes by, even though his mother denies it could have been his father. A few nights later the boy sees his mother dancing with the truck driver. He may be too young to understand what his mother is saying when she tells him the truth, but he's old enough to set off on his own into the world of grown-ups. A melancholy, poetic film about the unbridled power of childish longing.

Brazil 2013, 17 min

by

Giuliana Monteiro

with

Caio Henrique Silva Pereira Simone Iliescu

Photos from the week at the Berlinale



Press conference with the Brazilian Films at the Festival



Talking to the Audience





✓ Top venues Germany

✓ Personally proven

✓ Direct communication

✓ f.o.c. recommendation



ZOO PALAST BERLIN

After the rebuilding to the premium cinema ZOO PALACE BERLIN shines in new glamor. The cinema most steeped in tradition of the city was a long lasting center of the Berlinale and can be booked exclusively for events of all kind. In this location your guests may expect timeless elegance as well as perfect technology and the highest comfort. Of course, you are consulted from the outset by our experienced service staff. Also the catering will be organized for your event. Maybe you still search a suitable film location for a film or photo shooting? Even then you are at the right place at ours!

All together the following film halls are available to be used individually or in combination:

- Cinema 1 with 800 comfortable leather armchairs, Dolby Atmos sound system, three curtains, LEDlighting and water curtain
- Cinema 2 with 273 seats incl. 56 box seats and two wheel chair places, historical wooden covering, velvet wall covering, historical starry sky with LED lighting, luxury armchairs, red velvet curtain
- Cinema 3 with 159 seats incl. 39 box seats and two wheel chair places, wall covering of ornament materials
- Cinema 4 with 161 seats incl. 44 box seats and two wheel chair places, noble wall covering, golden velvet curtain
- Cinema 5 with 157 seats incl. 39 box seats and two wheel chair places, wall covering with "Bubbles", LED lights at the ceiling and on the sides
- Club cinema A with 36 seats incl. a wheel chair place, haunches with light staging, golden velvet curtain
- Club cinema B with 39 seats, haunches with light staging, golden velvet curtain

In addition, you can use the cloakroom, the separate film lounge and a cocktail espresso bar for your event. Please contact us! We provide to you a tailor-made offer for your event at the ZOO PALACE BERLIN.

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ZOO PALAST

ZOO PALAST BERLIN Hardenbergstr. 29 A 10623 Berlin

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+49 (0) 30 / 632 259 310

Contact person Antje Lengsfeld



Photos from the Festival. The film was screened to 800 people in the first day.

Source URL:

https://de.fiylo.com/location-berlin/zoo-palast-berlin-1/



EU NÃO DIGO ADEUS, DIGO ATÉ LOGO

I DON'T SAY GOODBYE, I SAY SEE YOU SOON ICH SAGE NICHT AUF WIEDERSEHEN, ICH SAGE BIS SPÄTER

Giuliana Monteiro



Geboren 1981 in São Paulo, Brasilien. Sie studierte Visuelle Kommunikation an der Pontificia Universidade Católica in São Paulo und arbeitete zunächst mehrere Jahre als Produzentin und Regiassistentin in verschiedenen Ländern in Südamerika. 2009 zog sie nach New York, um dort an der Tisch School of the Arts der NYU ein Graduiertenstudium zu absolvieren.

Born in São Paulo, Brazil, in 1981, she studied visual communications at the Pontifícia Universidade Católica in São Paulo and then worked for several years as a producer and assistant director in various countries in South America. In 2009 she moved to New York to take a postgraduate degree at the Tisch School of the Arts.

Filmografie Kurzfilme: 2009 The Birthday Cake 2010 Root 2012 Stay · Margarete 6422 2013 Eu não digo adeus, digo até logo Sein Vater fährt einen knallroten 1518 Mercedes-Truck. Mehr weiß der Junge, der mit seiner Mutter an einer ärmlichen Landstraße lebt, nicht von ihm. Doch in seiner Vorstellung ist er überall mit seinem Vater unterwegs. Als eines Tages tatsächlich ein solcher Truck vorbeifährt, ist der Junge ganz aufgeregt, auch wenn die Mutter bestreitet, dass es der Vater gewesen sein könnte. Doch einige Abende später sieht der Junge seine Mutter mit dem Fahrer des Trucks tanzen. Er ist zu jung, um die Wahrheit zu verstehen, die sie ihm eröffnet, doch er ist alt genug, um auf eigene Faust in die Welt der Großen aufzubrechen. Ein traurigpoetischer Film über die unbändige Kraft kindlicher Sehnsucht.



Caio Henrique da Silva Pereira

Foto: Maike Nakano

He drives a bright red 1518 Mercedes truck. This is all the boy who lives with his mother on an impoverished country road knows about his father. Nonetheless, in his imagination he accompanies his Dad wherever he goes. The boy is thrilled one day when such a truck actually passes by, even though his mother denies it could have been his father. A few nights later the boy sees his mother dancing with the truck driver. He may be too young to understand what his mother is saying when she tells him the truth, but he's old enough to set off on his own into the world of grown-ups. A melancholy, poetic film about the unbridled power of childish longing.

Brasilien 2013 17 Min. · DCP, 1:1.78 (16:9) · Farbe

Regie, Buch Giuliana Monteiro Kamera Pepe Avila del Pino Schnitt Paulo Pandolpho Musik Nico Casal Sound Design Miriam Biderman Ton Tide Borges, Lia Camargo Production Design Caio Sorrentino Kostüm Heloísa Cobra, Jade Koury Maske Joana Arruda Botelho Casting Diogo Ferreira Regieassistenz Luís Otávio Machado de Souza Produktionsleitung Fernando Alves **Alcantara** Produzentinnen Giuliana Monteiro, **Beatriz Monteiro** Ausführende Produzentin **Amanda Rodrigues** Co-Produzentin Amanda Rodrigues Co-Produktion Contem Contenido, São Paulo

Darsteller
Caio Henrique da Silva Pereira (Antonio)
Simone Iliescu (Mutter)
Carlos Alessandro da Silva Procópio (Carlos)
Dennis Brandão (Truck Fahrer)
Cleber Colombo (Tião)
Paulo Sérgio Nascimento (Carlos' Vater)
Josilene Fonsceca da Rosa (Freund)

Produktion Elefanti Films São Paulo, Brasilien +55 11 30792308 elefanti.films@gmail.com

Weltvertrieb siehe Produktion



BERLINALE 6-16 FEB 2014

Wettbewerb • Berlinale Shorts • Berlinale Special • Panorama • Forum • Forum Expanded • Generation • Perspektive Deutsches Kino • Retrospektive • Berlinale Classics • Hommage • NATIVe • Kulinarisches Kino • Berlinale Talents











Home / Festival / Profile: Facts & Figures

FACTS AND FIGURES OF THE BERLINALE

Here you will find the most important statistics and key facts about the Berlinale a few weeks after the festival.

Please find all facts and figures from previous years in the archive.



Berlinale 2018

Visitors	
Total amount of theater visits	489,791
Tickets sold	332,403
Professionals	
Accredited guests (press excl.)	18,080
Countries of origin	130
Press	
Journalists	3,688
Countries of origin	84
Screenings	
Number of films in the public programme	380
Total amount of screenings	1,096

Berlinale 2018

European Film Market	
Film industry participants	9,973
Number of films	780
Number of screenings	1,112
EFM-Stands (Martin-Gropius-Bau & Business Offices)	201
Number of exhibitors	546
Berlinale Co-Production Market	
Participants	579
Countries of origin	54
Berlinale Talents	
Participants	251
Countries of origin	79
Annual budget	€ 25 million

The Berlin International Film Festival receives € 7.7 million in institutional funding from the Federal Government Commissioner for Culture and the Media.

AWARDS & RECOGNITION

SHORT FILM FICTION I DON'T SAY GOODBYE, I SAY SEE YOU SOON (2014)

Selected to the 64th Berlin International Festival.

About the Berlinale:

The Berlinale is a unique place of artistic exploration and entertainment. It is one of the largest public film festivals in the world, attracting tens of thousands of visitors from around the globe each year. For the film industry and the media, the eleven days in February are also one of the most important events in the annual calendar and an indispensable trading forum.

The Berlin International Film Festival enjoys an eventful history. The festival was created for the Berlin public in 1951, at the beginning of the Cold War, as a "showcase of the free world". Shaped by the turbulent post-war period and the unique situation of a divided city, the Berlinale has developed into a place of intercultural exchange and a platform for the critical cinematic exploration of social issues. To this day it is considered the most political of all the major film festivals. The Berlinale brings the big stars of international cinema to Berlin and discovers new talents. It accompanies filmmakers of all disciplines on their paths into the spotlight and supports careers, projects, dreams and visions. Thanks to its numerous industry initiatives, the Berlinale is a significant driver of innovation and an important economic factor internationally as well as for companies in Germany and Berlin.

Generation Kplus and Generation 14plus, two competition programmes screening state-of-the-art i nternational cinema. For young audiences and for everyone else. Epic narratives and fleeting moments, flights of fantasy and bitter realities. Coming-of-age stories: awesome, wild and angry, heartfelt and headstrong.

With a comprehensive programme of contemporary films exploring the lives and worlds of children and teenagers, Berlinale Generation enjoys a unique position as the instigator of a convention-breakin g young people's cinema. The section is a home for outspoken young audiences while also casting its spell on open-minded adults. Generation continuously monitors the space between being challenged and being overwhelmed and nurtures an open and controversial dialogue with the audience, artists, i ndustry guests and film critics. The selection focuses on films that take young people seriously in their narratives and their cinematic languages. Films that are told through the eyes of their young protagonists and make their worlds tangible. Films that open doors for audiences to unfamiliar worlds. Films that demand bravery and encourage connectivity. Films that hold up a mirror to the adult world. Feature films, documentaries and animations, genre films and works that expand the formal language of cinema compete on an equal footing in the two competitions.

Source URL:

(Translation from Portuguese to English)

Ref: EDITAL PRIZE PREMIUM SHORT-FILM 2012.

Dear Madam GIULIANA MONTEIRO PINHEIRO,

According to publication in D.O.E. on December 12, 2012, the project "THE BOY AND THE TRUCK" was selected through the Short Film Encouragement Award 2012. To make your contract and the payment of the 1st installment of the award please provide the documents below, as provided in the Notice. The maximum deadline for delivery of documents is 20 (twenty) consecutive days from the date of the communication published in D.O.E., that is, until 02/01/2013 (attention: on 24 and 31 December there will be no file). ATTENTION! It is necessary to indicate the Legal Entity by email, responding to the email sent, by December 14th.

SIP

GOVERNO DO ESTADO DE SÃO PAULO

SECRETARIA DE ESTADO DA CULTURA PROGRAMA DE AÇÃO CULTURAL - ProAC

Ofício Editais UFDPC nº 447/2012

São Paulo, 10 de dezembro de 2012.

Ref.: EDITAL PRÊMIO ESTÍMULO DE CURTA-METRAGEM 2012.

Prezado(a) Senhor(a) GIULIANA MONTEIRO PINHEIRO,

Conforme publicação no D.O.E. do dia 08/12/2012, o projeto "O MENINO E O CAMINHÃO" foi selecionado através do Prêmio Estímulo de Curta-Metragem 2012. Para efetuarmos seu contrato e o pagamento da 1ª parcela do prêmio favor providenciar os documentos abaixo, conforme previsto no Edital.

O prazo máximo de entrega dos documentos é de 20 (vinte) dias corridos contados da data da comunicação publicada no D.O.E., ou seja, até 02/01/2013 (atenção: dias 24 e 31 de dezembro não haverá expediente).

ATENÇÃO! É necessário fazer a indicação da Pessoa Jurídica por email, respondendo o email enviado, até dia 14 de dezembro.

Documentos do Proponente - Pessoa Física:

- a) Cópia simples de comprovantes de residência (IPTU, extrato bancário, contas de água, luz, gás ou telefone fixo) no Estado de São Paulo há mais de 02 (dois) anos, em nome do proponente, sendo um comprovante do endereço atual e outro de pelo menos 02 (dois) anos atrás.;
- b) Indicação da empresa responsável pelo proponente (Anexo III);
- c) Registro do roteiro (ou protocolo) na Fundação Biblioteca Nacional, efetivado pelo proponente;
- d) Comprovação, pelo proponente, na hipótese de roteiro ou da obra não ser de sua autoria, de aquisição ou opção de direitos de realização;
- e) Compromisso contratual de direção do projeto, firmado entre o proponente e a empresa responsável;
- f) Plano de produção e cronograma de realização, contando o termo inicial a partir do recebimento da primeira parcela;

Documentos da Pessoa Jurídica indicada:

g) Declarações da empresa responsável (Anexo IV);

1

Rua Mauá, 51 – Luz - São Paulo/SP CEP: 01028-900

GOVERNO DO ESTADO DE SÃO PAULO



SECRETARIA DE ESTADO DA CULTURA PROGRAMA DE AÇÃO CULTURAL - ProAC

- h) Currículo detalhado, datado e assinado pelo(s) representante(s) legal(is) da empresa responsável, contendo eventualmente publicação e/ou críticas a respeito da mesma;
- i) Cópia simples do cartão do CNPJ, Contrato Social e última alteração registrados no cartório competente;
- j) Ata da eleição da atual diretoria, se for o caso;
- k) Cópia simples do documento de identidade (oficial) do(s) representante(s) legal(is) da empresa responsável com R.G. e foto [ou outro documento de identidade com força legal (carteira de trabalho, de motorista, de entidade oficial de classe, etc.)];
- Cópia simples do CPF (válido) do(s) representante(s) legal(is) da empresa responsável, ou documento de identidade (item anterior) que contenha o número do CPF (válido);
- m) Cópia simples de comprovantes de endereço (IPTU, extrato bancário, contas de água, luz, gás ou telefone fixo) da sede da empresa responsável no Estado de São Paulo há mais de 02 (dois) anos, sendo um comprovante do endereço atual e outro de pelo menos 02 (dois) anos atrás;
- n) Certidão de regularidade perante a Previdência Social;
- o) Certidão de regularidade perante o agente gestor do FGTS;
- p) Certidão Negativa de Débitos de Tributos Federais;
- q) Certidão Negativa de Débitos Trabalhistas;
- r) Certidão Negativa de Débitos Tributários da Dívida Ativa do Estado de São Paulo;
- s) Indicação de "conta-corrente movimento" aberta no Banco do Brasil (conforme Decreto Estadual nº 55.357/2010) para depósito e movimentação exclusivos dos recursos financeiros transferidos por esta Secretaria, para os fins deste Edital;

Atenciosamente,

Antonieta Jorge DertkigilDiretora Técnica II do Centro de
Editais da UFDPC

Maria Thereza Bosi de Magalhães Coordenadora da Unidade de Fomento e Difusão de Produção Cultural

(Translation from Portuguese to English)

Dear Mrs. GIULIANA MONTEIRO PINHEIRO

CONGRATULATIONS!

According to the publication of the Final Result in the State Official Gazette on December 12, 2012, the project "THE BOY AND THE TRUCK" was selected to win the SHORT-FILM 2012 ESTMULOS PRIZE



Selecionado – Edital Prêmio Estímulo de Curta

De: anelise@sp.gov.br
Para: giuarmentano@uol.com.br

Cópia: Cópia oculta:

Assunto: Selecionado – Edital Prêmio Estímulo de Curta

Enviada em: 11/12/2012 | 10:01 Recebida em: 11/12/2012 | 10:03

O MENINO Epdf 112.41 KB

Prezado(a) Sr(a). GIULIANA MONTEIRO PINHEIRO

PARABÉNS!

Conforme publicação do Resultado Final no Diário Oficial do Estado do dia 08/12/2012, o projeto "O MENINO E O CAMINHÃO" foi selecionado no EDITAL PRÊMIO ESTÍMULO DE CURTA-METRAGEM 2012.

Segue ofício explicando quais os procedimentos para sua contratação. O contrato será formatado e assinado na entrega dos documentos.

Atenção! Dia 02 de janeiro de 2013 será o último dia para a assinatura do contrato. Nosso horário de atendimento é das 10h às 12h e das 14h às 17h, favor procurar por Anelise ou Tatiana. Não há necessidade de marcar horário. Não haverá expediente nos dias 24 e 31 de dezembro. Por gentileza, responder esse email até dia 14 de dezembro indicando o nome da Pessoa Jurídica, se houver necessidade de ofício

Antonieta Jorge Dertkigil

Diretora Técnica II do Centro de Editais da UFDPC

Certification by Translator

I, Angelica Armentano, certify that I am competent to translate PORTUGUESE into English, and that the attached English translations from PORTUGUESE associated with Ms. Giuliana Monteiro Pinheiro's I-129, Non-Immigrant Visa Application, are true, accurate and correct to the best of my knowledge and abilities.

Signature:

Date: 01/20/2019

AWARDS & RECOGNITION

SHORT FILM FICTION

I DON'T SAY GOODBYE, I SAY SEE YOU SOON (2014)

The Film Won the Estímulos Award for Production from the Brazilian Government.

The project received the amount of 80K reais what would be equivalent to 30K at the time.



By Adam Leipzig on January 17, 2018 in Film

Slamdance 2018 By the Numbers: Creative Anarchy and Record Submission Levels

"By Filmmakers, For Filmmakers" has been Slamdance's brand concept since its inception in 1995, and it's a mantra that continues this year, as Slamdance celebrates its 2018 edition January 19-25.

Slamdance offers a counterweight to the Park City madness of Sundance, although Slamdance has its own madness, the creative anarchy of being filmmaker-governed and focused on the art rather than the distribution deals. From its perch atop Main St. at the Treasure Mountain Inn, Slamdance is the non-commercialized film fest alternative; you won't find gifting suites or swag bags here. This authenticity engenders huge support from the creative community, including Slamdance alums like Christopher Nolan, Lena Dunham, Benh Zeitlin, Steven Soderbergh, and the Russo Brothers, who are taking time off their from shooting schedule to attend the festival and work with filmmakers via a fellowship they have created.

Last year 14 Slamdance films got distribution deals, and there will be more deals this year, as major trade publications and buyers cover the festival, but you'll be just as likely to find filmmakers prepared to roll up their sleeves and get their films out in front of audiences by themselves. That's a rational filmmaker-entrepreneur response to the truly low sales figures that will likely be on the table this year.

This year, 100 films of all varieties will screen — narrative features, docs, experimental — selected from 6,146 submissions. More than half of the feature entries will be world premieres. The screenplay competition netted 3,666 submissions, a record high.

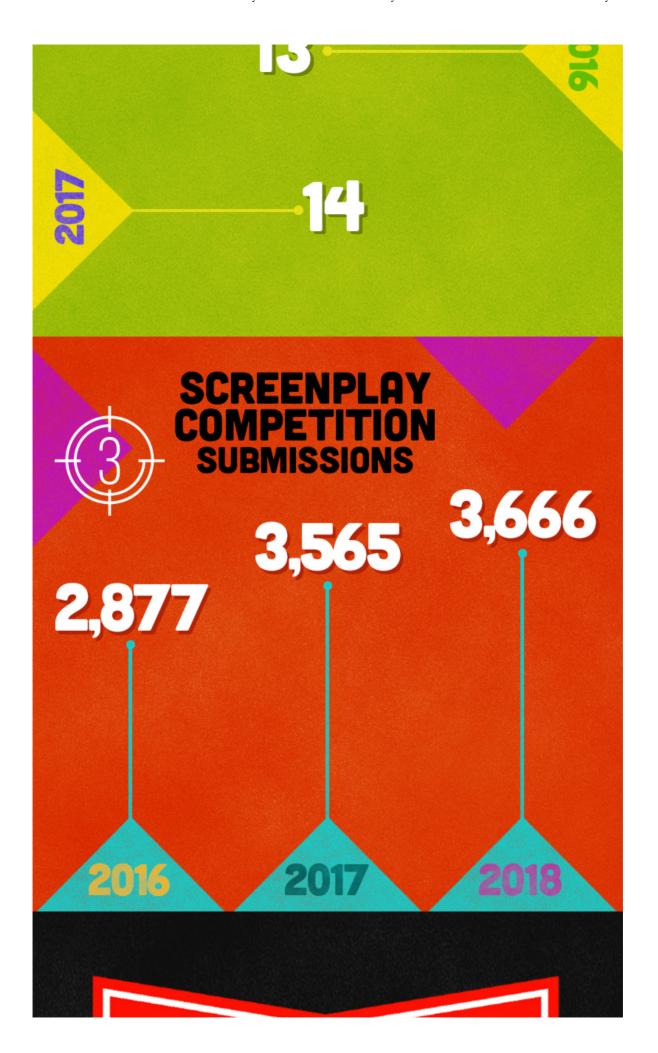
Here's our look at Slamdance 2018 By the Numbers.













Slamdance Infographic 2018

To share this infographic on your site, copy and paste the code below.

Please include attribution to CulturalWeekly.com with this graphic.

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>

Top image: from 'Birds Without Feathers,' directed by Wendy McColm. Courtesy Slamdance Film Festival.

Tags <u>film festival</u> <u>films</u> <u>independent films</u> <u>infographic</u> <u>movies</u> <u>Slamdance</u>

ABOUT THE AUTHOR



Adam Leipzig

<u>Facebook</u>

Website

Adam Leipzig is the founder and CEO of MediaU, film school done different. He is Cultural Weekly's founder and publisher, has worked with more than 10,000 creatives in film, theatre, television, music, dance, poetry, literature, performance, photography, and design. Adam has been a producer, distributor or supervising executive on more than 30 films that have disrupted expectations, including A Plastic Ocean, March of the Penguins, Honey, I Shrunk the Kids, Dead Poets Society and Titus. His movies have won or been nominated for 10 Academy Awards, 11 BAFTA Awards, 2 Golden Globes, 2 Emmys, 2 Directors Guild Awards, 4 Sundance Awards and 4 Independent Spirit Awards. Adam teaches at UC Berkeley's Haas School of Business. He began his career in theatre; Adam was the first professional dramaturg in the United States outside of

AWARDS & RECOGNITION

ABOUT SLAMDANCE

Afternoon Talk screened at the Slamdance International Film Festival.

25 years later, Slamdance has become a year-round organization fostering the development of unique and innovative filmmakers. The organization now consists of the Film Festival, Screenplay Competition and Slamdance Studios. It has also created Slamdance On The Road, a traveling theatrical showcase that brings popular Slamdance films to audiences that otherwise would not have the opportunity to see them.

Slamdance is a showcase for raw and innovative filmmaking that lives and bleeds by its mantra:

By Filmmakers For Filmmakers. No other film festival in the world is entirely run and organized by the creative f

force that can only be found in filmmakers. Slamdance adamantly supports self-governance amongst independents , and exists to deliver what filmmakers go to festivals for – a chance to show their work and a platform to launch their careers. Slamdance has created a track record for emerging artists that is beyond dispute. Filmmakers who first showed their work at the festival are now amongst the biggest names in the entertainment industry. We welcome films on any subject, in any language, from anywhere in the world. We consider works in progress. We program films regardless of their premiere status.

Source URL:

https://showcase.slamdance.com/Film-Festival

News & Media

Kodak Unveils Super 8 Filmmaking Challenge Winners

Screening of Semi-Finalists at Slamdance Showcases Glorious Array of Super 8 Films

PARK CITY, UT, Tuesday, January 26, 2016 --

Kodak announced the Grand Prize winners of the KODAK Super 8 Filmmaking Challenge (http://theaudienceawards.com/videocontests/kodaks-2015-super-8-film-challenge-finals-47958), following a screening of remarkable works from the 15 semi-finalists' films at the Slamdance Film Festival last night. Kodak launched the Super 8 Filmmaking Challenge in November 2015 as part of the company's celebration of the 50th anniversary of Super 8, a beloved format that inspires content creators far and wide.

The Challenge immediately struck a creative chord, and over 530 films from around the world – narrative, music videos, experimental, classic surf and skate, documentaries, archival, fashion, and home movies – were submitted. The films showcase the robust depth of talent among filmmakers, both professionals and amateurs alike, as well as the diverse range of the capabilities of Super 8 as a unique storytelling tool. Filmmakers entered both vintage and new work in one of three categories: POV, Action and Flashback. From the original entries, 15 semi-finalists were chosen through online audience voting and juried selection. Those 15 semi-finalists, who earned a hosted screening at the esteemed Slamdance fest, competed again in a global online audience vote, which determined the final first, second and third place audience winners.

Boasting prizes valued at \$12,500, the Grand Prize Audience winners of Kodak's inaugural online contest are:

- 1. Pablo Madrid Lopez from Spain for THE NOVEL, receiving a prize package that consists of a KODAK PixPro SP360 Action Camera, a Rhonda CAM Super 8 Camera from Pro8mm, 10 Pro8mm Super 8 film kits, approximately \$2,000 retail value of KODAK motion picture film of the winner's choosing, and a KODAK t-shirt.
- 2. Haven Nutt from the United States for the MR. MAN trailer won a KODAK PixPro SP360 Action Camera, six Super 8 film kits, and a KODAK t-shirt.
- 3. Dianne Ouellette from Canada for RED IS DEAD takes home a KODAK PixPro SP360 Action Camera, three Pro8mm Super 8 film kits, and a KODAK t-shirt.

Renato Coelho from Brazil, who directed TRAIN, won the Grand Jury Award, which was chosen by a panel of respected industry professionals. Judges included cinematographer Rachel Morrison; photographer Elliott Landy; writer-producer Josh Friedman; Glenn Gainor, head of physical production at Sony Screen Gems; Leslie Raymond, executive director of the Ann Arbor Film Festival; and Pro8mm founders Phil and Rhonda Vigeant. Coelho earns an identical prize package as the first place Grand Prize Audience winner.

(Kiltpsi/laythre.Rodak.800h/tble/em/collep/deefandttbotre)connect with the medium and see the variety of creative exploration," said Raym (CONSUMER/PRODUCTS/DEFAULTSHIPM) a member of the film family."

At the Consumer Electronics Show (CES) in Las Vegas earlier this month, Kodak announced an initiative to support Super 8 film into the future. The company introduced a prototype of a new Super 8 camera, and revealed plans for creating an ecosystem that includes a range of cameras, film development services, post production tools and more.

"Kodak is resolute in our efforts to ensure film continues to be an option for filmmakers passionate about using it for all levels of content creation," said Sascha Rice, Global Marketing Director for Kodak's Entertainment Imaging Division. "The response to this contest and to the new Super 8 camera has been overwhelmingly positive, and the momentum to shoot on film is palpable. Kodak is honored to be here to support and advance these artists' creativity."

To discover recent movies, television, and music videos shot on 8mm, 16mm, 35mm, and 65mm film, go to: www.kodak.com/go/shotonfilm (http://www.kodak.com/go/shotonfilm)

QUOTES FROM THE JUDGES OF THE KODAK SUPER 8 FILMMAKING CHALLENGE:

"Super 8 is a magical medium because it's small and manageable enough to be used and mastered by one person without any other's help or collaboration," said Landy. "It is... a medium of expression, capable of great poetic communication, which allows anyone the opportunity to follow their artistic and poetic vision..."

"There is something tactile about film that is inherently humane," said Morrison. "I can't think of anything more fitting for a medium whose currency is channeling emotion into imagery."

"There's a looseness and a spontaneity inspired by the ease of the film—Super 8 wants to be shot," said Friedman. "But it also has a treasured quality to it, as if you came across something valuable you thought you'd lost. It's irreplaceable."

"I enjoyed watching creative short stories told throughout the world collected for Kodak's Super 8 Challenge," said Gainor. "Each short film was unique and special in their own way. I was impressed with the medium and styles employed by each filmmaker and enjoyed the look of the Super 8 film."

"For 50 years the Super 8 film format has been the gateway for filmmakers to learn the fundamentals of cinematography, and holds the greatest potential for teaching the next generation of filmmakers about shooting on real film," said Rhonda Vigeant. "The future for Super 8 is bright as a viable cinematic option."

#

About Kodak

Kodak is a technology company focused on imaging. We provide – directly and through partnerships with other innovative companies – hardware, software, consumables and services to customers in graphic arts, commercial print, publishing, packaging, electronic displays, entertainment and commercial films, and consumer products markets. With our world-class R&D capabilities, innovative solutions portfolio and highly trusted brand, Kodak is helping customers around the globe to sustainably

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About Kodak's Entertainment Imaging Business

Kodak's Entertainment Imaging business is the world leader in providing motion picture film and imaging products, services, and technology for the professional motion picture and exhibition industries. For more information, visit www.kodak.com/go/motion (http://www.kodak.com/go/motion). Follow us on Facebook (http://www.kodak.com/go/motion). Twitter

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2016



(/Kodak/uploadedImages/Press_Releases/2015/super8_challenge2015.jpg)

Super 8 Filmmaking Challenge

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KODAK SUPER 8 FILMMAKING CHALLENGE FINALS

TOTAL PRIZE VALUE: \$12,500



AFTERNOON_TALK

681 VIEWS See Film Details

CONTEST OVER Jan 19, 2016 - Jan 25, 2016

See Current Contests





Tulum City of Dawn

A poetic documentary about the ancient Mayan City ..

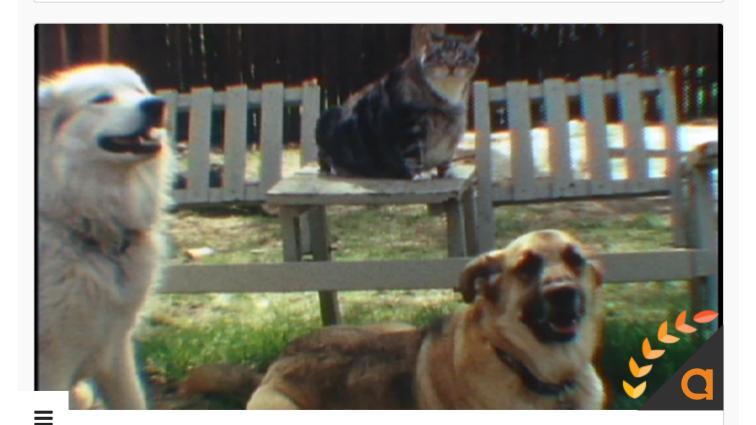




Haven Nutt

MR. MAN Trailer

Quick View



anne Ouellette.

Red is Dead

Quick View



Jury Winners



Renato Coelho

Train

Quick View

Films in Final Round







<u>Pablo Madrid Lopez</u> **The Novel**

Quick View



naven Nutt

MR. MAN Trailer

Quick View

Q

SIGN UP LOGIN



Dianne Ouellette

Red is Dead

Quick View



Nacho Jáuregui

A Lovecraftian Dream



Renato Coelho Train

Quick View



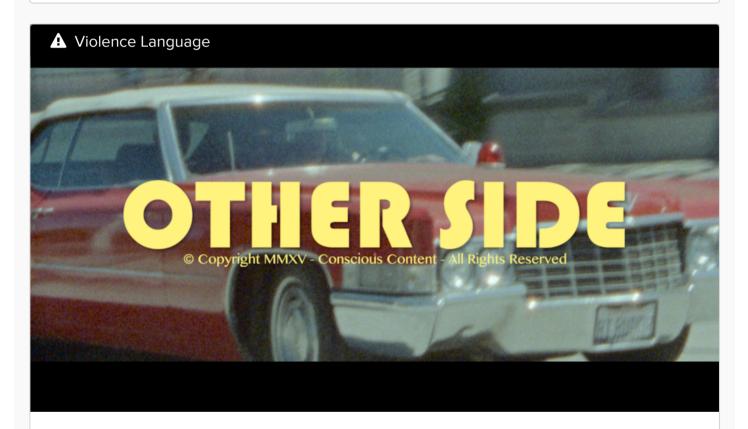




Giuliana Monteiro

AFTERNOON_TALK

Quick View



Steve Darby

Other Side

Quick View



GIULIANA MONTEIRO

CE AWARD FINALIST AUDIEN

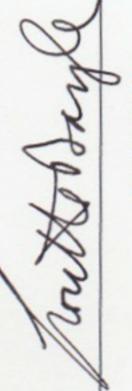
AFTERNOON TALK

anuary 25, 2016

SASCHA RICE

SLOBAL MARKETING DIRECTOR

ENTERTAINMENT IMAGING



ENTERTAINMENT IMAGING ACCOUNT MANAGER **LORETTE BAYLE**







Announcing Kodak's Super 8 Challenge Finalists

1 message

The Audience Awards <filmmakernews@theaudienceawards.com>
Reply-To: The Audience Awards <filmmakernews@theaudienceawards.com>
To: Giuliana <giulllia@gmail.com>

Wed, Dec 30, 2015 at 12:19 AM

Announcing KODAK Super 8 Challenge Finalists



FLASHBACK Jury Selections:

Train

Directed by Irving Gamboa

The Downward Carrousel

(Emerging Filmmaker)
Directed by Laura Nai

FLASHBACK Audience Awards Selections:

1st Place

Tulum City of Dawn

Directed by Irving Gamboa

2nd Place

Red Is Dead

Directed by Dianne Ouellette



POV Jury Selections:

A Lens In Time

Directed by Mike Rooney

Day Go By - Karen O

(Emerging Filmmaker)
Directed by Vanessa Hollander

POV Audience Awards Selections:

1st Place

The Novel

Directed by Pablo Madrid Lopez

2nd Place

Other Side

Directed by Steve Darby

3rd Place

MR. MAN Trailer

Directed by Haven Nutt



ACTION Jury Selections:

The Farm

Directed by Jimmy Jazz James

TRiplet PLastico

(Emerging Filmmaker)
Directed by Ignacio Tamarit

ACTION Audience Awards Selections:

1st Place

Lights And Shadows _ O'Shea brother's

Directed by Hunter O'Shea

2nd Place

A Lovecraftian Dream

Directed by Nacho Jauregui

3rd Place

Say Hello

Directed by Patrick Christian

Congratulations to all of the filmmakers & fans who watched, supported & voted for their favorite Super 8 films. This was an amazing challenge that brought your Super 8 films into the spotlight.

Voting will open for the finals round on January 19, 2016 at 9 am PST and will close at the beginning of the Slamdance screening Q & A on January 25, 2016 where the winners will be announced.





AWARDS & RECOGNITION

SHORT FICTION

AFTERNOON TALK (2016)

Finalist of the Audience Award. Kodak Award, Super 8 mm Challenge.

About Kodak

Kodak is a technology company focused on imaging.

We provide – directly and through partnerships with other innovative companies – hardware, software, consumables and services to customers in graphic arts, commercial print, publishing, packaging, electronic displays, entertainment and commercial films, and consumer products markets. With our world-class R&D capabilities, innovative solutions portfolio and highly trusted brand, Kodak is helping customers around the globe to sustainably grow their own businesses and enjoy their lives.

About Kodak's Entertainment Imaging Business Kodak's Entertainment Imaging business is the world leader in providing motion picture film and imaging products, services, and technology for the professional motion picture and exhibition industries.

Source URL:

https://www.kodak.com/bd/en/corp/press_center/kodak_unveils_super_8_filmmaking_challenge_winners/default.htm

Photos from the meeting with International Producers at the San Sebastian International Film Festival





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DONOSTIA ZINEMALDIA FESTIVAL DE SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL 16/24 Iraila Septiembre 2016









Monday, August 8th, 2016

17 projects in development from 11 countries to be presented at the V Europe-Latin America Co-**Production Forum**

The Forum will run on September 19th, 20th and 21st in the framework of the San Sebastian Festival's 64th edition







Sixteen projects, most of them never seen before at international co-production forums, have been selected from a total of 194 projects submitted from 28 countries. Additionally, in the framework of the Festival's collaboration with the Ibermedia Programme, another project selected in the Workshop to develop film projects from Central America and the Caribbean will participate in the Co-Production Forum out of competition.

The final selection includes projects by directors and production companies of recognised track record alongside directorial debuts and production companies of recent creation.

Many of the directors and producers participating in this V Europe-Latin America Co-Production Forum have already presented other films at the Festival, such as Diego Dubcovsky, Andrés Longares, Aly Muritiba, Alejandro Fernández Almendras and Celina Murga.

Projects presented at previous editions of the Forum have been selected for some of the most prestigious international festivals in 2016: *El soñador / The Dreamer* (formerly *Donde sueñan los salvajes*), by Adrián Saba was premiered in the Generation section at the Berlinale; *Las Elegidas*, by David Pablos, which participated in Un Certain Regard at the Festival de Cannes in 2015 carried off five Ariel Awards (including Best Film and Best Director), and selected for the Locarno Festival are *La idea de un lago* (formerly *Pozo de Aire*) by Milagros Mumenthaler in the Official Competition and *El Auge del Humano / The Human Surge* by Eduardo Williams in Cineasti del Presente. Finally, *Jesús* (formerly *Niño Nadie*) by Fernando Guzzoni will compete in the Official Selection of the San Sebastian Festival.

Awards:

The Award for Best Project at the 2016 V Europe-Latin America Co-Production Forum, with €10,000.

The <u>ARTE International Prize</u> presented by Arte France Cinéma, consisting of €5,000 for one of the selected projects.

Complementing the San Sebastian Forum and thanks to collaboration with the Marché du Film - Festival de Cannes and the I.N.C.A.A. (National Institute of Cinema and Audiovisual Arts) in Argentina, some of these projects will have the opportunity to continue on their international journey by participating in the Ventana Sur market and in the coming edition of Producers Network - Festival de Cannes. This itinerary will also contribute to lending their international projection a decisive boost.

The Europe-Latin America Co-Production Forum is promoted by the Basque Government Department of Economic Development and Competitiveness.

SELECTED PROJECTS:

1. 7:35am

Director: Javier Van de Couter

Production company: Varsovia Film SRL.

Argentina

2. A dos grados del otoño / Two Degrees from Autumn

Director: Patricio Suarez Quiroga

Production company: El Dedo en el Ojo

Spain- Argentina

3. Azor

Director: Andreas Fontana Production company: Alina Film

Switzerland - Argentina

4. Barba ensopada de sangue / Blood-Drenched Beard

Director: Aly Muritiba

Production company: RT Features

Brazil

5. Estrada para livramento / Road to Livramento

Director: Giuliana Monteiro

Production company: Elefanti Films

Brazil

6. Hogar

Director: Maura Delpero Production company: Dispàrte

Italy - Argentina

7. Iniciales SG / Initials SG

Directors: Rania Attieh, Daniel Garcia Production company: Frutacine

Argentina

8. Irene

Director: Celina Murga

Production company: Cepa Audiovisual

Argentina

9. La civil

Director: Teodora Ana Mihai

Production company: One for the Road BVBA

Belgium - Mexico - Rumania

10. La mami

Director: Laura Herrero Garvín

Production company: Cacerola Films S.A.

Mexico

11. Los días según ellos (LDSE)

Director: Juan Pablo Felix

Production company: Bikini Films

Argentina - Spain - France

12. Panza de burro

Directors: Rosario García-Montero, Daniel Vega, Diego Vega, Joanna Lombardi, Gianfranco Quatrinni,

Javier Fuentes-León

Production company: Maretazo Cine

Peru

13. Perro negro / Black Dog

Director: George Walker Torres

Production company: Cine Cercano C.A.

Venezuela - France - Brazil

14. Suicidios telefónicos / Telephone Suicides

Director: sandra Gugliotta

Production company: Ojoblindado SRL.

Argentina

15. Una periodista

Director: Alejandro Fernández Almendras

Production company: Parox S.A.

Chile

16. Vendrá la muerte y tendrá tus ojos

Director: José Luis Torres Leiva

Production company: Globo Rojo Producciones

Chile

Ibermedia Project (This film is not a competitor for the Awards)

17. Las hijas de Alonso

Director: Kattia González Zúñiga Production company: Ceibita Films Costa Rica - Chile - Panama

For further information:

industryclub@sansebastianfestival.com sansebastianfestival.com









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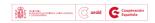
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GIROA VEOLIA

GIROA-VEOLIA

Colaborador de la Sala Club de Prensa del Festival



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AWARDS & RECOGNITION

VI Coproduction Forum At San Sebastian International Film Festival Road to Livramento selected to be part of the Forum in 2015

In 2012, the San Sebastian Festival launched the I Europe-Latin America Co-Production Forum. Its priority objectives are to foster the development of audiovisual projects, encourage collaboration between professionals and promote an opening out towards new international markets.

Intended for developing works, the Co-Production Forum is open to film projects from Europe and Latin America.

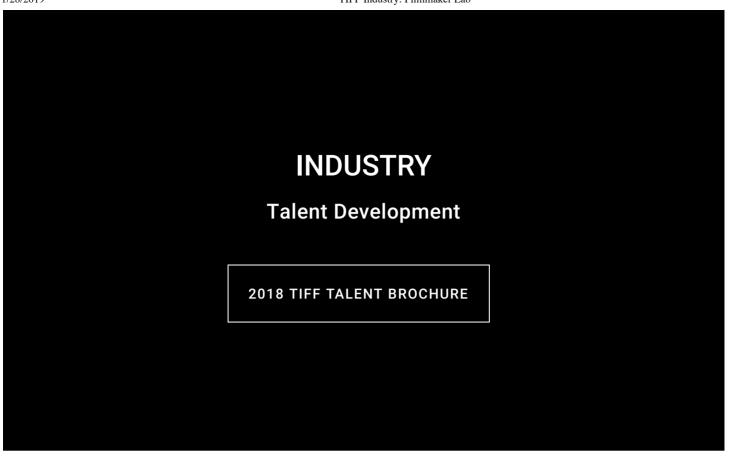
Those responsible for projects will have the opportunity to present their works to industry members at pitching sessions and they will receive a personal agenda of appointments with professionals interested in participating in their projects.

The Forum also includes initiatives to prompt informal meetings between participants and activities to encourage the exchange of experiences and knowledge of key matters related to the audiovisual industry past and present. It is also a gathering place for all industry professionals present at San Sebastian with its own matchmakers crew to facilitate contacts.

As an extension to the San Sebastian Forum, and as a result of the "Forging Alliances" collaboration agreement signed with the Producers Network of the Marché du Film-Festival de Cannes and Argentina's INCAA (Instituto Nacional de Cine y Artes Audiovisuales), a number of these projects will be able to continue their international trajectory thanks to participation in the Ventana Sur market and in the coming edition of the Cannes Producers Network. This initiative will lend a decisive boost to their international promotion.

Source URL:

https://www.sansebastianfestival.com/2018/the_industry_club/co_production_forum/1/7184/in



Filmmaker Lab

SEE ALL TALENT DEVELOPMENT

TIFF Talent: Filmmaker La...



TIFF Filmmaker Lab brings together some of the world's most promising filmmaking talent during the Toronto International Film Festival in September. Over a five-day period, selected participants learn from internationally acclaimed filmmakers and quests, deepening their

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In 2018, 22 emerging directors will participate in the 15th annual TIFF Filmmaker Lab. The 10 Canadian and 12 international filmmakers will engage in workshops, microsessions, and master classes focusing on creativity, the artistic process, and the independent voice.

This year mentorship will be led by four distinguished Governors — producer Cassian Elwes (*Mudbound*), director Julie Dash (*Daughters of the Dust*), director William Oldroyd (*Lady Macbeth*), and producer Elizabeth Karlsen (*Carol*) — who will guide the group of filmmakers.

Filmmaker Lab, formerly Talet Lab, has helped develop the careers of many outstanding creators, including Michelle Latimer (VICELAND's *Rise*), Sherry White (*Maudie*), Pat Mills (*Don't Talk to Irene*), Jonas Carpignano (*A Ciambra*), and Joan Chemla (*If You Saw His Heart*).

The Lab is programmed by TIFF Talent Producer Jane Schoettle, with Associate Producer Eloise Veber, and will run from September 4 to 8, 2018.

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Calendar Tick



Alex Anwandter

Alex Anwandter is a director, screenwriter, musician, and prominent queer activist from Santiago, Chile. In 2012, Time Magazine named him as one of the next 10 musicians poised for US stardom. His debut feature, You'll Never Be Alone (16), had its World Premiere at Berlin, where it won the prestigious Teddy Award. Anwandter's current project, A Golden Shotgun, tells the story of a young, upper-class gay man who faces off with his religious housekeeper when she disputes his inheritance.



Rodrigo Barriuso

Rodrigo Barriuso is an award-winning, Cuban-Canadian filmmaker based in Toronto. His short For Dorian (12) won awards at Inside Out, MIX Copenhagen, and the Torino Gay & Lesbian Film Festival. Barriuso's debut feature, Un Traductor (18), premiered at Sundance and won Best Director at the Shanghai International Film Festival. His current project is Epochal, in which a transgender woman's self-determination and identity are challenged as she faces Alzheimer's.

Calendar



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Amie Batalibasi (Kosi/Feralimae) is an Australian–Solomon Islander writer, director, and producer. She was the Sundance Institute's 2017 Merata Mita Fellow and is a Berlinale Talents 2018 alumna. Her current project is a feature adaptation of her award-winning short film *Blackbird* (15), which explores the little-known history of Australia's Pacific Islander sugar slaves.



James Brown

James Brown is an Australian–British filmmaker based in London. He spent a decade working in acquisitions for distributors in the UK, the US, Australia, and New Zealand before shifting to production. His award-winning film *Still Alice* (14) garnered a Best Actress Oscar for Julianne Moore. He directed the children's feature *You Can Tutu* (17) and the short *Failure to Thrive* (17). He is currently developing the feature *Black Cab*, in which a London florist is the only person who can stop a terrifying serial killer.



David Casademunt

David Casademunt is a writer-director from Barcelona whose work has won more than 60 international awards. His short film *Jingle Bells* (07) was selected at the San Sebastián Film Festival, and his documentary *Rumba Tres: De ida y vuelta* (16) won Best National Documentary at In-Edit. He is currently developing his first feature film, *The Beast*, in which a

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Patricia Chica

Patricia Chica is an award-winning Latina-Canadian director, producer, writer, and editor. Her work has garnered over 50 awards and screened at over 300 festivals. Chica is currently working on her dramatic debut feature, Montréal Girls, which tells the story of an Egyptian student who meets two women in Canada – after which his perceptions are shattered and his destiny revealed. Temerty Family Fellow.



Luis De Filippis

Luis De Filippis is a Toronto-based trans femme filmmaker whose work celebrates otherness and employs a fierce female gaze. Their work has played internationally at festivals such as TIFF and Rotterdam. Their most recent work, For Nonna Anna (17), won the Special Jury Prize at Sundance. Their current project, Something You Said Last Night, follows Ren, a trans girl in her mid-twenties, as she negotiates mounting tensions on a family vacation. TIFF Canadian Women in Film Fellow.

Calendar



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co-showrunner of the critically acclaimed TV series *Mohawk Girls* (10–17). Her documentaries have won two Gemini Awards, and in 2016, she received the Birks Diamond Tribute Award. Deer is currently developing her first narrative feature, *Beans*, which tells the story of a 12-year-old girl torn between innocent childhood and delinquent adolescence during the Oka crisis of 1990. Temerty Family Fellow.



Georgia Fu

Georgia Fu grew up between Taiwan and USA. Her short film *Miss World* (17) won the Grand Jury Prize at New Orleans IFF. She is currently developing her first feature based on her short film, *You Win USA Vacation Resort* (18), the story of a young female Chinese migrant factory worker who will do anything to achieve her American dream.



Jeremy Guenette

Jeremy Guenette has worked as a writer, director, producer, and editor in both English and French. His first feature film, *Mia* (17), was awarded Best Feature at the Windy Awards in Manitoba. He is currently developing his second feature, *The Forest*, in which an estranged father seeks the truth after finding out his son is on the run as a murder suspect.



Yuqi Kang

Yuqi Kang was born in Inner Mongolia, China. Her feature documentary, *A Little Wisdom* (17), premiered at Busan, SXSW, Karlovy Vary, and Shanghai, and was awarded Best Canadian Documentary Feature at Hot Docs. She is currently developing her first narrative feature, *May You Have a Good Time*, which explores the well-being of China's single-child generation. Sara and Graeme Thomson Family Fellow.



Cynthia Kao

Cynthia Kao is an award-winning writer and director based in Los Angeles. Her work includes the short film *Groundhog Day For A Black Man* (16) and the WhoHaHa web series *In The Kitchen* (17), featuring Mae Whitman (*Arrested Development*) and Jane Levy (*Shameless*). Kao has written for *Ground Floor* (13–15), CollegeHumor, and *Adam Ruins Everything* (15–). Her debut feature project, *The One*, is a romantic comedy about a codependent stunt woman who dates herself to figure out how to find her soulmate.



Julea Masstashin

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documentary *NiiSoTeWak* (17); and the short film *OChiSkwaCho* (18). She is currently developing the feature film *Broken Angel*, which follows an abused woman who must face her greatest fear and choose between fight and flight. Sara and Graeme Thomson Family Fellow.



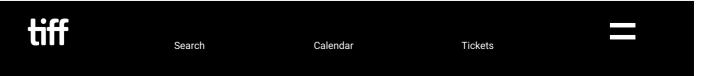
Giuliana Monteiro

Giuliana Monteiro is a Brazilian writer and director based in NYC and São Paulo. She has an MFA in filmmaking from NYU Tisch School of the Arts. Her shorts have been selected by the Berlinale and other major festivals. She is currently working on her first feature, *Estrada para Livramento*, in which two estranged brothers embark on a journey through the south of Brazil in search of their younger brother.



Ng'endo Mukii

Ng'endo Mukii is a Kenyan filmmaker. Her film credits include the award-winning shorts *Yellow Fever* (13) and *Nairobi Berries* (17). She is currently developing her debut feature, *The Goat Sunday*, which tells the story of two sisters trying to survive an otherworldly battle between good and evil after they are sent to live with their estranged, hyper-religious grandparents in rural Kenya.





Mikko Myllylahti

Mikko Myllylahti is a writer, director, and award-winning poet from Finland. His feature screenplay *The Happiest Day in the Life of Olli Mäki* (16) won the Prize of Un Certain Regard at Cannes, was the Finnish entry for the Academy Awards, and has sold to more than 30 countries. His short film, *The Tiger* (18), premiered at Cannes' Critics' Week. His directorial debut will be *The Woodcutter Story*, which follows a kind and optimistic woodcutter who is tested after an open-pit mine is unearthed in his village.



Yanillys Pérez

Yanillys Pérez is a Dominican film director, writer, producer, and actor. Her feature documentary, *Jeffrey* (16), won the Dropbox Discovery Programme Filmmakers Award at TIFF; the FilmSlam Student Choice Award for Best Feature Film at Cleveland; and Best Feature Documentary at Trinidad+Tobago. Pérez is currently developing her first narrative feature, *Candy Town*, in which four young Dominican women commit armed robberies in order to buy luxury items they see advertised on TV. Participation supported by DGCine - Dominican Republic Film Commission.



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Calendar Tickets



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Andrew Sala is a filmmaker from Argentina. He has written and directed several shorts, including *Murder in Junin* (12), which won the Best Fiction prize at the Tampere Film Festival and the Prix Spécial du Jury at Poitiers. His debut feature, *Pantanal* (14), premiered at Warsaw. Currently, Sala is working on his second feature, *La Barbarie*, about an introverted teenager from the city who is sent to work on his father's ranch.



David Strasser

David Strasser is a Vancouver-based director and screenwriter. His recent projects are the award-winning feature *Delinquent* (18) and the docu-series *Against the Grain: A Guide to Nonconformity* (18). In 2018, Strasser was a JETS participant at the Berlinale and was awarded the Telus STORYHIVE Banff Fellowship. He is currently developing his second feature, *Jackrabbit*, in which sibling runaways embark on a violent crime spree to avenge the man responsible for their mother's death.



R.T. Thorne

R.T. Thorne is a multi-disciplinary filmmaker based in Toronto. He has directed series for Netflix, Disney, Bell Media, Hulu, and Corus that have earned him DGC and Canadian Screen Awards nominations. His short film *The Time Traveler* (16) won Best Short at the Canadian Film Festival. He is currently developing his debut feature, *40 Acres*, in which a Black family

of militarized formers find themselves forced to choose between helping an outsider or



Calendar Tickets



Search

- Lunch on the four main days of the Lab
- Invitations to two networking cocktails and one official dinner

IMPORTANT: TIFF Filmmaker Lab does not cover travel costs for selected participants. Transportation, including flights, train rides, etc. are the responsibility of the participants. Upon request, where visas are required for participating filmmakers, TIFF will use its best efforts to assist with the visa process. Should the selected participants reside more than 50km outside of the City of Toronto, TIFF Filmmaker Lab will provide up to six nights of accommodation in a downtown hotel.

Eligibility

TIFF Filmmaker Lab focuses on narrative storytelling and filmmaking.

- This program is open to emerging filmmakers with a minimum of two shortfilm credits and a maximum of one feature-film credit as a director or screenwriter.
- International applicants are welcome. All sessions are held in English, which applicants will need to be able to speak and understand fluently.
- Only one submission per applicant.
- Maximum of three total submissions to Filmmaker Lab per applicant over the last 10 years, i.e. if you have applied unsuccessfully on three different occasions in the past decade, you are not eligible to apply for the 2018 Lab.
- Applicants must submit a continuous one-minute excerpt of one film project (short film, feature film, documentary, or animation). The clip must not exceed one minute in length. If you have applied for TIFF Filmmaker Lab in previous years, you must re-apply with a different film clip. Online applications must be submitted by 5pm EST on Saturday, May 19, 2018 for Canadian applicants and Friday, June 1, 2018 for international applicants.

Key Dates





Talent drives the international film industry. It's an elusive quality that is sought after by everyone in the business.

Remarkable filmmakers, actors, screenwriters, and producers populate our screens with their compelling stories and performances. They shock, delight, terrify, and astound us. They are at the heart of every great film, bringing inspiration to the distributors, agents, sellers, and investors who gather around them in support.

We are thrilled to announce our 2018 TIFF Talents. These writers, directors, producers, and actors embody the charisma, determination, and ability that propels great storytelling on screen.

TIFF is committed to identifying, supporting, and championing the next generation of emerging creators by ensuring they have access to quality resources and mentorship opportunities. Diversity of perspective, voice, and storytelling is fostered through our professional development initiatives and supported by our trailblazing fundraising initiative, Share Her Journey.

A big thank you to all the sponsors, partners, donors, and collaborators who make our programmes possible. TIFF's Industry initiatives are generously supported by Ontario Creates and Telefilm Canada.

"It's always a thrill for me to meet new talent and have my mind expanded with their new ideas and points of view, while at the same time guiding them with my experience and perspective."

Cassian Elwes, 2018 Governor, Filmmaker Lab

Filmmaker Lab

Each year the Lab brings together outstanding creators from around the world, deepening their understanding of the industry, and empowering them to move forward with their projects.

Since its inception, Filmmaker Lab has supported hundreds of directors to further their artistry and craft.

Renowned cinematic voices join the participants to provide inspiration, encouragement, and guidance. Mentorship is led by four distinguished Governors — producer Cassian Elwes (*Mudbound*), director Julie Dash (*Daughters of the Dust*), director William Oldroyd (*Lady Macbeth*), and producer Elizabeth Karlsen (*Carol*).

Filmmaker Lab (previously Talent Lab), has helped develop the careers of many creators, such as Michelle Latimer (*Rise*), Sherry White (*Maudie*), Pat Mills (*Don't Talk to Irene*), Jonas Carpignano (*A Ciambra*), Andrew Cividino (*Sleeping Giant*), and Joan Chemla (*If You Saw His Heart*).





Jules Koostachin

is MoshKeKo Cree and a band member. of Attawapiskat First Nation in Ontario. She is most known for AskiBOYZ (16). her TV series with APTN: the short documentary NiiSoTeWak (17); and the short film OChiSkwaCho (18). She is currently developing the feature film Broken Angel, which follows an abused woman who must face her greatest fear and choose between fight and flight.

Sara and Graeme Thomson Family Fellow

Giuliana Monteiro

is a Brazilian writer and director based. in NYC and São Paulo. She has an MFA in filmmaking from NYU Tisch School of the Arts. Her shorts have been selected by the Berlinale and other major festivals. She is currently working on her first feature, Estrada para Livramento, in which two estranged brothers embark on a journey through the south of Brazil in search of their younger brother.

OFFICIAL INVITATION 2018 FILMMAKER LAB TORONTO INTERNATIONAL FILM FESTIVAL ®

Date: June 29, 2018

ATTENTION: GIULIANA MONTEIRO

elefanti.films@gmail.com

Dear Giuliana,

It is with great pleasure that we invite you to join us as a participant in Filmmaker Lab, a five day programme for emerging directors held during the Toronto International Film Festival. The programme will take place from **Tuesday**, **September 4** until **Saturday**, **September 8**, **2018**.

Filmmaker Lab provides an immersive learning experience, and this year 22 directors will participate – 10 Canadians and 12 internationals. It is designed to be inspirational, bringing the filmmakers into contact with some of the finest creative talent in the world, who have carved out their careers by remaining true to their beliefs about the importance of personal expression in cinema.

The programme consists of extended, informal conversations with invited guests, including directors, producers, writers, and other film artists. Four established practitioners act as Governors, who provide mentorship to the group. Past Governors include Claire Denis, Wim Wenders, Ava DuVernay, Atom Egoyan, Christine Vachon, and Jim Stark. We'll announce this year's Governors next month.

IMPORTANT Please confirm your agreement to the terms outlined herein, by signing and returning a copy of this letter within **48 hours** to Eloise Veber, Filmmaker Lab Associate Producer, at eveber@tiff.net.

Please note that we won't be announcing this year's Filmmaker Lab participants until Tuesday July 17, and your involvement must remain confidential until then.

HOSPITALITY & FESTIVAL OFFERINGS

Accreditation

This invitation includes **one (1)** complimentary **Industry Pass** for the 2018 Toronto International Film Festival through our Industry Services Team. This Pass will give you access to ALL the Press and Industry Screenings and to the Industry Conference during the festival. It will also allow you to access the Industry Centre located at the Hyatt Hotel and is valid for the duration of TIFF (September 6 - 16).

Accommodation

The Festival is delighted to provide you with up to **six (6) nights** accommodation, between September 3 and September 8, at a location within easy walking distance to the Filmmaker Lab activities. Please note that the accommodation includes shared washrooms. Should you wish to extend your stay beyond September 8, please let us know ASAP. Any additional accommodation will be at your expense, but we can offer discounted rates at hotels in the area and assist with your booking.

Amira Abdellahi will contact you soon to discuss your travel and accommodation details.

EVENT RECORDINGS

TIFF may record the Event, in whole or in part, including in the form of film, video, still photography, digital and/or audio recordings (the "**Recordings**") and use the Recordings, in addition to your headshot, biography, name and likeness, for various purposes in connection with TIFF's charitable mandate and in connection with TIFF's activities and ancillary products. You grant to TIFF, its licensees, successors and assigns, irrevocable permission to use, including without limitation, edit, modify, add material to, delete material from, reproduce, publish, transmit, broadcast, sell, license and/or distribute, any portion of the Recordings, and your headshot, biography, name and likeness, as photographed, taped and/or edited by TIFF, in any manner and in all media, now known or hereafter devised, in perpetuity, for any purpose

connected to TIFF's charitable mandate and in connection with TIFF's activities and ancillary products. You agree that TIFF will exclusively own the Recordings, and that TIFF is entitled to edit and/or modify the Recordings in its sole discretion as it may deem appropriate. You hereby irrevocably waive, in favour of TIFF, any and all so called "moral rights" in connection with the Recordings, your headshot, and biography. Furthermore, you hereby release TIFF from any and all claims and demands arising out of or in connection with use of the Recordings, your headshot, biography, name and likeness including, without limitation, any and all claims for invasion of privacy, infringement of your right of publicity, personality, defamation and any other personal and/or property rights.

MEDIA AND PUBLICITY

You have provided TIFF with your headshot. We will also require your biography and twitter handle (if applicable). These will be published on the TIFF website. Your biography (which may be edited or modified slightly) and your headshot will also feature in the TIFF TALENT 2018 brochure.

In providing this headshot and biography, the Guest warrants and represents that the Guest possesses all necessary rights to provide them to TIFF for the purposes outlined in this agreement and hereby agrees to indemnify, defend and save harmless TIFF, its successors, licensees and assigns, from and against any liabilities, losses, claims, demands, costs (including, without limitation, reasonable attorneys' fees) and expenses arising in connection with the use by TIFF of the headshot, biography and/or twitter handle.

Amira Abdellahi will contact you soon regarding materials collection.

During your stay, we ask that you be available for media opportunities. Our Communications Team may also request that you make yourself available for interviews with selected media via telephone in the weeks leading up to the Festival. If you are contacted by a member of the media, please forward them to our Press Office: proffice@tiff.net or 416 934 3200. A TIFF Publicist will contact you to arrange any necessary details.

We are excited to be hosting you at the Festival and we look forward to welcoming you in September.

If you have any questions, please do not hesitate to get in touch with us.

Kind Regards,

Jane Schoettle

Producer, Filmmaker Lab

The Shorths

Toronto International Film Festival

Kathleen Drumm

Director, Industry

Toronto International Film Festival

I have read to and agree to the terms stated above, and am executing this agreement on the

2nd of July, 2018.

Giuliana Monteiro

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CONTACTS for TIFF Filmmaker Lab ∠U18

- Filmmaker Lab Associate Producer, Eloise Veber: eveber@tiff.net
- Film Office Coordinator, Amira Abdellahi: aabdellahi@tiff.net

AWARDS & RECOGNITION

TORONTO INTERNATIONAL FILM FESTIVAL LAB

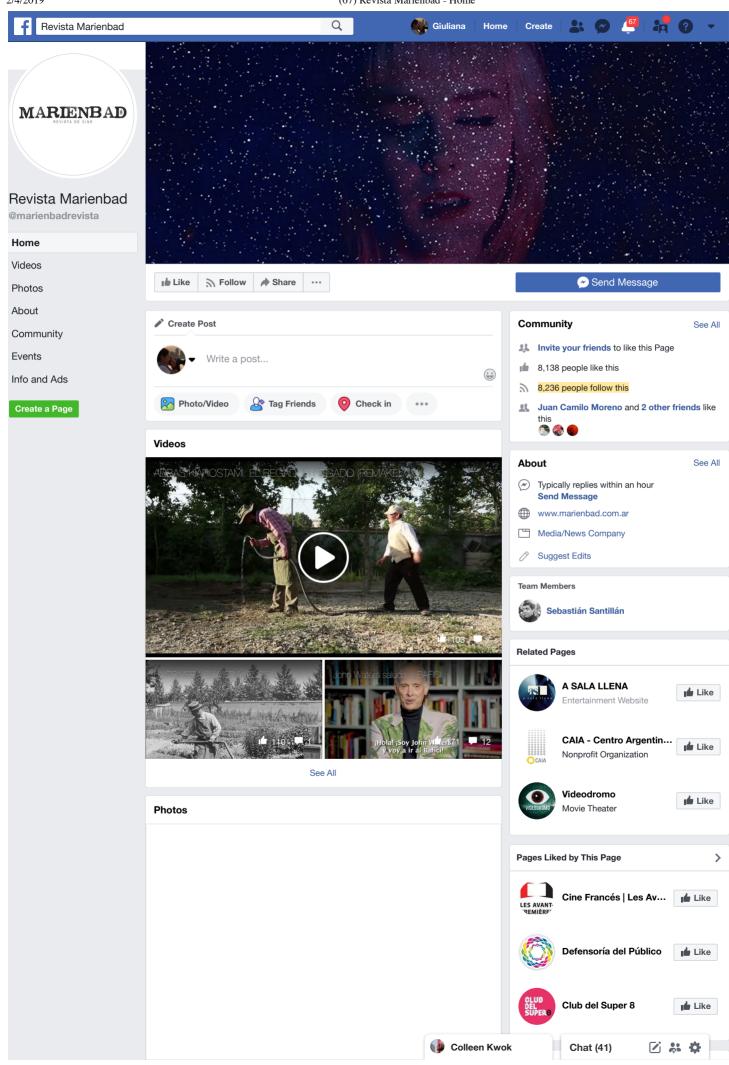
TIFF Filmmaker Lab (formerly Talent Lab) is a five day programme for directors held during the Toronto International Film Festival, and will take place from Tuesday September 4 – Saturday September 8, 2018. Now in its 15th year, the Filmmaker Lab is designed to launch the careers of the next generati on of filmmakers. This year, 22 directors (10 Canadian and 12 international) come together to learn from some of the world's most celebrated voices in independent cinema.

The Lab is made up of five days of intimate In Conversation With sessions, case studies and panel discussions featuring world renowned directors who have a film in official selection at TIFF 2018, a s well as intensive round tables where participants get advice and feedback on the feature films they are developing from the four Governors - esteemed filmmaker guests who are present for the week. Past Governors and guest speakers include Ava DuVernay, Jane Campion, Ruben Östlund, Lone Scherfig, Sebastián Lelio, Wim Wenders, Jean-Pierre and Luc Dardenne, Steve McQueen, Christine Vachon and Jim Stark.

There were 220 applications in total this year, vying for 10 Canadian and 12 international spots on the Lab. Out of those, 143 were international applicants. So the application process was very competitive, and the participants of the Lab are among the world's most promising directors.

Source URL:

https://www.tiff.net/industry-filmmaker-lab/



NEWS Talents Buenos Aires announced the selected ones of its tenth edition!

Founded in 2003 in the framework of the Berlin Festival, Talents was conceived as a platform for young filmmakers from different regions to connect with each other and also with experienced filmmakers, in order to take their first steps in the film industry.

Talents Buenos Aires (http://talentsba.ucine.edu.ar/), a platform that is proposed as a space for reflection, meeting and training for young professionals from South America, made known the selected ones in the different categories: directors, scriptwriters, directors of photography, montajistas, producers, sound engineers, critics and journalists and for the first time actors. In the Directing line were selected the Brazilian **GIULIANA MONTEIRO PINHEIRO**

TFL Extended — Script Development

September 2018



Giuliana Monteiro

Writer/director • Brazil

Giuliana started her career working as a producer. After obtaining her MFA in Film Production from the New York University, she has written and directed eight short films and is currently in post-production with her first documentary feature film *Bento*.

Her films have been screened and awarded at film festivals such as Berlinale, Havana FF, Slamdance IFF, Chicago IFF, and San Sebastían IFF, among others.

Giuliana has co-founded and is currently working at Flefanti Films



Beatriz Monteiro

Scriptwriter & Producer • Brazil

Beatriz's latest work includes the documentary films *The Prologue* by Gabriel Marinho (2013) and Yoani Travels by Raphael Bottino & Peppe Siffredi (2015). She wrote and developed original series for channels like National Geographic, Discovery, A&E, History, Vice and HBO.

The projects she recently produced were selected at Berlinale Co-Production Market, San Sebastían Co-Production Forum and Cannes Producers Network.

Beatriz Monteiro has co-founded Elefanti Films with Giuliana.

CONTACT INFORMATION

Giuliana Monteiro elefanti.films@gmail.com T +55 11974252525 Beatriz Monteiro elefanti.films@gmail.com T +55 1130792308

Road to Livramento

In a collapsed Brazil, two brothers meet after ten years. João (45), a forsaken truck driver, returns home and stumbles into an ecological disaster. The dam of a mining company crumbled, burying his family house.

Learning about the tragedy through the news, Martin (35), a deadbeat man, decides to return driven by his own interests. In order to get compensated for their loss, Martin and João need the signature of their younger brother Lucas (30) who, from what they know, is living in the deep South of the Country.

Martin convinces João to go on a journey in search of Lucas, causing their paths to cross one more time.

INTENTION

The project is in late development and financing stage. We are looking for a South American co-producer – since 25% of the film will be shot in Uruguay – and an European co-producer.

We are also looking for a sales agent to bring the film to the attention of international audiences and markets.



(http://www.marienbad.com.ar)

NOTICIA

Talents Buenos Aires anunció los seleccionados de su décima edición



Fundado en 2003 en el marco del Festival de Berlín, Talents fue concebido como una plataforma para que jóvenes cineastas de las distintas regiones se conectaran entre sí y también con cineastas experimentados, para poder así dar sus primeros pasos en la industria cinematográfica.

02 de Marzo de 2015 - 12:11hs



El Talents Buenos Aires (http://talentsba.ucine.edu.ar/), plataforma que se propone como un espacio de reflexión, encuentro y formación para jóvenes profesionales de Sudamérica, dio a conocer los seleccionados en las diferentes categorías: directores, guionistas, directores de fotografía, montajistas, productores, sonidistas, críticos y periodistas y por primera vez actores.

En el renglón de Dirección fueron seleccionados los argentinos Ramiro Bailiarini, Martín Campos, lleana Dell'Unti, Luciano Giletta, Juan Hendel, Tatiana Mazú González, Lucía Perona, Sofía Prado y Julieta Tarraubella Cisneros; los chilenos Carlos Araya, Felipe Elgueta, Vinko Tomicic y Carlos Villegas; los brasileños Esmir de Oliveira Filho, Antonio Bianchini Borduque, Giuliana Monteiro Pinheiro, Alice Furtado y Ariane Mondo; los peruanos Luis Basurto y Carlos EduardoRentería Ortiz; el venezolano Charles Martínez; los colombianos Alejandro Bernal, Amaranta Fiquitiva Contreras, Juan Mejía, Paola Michaels, Juan Camilo Moreno Pulido y Alan Mauricio Santamaría Mateus, y el uruguayo Federico Pritsch.

Para Producción se eligieron a los argentinos Georgina Baisch, Agustín Burghi y Melina Serber, la brasileña Ana Alice de Morais, los chilenos Roberto Doveris y Rebeca Gutiérrez Campos, las colombianas Angelica Clavijo y Lina Rizo, la paraguaya Karen Fraenkel y la peruana Marylin Vergel Rodríguez.

Los Actores seleccionados han sido los argentinos Sofía Brito Maur, María Emilia Dulom, Federico Monsú Castiñeira y Matías Pellegrini Sánchez; el brasileño Bruno Autran, la venezolana Greisy Mena (protagonista de "La vida precoz y breve de Sabina Rivas") y el chileno Diego Ruiz.

Los guionistas elegidos son la brasileña Lia Kulakauskas Sá Freitas, el chileno Christian Nawrath Smith y los colombianos Mariana Gil y Andrés Jiménez. En dirección de fotografía se seleccionaron a los argentinos Mariano Bossarelli y Constanza Sandoval; el boliviano Pablo Paniagua, el brasileño Rafael Mathias, la colombiana Viviana Gómez Echeverry y la venezolana Valeria Hidalgo.

En Diseño de sonido fueron escogidos los argentinos Adriano Paolo Mántova y Mercedes Rondina, el brasileño Tiago Bello y el ecuatoriano Nicolás Fernández; mientras que en Edición se seleccionó a los argentinos Alejo Santos y Florencia Tissera, los brasileños João Maria de Araujo y Germano de Oliveira; la chilena Valeria Hernández Hidalgo, y el ecuatoriano José Franco Vicuña.

Finalmente, en el Talent Press para críticos y periodistas fueron elegidos los argentinos Julieta Bilik, Amadeo Gandolfo y Eduardo Marun (http://www.marienbad.com.ar/autor/eduardo-marun); el brasileño Virgílio Fontes Moraes Silveira Souza, la chilena Antonia Girardi, la ecuatoriana Libertad Gills y el peruano Juan Carlos Fangacio Arakaki.

Fundado en 2003 en el marco del Festival de Berlín, Talents fue concebido como una plataforma para que jóvenes cineastas de las distintas regiones se conectaran entre sí y también con cineastas experimentados, para poder así dar sus primeros pasos en la industria cinematográfica.

El 10° Talents Buenos Aires es organizado por la Universidad del Cine en el marco del BAFICI, siendo el primero que se ha realizado fuera de Europa siguiendo el interés por expandir a otras geografías la experiencia del Berlinale Talent Campus.

En este año se realizará entre el 17 y 21 de abril, ofreciendo talleres, clases magistrales y proyecciones para sus participantes, quienes podrán profundizar sus conocimientos desde aspectos teóricos y prácticos.

Etiquetas: Talent Buenos Aires (http://www.marienbad.com.ar/tag/talent-buenos-aires) | BAFICI (http://www.marienbad.com.ar/festival/bafici)

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Talent Buenos Aires!

Talents Buenos Aires is a forum for film discussion organized annually by the Universidad del Cine. A gathering of young professionals from the film industry in South America that takes place in Buenos Aires and is done in collaboration with the Berlin Film Festival - Berlinale Talents, the Goethe-Institut Buenos Aires and the BAFICI. Instituted already as one of the main events of encounter and reflection, Talents Buenos Aires proposes the possibility of discovering and deepening about the tendencies new contemporary cinema from an integral perspective. It is, at the same time, a professional platform and a work network that links the participants directly with the regional and international film industry. The five-day program is specially developed so that through exchange activities such as lectures, lectures, video-conferences and round tables, contact experts and colleagues from all disciplines. The aim is for the participants to complete their experience in the field of accessing screenings and presentations framework of the Buenos Aires International Independent Film Festival. Talents Buenos Aires also offers a special presentation for each participant in a "one-for-one" meeting at the same time as meetings and specific activities to get to know each other and get in touch with the different participants (experts, guests and selected). At the same time, for an exclusive number of participants, there will be quotas for workshops and study programs in which those selected will have the possibility to work on their own projects. For more than a decade, Talents Buenos Aires is part of a global initiative based on the Berlin Festival that has spread internationally, developing programs of similar characteristics in different parts of the world, always with the professional exchange of young professionals as its horizon, of the cinema.

Talents Buenos Aires

El Talents Buenos Aires es un foro de discusión cinematográfico que organiza anualmente la Universidad del Cine. Un encuentro de jóvenes profesionales de la industria cinematográfica de Sudamérica que tiene lugar en Buenos Aires y se realiza en colaboración con el Festival de Cine de Berlín – Berlinale Talents, el Goethe-Institut Buenos Aires y el BAFICI.

Instituido ya como uno de los principales eventos de encuentro y reflexión, el Talents Buenos Aires propone la posibilidad de descubrir y profundizar acerca de las nuevas tendencias del cine contemporáneo desde una perspectiva integral.

Es, al mismo tiempo, una plataforma profesional y una red laboral que vincula a los participantes de forma directa con la industria cinematográfica regional e internacional. El programa de cinco días, está desarrollado especialmente para que mediante actividades de intercambio como charlas magistrales, conferencias, video-conferencias y mesas redondas propicien el contacto con expertos y colegas de todas las disciplinas. El objetivo es que los participantes completen su experiencia en el campo cinematográfico, accediendo a proyecciones y presentaciones en el marco del Buenos Aires Festival Internacional de Cine Independiente.

El Talents Buenos Aires, también ofrece una presentación especial para cada participante en un encuentro "uno por uno" al mismo tiempo que reuniones y actividades específicas para conocerse y ponerse en contacto con los distintos participantes (Expertos, invitados y seleccionados).

A la vez, para un exclusivo número de participantes, existirán cupos para talleres y programas de estudio en los que los seleccionados tendrán la posibilidad de trabajar sobre sus propios proyectos.

Por más de una década, el Talents Buenos Aires forma parte de una iniciativa global que tiene como base el Festival de Berlin que se ha extendido internacionalmente, desarrollando programas de características similares en diversas partes del mundo siempre teniendo como horizonte el intercambio profesional de jóvenes profesionales del cine.

Go Back to the Future!

10th Talents Buenos Aires From 17 to 21 of April / 2015

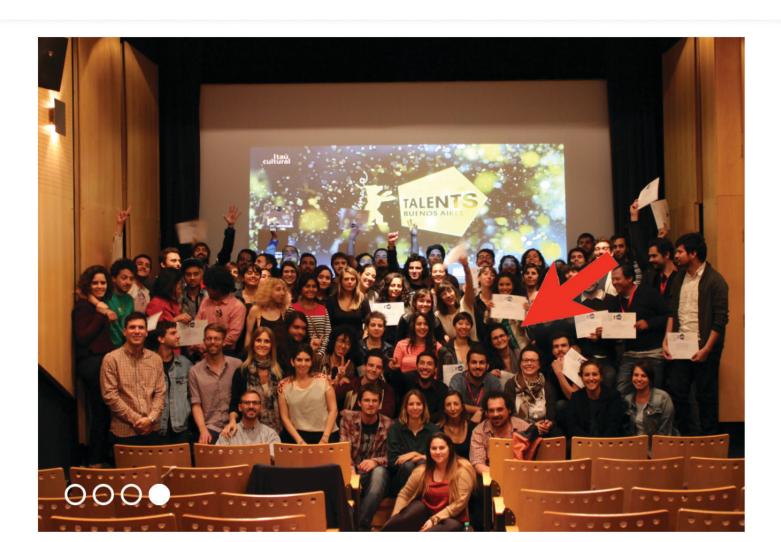
Anniversary year: focused on the celebration of a particular generation, which has successfully passed through our editions for ten years. Hence, we sought to encourage self-reflection on the promising young filmmakers of Latin America and South America, taking the first steps in the film industry through a network of both regional and international work. Skills of a combination and the possibility of sharing between the BA talents editions.

It is about bringing together previous and talented experts to discuss and think about the last decade of cinema, but looking at the future of cinema from this region of the world.

Some invited experts: Christoph Friedel, Manuel Antin, Hugo Santiago, Rüdiger Suchsland, Vania Catani, Florian Weghorn, Paul Kelly, Isabelle Huppert and Pablo Trapero.



¿QUÉ ES?



Source URL:

https://talentsba.ucine.edu.ar/archivo/

Volver al futuro

10° Talents Buenos Aires del 17 al 21 de abril | 2015

Año aniversario: centrada en la celebración de una generación particular, aquella que ha pasado con éxito por nuestras ediciones durante diez años. De allí, que se buscó incentivar una autorreflexión sobre los prometedores jóvenes cineastas de América Latina y América del Sur, dando sus primeros pasos en la industria del cinematográfica conectados a través de una red de trabajo tanto regional como internacional. Hablamos de una combinación y la posibilidad de compartir conocimientos entre generaciones bajo las diferentes ediciones del Talents BA.

Se trató de reunir a expertos anteriores y talentos para discutir y pensar sobre la última década del cine, pero mirando el futuro del cine desde esta región del mundo.

Algunos expertos invitados: Christoph Friedel, Manuel Antin, Hugo Santiago, Rüdiger Suchsland, Vania Catani, Florian Weghorn, Paul Kelly Isabelle Huppert y Pablo Trapero.

CONGRATULATIONS!

You have been selected to be in the next Buenos Aires Talents 2015 LAB!

The LAB will take place between 17 to 21 of April, 2015 in the University of Buenos Aires, the center of the 17th (BAFICI) Buenos Aires International Film Festival.

The selection of the 72 participants was a hard one, we received over 1.753 aplications, a new record.

The selected participants will have to attend all the activities, conversations and screenings during all days. Please confirm your presence before March 13th at talent@ucine.edu.ar

The Talent laboratory will happen during 5 days and it will pay for hotel, check-in on the 17 and check out on the 22 of April. The bedroom will be shared with breakfast included. The Talent BA won't cover any air tickets and for that reason we can give you letters to help you fundraise with institutions from each Country.

The participants will have to have their own medical insurance. The results of the final selection will be published on the 1st of March on our website so please if you can wait to publish the information we appreciate.

From: Talents BA - Universidad del Cine <talent@ucine.edu.ar>

Subject: Felicitaciones! Selección Talents BA Date: March 4, 2015 at 4:04:21 PM GMT-3

To: Talents BA – Universidad del Cine <talent@ucine.edu.ar>

FELICITACIONES!

Has sido seleccionado para participar en la próxima edición del Talents BA 2015!

El Talents BA se llevará a cabo del 17 al 21 de abril de 2015 en la Universidad del Cine, en Buenos Aires, en el marco del 17° BAFICI.

La selección de los 72 participantes ha sido ardua ya que hemos recibido la cantidad record de 1753 aplicaciones.

Los participantes seleccionados deberán asistir a todas las actividades, charlas y proyecciones programadas durante esos días. Les rogamos confirmar su presencia antes del viernes 13 de marzo a talent@ucine.edu.ar.

El Talents BA cubrirá 5 (cinco) noches de alojamiento(*1), check-in el 17 y check-out el 22 de abril, en habitación compartida(*2), con desayuno incluido. EL Talents BA no cubrirá costos de traslado a Buenos

Aires. Por esta razón estamos a su disposición para elaborar cartas que le sean útiles para la gestión de los pasajes ante las instituciones correspondientes en cada región.

Los participantes deberán contar con un seguro médico durante su estadía en el Talents.

Los resultados de la selección recién serán publicados el día 1º de Marzo, por lo que les pedimos discreción hasta pasada dicha fecha.

Agradecemos a todos por su interés y los invitamos a mantenerse informados sobre todas nuestras actividades a través de nuestras redes sociales @TalentsBA y facebook.com/talentsba o nuestra página web www.http://talentsba.ucine.edu.ar/

Cualquier duda, no dejen de comunicarse! Nos vemos pronto!

Agradecemos a todos y destacamos la gran calidad de los trabajos recibidos.

Los invitamos a mantenerse informados sobre todas nuestras actividades a través de nuestras redes sociales @TalentsBA y facebook.com/talentsba o nuestra página web

Talents BA Team

(*1) En ningún caso se podrá intercambiar costo de alojamiento por costo de pasaje.

(*2) Siendo la habitación compartida (doble, triple o cuádruple) no se aceptarán acompañantes.

El Talents BA se realiza en cooperación con el Festival de Berlín -Berlinale Talents-, el Buenos Aires Festival Internacional de Cine Independiente (BAFICI), el Buenos

Aires Lab (BAL) y el Goethe-Institut Buenos Aires.

Pasaje J.M. Giuffra 330 - San Telmo (C1064ADD)

Ciudad Autónoma de Buenos Aires - Argentina

Tel: (5411) 4300 1413 - Fax: (5411) 4300 0674

talent@ucine.edu.ar

Este e-mail fue enviado a mmantin@ucine.edu.ar

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Electrónicos



BERLINALE TALENTS 2015: A SPACE DISCOVERY



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6/10/2018 Giu Monteiro



BACK

GIU MONTEIRO

DIRECTOR, SCREENWRITER



last update 2017-09-08

ALUMNA Berlin 2015 Buenos Aires 2015

COUNTRY Brazil

ONLINE Website • Facebook



SAMPLE OF WORK





I don't say goodbye, I say see you soon Coming-of-age 2014 17 min



Root Experimental 2012 6 min



The Birthday Cake
Drama
2009
10 min



Margarete 6422
Documentary
2014
10 min















1/27/2019 FAQ





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FAQ

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Everything looks great but what is Berlinale Talents?

Established in 2003, Berlinale Talents is the festival's talent development programme for the world's top 250 emerging filmmakers. It consists of a creative summit with talks and films; Studios and Project Labs tailored to specific disciplines; and numerous networking events.

Berlinale Talents is not a "school" - the participants are working professionals and the experts and mentors are seen as colleagues. During six packed days, you'll come into contact with hundreds of new ideas and numerous like-minded people. For many participants, Berlinale Talents is a life-

1/27/2019 FAQ





Who can apply for Berlinale Talents?

Berlinale Talents is aimed at film and television professionals in the early stages of their careers. You should have made either one feature-length film, two short films or a high-quality TV series that have been screened internationally or won awards. Students are only chosen in very exceptional cases, e.g. when they have already worked in the film business before and come with a promising track record of films or series. If you don't fulfill these criteria yet, don't worry. Simply apply in another year.

If you wish to apply as a distributor or sales agent, you should have been involved in either the distribution or sale at least two feature length films. If you apply as a Film Critic you should have published at least three film related articles in the last year.

Do you have special selection criteria?

As "talent" is a broad field and in the end a very individual characteristic we don't have overall selection criteria. Nevertheless, there are of course soft criteria, which are integrated in the selection committee's work. Aspects like "professionalism" (completed apprenticeship, professional independence, first track record, etc.), your "resonance" (interrelations with local and broader communities you are working with/for, acceptance among festival programmers, audiences and press, etc.) and the "relevance" of your work (willingness to take artistic risks, overcoming internal and external borders, dealing with important individual and social issues, etc.) play a role in the committee's discussions. We also look for innovative aspects in your work (interdisciplinary teamplay, original technical approaches, unusual attempts with regard to dramaturgy, editing, composition, mise-en-scene etc.). However, we truly believe in everyone's individual strengths and we encourage you to apply with what you are and what you think is "right" to move film forward, touch people and deal with the world that surrounds you.

Is there a quota e.g. for specific countries or fields of work?



Giuliana Armentano <giullia@gmail.com>

Invitation to Berlinale Talents 2015 (2013-1584)

1 message

talents@berlinale.de <talents@berlinale.de> Reply-To: talents@berlinale.de To: giulllia@gmail.com

Fri. Dec 5, 2014 at 2:21 PM

2013-1584 Giuliana Monteiro Pinheiro Av. 9 de julho # 4835 apto 111 01407200 São Paulo **BRAZIL**

Dear Giuliana Monteiro Pinheiro Congratulations!

It is with pleasure that we invite you to attend BERLINALE TALENTS 2015 in Berlin from February 7th to the 12th. You were selected from over 2500 applicants from 117 countries.

CONFIRMATION

To confirm your participation, please LOG IN to your application (hereafter referred to as your 'online profile') and follow the instructions. Please confirm your attendance by December 19th, 2014. If you do not confirm by this date, your place will be given to one of the candidates on the waiting list.

By confirming your attendance you also agree to attend all 6 days of the programme. If you are not able to attend due to work or other commitments please inform us immediately.

LOG-IN HERE:

http://www.berlinale-talents.de/bt/berlin/participant/info/index

Once you have confirmed your participation, more information regarding your partial travel reimbursement, accommodation, festival accreditation and your stay in Berlin will be available on your online profile. Please check your profile regularly as we will be using it as a communication tool to give you the latest information. Contact us immediately (talents@berlinale.de) if you have any problems.

We advise you to add our email address to your contacts to avoid having our emails marked as spam.

We are looking forward to welcoming you to an inspiring week during the 65th BERLIN INTERNATIONAL FILM FESTIVAL.

Sincerely. Berlinale Talents Team

Berlinale Talents Internationale Filmfestspiele Berlin Potsdamer Straße 5 10785 Berlin talents@berlinale.de www.berlinale-talents.de

TALENT LAB - BERLIN & BUENOS AIRES ROAD TO LIVRAMENTO

Selected over 2500 applications from 117 Countries. Only 3 Brazilian filmmakers were chosen to be part of the prestige Talent Laboratories.

From: Patti Pearson pap4@nyu.edu

Subject: Congratulations!

Date: October 30, 2014 at 6:05 PM

To: Giuliana Monteiro Pinheiro gp778@nyu.edu

PP

Dear Giuliana,

I'm thrilled to inform you that Prof. Lee has selected you as a recipient of \$6,750 from the Spike Lee Film Production Fund! In order to process your check for this award, please send me -

- Current mailing address
- Preferred Email Address
- Telephone number

I'll forward that information to Dory Smith Wilson in Tisch Student Affairs who will process the check.

Please do not hesitate to contact me with any questions.

All the best, Patti

Patti Pearson Tel.: 212.998.1713

Office of the Associate Dean Kanbar Inst. of Film & TV Tisch School of the Arts / New York University 721 Broadway, 9th Floor New York, NY 10003

SPIKE LEE PRODUCTION FUND RECIPIENTS **2014/15**





Spike Lee has selected the recipients for this year's Spike Lee Film Production and Sandra Ifraimova Funds. He personally reviewed all of the application materials and awarded grants to the following filmmakers:

Spike Lee Film Production Fund

- Jarreau Carrillo for Strange Planet
- Ash Mayfair for The Third Wife
- Giuliana Moneiro Pinheiro for The Road to Livramento
- Thati Peele for Black Water

Sandra Ifraimova Production Fund

- Ruthis Marantz for Realness

SPIKE LEE PRODUCTION FUND 2014 ROAD TO LIVRAMENTO

Road to Livramento was personally selected by the honorary Academy Award Winner SPIKE LEE to receive the award.

1982

A LOITA

ANCESTORS

ARGENTINA / 80' / HD

ESPAÑA / 90' / HD

TANZANIA / 100' / HD







BENTO

EL FIN DEL VALLE DE LAS LÁGRIMAS

MAGALUF FANTASMA

BRASIL, 80, HD

Polonia, 70', HD

ESPAÑA, 80', HD







SAM

THE MASTER'S PLAN

VILLA OLÍMPICA

BRASIL / 90' / HD

CABO VERDE / BELGICA, 60', HD CHILE-ARGENTINA / 75 / HD



YO, ME, MI, NOSOTROS

ESPAÑA / 80' / HD

English Españo



Elefanti Films <elefanti.films@gmail.com>

BENTO in MIRADASDOC MARKET (English)

1 message

Carolina Gomez <infomarket@miradasdoc.com> To: Elefanti Films <elefanti.films@gmail.com>

Mon, Nov 6, 2017 at 4:28 PM



MIRADASDOC TENERIFE 2018

International Documentary Film Festival and Market

The Island where South and North meet

Dear Beatriz and Giuliana,

Congratulations!.

We are happy to announce that your project "BENTO" has been selected to participate in our Pitching Session at MiradasDoc Market 2.018 in Guía de Isora (Tenerife) on January 31st.

Below you will find more details:

DATES & SCHEDULE

We inform you that, if you wish, you will also receive a Documentary Pitching Training of 2 days (Monday 29th and Indivisual meetings on Tuesday 30th) by an international expert tutor: Marijke Rawe. (+info:

http://miradasdoc.com/mdoc2018/pitching-workshop/?lang=en

Two people can attend the workshop and the pitching.

We recommend you to arrive on Sunday 28, since the Pitch Workshop will begin Monday 29, early in the morning (Guía de Isora Cultural Center) and it will last all day long.

Timetable from 10 am - 14:00, 15:00 - 19:00

- MiradasDoc Market is held on january 30 & 31, from 10 to 19 in Guía de Isora Cultural Center.
- Pitch session & one to one: Wednesday 31st, in the Auditorium (in front of the Cultural Center). Estimated timetable is from 9.30 to 14.00, though it will be reconfirmed later on.. Here you will find a

description of the pitch

http://miradasdoc.com/mdoc2018/market/espanol-pitching/?lang=en

- Tuesday 30th the II Africa - Latinamerica Coproduction Forum will be held.

http://miradasdoc.com/mdoc2018/foro-coproduccion-africa-america-latina/?lang=en

Open call for projects entry until 20 november.

COMMISSIONING EDITORS AND TV BUYERS CONFIRMED UNTIL NOW. Expecting more...

You can check the list of those who have already confirmed here: http://miradasdoc.com/mdoc2018/market/decision-makers-2018/?lang=en

The list of commissioning editors and buyers attending is being updated regularly. We are still waiting for more decision makers to confirm their participation.

ACCOMODATION AND TRAVEL

Should you need it, MiradasDoc offers you to cover a 1 person stay for 3 nights (January 28, 29 & 30th). Meals tickets for lunch and dinner during the event are included. In case of 2 people attending for the pitch 2 nights stay covered.

The place & conditions will be detailed very soon. Depending on availability, this might be in a shared double room with another pitcher. This grant covers only 1 person per project. Please let us know as soon as possible your estimated dates of your stay.

In case you will attend the Pitch Workshop we recommend you to arrive on Sunday 28, to start the workshop early in the morning next day (10:00). And departure on Thursday 1, or Friday 2 morning since Wednesday 31st morning the Pitch Session takes place and after lunch you will be able to set more appointments with other decisiomakers attending to the market (but not to the pitch session). Thursday 1st there might be a excursion in the island, for guests.

Travel expenses must be borne by the pitchers.

MAP & AIRPORTS

Airport Pick up service is provided.

European Low cost arlines offer several direct flights to Tenerife South and North.

Attached you will find a link to a map of Guía de Isora and airports information. There are 2 airports (North & South) South airport is the best option (30 minutes away by car), since North is 1 hour and 30 minutes far. For more info:

http://miradasdoc.com/mdoc2018/accomodation-and-travel/?lang=en

PARTICIPATION FEE – Payment deadline: Monday 13th

The participation fee for all the projects selected attending MIRADAS Market is 100 EUR. This fee

covers:

- 1. Accreditation, printed catalogue, and MIRADASDOC handbag.
- 2. Two representatives.
- 3. The right to present the project at the pitch session on January 31st, and one to one meetings
- 4. Coffee break pitch session
- 5. Airport pick up service.
- 6. Meals tickets for the event.

Please pay the 100 EUR in advance by bank transfer or via online to the following Guía de Isora City Council bank account:

Bank: SANTANDER CENTRAL HISPANO (Tenerife, Spain).

Account number: I.B.A.N.: ES32 0049 0309 2623 10075714

BIC (SWIFT): BSCHESMM, Tenerife, España.

Bank Address: Calle Ayuntamiento 2, 38680 Guia de Isora Tenerife, Spain;

Phone number: + 34 922 85 01 25

Beneficiary: Ayuntamiento de Guía de Isora

Address: c/ Ayuntamiento nº 4, 38.680

Guía de Isora, Tenerife, Canary Islands - Spain

Please send your invoicing details afterwards to infomarket@miradasdoc.com

The organization will confirm registration once a transaction receipt confirming the bank transfer payment has been received at the following email:infomarket@miradasdoc.com. Please clearly indicate the company's name, the professional who will be attending, and indicate that payment is for MIRADASDOC PITCH (+ COMPANY NAME) on the TRANSACTION RECEIPT

Payment deadline: Monday 13th january. In case of not receiving the fee and receipt we understand you are not attending so we will proceed to get in contact with other projects representatives, in waiting list. We kindly ask you to confirm us whether you or any other representative will be able to attend MiradasDoc Market to defend the project, and their positions as soon as possible, since there is a waiting list of projects that we should contact later on in case you cannot attend. Thank you!!!

We wish you success,

For more information on previous editions, please visit www.miradasdoc.com

WE LOOK FORWARD TO WELCOMING YOU VERY SOON,

Video: TENERIFE, THE ENERGY THAT AWAITS YOU

https://www.youtube.com/watch?v=IJ0G8oTE-WM

Thank you very much for registering your Project in MiradasDoc Market.

Should you have any queries do not hesitate to contact me, I'll be glad to help.

Warmest regards from the Canary Islands!,

Carolina Gómez **MiradasDoc Market Coordinator**

+34 677 86 89 85

email: infomarket@miradasdoc.com skype: caro.gomez.canarias

www.miradasdoc.com



MIRADA DOC 2018 INTERNATIONAL MARKET

ABOUT THE MARKET

Because of their geographical location, the Canary Islands may be considered a natural bridge connecting the continents of Europe, Africa and America, which makes the islands the perfect place to hold MiradasDoc Market, a media content market where documentary producers may sell their films to Television companies and distributors. MiradasDoc Market is the ideal place for projects in search of funding and for finished productions looking for distributors or exhibitors.

The following most prestige companies in the industry have attended previous editions of the market: Canal Curta!, DR distribution, 3 SAT, ARTE TV, AL–JAZEERA, Canal France International, Canal Historia, Canal Odisea, Canal Plus, Cuatro TV, Doc & Co, Explora Films, First Hand Films, Icarus Films, ITVS International, J.M.T. Films Distribution, Nuevo Mundo Televisión, RTBF, Ruth Diskin Films, SABC, Smiley Film Distribution, SVT Arts & Culture, Tele Asturias, Telesur, Televisión Canaria, TV3, TV Cultura Brasil, TVE, TVES, YLE. From thousands of submissions only ten projects from all around the world are selected to be part of the pitching market.

Source URL:

http://miradasdoc.com/mdoc2018/?lang=en



May 31, 2018

To Whom It May Concern:

We are pleased to confirm that Giuliana Monteiro Pinheiro's project, **BENTO** is being sponsored by the New York Foundation for the Arts.

The New York Foundation for the Arts is a public foundation established by the New York State Council on the Arts in 1971. The Foundation's broad purpose is to work with the arts community throughout the country to develop and facilitate programs in all disciplines.

The Foundation is a 501(c)(3) corporation; under Internal Revenue Service regulations it qualifies as tax-exempt. All grants, in-kind donations and other contributions should be made payable to the New York Foundation for the Arts, and accompanied by a cover letter specifying the purpose or restrictions, if any, of the grant. Any contributions of cash, securities, or materials made to the Foundation on behalf of *Their Ithaca* are tax deductible to the full extent allowed by law. The Foundation is prepared to provide you with financial accounting of the contributed funds.

If you have any questions concerning this project or NYFA Fiscal Sponsorship, please let me know.

Thank you in advance for your consideration.

Sincerely,

Madeleine Cutrona

Senior Program Officer, Fiscal Sponsorship

Internet: www.nyfa.org

From: NYFA Fiscal Sponsorship mcutrona@nyfa.org Subject: RE: [NYFA Fiscal Sponsorship] Giuliana Monteiro

Date: November 13, 2017 at 8:57 PM
To: Giuliana Pinheiro gp778@nyu.edu

NF

Dear Giuliana,

Congratulations! Your project is accepted for fiscal sponsorship with New York Foundation for the Arts. We are excited to begin our relationship with you, provide technical assistance to support your project's growth, and ultimately watch it come to fruition.

A packet with program registration information will be sent to you via DocuSign. Please note:

- 1. Your contract will automatically be written in your name. If you would like us to write your contract to your LLC or Corporation please provide us with the name of your company by emailing sponsorship@nyfa.org. We cannot write a contract with any other form of business entity.
- 2. We will use your Submittable application to determine the project name and the project director, who will be NYFA's main point of contact. If any of this information needs to be updated for the contract, please contact us at sponsorship@nyfa.org.
- 3. The tax-payer identification number (SSN or EIN) you provide us with on your W9 will be the tax ID NYFA uses for you or your business.

Join us for orientation on Thursday November 16, 2017 from 10 am - 12 pm. Orientation will be held at NYFA's office at 20 Jay St., Suite 740, Brooklyn, NY 11201. Please review these how-to videos on the Fiscal Sponsorship Orientation website, and bring your questions: https://sites.google.com/nyfa.org/fiscalsponsorshiporientation/home. We will not be reviewing the videos at Orientation. Please RSVP by emailing sponsorship@nyfa.org. For those who cannot attend, Fiscal Sponsorship staff will be available to answer any questions you might have over the phone or via email. Please feel free to complete the registration materials after attending Orientation and/or speaking with Fiscal Sponsorship staff.

To help your project move forward, please log into Submittable to view some comments and feedback received during our panel review. These notes appear under the 'Activity and Messaging' tab when you click on your application. After Orientation please consider making an appointment or arranging a phone call with staff to discuss this feedback and your fundraising strategy.

After you return the registration paperwork that is sent to you via DocuSign, we will create your NYFA Fiscal Sponsorship account and send you the log-in information. PLEASE DO NOT CREATE A NYFA FISCAL SPONSORSHIP ACCOUNT ON YOUR OWN. In the meantime, please peruse our Fiscal Sponsorship pages at www.nyfa.org.

Please contact us with any questions or concerns you may have. The fastest way to reach us is to email sponsorship@nyfa.org. Please use this email, rather than replying through Submittable.

We look forward to meeting and working with you!

Best,

The Fiscal Sponsorship Team

You can go here to view the application:

https://nyfasponsorship.submittable.com/user/submissions/8649638

NEW YORK FOUNDATION FOR THE ARTS 2017

BENTO SELECTED BY NYFA

ABOUT THE ORGANIZATION

New York Foundation for the Arts (NYFA) is a nonprofit service organization that empowers working a artists and emerging arts organizations across all disciplines at critical stages in their creative lives and professional/organizational development. NYFA Fiscal Sponsorship is one of the oldest and most reputable programs of its kind in the country. Each project is evaluated based on its feasibility and public benefit. Successful applications are thorough, professional, and demonstrate the potential of being completed successfully. Remember that projects cannot be used towards an undergraduate or graduate degree, and cannot be for-profit.

Source URL:

https://www.nyfa.org/Content/Show/About-NYFA

FUSION FILM FESTIVAL 2017

DOCS IN THE WORKS

"BENTO"

Gvilliana Monteiro

March 4 2017

Gabriela Alcalde, Co-Director Leticia Bianco, Co-Director Piera Van De Wiel, Co-Director Susan Sandler, Faculty Advisor







Giuliana Monteiro Pinheiro <gp778@nyu.edu>

Fusion 2017 Winners Announced

1 message

Fusion Film Festival <ss1757@nyu.edu>

Fri, Mar 10, 2017 at 4:21 PM



Maurice Kanbar Institute of Film & Television

FUSION FILM FESTIVAL 2017 AWARD WINNERS



Rising Star

Ewurakua Dawson, AMOAH

Sight and Sound

Baylee Brown, THE ARTIST'S STRUGGLE

Docs-In-The-Works

Giuliana Monteiro Pinheiro, BENTO

Undergrad Film

Kit Zauhar, HELICOPTER

Graduate Film

Raven Johnson, TWEEN

Animation

Erica Liu, OCEAN SONG

Music Video

Audrey Elizabeth Thomas, ROUGH

Web Series

Lamia Alami, THE PEOPLE OF...

Audience Choice

Yanqiu Fei, BAO

Undergrad Feature Screenplay

Jennifer Helen Coates, TETHER

Grad Feature Screenplay

Shamar S. White, SUMMER KAOS

Grad Half Hour Pilot

Jen Rudin, LUCY IN THE SKY

Grad Hour Pilot

Joyce Sherri, THE AGES

Undergrad Half Hour Pilot

Leah Gross, NICK AND NIKKI

Undergrad Hour Pilot

Nyssa Shaw-Smith Gendelman, BEAST OF PREY

Congratulations to all of our distinguished Finalists! Thanks to our Faculty and Industry

DOCS IN THE WORKS

DOCUMENTARY AWARD 2017

ABOUT THE FESTIVAL

Fusion film festival is a three day spring festival of screenings, industry panels, master classes, retrospectives, networking events, and competitions in fourteen categories all focused on women's voices and work behind the camera. Fusion is proud to be an Allied Partner of the Sundance Institute's Women's Initiative. In the sixteen years since its launch, Fusion has attracted scores of accomplished artists and visionaries from across the industry including Melina Matsoukas, Reed Morano, Christine Vachon, Misha Green, Amy Sherman-Palladino, Kasi Lemmons, Lena Dunham, Janet Tamaro, Maria Zuckerman, Kelly Edwards, Amy Emmerich, Lauren Zalaznick to mentor and inspire the next generation of great storytellers.

Source URL:

https://www.fusionfilmfestival.com/



Giuliana Monteiro Pinheiro < pp778@nyu.edu>

Congratulations! - NHFA Fusion Pitch Contest Award

2 messages

Lisa Anaya <lanaya@hispanicarts.org> To: gp778@nyu.edu

Sat, Sep 3, 2016 at 9:40 PM

Dear Giuliana Monteiro,

Congratulations! "After 114, Where To?" was awarded \$10,000 in the Journalistic category in the 1st NHFA Fusion Pitch Contest!

We thank you for submitting your project idea and look forward to seeing the final product. Thank you for your patience as we finalized the project terms and conditions.

The award will be issued in three installments based on production timeline requirements. A contest rules/project agreement and timeline is forthcoming and will be sent in the coming week. There will also be a press release announcing the contest winners to coincide with the NHFA 20th Annual Gala. Please provide the following information no later than Wednesday, September 7 to lanaya@hispanicarts.org:

- 1. Short bio of 3-4 sentences only
- 2. Head shot

Congratulations again and thank you for bringing life to diverse stories!

Best regards, Lisa D. Anaya NHFA Fusion Project Manager

Giuliana Monteiro Pinheiro gp778@nyu.edu> To: Lisa Anaya <lanaya@hispanicarts.org>

Sun, Sep 4, 2016 at 11:56 PM

Dear Lisa,

Thank you so much for your email. This is great news, we are very excited!!!

I will send you all the required information tomorrow, but I just wanted to confirm that I've received your email and that I'm very happy with it.

Please let me know if you need any other info.

All the best,

Giuliana [Quoted text hidden]

NATIONAL HISPANIC FOUNDATION OF THE ARTS 2016

NHFA Fusion Award

ABOUT THE ORGANIZATION

Actors Jimmy Smits, Sonia Braga, Esai Morales, Merel Julia along with attorney Felix Sanchez, created the National Hispanic Foundation for the Arts in 1997 to advance the presence of Latinos in the media, telecommunications and entertainment industries. The Foundation has concentrated on increasing access for Hispanic artists and while fostering the emergence of new Hispanic talent.

The Hispanic community – which makes up 18 percent of the U.S. population – has become the nation's largest ethnic minority group and is increasingly recognized for its potentially enormous consumer and political power. The entertainment has been making progress, but an enormous gap still exists before the Hispanic community is adequately reflected on stage and on both the small and big screen paradocixally while the entertainment industry and its adventure tap into ommunity's resources, Still falls short of the need to expand and present U.S. Latinos in a more modern and contemporary manner.

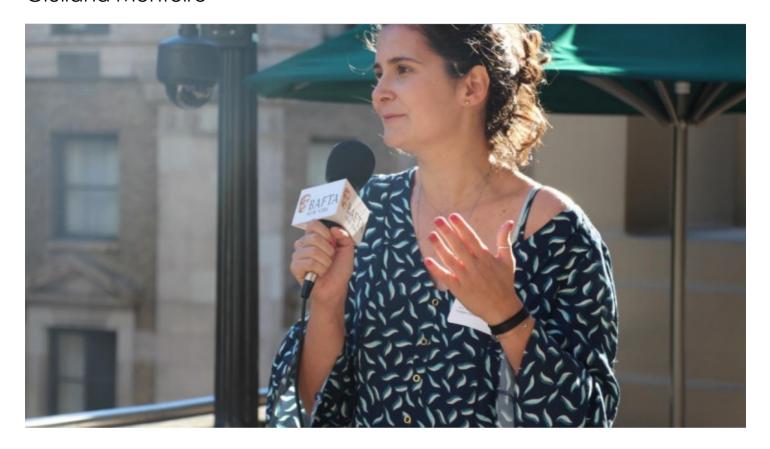
Source URL:

http://www.hispanicarts.org/



Home > Giuliana Monteiro

Giuliana Monteiro



GIULIANA MONTEIRO

CINEDIGM DOCUMENTARY SCHOLAR

Giuliana Monteiro is a writer/director born in São Paulo, Brazil. She started working in the audiovisual industry in 2003 as a producer for documentaries and television shows. She worked for National Geographic, History Channel, Discovery Channel, Globo and also in independent features before she moved to New York in 2011 to pursue an MFA at New York University, Tisch School of the Arts. She is currently a graduate thesis student in the MFA program where she is the recipient of the TSOA Scholarship and the AAUW International Fellowship. Giuliana wrote and directed five short films in the program, Root (fiction), Margarete 6422 (documentary), Stay (fiction), Happiness (fiction) and I Don't Say Goodbye, I Say See You Soon (fiction). Going from a more experimental language to fiction, she found herself in a hybrid language between documentary and fiction. Her recent short film, I Don't Say Goodbye, I Say See You Soon premiered at the 64th Berlin International Film Festival and traveled to more than twenty international film festivals, winning best short film at the Viña del Mar International Film Festival and best screenplay at the First Run Film Festival. Giuliana is also a co-founder of Elefanti Films, an independent production company based in São Paulo. She is currently working on two projects - her first feature film, the documentary Helena and the fiction feature screenplay, The Road to Livramento that in 2014 won the Spike Lee Production Fund for development.

© British Academy of Film and Television Arts - www.bafta.org



CERTIFICATE OF PARTICIPATION:

The San Sebastian Film Festival certifies that **Giuliana Monteiro Pinheiro**, in representation of the **NYU - Tisch School of the Arts (USA)**, has participated as member of the Jury in the 17th edition of Nest Film Students which took place from the 24th to the 28th of September 2018.

Donostia - San Sebastián, 3rd October 2018

















MS. GIULIANA MONTEIRO PNHEIRO NYU - TISCH SCHOOL OF THE ARTS 721 Broadway 10th Floor, Box 77 10003 New York USA

Donostia - San Sebastián, 03.10.2018

Dear Giuliana,

Now that the Festival is over, I would like to thank you, on my own behalf and on behalf of the entire team of the Festival and Tabakalera, for your participation in the 17th edition of Nest Film Students.

All the best,

José Luis Rebordinos Director















Search









Up next



How to Install and Configure zebra barcode printer

Autoplay 1

Muhammed shafi Kandoth 755,669 views



Entenda a disputa er torno do RPM: "Na melhor das hipótese

Morning Show Recommended for you



¡RETO DE LOS CHALLENGES! **COMIDA DE**

Troom Troom Es 1,348,371 views NEW



63 views

7 Famosos Que No T **Enteraste Que Estan** Muertos.

TopScreenTV 12,660,643 views



Ufólogo Ademar Gevaerd afirma que ETs são como os

Programa do Porchat Recommended for you



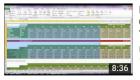
'Gilberto Gil começo muito rico no Ministério e acabou

Pânico Jovem Pan Recommended for you



Rolando Lero - Como morreu Sansão?

Lucas Pereira Bicca Recommended for you



IMPRIMIR EXCEL LO QUE QUIERA Y DEL TAMAÑO QUE SEA 1

Fredy Córdova Luspa 1,708,151 views



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TEDx Talks 1,386,446 views

DILMA ENTREVISTA MINISTRA DAMARES **ALVES**

Gustavo Mendes Recommended for you N

Nest Film Students Entrega de Premios - 2018



sansebastianfestival



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Published on Sep 28, 2018

Nest Film Students Entrega de Premios Nest Film Students Sari Banaketa

Nest Film Students Award Announcment

#66SSIFF

Category

Film & Animation

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