

Iván Fund, Daniel Hendler Headline WIP Latam

JAMIE LANG

San Sebastián will host its annual WIP Latam program this Sept. 23-25. The program will feature six of the hottest upcoming titles from across Central and South America.

A frequent stop for titles between San Sebastian's Europe-Latin America Co-Production Forum and one of the event's finished film sidebars, WIP Latam has hosted Yennifer Uribe Alzate's *Skin in Spring* and Lola Arias' *Reas*, which premiered in the Berlinale Forum earlier this year. Other past participants include Sofía Paloma Gómez and Camilo Becerra's *Maybe It's True What They Say About Us* and *Most People Die on Sundays*, both in this year's Horizontes Latinos lineup at San Sebastian.

Awards available to this year's titles include the WIP Latam Industry Award, which includes the post-production services and Spanish distribution, and the Egeda Platino Industria Award of €30,000 (\$32,800). This year's WIP Latam pitches.

The Message, Iván Fund (Argentina)

Fund returns to San Sebastian with *The Message*, which participated in last year's Europe-Latin America Co-Production Forum, where the director described the film as "a Spielberg film shot by Cassavetes, a cross between an exciting sci-fi adventure film with an intimate and moving story of characters." A road film set in the Argentine countryside, the film tracks a girl and her guardians who survive thanks to her ability to communicate with animals. Fund's *Dusk*



The Message.

Stone screened in competition at Venice and San Sebastian in 2021.

A Loose End, Daniel Hendler (Uruguay)

Berlin Silver Bear-winning actor Hendler's third feature as a director, *A Loose End* turns on Santiago, a low-ranking policeman, who arrives in Fray Bentos, a small town just across the Uruguay border from Argentina, aiming to erase all traces of his past and even dreams of finding the possible love of his life. "It is a film about the hope of changing destiny and, at the same time, the difficulty of achieving that utopia of diluting the limits of the territory," Hendler and producer Micaela Solé have told Variety.

Cuerpo Celeste, Nayra Ilic (Chile)

Produced by Chile's Planta and Oro Films (*To Kill the Beast*) and Italy's Disparte, which caught attention with Maura Delpero's *Maternal*. Ilic's second feature after *Square Meter*. With cinematography from *Neruda* DP Sergio Armstrong, it tracks the life journey of Celeste, a teenager forced to deal with the death of her father while her mother deals with a personal crisis. Ilic's debut feature, *Square Meter*, screened in competition at the Palm Springs Festival in 2011.

Muñu Muñu, Paula Morel Kristof (Argentina)

A debut, this Argentine feature is a love story with touches of comedy

that turns on a nurse and a young French tourist. As her young adult son prepares to leave for a scholarship opportunity, leaving her with an empty nest, the medical worker fills the vacancy with a new romance. Produced by Oreja Le Burro.

If We Don't Burn, How Do We Light Up the Night, Kim Torres (Costa Rica)

A 2022 Proyecta participant, this coming-of-age film tells the story of a teenager forced to start a new life in an isolated rural village that lives under the shadow of a chilling legend about a monster that devours women. An accomplished short film director, Torres' work includes *So-*

AGENDA

INDUSTRIA

Jornada Series: Basado en hechos reales. El éxito de los biopics en la ficción serializada española

TABAKALERA – SALA Z

17:00 - 18:30

En colaboración con Europa Creativa Desk MEDIA Euskadi.

Moderación

Isabel Vázquez (presentadora, guionista y experta en series).

Participan

Susana Herreras (Movistar+, productora de Rapa, La Mesías, El Otro Lado, Todos Mienten), Andrea Martínez (productora de El Cuerpo en llamas, Netflix) y Elías León Siminiani (director de 800 metros, El Caso Alcázar, El Caso Asunta (Operación Nenúfar)).

lo la luna comprenderá and *Sun-catcher*, which have appeared at festivals including Locarno, Morelia and Mar del Plata. Noche Negra produces.

Gemstones, Simón Vélez (Colombia)

Another debut, this time from Colombian producer Simón Vélez, *Gemstones* turns on Machado, a Colombian migrant in France commissioned to steal a valuable emerald. Vélez has previously impressed with short films such as *Big Bridge* and *Los mayores ríos se deslizan bajo tierra* that have competed at Locarno, Valdivia and the Vienna.



China Sea.

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The San Sebastián Film Festival has unveiled the four titles set to pitch at this year's WIP Europe sidebar, which will run Sept. 23-25, which suggest the building ambitions of titles made in Eastern Europe.

Previous participants at WIP Europa include Maria Trenor's eventual Anecy competition player *Rock Bottom*, as well as a pair of Berlinale Panorama players in Tonia Noyabrova's *Do You Love Me?* and Michael Fetter Nathansky's *Every You Every Me*, both at this year's Zabaltegi-Tabakalera section.

WIP Europa: Altun, Akhvlediani, Matulevicius, Miro Fischer

Section prizes include post-production services, English subtitles, and Spanish distribution. The WIP Europe Award, a €10,000 (\$10,900) cash prize, is granted to the majority producer of the selected title.

The 2024 WIP Europe lineup:

In a Grove, Nino Akhvlediani (Georgia)

The third feature from Georgian director Akhvlediani, *In a Grove*, is a 1900s period film about four generations living together in Tbilisi. After his brother's mysterious death, Levan returns from studying in Germany to try to discover how his older sibling died, but he gets different versions of the story from everyone he encounters. Making matters worse, each seems entirely plausible.

China Sea, Jurgis Matulevicius (Lithuania, Poland, Taiwan)

The latest from Matulevicius, a former European Discovery Award nominee at the European Film Awards, turns on a martial arts champion who is expelled from his country's national team for being too aggressive. Rudderless, he takes refuge in the China Sea, a restaurant owned by his only close friend and tries to start a new life. Lithuania's Film Jam produces with Poland's Lava Films. Czech Republic's Bionaut and Taiwan's Ma Studios co-producing.

Blue Marks, Sara Miro Fischer (Germany)

Produced by Deutsche Film- und Fernsehakademie Berlin in co-production with Arkanum Pictures and RBB, this feminist drama turns on siblings Rose and Sam. After learning that rape allegations brought against Sam are true, Rose must learn how to deal with her brother's

guilt. Miro Fischer wrote the film's screenplay with Agnes Maagaard Petersen.

Memento Non Mori, Seyhmus Altun (Turkey)

This fiction feature unravels after a nearby chemical fire ravages a farming community. There, a young girl struggles with the lingering environmental effects and her father's dismissal of her dreams of education. Last year, the film received the first feature-length fiction film production support from the Ministry of Culture and Tourism of the Republic of Turkey. As a project, it participated in the M2 Lab in Turkey and Film Independent script development workshops in the U.S.

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