



CASA CINE

2024 PROJECTS BOOKLET



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INTRODUCING CASA CINE

Organized by La Napoule Art Foundation and SERENA Productions, **CASA CINE** is an **international screenwriting and music composition residency** for cinema that accompanies authors in the development of their first or second feature film projects and welcomes film score composers for a creative residency. We conceived this residency to be a privileged moment in which introspection and fruitful exchanges are combined in a collaborative environment.

CASA CINE takes place for 3 weeks each year, at the Château de La Napoule, in parallel with Festival de Cannes. It aims to accompany authors in their transition to feature film, to introduce them into professional networks, and to promote international co-productions. During the course of the residency, privileged professional relationships are built through the sharing of daily life with renowned filmmakers in an exceptional place, totally dedicated to creation.



In 2024, **four screenwriters and two film score composers** were selected out of over 130 applications. We thank the jury of film and music professionals who were in charge of the selection, composed by Abdelkrim Bahloul (France/Algeria), Pedro Borges (Portugal), Melody Cooper (USA), Anna Glogowski (Brazil/France), and Mathieu Sapin (France) for the screenwriting projects, and Giuseppe Gavazza (Italy), Ally Fiola (Canada), Filipe Raposo (Portugal) and Jean-François Trubert (France) for the film score composition projects.

French filmmaker **Agnès Jaoui** and Cuban filmmaker **Fernando Pérez** are the mentors of the 2024 edition of CASA CINE, working closely with the selected artists, providing guidance and sharing their perspectives, knowledge and professional experience. Residents are accompanied in the preparation of their project pitch by **Anna Glogowski**.

We invite you to discover the selected CASA CINE projects during the **pitch event** at the **Region Sud Pavilion - Festival de Cannes**, on **May 19th**, from **3pm - 5pm**.



2024 SELECTED SCREENWRITING PROJECTS

- **THE SIXTH CHIME**
by Miao Yu | CHINA
- **AZUR**
by Pascal Tessaud | FRANCE
- **THE OPPOSITE DIRECTION**
by Julia Castro | ARGENTINA
- **ROUTE 5**
by Amaya Sumpsi | PORTUGAL / SPAIN

2024 SELECTED FILM SCORE COMPOSERS

- **DAMIAN SCHOLL**
film score composer | GERMANY
- **MARISOL CAO MILÁN**
film score composer | SPAIN / CUBA



THE SIXTH CHIME

Feature fiction

In contemporary China, at a boarding school, an important exam is approaching. Liu Anqi, a 17-year-old exemplary student, is determined to maintain her top spot. Leveraging the privilege that comes with good grades, she navigates relationships with teachers, classmates, and others, intentionally or unintentionally causing individuals who impede her goals to disappear.

Amidst this, Liu Anqi gains permission to leave the school during mealtime. Through her frequent transitions between the boarding school and the outside world, she begins to question the significance of the existing system, and the goal she has been obsessively pursuing.

LOOKING FOR PRODUCTION, CO-PRODUCTION, DISTRIBUTORS

Script and direction: **Miao Yu**

Duration: **90 minutes**

Country: **China**

Original language: **Chinese Mandarin**

Support received: **6th HAF Film Lab**



MIAO YU

Miao YU grew up in China before going to study cinema in France, where she graduated from La Fémis in 2020. She has directed six short films which were screened at various festivals around the world, including *The Dissonant Echo of Desire*, *The Elusive Joy of Labor* and *24'58 On the Way to Dulpokanova*. Her feature film project *Moving* received the writing fund from CNC - the French National Centre for Cinema.

In her films, Miao Yu explores the hidden fragments of reality to reveal the absurdity of contemporary life through narrative choices that subvert convention: she is particularly keen to offer a nuanced view of society and human relationships.

SELECTED FILMOGRAPHY

- *The Elusive Joy of Labor* (2021) - Fiction - 9'
- *The Dissonant Echo of Desire* (2020) - Fiction - 26'
- *24'58 On the Way to Dulpokanova* (2019) - Fiction - 25'



AZUR

Feature fiction

Azur tells the story of a forty-something man who is at a crossroads, having to mourn his artistic career while facing up to his intimate failure after the disappearance of his daughter.

It questions the torments of a generation of lost adults who rebuild themselves through love, family and friendship. It is a humanist film, direct and lively, where the central character is the city of Marseille, with its complex Greek dimension, where tragedy, passion and comedy intertwine in the *chiaroscuro* contrasts so dear to this sunny city.

LOOKING FOR CO-PRODUCTION, DISTRIBUTORS

Script and direction: **Pascal Tessaud**

Duration: **85 minutes**

Country: **France**

Original language: **French**

Production: **Cypher films**



PASCAL TESSAUD

Pascal Tessaud is a French director and screenwriter. After studying literature and cinema at the Université Paris X Nanterre, he directed four short fiction films: *Noctambules* with Hiam Abbass, *L'été de Noura*, *Faciès*, and *La Ville Lumière*, which was selected for numerous festivals - such as the Clermont-Ferrand International Short Film Festival, Hollyshorts of Los Angeles, and Paris tout court - having won Grand Prize awards in Warsaw, New York, Mexico and Toronto. In 2014 he wrote, produced and directed his first feature film *Brooklyn*, selected for the ACID section at the Cannes Film Festival, which won Grand Prize at Aubagne, Miami and Hip Hop Film Festival in New York. The film was selected and screened in over 100 festivals around the world. In 2019, he directed and produced the series *Paris 8, la fac Hip Hop* for ARTE.

SELECTED FILMOGRAPHY

- *Brooklyn* (2015) - Fiction - 82'

- *La Ville Lumière* (2013) - Fiction - 31'



THE OPPOSITE DIRECTION

Feature documentary

The Opposite Direction tells a forgotten story about the future. Today, scientists worldwide are trying to get nuclear fusion, a clean and inexhaustible source of energy. This dream started on a lost island in Patagonia when Austrian physicist Ronald Richter proposed to create an artificial sun there. In 1951, he announced that he succeeded doing it, but surprisingly shortly after the project was cancelled. For 70 years, rain and snow have hit the old fusion reactor, weeds and mystery have covered the story. Now, based on unpublished files, I am going to immerse the audience in this secret archive, bringing the project to life again.

The dream of a clean and inexhaustible source of energy continues as a latent promise waiting for the answer to the enigma that will allow an artificial sun to be turned on.

LOOKING FOR CO-PRODUCTION, DISTRIBUTORS

Script and direction: **Julia Castro**

Duration: **90 minutes**

Country: **Argentina**

Original language: **Spanish, English and German**

Production: **Hormiga Argentina**

Support received: **Berlinale Talents, Sunny Side of the Doc, AFO Camp 4Science**



JULIA CASTRO

Director and Sound Designer. She recently received a Sandbox award with her project *The Opposite Direction*, also selected for the Official Pitch Selection at Sunny Side of the Doc and Berlinale Talents in 2023. Born in Argentina, Julia Castro studied Sound Design at ENERC (National School of Experimentation and Filmmaking) and Design of Image and Sound at National University of Buenos Aires. She has been working as a sound designer for several feature films which have had a wide festival circulation. She also frequently collaborates with animation cinema, having worked with studios like Can Can Club and with filmmaker Juan Pablo Zaramella. As a director, she has made four animated short films: *El Monstruo La Construcción*, *Hoy Anguila*, *Ukako* and *Sal*, using different animation techniques. *The Opposite Direction* is her first feature-length documentary.

SELECTED FILMOGRAPHY

- **First Names** (in production) by Fernando Dominguez, as sound designer - 90'

- **Vinci / Cuerpo a Cuerpo** (2024) by Franca Gonzalez, as sound designer - 79'

- **Ukako** (2015) - Animation - 4'

- **El Monstruo La Construcción** (2012) - Animation - 3'



RUTA 5

Feature fiction

Lost in the middle of the Spanish plains of Extremadura is the small village of San Pedro de Mérida, which lives in a strange mix of rhythms, between the slow wandering of lost places and the vertiginous rhythm of the world's highways. Everything and nothing seems to happen at the gas station bar, "Ruta 5", open 24h/day, but this is where Ana decides to stop on her journey from Lisbon to Madrid. Ana, a Madrilenian who is going through her worst personal moment since she moved to Lisbon ten years ago, gets lost between the tables and the bar, between truck drivers, traffic police officers and occasional travelers. What was supposed to be a small stop at a gas station ends up lasting throughout the summer...

LOOKING FOR CO-PRODUCTION

Script and direction: **Amaya Sumpsi**

Duration: **80 minutes**

Country: **Portugal/Spain**

Original language: **Spanish and Portuguese**

Production: **Continue Walking (Portugal)**

Support received: **prize Welab/Kinolux - Festival L'Àlternativa 2023 (Barcelona)**



AMAYA SUMPSI

Amaya Sumpsi is a Spanish director and anthropologist, living and working in Portugal. Since 2017, she has been part of the coordination of NAVA – Center for Visual Anthropology and the Arts (CRIA-UNL/ISCTE), and is also a professor at ISCTE-UNL University. Her first documentary *My Fisherman, My Old Man* premiered at the Royal Anthropological Institute Film Festival (RAI-Edinburgh, 2013) and was selected for numerous documentary film festivals. In 2018, she co-directs *Um Ramadão em Lisboa*, a collaborative documentary that premiered at the IndieLisboa International Festival (2019). Her last feature-length film as director, *Between Islands*, was nominated for the best documentary by the Portuguese Academy of Cinema (2023) and had commercial distribution in Portugal. It was also selected for festivals in Spain, France and Tunisia.

SELECTED FILMOGRAPHY

- *Between Islands* (2022) - Documentary - 76'

- *My Fisherman, My Old Man* (2013) - Documentary - 59'

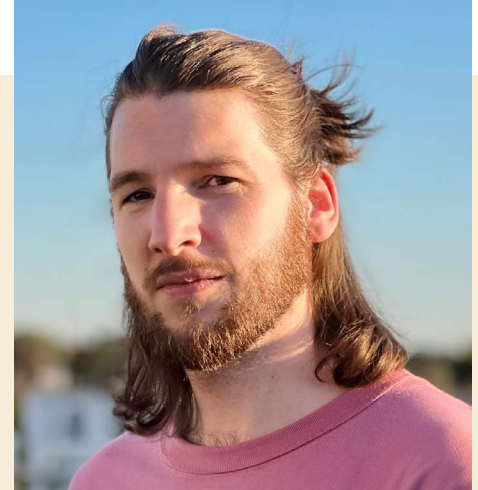
DAMIAN SCHOLL

Film score composer

Damian Scholl is a German composer of film music and contemporary music. He began playing the violin at an early age, and soon developed a keen interest in composing and performing his own music. He studied composition at the University of the Arts (UdK) Berlin and did a master's program in Film Music at the Potsdam-Babelsberg Film University.

As a film music composer, he first attracted attention with his music for Andres Veiel's documentary *Beuys*, co-created with his colleague Ulrich Reuter. Their soundtrack won Best Music in a Documentary at the DOK.fest festival in Munich and was also nominated for best score at the German Filmmusic Prize in 2017. Most recently, his music for the documentary *Plastic Fantastic* earned him a nomination for Best Music in a Documentary at the 2023 DOK.fest Munich. Damian Scholl's repertoire to date includes works for solo instruments and small chamber ensembles, a chamber opera and works for symphonic orchestra. Several of his New Music pieces, as well as soundtracks have been released on record. His experimental solo album *Till the Sun Breaks Down* was published in 2023.

At CASA CINE, he will be composing the score for the documentary film *James Howell*, by director Halina Dyrtschka.



"What brings me the most joy as a composer is that moment, after a long time of digging in 'dry earth', when you find something raw, something that is tenderly pulsating with life. It seems like it had been hiding under the surface all along."

For the James Howell documentary, I want to search for an individual tone to fit a unique artist and the creation of his austere work."

SELECTED FILMOGRAPHY

- *Plastic Fantastic* (2023) by Isa Willinger
- *Beyond the Visible* (2020) by Halina Dyrtschka
- *Beuys* (2017) by Andres Veiel

LOOKING FOR NEW COLLABORATIONS

MARISOL CAO MILÁN

Film score composer

Marisol Cao Milán is a Cuban composer, sound designer and orchestra conductor who lives and works in Spain. She graduated in Choral Conducting at the National School of Art (ENA), in Orchestral Conducting at the University of the Arts (ISA) and in Sound Direction at the International Film and Television School (EICTV) in Cuba. She has been selected for several residencies, programs and scholarships in Europe and Latin America, such as *String and Tins*, *Izotope* and *Avid Protools*.

Marisol Cao Milán often works in the development of fictions, documentaries and new media projects. She has collaborated on installation and performance projects with plastic artists, as well as in audiovisual exhibitions. She currently works as a sound director and composer at *Estudios Amarras* where she collaborates with international directors on films that have been presented at festivals such as IDFA, Visions du Réel, Ji.hlava, San Sebastian Film Festival, among others.

During the residency, she is working on the score composition for *The Light of Masao Nakagawa*, by director Hideki Nakazaki Yesquen.



"Millions of stories can emerge or can be proposed from the conjunction of the sound design and music, allowing to create unique counterpoints, textures and atmospheres."

Taking the archive as a trigger for stories, The Light of Masao Nakagawa talks about memory and migration of a Japanese photographer to Peru. I would like to be able to subtly evoke, with traditional instruments and minimalist but experimental melodies and sounds, the spiritual dimension of these ancestors and ghosts that live in the found archives."

SELECTED FILMOGRAPHY

- *Open House* (2023) by Julieta Lasarte Pigrau
- *Journey* (2023) by Jose Fernández del Río
- *Incarnate* (2021) by Otávio Almeida and Ana Clara Ribeiro

LOOKING FOR NEW COLLABORATIONS

AGNÈS JAOUÏ

Agnès Jaoui is a French actress, screenwriter and director. She discovered her love for theater in high school and began her training as an actress at the age of 15, when she enrolled at the Cours Florent. In 1984, she attended theater classes at the Théâtre des Amandiers, directed by Patrice Chéreau. During this time, she went to the United States where she completed her studies in musical comedy.

Alongside Jean-Pierre Bacri, who became a close collaborator throughout her career, she wrote plays that later came to know greater success with their adaptations to the big screen. Among them are *Kitchen with Apartment* (1993), directed by Philippe Muyl, and *Family Resemblances* (1996), directed by Cédric Klapisch. She also adapted Alan Ayckbourn's play *Intimate Exchanges*, which became the two-part film *Smoking/No Smoking* (1993), by Alain Resnais, with whom she collaborated again in *Same Old Song* (1997).

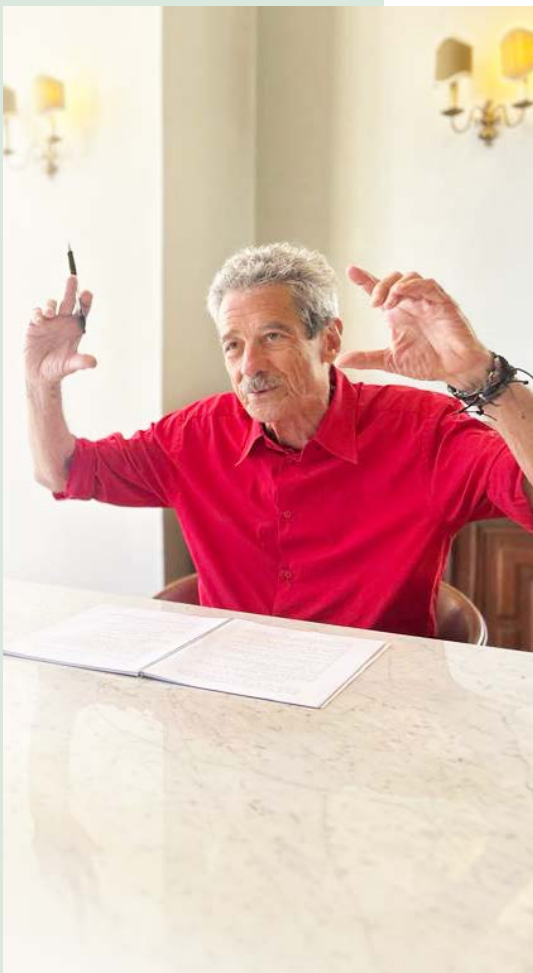
In 2000, Agnès Jaoui made her directorial debut with *The Taste of Others*, which attracted 4 million viewers and was nominated for the Oscar for Best Foreign Language Film. It was followed by *Look at Me* (2004), *Let it Rain* (2008), *Under the Rainbow* (2013), and *Place Publique* (2018), all co-written with Bacri.

As an actress, Agnès Jaoui got her first big break in 1987 when she was offered a role in Patrice Chéreau's *Hôtel de France*. She has since then acted in over 30 roles, her most recent being in Noé Debré's *A Good Jewish Boy* (2024) and in Sophie Fillières' *This Life of Mine*, which was selected for the Filmmakers' Fortnight and is having its premiere at the Cannes Film Festival this year.

Jaoui's work has been critically acclaimed and has won her numerous awards, including three César Awards for Best Screenplay, one for Best Supporting Actress and, most recently in 2024, an Honorary César Award in recognition of the entirety of her career. But Jaoui is not just a filmmaker. In 2006, she released her first album *Canta*, which won a Victoire de la Musique award, in which she shares her love for Latin music. It was followed by the albums *Dans Mon Pays* and *Nostalguas*, in which she sings in four languages (Spanish, French, Hebrew and Arabic).

Her ability to observe and portray daily life, accompanied by the use of corrosive humor to criticize social norms, has made her an emblematic figure in the industry.





FERNANDO PÉREZ

Fernando Pérez is a Cuban filmmaker, writer, and film critic. He studied Spanish Language and Literature at the University of Havana before beginning his career in film, first as a production assistant and then as assistant director to Tomás Gutiérrez Alea and Manuel Octavio Gomez.

From 1975 to 1984, he directed several documentaries that won awards at numerous festivals, and worked under Santiago Alvarez in the news department of the ICAIC. He wrote the book *Corresponsales de Guerra*, which received the 1982 Casa de Las Americas Award, and also taught courses in Film Criticism and History at the University of Havana and the International Film School of San Antonio de los Baños.

In 1987, he released his first fiction feature film, *Clandestinos*. However, it was in 1994, with *Madagascar*, the film exploring the complexities of Cuban society in the post-revolutionary era, that Fernando Pérez received international recognition.

His films, notably *La Vida es Silbar* (1998) and *Suite Habana* (2003), are known for their lyrical beauty, meticulous mastery and unexpected melancholy. Throughout his career he has received numerous international awards, and was awarded the Premio Nacional de Cine in 2007.

In recent years, Pérez has made films that delve into the intricacies of Cuban society, such as *Madrigal* and *Últimos Días en La Habana*.

His most recent work, *El Mundo de Nelsito* is a melodrama with hints of black humor that depicts the dreamlike world of an autistic teenager, and had its European premiere at the Malaga Film Festival in 2023.



ANNA GLOGOWSKI

Born in Brazil, Anna Glogowski began her career in research and teaching in sociology.

Later, in France, she worked as documentary director at Canal+, then program advisor at France Télévisions. She has programmed for several film festivals, such as Paris Cinéma, La Cita and Doclisboa.

She later became an international consultant for the development of documentary projects, including Cannes Docs, ADDOC and Agora Docs Thessaloniki. She has been a member of various funding committees of the French National Centre of Cinema (CNC), such as *Aide au Court-Métrage*, *Fonds bilatéral d'aide à la coproduction d'œuvres cinématographiques franco-portugaises* and *Aide aux Cinémas du Monde*.

As a jury, she has been a member of several festivals, including Visions du Réel, IDFA, DOK LEIPZIG, CPH:Dox, Rome Film Festival, CINEMED and the Trieste Film Festival. Anna Glogowski is currently a member of the selection committee of the It's All True festival in Brazil, since 2003 and the FIPADOC festival in France, since 2019.

ORGANIZATION

The CASA CINE residency is organized by:



La Napoule Art Foundation
CLEWS CENTER FOR THE ARTS

lnaf.org



SERENA
PRODUCTIONS

serenaproductions.com

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PARTNERS

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The logo for Casa Cine features the words "CASA CINE" in a bold, white, sans-serif font. The text is centered and framed by a white arch above and a horizontal line below. The arch is composed of a curved top and short horizontal segments at the ends. The horizontal line below the text is a simple, solid white bar.

CASA CINE

casacine.org