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VARIETY

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Western Norway
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MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2021
Official Selection

ORIZZONTI

瀑布

The Falls

布

Director Mong-Hong Chung

鍾孟宏 電影

王 淨 Gingle Wang 賈靜雯 Alyssa Chia

PUBLIC SCREENINGS

09/06 16:00 PalaBiennale
09/06 16:45 Sala Darsena

PRESS & INDUSTRY SCREENINGS

09/05 19:30 Sala Volpi
09/05 22:00 Sala Casinò
09/06 16:00 PalaBiennale
09/06 16:45 Sala Darsena
09/07 09:00 Sala Volpi
09/07 11:15 Sala Casinò
09/07 14:00 Sala Volpi
09/07 16:45 Sala Casinò

ROADBLOCKS AHEAD

Asian Films Hit Bumps on Fest Circuit

• By Patrick Frater
Films from Asia are struggling to compete at this year's major film festivals. That's not necessarily a reflection on their artistic merits, but a symptom of a painful 2021 divide between the film industry's East and West.

A full-sized Cannes festival

was noticeably light on Asian selections. Venice is too. Toronto has cut its overall lineup by two-thirds and its extensive Asian program has shrunk in proportion.

Locarno's selection leaned the other way and assembled a strong Southeast Asia selection, along with its Open

Doors industry program, and saw its Golden Leopard top prize awarded to Thailand's "A Useful Ghost."

The heart of Asia's festival troubles is a combination of COVID-related travel restrictions and a mistrust of hybrid and online festivals by rights holders and

distributors. A change of direction by the Chinese industry adds another, smaller complication.

"There are plenty of Asian film companies that won't let their films go to hybrid or online festivals because of the risk of piracy from a public [online] screening,"

said Giovanna Fulvi, the Italy-based Asian programmer for the Toronto festival. "Their home theatrical markets are simply too important."

Although Asia's streaming industries have surged in recent years, other revenue streams are still smaller than
ASIAN CONTINUED P.11

SCI-FI SPLASH

Fantasy Overload



Zendaya poses on the red carpet as she arrives for the premiere of her "Dune," directed by Denis Villeneuve, on Friday on the Lido.

EXCLUSIVE

Dillon, Gainsbourg Surf 'Ocean'

• Elsa Keslassy
Matt Dillon and Charlotte Gainsbourg are attached to star in Fred Garson's "An Ocean Apart," a period drama about the tumultuous romantic affair between French philosopher Simone de Beauvoir and American writer Nelson Algren.

The film is being developed by French producer Olivier Delbos at Curiosa Films, which is presenting Xavier Giannoli's Venice competition player "Lost

Illusions," and Matthew Gledhill at Wheelhouse Prods. Dillon is at Venice with "Land of Dreams," screening in the Horizons section.

Set during the late 1940s in Paris and Chicago, "An Ocean Apart" was written by Ron Riley in collaboration with Garson and Claire Barré. The film charts the fiery, yet mostly epistolary, relationship between Beauvoir and Algren that spanned 1947 to 1964. Algren, who was Jewish, is
DE BEAUVOIR CONTINUED P.11

EXCLUSIVE

MK2 Joins Barton's 'Blaze'

• By Elsa Keslassy
MK2 Films has boarded "Blaze," the feature debut of award-winning Australian fine artist Del Kathryn Barton, which stars Simon Baker and Julia Savage.

Now in post-production, the film stars Savage as Blaze, a teenager who is the sole witness to a shocking crime. Struggling to make sense of what she saw, she unleashes the wrath of a dragon from her wild imagination. "Blaze" will combine live action with VFX and stop-motion animation techniques.

MK2 Films has acquired world sales rights to the film and is kicking off sales at Venice, where
MK2 CONTINUED P.11

COMPETITION

Schrader Stages Masterful 'Counter' Attack

• By Owen Gleiberman
In "The Card Counter," writer-director Paul Schrader moves into the poker genre with consummate ease and skill. A great poker sequence makes you feel like you're seated at the table, at the heady center of the action, and "The Card Counter" gives you that sensation. The central character, who goes by the poker-faced pseudonym of William Tell (there's a good reason he's hiding his real name), is played with slicked-back silver-black hair and svelte control by Oscar Isaac. He's a lonely-man drifter who spends his life driving from
COUNTER CONTINUED P.11

MEDIA GIANT

Fremantle Buys Italy's Lux Vide

• By Nick Vivarelli
RTL-owned production and distribution giant Fremantle, which has two films in competition in Venice, has entered exclusive negotiations to buy Italy's Lux Vide, the prominent TV production company behind, most recently, the high-end "Medici," "Devils" and "Leonardo" skeins.

Sources have confirmed to *Variety* a report in Italian financial daily *Il Sole 24 Ore* that Fremantle, which already owns two other

Italian production companies — Wildside and The Apartment, the shingle behind Paolo Sorrentino's "The Hand of God" and "America Latina" by the D'Innocenzo brothers — is in advanced talks to buy Lux.

Fremantle and Lux Vide declined to comment on Friday. The two companies have entered exclusive negotiations which, if all goes well, will take some time to close.
FREMANTLE CONTINUED P.11

RIDLEY SCOTT REDUX

Comer Packs Up Her 'Kitbag'

• By K.J. Yossman

Jodie Comer will begin shooting Ridley Scott's latest project, "Kitbag," towards the new year. Comer will play Josephine opposite Joaquin Phoenix's Napoleon Bonaparte in the historical drama about the French military leader and emperor.

Comer said she hasn't started preparing for the role of Napoleon's beloved Josephine yet, which is due to shoot "closer to the new year."

She said she is entirely focused on the fourth and final season of "Killing Eve" alongside Sandra Oh,

which she is currently wrapping.

The actor will be making her film festival debut in Venice with Scott's "The Last Duel," which she told *Variety* she is both excited and terrified about. She plays Marguerite, a 14th century noble.

"It's something I've seen every year and just thought, 'Wow, how cool and impressive is that,' so the fact that I'm going to be there feels so surreal," she said.

"And then also that we're going to sit down with an audience and watch it with them is kind of daunting."

"The Last Duel" is a drama set in

14th century France, in which she appears alongside Matt Damon, Ben Affleck and Adam Driver.

"I just jumped at the chance to work with Ridley and his team again [in "Kitbag"] and the idea of working with Joaquin, who's someone who I hugely admire," Comer.

"I think for me, what I'm learning is [...] you learn and you grow so much by being and working with the people that you're working alongside.

"And I just think having that opportunity — I'm so excited to delve into that world." 📍

DIRECTORIAL DEBUT

Femme Empowerment



Director Maggie Gyllenhaal is flanked by stars Olivia Colman and Dakota Johnson at the presser for her directorial debut "The Lost Daughter" on the Lido on Friday.

EXCLUSIVE

Riondino to Star in 'Rome'

• By Nick Vivarelli

Rising Italian star Michele Riondino, who is on the Lido with Venice Days pic "I Nostri Fantasma," is set to play a priest sent by the Vatican to Holland to investigate a crying statue of the Virgin Mary in "The Man From Rome," from Dutch director Jaap van Heusden ("In Blue").

This English-, Dutch- and Italian-language pic blending thriller and comedy elements is set to start shooting this month on location in the southern Dutch province of Limburg and in Germany's North Rhine-Westphalia region.

The lead producers are Dutch production company IJswater Films and German's Fiction Park.

Riondino will play a skeptical Catholic priest sent to investigate and debunk claims of a crying statue of the Virgin Mary in a border community in the south of Holland, where four years earlier a boy shot and killed 11 of his schoolmates.

This will be his first international role. 📍

EXCLUSIVE

Gillibert Plans Strategy for Losange

• By Elsa Keslassy

Charles Gillibert, the French producer behind Leos Carax's "Annette," spoke to *Variety* about his recent acquisition of Les Films du Losange, one of France's oldest auteur-driven production and distribution companies.

Gillibert teamed up with French financier Alexis Dantec, former managing director of the film financing group Cofinova, to complete the acquisition deal for Les Films du Losange, which is at Venice with Kavich Neang's "White Building."

Gillibert said the negotiations to acquire the banner started a year ago. The acquisition, whose figure was not unveiled, was backed by Impala, as well as Coficiné and IFCIC.

Gillibert, who has worked with filmmakers such as Mia Hansen-Love, Olivier Assayas, Deniz Gamze Ergüven and Pietro Marcello, said it's a crucial time for indie producers to work closer than ever with auteurs.

"The status of authorship has been weakened in recent years and that's why we're eager to build a sanctuary for iconic as well as emerging auteurs for the decades to come and navigate with them in this new environment with a clear strategy on theatrical and digital," he said. Les Films du Losange's veteran head of distribution, Regine Vial, and head of international sales, Alice Lesort, will play important roles in building this strategy, he said.

The producer plans on ramping up the company's volume of production and will also do a lot more with the library, through restorations, re-releases, sales, exhibitions and retrospectives. Gillibert is now president of Les Films du Losange, while Alexis Dantec is managing director of the company who has about 15 staff members, including Vial and Lesort. 📍

PRESSER

Stewart Unpacks 'Spencer' at Venice

• By Manori Ravindran

Kristen Stewart has said she has never felt “taller” in a role than when she played Princess Diana in Pablo Larrain’s “Spencer.” At a Venice Film Festival press conference on Friday, hours before the movie’s world premiere, Stewart said, “I took more pleasure in my physicality making this movie than I have on anything. I felt more free and alive and able to move — and taller, even.”

Stewart’s portrayal as Diana stands to impress critics of the actor, whose casting as the former royal last year shocked the industry. In addition to a convincing posh British accent, Stewart carefully embodies Diana’s mannerisms and demeanor throughout the film, while also putting her own spin on the princess in some of the more phantasmagoric scenes in “Jackie” director Larrain’s similarly pastel-hued movie.

Stewart said her curtsy “went out the window as soon as I stepped on set.” The production, she said, had royal advisers on hand to educate the cast and crew on all the “things you couldn’t

know as an outsider.”

“Once I learned the curtsy and learned we’re not supposed to go in the kitchen ourselves and steal food, all those details, I don’t really remember them,” said Stewart. “But there was always someone to make sure we weren’t going out of line and staying authentic.”

The actor, who attended the press conference with Larrain, spoke passionately about the late princess, who died in a Paris car crash in 1997. “I look at her, the pictures and fleeting video clips, and I feel the ground shakes and you don’t know what’s going to happen,” said Stewart, noting that Diana “sticks out as a sparkly house on fire.”

“I think it’s just something she was born with,” said Stewart in response to a question about Diana’s enduring legacy as the People’s Princess. “There are some people endowed with an undeniable, penetrating energy. The really sad thing about her is that as normal and casual and disarming in her air [as she is], immediately she also felt so isolated and lonely. She made everyone else feel accompanied and bolstered



Pablo Larrain and Kristen Stewart discuss Princess Diana and her appeal before “Spencer’s” premiere in Venice.

by this light and all she wanted was to have it back.”

In response to a question about Diana’s legendary style, Stewart said that, ultimately, it “didn’t really matter what she was wearing. She was someone who used clothes as armor but was so constantly available and visible. She couldn’t hide, she wore her heart on her sleeve and that, to me, is the coolest thing she did.”

Larrain’s “Spencer” flits between a version of reality — Diana’s final Christmas with the Royal Family at their Sandringham Estate in Norfolk before deciding to leave Prince Charles — and total fantasy. At one point, Stewart’s Diana tells a maid, “Leave me, I am going to masturbate.” Meanwhile, at Christmas Eve dinner, Diana rips off a string of pearls gifted to her by Prince Charles (who also

bought the same for mistress Camilla Parker-Bowles) into her soup and swallows them in mouthfuls.

Larrain said he simply “wanted to make a movie my mother would like.”

“I also wanted to make a movie that could somehow relate to what I think someone like my mother sees in Diana. Diana of course was a very famous, beautiful icon on many levels but she was a mother. And more importantly, she was someone who created something incredibly beautiful [with] the level of empathy she had,” said the director.

“The more I looked into her, I realized that she carried an enormous amount of mystery and that combined with her magnetism creates perfect elements for a movie.”

VENICE DOC

‘Minutes’ Mines Haunting Images

• By Alissa Simon

In her Venice-screening documentary essay “Three Minutes — A Lengthening” Dutch historian, journalist and cultural critic Bianca Stigter uses three minutes of 16mm home movie footage shot by David Kurtz in the Polish village of Nasielsk in 1938 to create a meditation on history, memory, memorials and the very nature of celluloid. The footage, mostly in color, represents the only moving images left of the Jewish

inhabitants of Nasielsk before the Holocaust. Most of the people pictured perished during that time.

The starting point for Stigter was seeing the footage on the website of the U.S. Holocaust Memorial Museum. “The footage provides such an intense historical sensation. The colors make the people seem so alive. I immediately had the idea: could you keep these people in the present for longer than three minutes? That is what I have tried to do with this film,” she says.

The footage came to the Holocaust museum as a donation from Glenn Kurtz, grandson of David. He found the film amongst his grandparents’ belongings just before it deteriorated completely and the museum restored and preserved it. Stigter uses Glenn’s voice-over describing how he sought to identify the place where it was shot and some of the people in it.

Stigter investigated what else could be distilled from the images. “I felt it was important to go back to

basics and show what film is, what kind of material it is made of and how fragile it is. I wanted to treat it as an archeological artifact. I also tried to use the signs of deterioration as a way to tell the story.”

Names are often the last evidence left of a person’s existence. However, in the case of the Nasielsk footage, we see so many lively faces, but lack the knowledge of their names. Stigter uses the malleability of video to create a poignant memorial.

“**COULD YOU KEEP THESE PEOPLE IN THE PRESENT FOR LONGER THAN THREE MINUTES? THAT’S WHAT I TRIED TO DO WITH THIS FILM.**” — BIANCA STIGTER



Dutch Entries Tackle History From New Angle

Film fund launches new support measures • By Ann-Marie Corvin

From an immersive look at female immigrants in 17th century Amsterdam to a forensic analysis of a pre-World War II home movie, approaching history from different angles is a key theme among the Dutch films selected for Venice's 78th edition.

Running in Venice Days, "Three Minutes — A Lengthening" is a poetic documentary that centers around three minutes of home footage shot by David Kurtz in 1938, featuring the Jewish inhabitants of a Polish town months before it was invaded by the Nazis.

From this footage a feature-length film emerges through



Short "Sad Film" depicts life in post-coup Myanmar.

former journalist and historical researcher Bianca Stigter's analysis of the home movies' subjects in a film that's also bound for Toronto.

Stigter, the Dutch producer and partner of Steve McQueen, makes her directorial debut with this English-language film, narrated by British actress Helena Bonham Carter and produced by Family Affair Films, with McQueen's Lammam Park co-producing.

Elsewhere "Angels of Amsterdam" — the Netherlands' first VR film playing in Venice — invites the audience into a re-creation of a 17th century Amsterdam café

to find out more about the real life stories of four disadvantaged women, who decide to take fate into their own hands. "Angels" was created by Anna Abrahams and Avinash Changa, and produced by WeMakeVR and Rongwrong.

Short "Sad Film" documents history in the making as a filmmaker, who goes under the pseudonym Vasili, directs an autobiographical film about fear, resistance and the impossibility of creating art since the coup in Myanmar. The film is produced by Corinne van Egeraat and Petr Lom's ZIN Documentaire, a Dutch company specializing in human-rights films.

The couple have previously made films — including "Burma Storybook" — and taught film production in Myanmar, and agreed to remotely support their former students as they set up a filmmaking collective. It was out of this collective that "Sad Film" emerged and it also receives support from Dutch humanist broadcaster Human.

The company is working with the collective on an omnibus of between eight and 10 short films under the title "Myanmar: State of Emergency."

"One of these films focuses purely on hands — hands that go places, loving hands or hands knocking at the door. Another female director uses bits of animation ... when you see all their stories together it starts working as a dogma — a strong statement about living in country where you cannot show your face," Van Egeraat says.

There's a Dutch focus in Venice Production Bridge, which features works in progress. Three Dutch feature projects will present at the Venice Gap Financing market during the program. These include "Floating," directed by Quirine Racké and Helena Muskens and produced by Family Affair Films, and "The Silent Treatment" by Caroline Strubbe, a Dutch minority co-production with Volya Films. A third project, "Holly," directed by Fien Troch, is a comedy about a village in which everything goes wrong. Dutch co-producers are Topkapi Films and Tabiki Film.

Many of the titles selected for Venice are supported by the Netherlands Film Fund, which last month announced further measures to ensure the industry is supplied with a fresh crop of Dutch productions and co-productions during the ongoing pandemic.

According to the fund's chief executive Bero Beyer, the newer measures are designed to reach out to less-established and underrepresented filmmakers and to bolster international co-production.

These include the development-led Cypher Cinema, which

aims at reaching a “lost generation” of new or self-taught filmmakers, many of whom were not established enough to access support before the pandemic hit.

“We don’t just want to support the status quo during the pandemic. We want to reach individuals, freelancers and those behind and in front of camera, so there’s specific support for each targeted group,” says Beyer.

He adds that the fund has also changed its approach to the way it supports co-productions in light of tighter coronavirus restrictions.

“We’ve raised the amount of funding available and the emphasis is on having more creative involvement — rather than where it’s coming from or where it’s being spent — and that’s a slight shift in policy.”

Together with the Flemish Audiovisual Fund, for instance, the Netherlands film fund has temporarily dropped the mutual obligation to spend the selective fund contributions.

For Beyer, joining forces with funders in other territories remains key to the industry moving forward in both supporting co-productions and building up a network of new talent, particularly among under-represented groups.

Separate from the coronavirus measures for example, the film fund joined forces with its Swedish counterparts to launch its New Dawn initiative in Cannes this year. The inclusion and equality production fund, which will launch next spring, is aimed at groups of filmmakers that have traditionally found it hard to receive financing.

According to Beyer, 10 or so public film funders from Europe and beyond have signed up for the new gap financing fund.

“The scheme aims at increasing inclusivity in the sector and will open us up to more filmmakers that have been underserved in output of financing,” he says.

“We can all support diverse voices internationally by putting money in a pot, and we want more funders to join us. This is a joint effort that will help create a vibrant film sector.”

→ Dutch comedy “Pink Moon” aims to amuse audiences in theaters soon.

Bumper Fall Harvest for Film

From ‘Pink Moon’ to ‘No. 10’ Dutch cinema enjoys an abundance of movies on tap • By Ann-Marie Corvin

A perfect storm of titles previously delayed by the pandemic, combined with features set to launch on the back of the Netherlands Film Festival later this month means that a bumper harvest of home-grown films is set for release in Dutch theaters this autumn.

Anticipated titles include Alex van Warmerdam’s latest feature “No. 10,” which tells the story of an actor who cannot recall his past but who is strong-armed into his future by a group of strangers.

“Goldie” director Sam de Jong also looks set to return with his third film, “Met Mes,” a satire about the media focusing on a TV personality who exaggerates the theft of a new camera, which leads

to unforeseen consequences.

Other films creating buzz include “My Father Is an Aeroplane,” directed by Antoinette Beumer, which is set to open the Netherlands Film Festival.

Based on Beumer’s 2018 novel, it tells the story of young woman who discovers that her father, who she thought had passed away, is alive and living in a mental facility, propelling her own fears around mental health.

Elsewhere, “Splendid Isolation” is an arthouse title directed by Urszula Antoniak (“Magic Mountains”) involving two women who self-isolate on a lonely island until their lives are disrupted by a stranger.

Films with strong performances from their main leads include Joost van Ginkel’s “Bo,” a melancholy Georgian-set road movie; and “Sea of Time,” directed by Theu Boermans, about a young couple torn apart by a sailing accident who meet up 35 years later.

One feature film with a documentary feel that promises to bring its audience inside the criminal underworld is “The Last Ride of the Wolves,” directed by Alberto de Michele, who depicts his own father’s final heist.

Shariff Korver’s “Do Not Hesitate,” which had its world premiere at Tribeca earlier this year, is now set to thrill domestic audiences with a tense story that centers around a group of heat-weary young soldiers who have to guard military vehicles in the desert.

Keppelfilm, whose “Bulado” was selected as the Dutch entry in the Academy Awards, is back with “Pink Moon.” The debut feature of Floor van der Meulen is a comedy about a young woman who decides to kidnap her suicidal father.

The Netherlands Film Fund is doing as much as it can to ensure there is room for these smaller, domestically produced films.

Last month it launched a €1.5 million (\$1.7 million) Full Circle scheme in collaboration with the Dutch Exhibitors Assn. (NVBF), enabling cinemas to qualify for €1 per paying theatergoer in 2021. The scheme also offers distributors of majority Dutch productions supported by the film fund an additional support contribution for distribution.

One fly-in-the ointment may prove to be the capacity limitations still imposed on Dutch theaters: since June admissions have been limited to 50 people with a distance of 1.5 meter per person.

Although it’s impossible to remain certain of much during the pandemic, there nevertheless remains a sense of optimism that restrictions may ease by the end of September, once national vaccination rates have increased.



New Reality on the Lido

Venice targets future of VR with production and exhibition • *By Karen Idelson*

As one of the oldest and most prestigious film festivals in the world, the Venice Intl. Film Festival has been launching pics that have gone on to grab top awards and discoveries of emerging filmmakers, and now, after several years as a leader in the VR space, the 78th edition is poised to do the same for this cutting-edge medium.

For more than five years, the festival has recognized VR and the creatives who work with it as a powerful force that's pushing its way into the mainstream. While

↓
Tung-yen Chou's
"In the Mist" gets a
special screening
in Venice's VR
section.

standardized ways of presenting VR projects and distributing them are still evolving, the festival is keenly focused on being part of that process.

"The way VR is promoted in Venice is very special compared to any other festival, because it was an initiative that was taken in 2016 as a pilot experiment to bring a new section of the festival," says Michel Reilhac, curator of Venice VR. "It was started as a small VR lounge where we showed about 15 VR projects at the time, and it was

a very small-scale attempt to see whether people were interested. It turned out to be an amazing success, and therefore the following year, Liz [Rosenthal] and I were officially appointed in charge of putting this together within the frame of the film festival, as a full-fledged competitive section.

"To this day, the Venice Film Festival is the only festival that treats VR on the same level and with the same respect, in a way, as feature films with a proper international jury with three interna-

tional awards. All other festivals, including Sundance, have VR as sort of a sidebar and it's not part of the main competition. So this is something we've been doing since 2017. In 2020, of course, we had to go fully online digitally because of COVID, and this year we're also online with an access point, a VR lounge, which, funnily enough, is in in the exact same space where we started in 2016."

Reilhac, along with Rosenthal, who is a fellow Venice VR curator at the festival, sought out ways to make the medium an event and show that it was considered an important art form.

"What Michel and I really wanted to do was make a beautiful audience experience and that's something we found wasn't necessarily happening at festivals we were going to," says Rosenthal. "Often at other festivals they would have VR somewhere that was really noisy, that looks like a trade fair, with loads of people around you and everything. But what was really important for us was everything down to developing a booking system so, when people came, people didn't have to queue. All of these things were designed and we thought about every part of the user experience."

Alberto Barbera, the artistic director of Venice, also believes in VR as an emerging way for creatives to tell new stories:

"We take VR more seriously than all our colleagues. We think that the new immersive technology not only opens a lot of possibilities in terms of applications in different fields [medicine, architecture, archeology, commerce, videogames etc.], but it creates a brand-new form of expression with artistic implications. From this point of view, VR is still in a period of transition and experimentation of an original language, maybe a hybrid one. Like cinema in its first 20 years of life, when filmmakers were trying to give birth to a new form of art with its own language, partially borrowed from the other arts [theater, dance, literature, visual arts]. We don't think that VR will replace cinema: it will exist on a



side, in its own, as an unprecedented form of expression, of art, of entertainment.

“Venice is probably the most innovative film festival: we try to be as up to date as possible, reflecting the most interesting transformation in the cinema field, instead of remaining linked to a conception of cinema [and the role of the festivals] that belongs to the last century.”

While Venice has been a leader in recognizing VR, Taiwan has been a meaningful contributor to the festival and this year will have multiple VR projects participating in the competitions there. The island nation has long been a leader in VR tech and it's now taking center stage as many creatives there experiment with storytelling through VR.

Liu Szu-Ming, president of Vive Originals, and producer and music supervisor of “The Sick Rose,” a VR project that also incorporates traditional Taiwanese arts, thinks the country is primed to be at the forefront of storytelling through VR in the future.

“As an island, Taiwanese people have a naturally inherent maritime culture, which is why we advocate freedom and are very open to new things,” Liu says. “Besides already being a tech and knowledge-intensive island, the world VR headset provider HTC is also from Taiwan. HTC possesses the ability to integrate hardware and software and strategically operate a VR content ecosystem, leading to other tech companies following up with them and investing in the production of content applications. With the continuous advancement of science and technology, traditional content and performances are forced to transform in the face of market changes. Taiwan's leading technological ability combined with small- and medium-sized enterprise form is excellent to quickly integrate the industry and executing creativities, which is how Taiwan continues to hold its place in the world of VR.”

Taiwan Creative Content Agency, an organization dedicated to artistic and technological devel-



opment, is also poised to help future artists and creatives capitalize on the technology being made there. They've made a point of funding VR development in Taiwan and through collaborations.

“Taicca is connecting tech experts and creators in our incentives and programs,” says CEO Izero Lee. “We encourage creative and business ideas in our grants and courses. We work with international partners to bring our professionals into



↑ Blanca Li's “Bal de Paris” competes in Venice's VR section.

← Benjamin Cleary and Michael O'Connor's Venice VR film “Glimpse” features the voice acting of Taron Egerton and Lucy Boynton.

global production pipelines. Our prospects focus on new business models in the near future. For example, in the VR Expanded section during the Venice Intl. Film Festival in 2020, Taicca, HTC and the festival experimented on commercial VR theaters.

“We hope to reach more prospective VR users, expand VR applications, collect feedback and explore market potentials. Taicca tries to support VR industries in all possible ways. We provide professional training courses and approach institutions in other countries for connections. We also provide financial support in pioneering projects. To connect local creators to global opportunities, Taicca encourages international co-productions, so they can understand international needs and requirements.”

Venice festival shares that mission. As head of the Venice Production Bridge at the festival, Pascal Diot looks to connect VR creators with other industry professionals who can help projects get made and get seen.

“Numerous VR directors are also producers of their own proj-

ects and so we are working closely with them as producers through the VR section of the Venice Gap Financing Market during which they meet financiers, potential co-producers, distributors,” Diot says. “Because of the pandemic we haven't been able to use our special VR venue [the Lazzaretto Island] in 2020 and this year, but we hope to be able to get it again next year and to set up a proper Venice VR market.”

Barbera and the organizers of the Venice fest are looking to a robust future for VR, especially as the pandemic hopefully subsides.

“We have no doubts that the improvements in VR will proceed quickly in the next few years,” Barbera says. “We know that the technology is in constant and fast development, and an increasing number of filmmakers are tempted by using it, experimenting new ways to talk to the viewers. VR has not yet reached the point of setting common standards [which is an essential prerequisite for creating a market], but this will not be long. At that moment, the acceleration will be even faster. It's just a matter of time.”

Norway Biz Thrives Despite Challenges

Demand for unique locations, incentives grows while local filmmakers

break out on fest circuit • By Lise Petersen



← Western Norway's coastline attracts many international film shoots, including "Dune."

Eighteen months after the outbreak of the COVID crisis, the Norwegian film industry has never been busier.

A combination of strict protocols, generous government programs and film-friendly measures has enabled the industry to resume production to answer the ever-growing demand for both domestic content and international co-productions.

Norway's cinematic landscapes have become a prized destination for foreign filmmakers thanks to a generous incentive scheme introduced in 2016 and state-of-the-art infrastructure.

"The Norwegian state invested its oil money in amazing infrastructure — roads, tunnels, bridges, domestic airports," says Per Henry Borch, the line producer of the "Mission: Impossible

7" franchise in Norway. "From a film perspective, it's fantastic to be able to get to these spectacular and remote places so easily."

There's another major draw, according to the veteran producer: "Today, Norway is a no-cash society, so everything is transparent. It's a major advantage for foreigners because when you're going to spend a lot of money in a country, you want to be sure it's being spent correctly."

While domestic shooting resumed as soon as April 2020 thanks to stringent COVID measures and low infection rates, the travel ban made it difficult for international productions.

The turning point came with what is known as the "Tom Cruise exemption" in connection with the shooting of parts of "Mission: Impossible 7" in Norway in sum-

mer 2020 — an easing of travel restrictions for international co-productions that benefit from the government incentive scheme.

According to Sigmund Elias Holm from the Film Commission in Western Norway, where most international productions are shot, "in fjord areas with few inhabitants it's so not difficult to create a bubble. The situation is opening up now, there are exemptions for productions that qualify under the incentive: right now, you can test out of quarantine on day three. And more and more productions have fully vaccinated crews."

With domestic demand for content following the global upward trend and COVID restrictions making it difficult to travel, local crews have been in very high demand. So producers worked

out a solution among themselves, explains Maria Ekerhovd, the founder of Bergen-based Mer Film, which is behind the 2021 multi-award winning doc "Flee" and Eskil Vogt's Cannes entry "The Innocents."

"Bergen is not a big town, we try to help each other out. It's been so busy, so we coordinated our schedules so that crews could work on productions one after the other and wouldn't cannibalize each other," Ekerhovd says.

"We are busier than ever," echoes Einar Loftesnes, whose Handmade Films in Norwegian Woods (2021's "Wild Men") specializes in genre films. "We never stopped working."

For his company, the break in shooting during the first lockdown provided the opportunity to develop projects, which they were able to finance thanks to government funds. "The first thing we did was hire six writers to work on developing feature films and TV series," he adds.

For Ekerhovd, who is currently shooting "War Sailor," one of Norway's most ambitious films to date in co-production with Germany and Malta, the backing of the Norwegian Film Fund's was crucial.

"I am happy that the NFI [Norwegian Film Institute] came up with a compensation package which covered both the extra costs and offered an insurance guarantee. We couldn't have gone ahead without that."

While the demand for online and TV content continues to grow, the question that remains, according to the NFI's Dag Asbjørnsen, is the backlog of Norwegian films waiting for a cinema release. "Theaters have just re-opened — they were closed for eight months. This fall will be make or break for Norwegian movies. Many producers are not sleeping at night amid concerns they won't recover their costs," Asbjørnsen says.

"There is a whole new generation of filmmakers like Eskil Vogt and Joachim Trier that are really exciting, some strong voices are coming out of Norway," Asbjørnsen adds. 🎬



Hot Spot for Productions

International and local pics and series coming out of Norway

bolster country's industry • By Lise Petersen

Norway's famous landscapes will be gracing screens around the world in a fresh crop of blockbusters and domestic productions set to be released internationally.

Premiering in Venice out of competition, Denis Villeneuve's long-awaited "Dune" features scenes shot on the West Cape plateau, one of the most spectacular view points on the coast of Norway. The \$165 million film will hit U.S. theaters Oct. 22 after its premiere at the Venice Film Festival.

Also scheduled for a fall release, the long-delayed James Bond pic "No Time to Die" takes 007 on a car chase reportedly filmed on Norway's spectacular wind-swept Atlantic Ocean Road. MGM has

confirmed it will have its world premiere Sept. 28 at London's Royal Albert Hall.

It's international productions such as these and Netflix hit series "Ragnarok," filmed in the small town of Odda in the fjords of southwest Norway, that have fueled a boom in film tourism to Norway, with operators offering tailor-made trips including a 007-inspired holiday—complete with car chase, simulated fight with special forces and helicopter extradition to a secluded fjord-side hideaway.

Norway is also a prolific producer of popular Nordic series. Many are either commissioned or picked up by Netflix, such as

"Home for Christmas" by Per-Olav Sørensen ("Nobel," "The Saboteurs"), cult comedy "Norsemen" or the political thriller "Occupied," based on an original idea by Norwegian crime master Jo Nesbø. Upcoming series expected to make a splash on Netflix include Motion Blur's series "Post Mortem" by veteran director Harald Zwart and Petter Holmsen and "Troll" by Roar Uthaug ("Tomb Raider," "Cold Prey"), currently shooting across Norway.

Scandinavia's Nordic Entertainment Group, which is expected to reach an impressive 50 originals by the end of the year on its Viaplay streaming service, is ramping up its international strategy and will

be launching in the U.S. at the end of the year with titles shot in English and based on authentic Nordic stories. It has also pledged to produce two major English-language films a year.

Nesbø fans will soon be able to watch two new film adaptations of his work. "The Hanging Sun," commissioned by European pay TV broadcaster Sky from Italian producers Cattleya and Groenlandia, is based on the author's 2015 bestseller "Midnight Sun," and the Norwegian Film Institute has just announced a 31 million Norwegian kroner (\$3.5 million) funding package for "The Devil's Star" (working title), derived from his 2003 hit "Marekors."

Other exciting Norwegian co-productions expected to be released internationally in 2022 include "More Than Ever" by Emily Atef ("3 Days in Quiberon") and historical dramas "Let the River Flow" and "War Sailor"—all three co-produced by Maria Ekerhovd's Mer Film banner, which is also behind Eskil Vogt's Cannes 2021 Un Certain Regard entry "The Innocents."

It has also been a productive year for Einar Loftesnes' outfit Handmade Films, which co-produced Tribeca comedy hit "Wild Men" by Thomas Daneskov and has horror thrillers "The Nightmare" and "Leave" in the pipeline, picked up by Wild Bunch's and REinvent's genre-focused labels, respectively.

Norway's other 2021 Cannes entry, Joachim Trier's "The Worst Person in the World," earned lead Renate Reinsve a Cannes best actress trophy, bearing witness to Norway's rising film talent. 📍

↑
Netflix shoots series "Ragnarok" in the small Norwegian town of Odda.

↓
"The Worst Person in the World" earned praise at Cannes.



The Card Counter

COUNTER CONTINUED FROM P.1

one casino to the next, ordering his double whiskeys neat and slipping in and out of the card tables with barely conspicuous purpose.

Tell essentially makes his living as a blackjack player. “The Card Counter” starts off as a pretty good poker movie — but, of course, it’s not really a poker movie. It’s a Paul Schrader movie, it’s got much more on its mind than watching a straight flush beat a full house. At first, the film seems very different from his last major feature, “First Reformed,” though it’s actually a companion piece to it. “First Reformed” won Schrader some of the best reviews of his career (along with his first Oscar nomination), so it’s no surprise to see that, consciously or not, he has used it as a kind of template for what he does here. Where “First Reformed” was a gripping (and knowing) pastiche, casting Ethan Hawke as a con-tempo cross between the heroes of “Winter Light” and “Diary of a Country Priest,” the movie had a topical firecracker at its center. It was a spiritual investigation into environmental catastrophe — not the usual Hollywood lecture on climate change but a drama that asked, “What is our collective downplaying of this issue doing to us?” Schrader seduced a new generation of cinephiles by detonating that issue, turning it into moral dynamite.

In the “Card Counter,” too, Schrader sets up a heady thriller framework and embeds it with a topical issue that’s like a scar on our national psyche. In this case, that of state-sanctioned torture in the period after 9/11. Tell is a former military man who participated in the enhanced-interrogation-technique torture of prisoners at Abu Ghraib. He was photographed in “joke” shots he took with the prisoners (like the

Production: A Focus Features release of a Saturn Streaming, Astrakan Film AB, Redline Entertainment production., Executive producers Martin Scorsese. Crew: Director, screenplay: Paul Schrader. Camera: Alexander Dynan. Editor: Benjamin Rodriguez Jr. Reviewed at Park Ave. Screening Room (Venice Film Festival, competition), Aug. 26, 2021. MPAA Rating: R. Running time: 119 MIN. With: Oscar Isaac, Tiffany Haddish, Willem Dafoe



grinning, thumbs-up images of Lynndie England), and when the photos came to light, he was made a fall guy for America’s torture policy, treated as a “bad apple” who needed to be punished. He was sent to the penitentiary at Leavenworth for eight-and-a-half years, which is where he learned to play cards.

Schrader flashes back to scenes of torture at Abu Ghraib, and they’re some of the most scaldingly powerful to be put on film. The director shoots them with an extreme wide-angle lens (almost a fisheye), sending his camera rolling through the prison corridors, and though we’ve seen a number of serious — and very effective — movie dramas that have confronted the reality of American torture policy (like “The Report” and last year’s “The Mauritanian”), Schrader evokes the horror of it in a frightening new way, dunking our senses in the heat and the scum, the bodily fluids, the death-metal relentlessness that turned a place like Abu Ghraib into a fetid version of hell. He depicts America’s post-9/11 torture policy the way that “Son of Saul” depicted the Holocaust: as

the grotesque moral and physical horror it was. In his scuzzy motel rooms, Tell wraps every piece of furniture — the lamps, the desks, the bed — in white cloths. Is this a form of OCD? In a way. But it’s ethical OCD. He’s trying to cleanse the memory of the slime inferno.

At this point you may ask: “The Card Counter” is a poker movie... and a torture movie? How do those two things fit together? Schrader draws them together by staging a right-wing hotel-expo encounter between Tell and his former overseer at Abu Ghraib, Major John Gordo, played by Willem Dafoe as a skeezy opportunist with a mustache like a giant sardine. At the same expo, Tell meets Kirk-with-a-C (Tye Sheridan), the twentysomething son of another torturer, and winds up taking him under his wing. The two drive around together on the casino racket, in a way that may remind you, at times, of Paul Newman and Tom Cruise in “The Color of Money.” Except that in this case I didn’t totally buy Tell’s motivation. He wants to help the kid; he wants to pay off his loans; he wants him to be a better version of himself. It’s hardly unheard of

for a movie character to behave in a benevolent way, but what Tell is up to can be explained only in abstract “Bressonian” terms. He’s trying to Expiate His Guilt (which is really America’s guilt). He’s living on autopilot until he confronts what he’s been repressing.

Tiffany Haddish plays La Linda, the poker matchmaker who represents wealthy investors who will back Tell in high-stakes games, and Haddish, with a playfully cynical warm sparkle, brings a note of ironic hope to the movie it can use. She and Isaac have a sexy, noodgy chemistry; La Linda gives Tell something to live for. Willem Dafoe is the antagonist, and that he was dealt with in a more explosively charged, less symbolic way. Gordo, of course, is just a stooge who represents the corrupt superstructure that allowed America, in the wake of 9/11, to trash its own values. Tell, likewise, represents our collective desire for absolution. But part of the beauty of poker is that it doesn’t represent anything. It’s just a game. “The Card Counter” is a good game that forgets it’s a game by working so hard to be a statement. 🎲

ASIAN CONTINUED FROM P.1

those earned by films in the West. Commercial films from China, India and South Korea would expect to earn more than 70% of their revenues from theatrical B.O.

"Online festivals don't really work in Asia. Chinese and Korean rights holders are very protective. It is not the culture either," said Mike Goodridge, artistic director of the Intl. Film Festival and Awards Macao, which went online in 2020. "Negotiating rights is especially hard. We lost tentpoles and all the Chinese films. Theatrical is simply too precious."

"We are still talking to festivals [but] we are also very cautious about hybrid festivals," said Suh Young-joo, head of South Korea's Finecut, which represents Cannes title "Introduction." "Bowing a new film at an online festival while Korea is in lockdown seems a risky choice. Licensors and investors are all cautious."

"I don't think there is an anti-Asian mood in the industry. If there is a pattern, it is made up of individual case-by-case responses," said Pearl Chan, CEO of Hong Kong-based arthouse sales agent Good Move Media.

"We've had some issues with festivals. Some have been reluctant to put on individual watermarking [on digital prints]. We continually battle with problems of Chinese censorship and piracy. It is like some of the festivals still

don't get it."

"You can't get people to travel this year," said Michael J. Werner, an industry consultant and former head of sales agent Fortissimo Films, "That is a COVID-specific problem and one that hopefully will go away."

As the Delta virus has exposed porous defenses and poor levels of vaccination, Asia-Pacific territories, including Australia, India, Thailand, Malaysia, South Korea and Taiwan, are enduring higher levels of coronavirus infection in 2021 than they did in the first year of the pandemic.

Also, throughout much of Asia, many governments are still mandating prolonged quarantine periods regardless of vaccination status (China, Hong Kong, Thailand) or are operating return quotas (Australia, Thailand). That means filmmakers and executives could conceivably travel out to the fall festivals, but they would be trapped in hotel lockdown on return, and turn a one-week trip into nearly a month.

"These days the [Asian] buyers no longer travel to markets and festivals. Last year we hoped the world would get better, but now this is the new normal," said Mai Mekaswan, producer of Venice film "Anatomy of Time."

Sales efforts, similarly, change to fit the circumstances. Suh said she does 10 Zoom calls per day from Seoul and does not expect

to travel to an in-person market before Berlin 2022.

Pre-COVID, several festivals endured problems with Chinese films, due to last-minute censorship concerns. These days, China is at diplomatic loggerheads with countries including the U.S., Canada, and Australia. And Cannes this year went ahead with a risky choice, selecting Hong Kong protest documentary "Revolution of Our Times." But fall programmers do not report any sign of new political pressure on their selections.

Instead, the Chinese film industry is taking a more populist and propagandist direction that is less attractive to overseas festivals. "I don't think Venice and Toronto have stopped looking at Hong Kong or Chinese films. Rather, China's films are increasingly being made for domestic consumption. No major directors such as Chen Kaige are currently making festival films," said Albert Lee, executive director of the Hong Kong Intl. Film Festival.

In an amusing twist, the biggest Chinese film to play at Toronto and San Sebastian this month is the Zhang Yimou-directed "One Second." Made in 2018, it was one of two Chinese films pulled from Berlin in 2019. "One Second" is now safe to release abroad having been re-edited, cleared censorship and re-released theatrically at home in November. 🌀

“
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... THIS IS THE
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— MAI
MEKASWAN

FREMANTLE CONTINUED FROM P.1

The Fremantle/Lux deal is not expected to close this month, as Sole reported, but rather by year's end. The sale is being managed by global investment bank GCA Altium.

Founded in 1992 by Ettore Bernabei, who was a long-time former chief of Italian pubcaster RAI, Lux Vide is now headed by his progeny, Matilde and Luca Bernabei. They have been increasingly pushing into the U.S. and international markets with high-end shows such as "Medici," "Leonardo" and upcoming "The Rising," an English-language drama series about the human

and secular story of Jesus Christ, while also continuing to churn out local product for RAI — with which Lux has five shows in the works — and several others commissioned by Italian broadcasters Mediaset and Sky Italia.

Besides the Bernabei family, which owns a majority Lux stake with 51.77%, the company's other shareholders are Franco-Tunisian entrepreneur Tarak Ben Ammar's Prima TV, which holds 15.33%; the Fondazione Scienza e Fede, which is a Vatican foundation, with a 16.99% chunk; and the Capaldo family, with a 10.88% stake

Lux Vide's 2020 total earnings

grew 60% to €14.2 million (\$16.8 million) while profits doubled to \$11.8 million. The company produced \$94.9 million worth of content.

Owning Lux Vide would accelerate Fremantle's penetration of the Italian market as a provider of scripted content in the linear and pay TV spheres.

Besides its investments in Italy, Fremantle owns a panoply of companies across Europe, including Danish drama producers Miso Film, Dutch label Fiction Valley and French label Kwai, along with an assortment of British outfits such as Naked and Euston Films. 🌀

MK2 CONTINUED FROM P.1

the banner is presenting Mounia Akil's "Costa Brava, Lebanon" (with Participant and Endeavor Content) in the Horizons section.

"Del Kathryn Barton is such a visionary artist, whose unique style gives life to a radical and immersive modern fable. More relevant than ever, Blaze is an ode to women solidarity and courage, and we couldn't be more proud to share Barton's journey," said Fionnuala Jamison, MK2 films' managing director.

"Blaze" is being produced by Samantha Jennings of Australia's Causeway Films, the banner behind Jennifer Kent's Venice Special Jury Prize winner "The Nightingale" and Sundance hit "The Babadook." Executive producers for the film are Kristina Ceyton for Causeway Films, with Deanne Weir, Daniel Besen, Chris Plater, Sam Meers and Boris Tosic.

"Blaze,"s expected delivery is scheduled for the first quarter of 2022. 🌀

DE BEAUVOIR CONTINUED FROM P.1

best-known for the novel "The Man With the Golden Arm," which won the National Book Award in 1950 and was adapted into Otto Preminger's film with Frank Sinatra and Kim Novak. De Beauvoir, an outspoken feminist who was married to famed philosopher Jean-Paul Sartre, published many iconic books that are still culturally relevant, including "Le deuxième sexe."

Although they were both in the 40s, they shared an adolescent passion that they had never experienced before," said Garson. "Simone De Beauvoir had been married to Sartre for 20 years and she was at crossroad in her career; she was just beginning to write 'Le deuxième sexe.'"

The film will be lensed by Virginie Saint Martin ("Tango Libre"). Curiosa is raising the financing for the film.

Garson recently wrapped the ambitious series "The Perfect Mother," a French-German thriller that was produced by Quad Drama and Nadcon Film. 🌀

Dan Geller and Dayna Goldfine

“We do tend to go the deep dive route with our subjects.”

By Alissa Simon



For more than 25 years, Emmy-award winning directors-producers Dan Geller and Dayna Goldfine have jointly created multi-character doc narratives that use the personal stories of their protagonists to paint a larger portrait of the human experience. They are especially known for meticulous archival research, which made works such as “Ballets Russes” (2005) and “Isadora Duncan: Movement From the Soul” (1988) so extraordinary. “Hallelujah: Leonard Cohen, a Journey, a Song” explores the life of the legendary singer-songwriter through the prism of his internationally renowned song, “Hallelujah.”

Dogwoof is the international sales agent for the Venice-bowing doc.

● **What inspired you to take on this topic?** It was a combination of things. We’d seen Leonard Cohen twice when he came through the Bay Area during his world tours in 2010 and 2013 and were deeply moved by those concerts, and especially by his performances of “Hallelujah.” Then one night over dinner, our friend, film historian David Thomson, asked if we’d ever considered making a documentary about a song. That planted the seed and “Hallelujah” was the first and only song that came to mind both because of its unique complexity and because of our love for Leonard Cohen.

● **How many years have you been working on the film?**

It’s been almost exactly seven years from that dinner table conversation. We do tend to go the deep dive route with our subjects, so we’ve been living pretty fully in the Leonard Cohen/“Hallelujah” realm since then.

● **How were you able to convince Leonard Cohen to participate in the film?**

It was surprisingly straightforward, much more so than we ever expected. The first thing we discovered in our research was Alan Light’s book, “The Holy or the Broken,” which vividly recounts “Hallelujah’s” unusual trajectory from record-label reject to

internationally beloved hymn. At Alan’s suggestion we wrote to Leonard through his manager, Robert Kory. Robert gave our note and some of our past films to Leonard, who looked at the work, liked our described approach to the film and approved the project within a week. Another key to this quick approval was that Leonard loved Alan’s book. Then, crucial to our ability to continue the project even after Leonard’s death, was the fact that he had personally sanctioned it.

● **How many hours of footage did you have before creating the final edit?** In the end we collected well over 100 hours of archival footage and audio plus another 60 or 70 hours of original interview material, and yes, there are incredible things that ended up on the proverbial cutting room floor.

The material came from many places. Larry “Ratso” Sloman shared his amazing tapes with us and each of the other interviewees had their own archival collection to go along with their memories. We love diving deep into the past in search of hidden gems that tend to be scattered and the world. Dayna took the lead on this one along with our assistant editor Tomaso Semenzato. The research began as soon as Leonard said he was open to the project and really never stopped until about a month before we locked picture.

● **What’s next for you two?** We’re in discussions with people, particularly around another music topic, but mum’s the word for now. 🗨️

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Venice Film Festival: 'Last Duel,' 'Dune,' 'Power of the Dog' and 'Spencer' Highlight Starry Lineup - Full List

Venice has unveiled a star-studded lineup featuring new works from Jane Campion, Ana Lily Amirpour, Maggie Gyllenhaal and Ridley Scott.



Pedro Almodóvar's 'Madres Paralelas' Gets First Trailer Ahead of Venice World

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2021 SIFF YOUNG Selected Filmmakers

SIFF YOUNG, dedicated to discovering, gathering, and supporting Chinese young film talent with the most creative and market potential, is in full flow. The program introduces the talent to both domestic and international market to provide them with a platform of exchange and cooperation, so as to offer young filmmakers more chances to showcase themselves. Also, it serves to display the new look of film creation in China, and encourage young filmmakers to tell Chinese stories to the whole world through the presentation of creative ideas and stunning cinematography.



HAN Shuai

Director / Screenwriter

REPRESENTATIVE WORK:

SUMMER BLUR (2021)

AWARDS:

The 25th Busan International Film Festival, New Currents Competition, International Film Critics Award (the FIPRESCI Prize)

The 71st Berlin International Film Festival, the KPLUS Competition, Best Feature Film



LIANG Ming

Director / Actor / Screenwriter

REPRESENTATIVE WORK:

WISDOM TOOTH (2020)

AWARDS:

The 44th Hong Kong International Film Festival, the Young Cinema Competition, Best Director (Chinese Language) and Best Actor (Chinese Language)

The 49th International Film Festival Rotterdam, Bright Future Competition (nominated)



RAO Xiaozhi

Director

REPRESENTATIVE WORK:

ENDGAME (2021)

A COOL FISH (2018)

THE INSANITY (2016)

AWARDS:

The 9th China Golden Lion Award for Drama, Best Director



Derek TSANG

Director

REPRESENTATIVE WORK:

BETTER DAYS (2019)

SOUL MATE (2016)

AWARDS:

The 39th Hong Kong Film Awards, Best Picture, Best Director, Best Actress



WANG Jing

Director

REPRESENTATIVE WORK:

THE BEST IS YET TO COME (2021)

AWARDS:

The 6th International Student Film and Video Festival of Beijing Film Academy, Outstanding Short Film