

About Productions & DW present in association with Fondation Liban Cinema



LEBANON  
FACTORY

*nadashmaou 2000*

**One Country, 8 directors, 6 nationalities, 4 short films,  
One feature film to open 2017 Directors' Fortnight in Cannes**

## WELCOME TO LEBANON FACTORY

After **Taipei Factory** in 2013, **Nordic Factory** in 2014, **Chile Factory** in 2015 and **South Africa Factory** in 2016, the Directors' Fortnight and Fondation Liban Cinema join to continue the adventure this coming year with Lebanon Factory. This Factory is co-produced by Myriam Sassine & Georges Schoucair (About Productions – Lebanon) and Dominique Welinski (DW – France). The Factory aims at the emergence of new talents on the international scene, allowing young filmmakers, Lebanese and international, to meet and create together. We are proud to present the result of these collaborations, four short films of 15 minutes each, co-directed by four tandems of young directors.

The 4 short films will be screened in Cannes on **Thursday, May 18<sup>th</sup> 2017**, the day of the opening of the Directors' Fortnight .

### Lebanon Factory in brief

- 4 young international filmmakers have been chosen in 2016.
- After an announcement at Cannes Film Festival 2016, a call for entry for Lebanese Filmmakers was launched.
- Late October, in Beirut, after interviewing a shortlist of 12 directors, 4 Lebanese filmmakers were selected and paired with international ones.
- The couples had 3 months to write together a short film, which should last around 15 minutes.
- March 2017, for around one month in Lebanon, each pair shot, edited and completed his short film with local cast and crew.
- In May 2017, in Cannes, the 8 participants will meet with representatives of the international film industry (producers, distributors, festival representatives, international sales...), who will help them in the development of their respective projects (feature films and TV series).



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## EDOUARD WAINDROP

This year, for the new edition of the Factory, the Directors' Fortnight is in Lebanon, attracted by the renewed vitality of cinema in the cedar's country... And by the well-known slinger spirit of the Lebanese people.

And then, unfortunately with the present tragedies of the Middle East, in which Lebanon is submerged in, there are many stories to tell.

The Lebanon Factory has thus expressed this situation, the question of refugees, which arises there in an infinite greater scale than ours, real estate speculation, the division of Beirut into politico-religious zones controlled by gangs and finally, the pollution that conflicts radically aggravate.



Four shorts were co-directed by duets, with our always winning combination: a filmmaker from the hosting country and a director who comes from elsewhere - this year from Bosnia Herzegovina, Switzerland, France and Costa Rica...

Four racy films have been produced. You will discover them in Cannes on May 18 for the opening of the Directors' Fortnight 2017.



## PRODUCERS TEAM



### GEORGES SCHOUCAIR & MYRIAM SASSINE

Right from the start, creating four different interpretations of Lebanon that reflect the present of the country, seemed like the perfect fit for us. The Factory embodied everything About Productions set to achieve from its inception: support and nurture young filmmakers, make films that creatively explore the different dimensions of our current reality via different genres, styles and temperaments and contribute to structure Lebanese cinema into a solid industry.

Lebanon Factory operated like a big lab, allowing us to work closely with eight talented filmmakers, each with a distinct voice and vision. With the Lebanese directors, it granted us the opportunity to immerse in their worlds and whetted our appetite to follow their different future projects. In addition, this experience helped to forge a synergy between different institutions and individuals that are considered as the most important players in the Lebanese film industry. From the caring support of Fondation Liban Cinema and the seasoned cinematographers, art directors, wardrobe stylists, assistant directors, production managers, sound mixers, editors; to the line producer, sound designers, color grader, post-production supervisor and equipment rental facility, Lebanon Factory acted as a reunion of a Lebanese film family that maneuvered to create four short films we couldn't have been prouder of. It's only natural thus that the various members of this family will continue to collaborate, venturing further beyond this happy experiment.

Finally, we gratefully thank Maya, Jessica, Abla, Rana, Belal, Chrystel, Chant and our hardworking Abbout team without whom Lebanon Factory would have stayed just an idea on paper. A special salute to the dynamism of Dominique Welinski whose crazy ideas have been translated into beautiful realities, and the calm reassuring presence of Christophe Leparc whose unconditional support kept us going through the tough times.



### DOMINIQUE WELINSKI

The Factory is reaching its 5<sup>th</sup> edition. After Asia, Europe, South America and Africa, we're in the Middle East. In the region, Lebanon was obvious to me for many reasons both personal and professional. I know Myriam Sassine, from Abbout for a while and she was so enthusiastic about the project that she easily convinced Georges Schoucair to jump into this crazy adventure. I knew we would together find talented directors, wonderful stories and great collaborators, even though there is no state support for cinema in Lebanon. We wouldn't have been able to complete this Factory without the collaboration of Fondation Liban Cinema and the enthusiastic and efficient Maya de Freige. When it came to pick up the Lebanese directors, it was heartbreaking to only pick 4 of them: 2 women and 2 men. The shooting crews, actors and post-production technicians were amazing and more than involved. Shooting in Beirut and around was a real pleasure. I must thank Jessica Khoury from Abbout who has been my right hand during the whole process and pay special homage to Abla Khoury who line produced the 4 films and was able to be on each set at any moment, I suspect she has at least one twin sister! We are more than proud to present you these 4 great short films which, I think, will give you a faithful portrait of Lebanon.

## FONDATION LIBAN CINEMA



MAYA DE FREIGE

(FLC), is a non-governmental organization that plays a powerful and effective federating role in the Lebanese audiovisual industry. Its objectives are to support Lebanese filmmakers and professionals, to facilitate local film production, to preserve the Lebanese audiovisual heritage and to promote the Lebanese cinema industry.

This year, FLC got engaged in a very exciting project: The Factory. Out of many countries, Lebanon was chosen for this edition of The Factory and of course, we didn't think twice before grabbing the opportunity to make this project happen.

Lebanon Factory brought together 8 directors, 4 young filmmakers from Lebanon and 4 foreign filmmakers with the aim of screening the 4 short films in this year's edition of Directors' Fortnight in Cannes Film Festival.



FONDATION  
LIBAN CINEMA  
مؤسسة سينما لبنان

Every year Lebanon is witnessing the birth of new young talents and through this project, we were happy to shed the light on Lebanon but also on the Lebanese directors, to help them get recognized internationally, and to shed the light as well on the Lebanese cinema technicians, the Lebanese film industry and the Lebanese expertise.

In Cannes Film Festival, the 4 Lebanese directors will get the required mentoring that will allow them to pitch their feature films in the Market and to find interested partners. Hopefully, in a couple of years we will be back in Cannes with 4 good feature films. Lebanon Factory also hired more than 120 Lebanese technicians without counting the engagement of the local people in the cities and the villages where the shootings were happening. Because this exceptional event will bring lots of exposure to Lebanon on the International scene, and will prove that our country can be a shooting place by its beautiful scenery and locations, it has been adopted by Fondation Liban Cinema.

Cinema is supposed to give news of the world to the rest of the world, and through our cinema, we do hope to send news of Lebanon, and good ones, to the world!

## GINGER BEIRUT PRODUCTIONS



### Why Lebanon Factory?

4 movies, 8 young directors, casting, finding locations, getting shooting permits, managing mini budgets, creating 4 homogeneous teams, opening groups on whatsapp, deadlines... A real challenge both professionally and humanly, with directors that we don't know... That's Lebanon Factory! A thrill of adrenaline that accompanies the stress, the challenge and the passion of cinema. Ginger Beirut has landed in this super adventure with its ups and downs to make the desires and dreams of 8 directors come true and, for sure, we don't regret it!

### Company Profile

In 2009 Abla Khoury & Lara Chekerdjian co-founded Ginger Beirut Productions.

Ginger Beirut S.A.L is a production company for feature and short films, documentaries, TV series, music videos and public service announcements.

We cover every aspect of the production process from co-producing and set work to post production, and offer a very long list of services ranging from casting facilities and actors coaching to securing permits and location management, including budgeting and script consultancy.

Among their filmography, *The Insult* (in post) by Ziad Doueiri, *Very big shot* by Mir-Jean Bou Chayaa (Etoile d'Or - Marrakesh film festival, selected at TIFF), *Tramontane* by Vatche Boulgourian (Semaine de la critique Cannes 2016), *Where do we go now?* by Nadine Labaki (2011 Un Certain Regard – Cannes International Film Festival - France, 2011, People's Choice Award – Toronto International Film Festival - Canada, 2011)

# LUCID

## LUCID

**Why Lebanon Factory?** The exciting challenge of working with, supporting, and satisfying four pairs of directors simultaneously, without compromise, attracted us to being a part of Lebanon Factory. Lebanon Factory's unique form of cross-cultural collaboration spoke to us on a personal level due to our international backgrounds.

In addition to the directors, we knew working with our long time partners at About Productions, Ginger Beirut Productions, and db Studios would ensure stellar collection of films. Adding to this with the leadership and guidance of Dominique Welinski, the combination of forces was irresistible.

### Company Profile

Lucid Post was founded in 2016 by editors Sebastien Leclercq and Mounir Haydamous, and colorist Belal Hibri out of a desire to create a world-class post production facility in Beirut which emphasizes the creative process. In the short time since it opened, Lucid has worked on and serviced over 15 feature-length projects from across the Middle East, United States, France, and Africa. In addition to working on narrative short and feature length projects, Lucid also provides complete post-production services for commercials for clients such as Pepsi, Cadillac, Johnny Walker, and many others.

## DB STUDIOS

### Why Lebanon Factory?

Lebanon Factory is a unique experience.

Working with filmmakers from different nationalities gave the films much more richness and openness.

With the filmmakers, we dug into each film's identity to create its appropriate sound universe.

I believe the concept of Factory summarizes what Cinema should be, a dialogue between cultures that enrich human relationships and enrich our vision of the world.



### Company Profile

Founded in 2006 by sound designer Rana Eid and composer Nadim Mishlawi, db Studios has become the primary facility for audio postproduction in Lebanon, providing services to directors, producers, and artists from Lebanon and the Arab World. In 2018, db Studios will expand its services in partnership with the french company HAL AUDIO.

Among their filmography, *Crossing the Seventh Gate* by Ali Essafi, *Tramontane* by Vatche Boulghourjian, *3000 Nights* by Mai Masri, *The Disquiet* by Ali Cherri, *Ladder to Damascus* by Mohamad Malas, *The Lebanese Rocket Society* by Khalil Joreige & Joana Hadjithomas.

## PLATFORM STUDIOS

### Why Lebanon Factory?

It was a great experience for a very demanding and challenging project having 4 teams shooting at the same time in different locations. We had to prepare 4 different lists of equipment, logistics for transport and power supply in parallel to our other ongoing projects. The crew was very motivated and the general mood was very friendly and easy going. The association between Platform Studios and About Productions is a long term one seeing as our moto has and always been directed to supporting shorts, feature films and the movie industry in general.



### Company Profile

Platform Studios is one of the largest suppliers of Professional Camera, Lighting & Grip Equipment for Motion Picture, TV Commercials, TV Dramas, and Music Promos in the Middle East region. Platform Studios provides the best service and highest quality products, the latest technology and highly skilled staff for the major production houses in Lebanon and the GCC region. Some of our brands are: American Grip, ARRI, Black Magic, Canon, Flight Head 5 Advanced by Filmotechnic, GoPro, Panther, Phantom, RED, Scubacam, Sony, Technocrane, Transvideo, Zeiss...

We have supplied facilities in feature films including six Academy Awards Winners: *The Hurt Locker & Zero Dark Thirty* by Kathryn Bigelow, *Redacted* by Brian De Palma, *Captain Abu Raed* by Amin Matalqa, *Zozo* by Joseph Fares, *Falafel* by Michel Kammoun, *Caramel* by Nadine Labaki, *Je Veux Voir* with Catherine Deneuve, *Falling from Earth* by Chadi Zeineddine, *The One Man Village* by Simon El Haber, *Transformers 2 Revenge of The Fallen* (Jordan Scenes), *1958 & The Valley* by Ghassan Salhab, *Stray Bullet* by Georges Hachem, *Where Do We Go Now?* by Nadine Labaki, *Go Home* by Jihane Chouaib, *The Insult* by Ziad Doueiri...

## SHORT FILMS

# تشويش WHITE NOISE

2017 – Lebanon / France –  
17min – Color – Scope –  
DCP - Arabic

### CAST

**Said SERHAN**  
**Mia HABIS**  
**Reslan AL KARA**  
**Nizar NASSAR**  
**Toni KANAAN**

### TEAM

Production Manager  
**Elie DEEK**  
Director of Photography  
**Shady CHAABAN**  
Editor  
**Nadia BEN RACHID**  
1<sup>st</sup> Assistant Director  
**Nadim HOBEIKA**  
Art Director  
**Wael BOUTROS**  
Wardrobe Stylist  
**Mariane TAOUK**  
Make up Artist  
**Diala CHAABAN**  
VFX Supervisor  
**Chadi ABO**  
Sound Mixer  
**Karine BACHA**



a film by **Ahmad GHOSSEIN** (Lebanon)  
& **Lucie LA CHIMIA** (France)

Said is doing his first night of duty as a security guard under the bridge in the middle of Beirut. With only a walkie-talkie and a torch, he is trying to take his job seriously. At sunrise, the city will have crushed him...



**Ahmad Ghossein** born in Beirut in 1981, is a Filmmaker and video artist. He graduated from the National Academy of Art in Oslo. He won the Best Director Prize at the Beirut Int. Film Festival 2004 for his short film *Operation Nb...* His short film *My Father Is Still A Communist*, commissioned by Sharja Art Foundation 2011, won Best short film award in Doha Tribeca Film Festival 2011. Ahmad has directed several documentaries, short films and videos. Other works include: *210m* (2007) commissioned by Ashkal Alwan, *Faces Applauding Alone* (2008), *What Does Not Resemble Me Looks Exactly Like Me* (2009) with Ghassan Salhab and Mohamad Soueid, *An Arab Comes to Town* (2008), a documentary shot in Denmark. *The Fourth Stage* (2015) opened Forum Expanded at Berlinale. His work has been screened in different museums, galleries and film festivals around the world. To mention a few: MoMa, Kunsthallen, Berlinale, FID, SeMa Biennale... He is currently developing his first feature *All This Victory*.



*"To make a film surrounded by much love and interest, to exchange experiences with the other filmmakers, was an amazing experience. It was a real factory. This experience was not only important on a personal level but also important at this moment of the Lebanese cinema history. Opening the Directors' Fortnight sheds a light on our national cinema."*

**Ahmad GHOSSEIN**

**Lucie La Chimia** was born in 1991 in eastern France. She graduated in animation at École Nationale Supérieure des Arts Décoratifs in Paris, and did a school exchange in film and videos studies at the School of Visual Arts NYC. Her first film, *Les Macaronis* is a short-animated documentary talking about the immigration of her Italian family in France, in the early 60's. She created a surrealist mood using vintages pictures, graphic patterns, and dark humor. It has been screening in several festivals and events (Cartoon Festival, Croq'anim, Le Carrefour de l'Animation, Chàlon tout court, Le Festival du Film de Famille, Poitier Film Festival, La Nuit blanche des Inrocks, la Cité de l'immigration). She works as an art director and she's currently writing her first feature film *Homing Rocket*.



*"Being part of the Lebanon Factory has been as challenging as incredible. Co-directing a movie, coming from two different cultures and work habits makes you realize how you can be creative when you share ideas. The Factory highlights that wherever you come from, cinema is a common language."*

**Lucie LA CHIMIA**

## SHORT FILMS

# أوتيل النعيم HOTEL AL NAIM

2017 – Lebanon / France – 14min –  
Color – 1.85 – DCP - Arabic

### CAST

**Sami HAMDAN**  
**Ahmad KAABOUR**  
**Walid EL MOUNLA**  
**Hovsep TELESSEMIAN**

### TEAM

Production Manager  
**Nermine HADDAD**  
Director of Photography  
**Talal KHOURY**  
Editor  
**Perla KHERLAKIAN**  
1st Assistant Director  
**Melissa KARAM**  
Art Director  
**Sabine SABBAGH**  
Wardrobe Stylist  
**Dina NAWFAL**  
Make-up Artist  
**Lynn FEGHALI**  
Sound Mixer  
**Chadi ROUKOZ**



a film by **Shirin ABU SHAQRA** (Lebanon)  
and **Manuel MARIA PERRONE** (Switzerland / Italy)

The octopus believes that the hand in front of it is a prey, but it doesn't know that behind every hand, there is an arm...



**Shirin Abu Shaqra** received her MFA with honors in 2010 from Le Fresnoy, National Studio for Contemporary Arts in France. Before entering the artistic field, she studied History and Political Science at Saint-Joseph University Beirut. She worked for a decade as archivist, librarian and researcher, publishing several academic articles. In her artwork, she uses History for its collective memory, music for its Dionysian effect, and animation for its distanced wit. Thematically, exile and disembodiment are omnipresent elements, love and kinship a constant concern. Her filmography includes: *What Happens to a Displaced Ant?* (2017), *Sulayma* (2014), *Conversations with Changes* (2010), *Hold on My Glamorous* (2009), *Walking Distance* (2008), *Sabra's Barrels* (2007)



"Cinema is a universal language when we talk about shot values and cameras. Making cinema on the other hand, is a naturally more nuanced experience. The challenge of the Factory begins with its initial formula: write a story, build a solid team and scout for locations in a limited time. The bigger mind stretch happens when in decision-making one had to navigate between two aesthetics. This art making experience revived in me ongoing mysteries: can we understand complex societies by speaking a common language? And when translating culture, when do we insist on artistic subjectivity and when do we opt for objective anthropology? The aim is to find the common ground to various specificities to make storytelling universal."

**Shirin ABU SHAQRA**

**Manuel Maria Perrone** was born in 1981 in Bellinzona, Switzerland. Italian and Swiss, Manuel is a film and stage director, poet and actor. Trained in the theaters, he started his career in the streets, which took him to Argentina where he lived for 5 years, exploring the world of masks and objects. He came to cinema by chance. He had a project with a group of old women which led him to a change of language from theater to cinema, for suiting the lack of memory and group energy. Afterwards, he settled down in France, and went on with cinema, while keeping a foot on stage. In 2011, he did a Writing residence with G.R.E.C. in Nice. Since 2011, he's the artistic director of Cappuccino Long Street Film Festival (7 editions, 350 Films). Since 2013, he works with the Agency of Error, a cinema troupe. In 2015, he was part of the Filmmaker Academy at Locarno Film Festival. He's developing his first feature film *La Danza del Quijote*.



"Being catapulted into a foreign and unknown universe to make a film: what could be more beautiful? Working with a team I didn't know, directing actors I didn't understand, made me re-discover acting and directing in their purest form, direction in its translation's essential condition. The Factory has been both a privileged space for exchange with a variety of directors, from different horizons, who share the same magic that devours them. A unique experience, professionally and humanly."

**Manuel MARIA PERRONE**

## SHORT FILMS

# سلامات من ألمانيا SALAMAT FROM GERMANY

2017 – Lebanon / France – 17min –  
Color – 1.85 – DCP - Arabic

### CAST

**Elie NJEIM**  
**Shady AZRAEE**  
**Abdallah JATAL**

### TEAM

Production Manager  
**Liliane RAHAL**  
Director of Photography  
**Karim GHORAYEB**  
Editor  
**Maria MALEK**  
1st Assistant Director  
**Badih MASSAAD**  
Art Director  
**Nadine GHANEM**  
Wardrobe Stylist  
**Windy ISHAK**  
SFX Make-up Artist  
**Danielle SAADE**  
Sound Mixer  
**Rawad HOBEIKA**  
Sound Designer  
**Lama SAWAYA**



a film written by **Rami KODEIH & Una GUNJAK**  
directed by **Una GUNJAK** in collaboration with  
**Rami KODEIH**

Desperate to escape Lebanon and settle in Europe, Lillo buys himself a Syrian passport and is ready to appropriate the Syrian identity to obtain asylum. However, what he might not be ready for yet, is everything that comes along with being a Syrian refugee today.



**Una Gunjak** was born and raised in Sarajevo, Bosnia and Herzegovina. She graduated in Film Studies at the Università degli Studi di Torino and then went to attend the National Film and TV School in the UK where she obtained an MA in Film Editing. In her previous lives, Una has extensively worked as film editor on feature films and documentaries, and has occasionally directed commercials. Her short film *The Chicken* premiered at the Cannes Film Festival Critics' Week in 2014, won the European Film Award for Best Short Film 2014 and went on to screen in the International Competition at the Sundance Film Festival 2015, New Films, New Directors 2015 and nearly 200 other festivals, winning along 45 awards so far. Una is currently developing her first feature *Alfa* which focuses on a toxic relationship between a mother and daughter as they try to pursue their dream of a better tomorrow outside of their defunct homeland. *Alfa* was selected for the Cannes Film Festival Cinefondation Residence, and has so far received financial support from the Bosnian Film Fund.



"Lebanon Factory was an extraordinary experience in every sense. It is very rare that, as a filmmaker, you have the opportunity to push your instincts to that extent. There is no time to step back and have a clear picture, to dwell or intellectualize. There is only here and now and you as a filmmaker, reacting to the place and the people – trying to make sense of it, trying to do them justice. All you can take on board are your gut feelings, plus the courage to use them and the humanity to do so properly. Working with some exceptional, brilliant talent both in front and behind the camera - made it ever so easier to follow those guts and actually truly enjoy the process. Thank you, Lebanon AND Factory, for having me!"

**Una GUNJAK**

**Rami Kodeih** was born in Beirut. His short films have won awards and screened at festivals around the world. His first feature film project was selected for the Sundance Feature Film Lab and Berlinale Talents and was also a finalist in HBO's screenwriting competition, where it was selected from 2,000 scripts around the United States. His filmography includes: *Maki & Zorro* (2017), *Wheels Of War* (2015; Best Documentary at BIFF; Arab Film Festival Zurich). *The Mill* (2010; Namur Film Festival; Second Prize Lebanese Film Festival). *A Sheherazade Tale* (2006, Clermont-Ferrand; Best Arab Film Jordan Short Film Festival; Uppsala Film Festival; Special Mention Tangier Short Mediterranean Film Festival). He is currently working on his first feature film and on his first TV series.



"By strange coincidence, as we were making this film about racism and identity, new travel bans came in place that unexpectedly put me in a similar position as the characters. Along with millions of people, I was suddenly unable to travel freely to Lebanon, my own home country. Life imitated art so surreally, so quickly. With the support of the Factory, we could come together — using our wits, technology, and a unified spirit -- to make our film despite this new wall placed between us. We did it from opposite ends of the earth, proving that in the end racism did not win, that we overcome it as a unit. This experience was an incredible gift. It deepened my love for and faith in the collaborative spirit of filmmaking, and for that I'm very thankful."

**Rami KODEIH**

## SHORT FILMS

# الغران لیبانو EL GRAN LIBANO

2017 – Lebanon / France – 16min –  
Color – 1.66 – DCP - Arabic

### CAST

**Souraya BAGHDADI**  
**Georges DIAB**  
**Alexandra KAHWAJI**  
**Joseph CHEMALY**  
**Muheiddine EL KARA**

### TEAM

Production Manager  
**Sonia HABIB**  
Director of Photography  
**Joe SAADE**  
Editor  
**Marcello D'ALOSIO**  
1<sup>st</sup> Assistant Director  
**Dzovig TORIKIAN**  
Art Director  
**Issa KANDIL**  
Wardrobe Stylist  
**Béatrice HARB**  
Make-up Artist  
**Roula ZAHAR**  
Sound Mixer / Sound Designer  
**Cédric KAYEM**



a film by **Mounia AKL** (Lebanon)  
and **Neto VILLALOBOS** (Costa Rica)

When hungover Bassem wakes up by the lake shore among his dead fishes, his sister Youmna, who he hasn't seen for 12 years, is there, with a coffin.



**Mounia Akl** is a director and writer from Lebanon living between Beirut and New York. She holds a bachelor's degree in architecture from ALBA and an MFA in Directing from Columbia University. Apart from directing, Mounia has taught film directing at the NHSI film summer institute at Northwestern University, Chicago and was a preceptor in Screenwriting at Columbia University, New York. Her previous work includes four short films, two web series and recently *Lights*, an omnibus feature film made of 6 chapters directed by 6 directors, including herself, from Breaking Wave Pictures, a collective she co-founded in New York. Her short film, *Submarine*, was in the official selection of the 69<sup>th</sup> Cannes Film Festival in the Cinefondation category. It had its North American premiere at the Toronto (TIFF) and its MENA one at Dubai (DIFF) where it won the Muhr Jury Prize. *Submarine* was awarded the James Bridges production grant and the Kodak Motion Picture Product Grant. She is currently writing her feature film *The Most Beautiful Place In The World* with Spanish co-writer Clara Roquet.



"The factory has been an incredibly enriching and stimulating adventure. It has introduced me to inspiring minds, allowed me to get a new perspective on my home country and has helped push my ideas infinitely farther than usual. With my co-director Neto, we had fun, laughed, worked hard, traveled across Lebanon and learned from each other on a human and creative level. It feels like we have all built a family, and that the adventure is not going to stop here, which is something that is very valuable in this fierce industry that we have chosen."

**Mounia AKL**

**Neto Villalobos** was born in San José, Costa Rica. He graduated with a degree in Sociology and later majored in Film Direction in Barcelona. Besides his short films and videoclips he has participated in workshops such as "How to Tell a Story?" by Gabriel García Márquez, Rotterdam Lab and Berlinale and Buenos Aires Talent Campus. His first feature film *Por las Plumas (All About the Feathers)* was premiered in Toronto IFF and San Sebastian IFF and traveled around the world. Neto is currently working on two projects: producing an experimental documentary supported by Tribeca Film Institute, *Jamón*, and post producing his 2<sup>nd</sup> feature film *Cascos Indomables (Untamed Helmets)* which was developed at Cannes Cinéfondation Residency, 3 Puertos Cine, Paris Coproduction Village, Locarno Filmmakers Academy, Produire aud Sud and 27<sup>th</sup> Rencontres de Toulouse where it won the Cinéma Développement - Brlab Award.



"Six months ago, my immediate connection with Lebanon was mostly the food and an old closed Cinema in Costa Rica named El Gran Líbano. I never pictured myself working in Arab language, in a valley in the middle of nowhere, co directing with a great person and an amazing Lebanese crew. Today, I can look back feeling that I learned more about Lebanon, its food, people and culture, but also, I learned about myself, as a person and a filmmaker."

**Neto VILLALOBOS**

## FEATURE FILMS

### ALL THIS VICTORY a film by Ahmad GHOSSEIN

**TAGLINE** During the 2006 Israeli Attack on Lebanon, Marwan gets stuck in the ground floor of a house with 4 villagers. Above them, on the first floor, a group of Israeli soldiers.

**SYNOPSIS** Lebanon, July 2006. War is raging between Hezbollah and Israel. Marwan, 30, is preparing to immigrate to Canada with his pregnant wife Rana. During a twenty-four hour ceasefire, Marwan heads out to his southern village of Froun to search for his father who refused to leave his village. Once there, he finds no trace of his father except two old friends of his Najib and Qasem. The ceasefire is broken and the shelling begins anew, brutal and sudden. Marwan finds himself trapped with Najib and Qassem under the rain of bombs. Soon, they are also joined by Mohammad and Joumana, a somewhat dysfunctional couple, and then, by other unexpected visitors...

**STATEMENT** I remember my mother standing before the ruins of her house, after the war of July 2006. There she was, silent, resigned, a sad smile playing on her lips. She searched and sifted through the rubble for only one thing: her family photo album. Looking for her memories amongst all this destruction and dust. She turned to me and said: "War isn't only death and destruction, it's the disappearance of memory. I don't want my memory to be erased." There were bodies piled in the streets, no longer bearing any resemblance to the living people they had once been. Houses had been gutted, entire villages destroyed. Seeing all of this, I felt a need to use my camera to revive this memory and try and ward off the destruction. War destroys us little by little, excises us in pieces from ourselves, from our memories, our reality, just like my mother standing before the ruins of her house, searching for her photo albums in the rubble. My film asks the question whether the only option left for my generation and that of our children in today's Lebanon is to leave. Is this our only choice? The tone of the film is dark, but shot through with a vein of black humor, of fantasy, and, why not, poetry.

Fiction Project status: Pre-production - Shooting September 2017

Producers: Georges Schoucair & Myriam Sassine (About Productions) Contact: [contact@aboutproductions.com](mailto:contact@aboutproductions.com)  
Co-Producers: Fabian Massah - Endorphine Productions (Germany) & Marie Pierre Macia - MPM Films (France)

### HOMING ROCKET a film by Lucie LA CHIMIA

**TAGLINE** A girl, a bike, a dead grandma and a few possible mothers...

**SYNOPSIS** During a hot summer, Prune, 15 years old, gets bored in the flat she shares with her dad. When she receives an obituary announcing the funerals of the maternal grandmother she never met, it appears as an opportunity to escape. Pretexting an invitation by a friend for holidays, she takes her bike and leaves. After 50km, she arrives too late for the funerals and can't find out who organized them. Her grandmother's house is empty. Prune is welcomed by the old kleptomaniac neighbor who gives her a photo of a woman by a lake. Prune is sure she recognizes her mother. It's the starting point of a road-bike movie during which the teenager will try to find her mother in the women who pop-up on her way.

**STATEMENT** I grew up in a family with only women. I was not aware of the lack of men until I became a teenager. At that time, I realized that even if I thought the women who raised me were the strongest I knew, they lost part of their freedom because of men's irresponsibility, leaving them being head of family, both mother and surrogate father. On a summer day I spent alone, having too many unanswered questions, I decided to leave home. I took my bike, and I rode to a lake where I found myself stuck at nightfall. If I missed my only act of rebellion, the fugue, I nevertheless felt during this short journey, the freedom that the women of my family and I needed. By doing this first feature, I would like to relive this moment by crossing the women I would have liked to meet: women without man and without children. I would like to shoot this film in the north-east of France where I come from and in Belgium, in the Ardennes, where I can find a nature still wild, far from the big urban centers.

Fiction Project Status: Development. Treatment. 1<sup>st</sup> draft Autumn 2017  
Contact: Lucie La Chimia: [lucie.la.chimia@gmail.com](mailto:lucie.la.chimia@gmail.com)

## EVEN DONKEYS HAVE REMORSE a film by Shirin ABU SHAQRA

**TAGLINE** A 19<sup>th</sup> century eccentric and cynic intellectual fights political authorities.

**SYNOPSIS** After living and working in Lebanon, Egypt, Malta, Great Britain, Turkey... Ahmad Fares al Shidyaq, in the form of a puppet, writes his memoirs in a pre-Haussmann Parisian apartment rue Blanche in Pigalle area. At this point, Shidyaq has lost everything he cares for, or almost. He lost his father, an ardent resistant fighting the despotism of political leaders, his brother tortured by the Patriarch, his son in a British village uninhabited by doctors, his faith after changing religions three times, and most importantly Shidyaq lost his biggest love and muse Mary, who left him after thirty years of companionship. The only thing this grand hypochondriac and fervent socialist has left is his pen and the memory of his soul mate, Mary. *Even Donkeys Have Remorse* is a fantastic biopic inspired by the delirious masterpiece and auto fiction *Leg over leg* written in 1858 by the Lebanese Ottoman writer, linguist and thinker Ahmad Fares al Shidyaq.

**STATEMENT** In times where frontiers are increasingly tightening, Shidyaq proves to be a citizen of the world way before the expression even existed. He was avant-garde then, he is avant-garde today. This film is a challenging project both in form and content. Inspired by the originality and complexity of this historic figure Shidyaq, the film will be shot in live action and mixed technique animation. All main and secondary characters will be real actors except for Shidyaq's alter-ego: he will be a puppet. Extra characters as well as background decors and locations, will be animated with miniatures and digital drawing techniques. Animation and special effects can be liberating tools nowadays, especially when one needs to create 19<sup>th</sup> century sets.

Fiction Project status: Scriptwriting – Development

Producers: Myriam Sassine & Georges Schoucair (About Productions) Contact: [contact@aboutproductions.com](mailto:contact@aboutproductions.com)

Co-Producers: Dominique Welinski (DW - France)

## LA DANZA DEL QUIJOTE a film by Manuel MARIA PERRONE

**TAGLINE** What if Don Quijote was reborn in contemporary Marseille?

**SYNOPSIS** A flock of sheep approach as to escape danger. Cries and metallic sounds are heard. It is the voice of a small North African man, rather fat which keeps asking: «Where are we going?». Is it the real Don Quixote of La Mancha, such as believes the moaning man following him? Or maybe they only are two tramps in search of warmth in the winter threshold? Both figures roam the out of time landscape. Sancho follows, without ceasing doubting about the mental sanity of his master and companion in adventure, not knowing if he's following the saga of a wise man, gifted with great subtlety, or the stampede of a madman able to generate catastrophic crashes. Everywhere around, Quixote sees only battlefields and spells. He eventually talks to CCTV cameras, convinced of being a film protagonist.

**STATEMENT** At the source of my projects, there is an encounter, then I see the characters. Then, the stories start to be incarnated. This time, the encounter was a man poet, prophet, tall, skinny, philosopher; a Moroccan singer, small, stocky, challenging, enjoyable, popular. I presented one to the other, then I just had to digress. It was all there. They talked like Don Quixote and Sancho Panza. Then there is Marseille, our third protagonist, because it tells more than any other city about the end of an era and the beginning of another one. Maybe a Quixote, a man struggling to infuse imagination into reality. It will not be a period film or a contemporary pastiche, but a story that will reinterpret in a demanding and faithful way the fundamentals of the original book. *La Danza del Quijote* has the ambition to make people laugh but also think. Don Quixote is not a ridiculous figure. It is believed that he is and that's why we follow him. But the drama of Don Quixote is about us. If we understand his motivations, we also understand that he is not a poor fool but the irony of our lives since the experience we have of this is a tangle of realities and myths.

Fiction Project Status: Development. 1<sup>st</sup> draft summer 2017 – Shooting 2018

Producer : José-Michel Buhler (ADOK Films - Suisse) Contact: [Jose-Michel Buhler: jmbuhler@adokfilms.ch](mailto:Jose-Michel.Buhler@adokfilms.ch)

Co-Producer : Dominique Welinski (DW-France)

## FEATURE FILMS

### GHOU A TV SERIES directed by Rami KODEIH

**TAGLINE** GHOU is a comedy/horror zombie series in the Arab World.

**SYNOPSIS** Present-day Lebanon. The country is on the brink of war, political tensions are rising, the economy is falling apart, and the nation has hit rock-bottom. Things could not get any worse if it wasn't for the unexpected: a zombie plague threatening to eradicate not only the country but the entire Middle East. Eight strangers from the Arab world find themselves in a survival situation much worse than anything they have experienced before. When the zombie plague outbreaks, Farah, a young Lebanese woman, is convinced that she needs to escape to her parents' house in the countryside. She manipulates a trio of delinquents, Adnan, Sleiman, Atanas and his pet pelican to take her there. Steve, a Saudi candidate in a reality show, finds himself trapped on a set surrounded by ghouls. He escapes with the help of Charbel, an ex-militiaman turned hairdresser who wants to join his brother in Cyprus. Jad, a young blogger, realizes that the world is ignoring the zombie events in Lebanon. Convinced that it is the result of a bigger conspiracy, he decides to use his blog to call for help. After her parents have turned into ghouls, Amina, 12, tries to survive with the help of Jamal, an old Egyptian janitor ex-boxing champion. Amina is disturbed by voices in her head and images calling her. Her body is changing and not only because of puberty. Amina will have to take on an epic journey, unaware that the fate of humanity and the promise of a new world is solely in her hands.

**STATEMENT** Beirut has always been described in a series of contradictions: Paris of the Middle East, sectarian war zone, touristic Mediterranean beach town, refugee epicenter, food capital, center of corruption, nightlife hotspot. It's magnetic and complex, most perfectly described as the Elizabeth Taylor of the Middle East: insane, beautiful, colorful, falling apart, destroying itself, but so full of life, so eager to live. In short, Beirut is the perfect spot for a zombie invasion. For me, as a "cinema de genre" lover and admirer, the idea of creating Beirut as an inception point for the zombie phenomenon to then spread to Lebanon and the entire Middle Eastern raises no shortage of interesting questions: How would this attack look? How would we react? Would we become more sectarian, taking care of "our own" to survive, or would we unite? How would the government react? How would our political parties and their militias react? What about Hezbollah? What would happen to the Syrian and Iraqi wars? What about ISIS's omnipresence? This genre has always been a creative, wildly entertaining vehicle with which to explore important social and political themes, making it ideal for such a conflict hotbed like Lebanon and the Middle East.

TV series ( 8 episodes) – Financing - Pre-Production - Shooting April 2018  
Producers: Cinemoz & About Productions Contact: [contact@aboutproductions.com](mailto:contact@aboutproductions.com)

### ALFA a film by Una GUNJAK

**TAGLINE** Alfa is a drama about status quo, about a mother's desire to hold on to it and her daughter's need to break free

**SYNOPSIS** Mother and daughter from Sarajevo, Azra (42) and Sara (18), live in Alfa - a catholic drug-rehab commune at the end of its days, set in the depths of the Italian region of Calabria. Committed to making it outside of their dysfunctional homeland, they arrived there three years ago when Sara, a promising star of Bosnian basketball got scouted to train for an Italian team and Azra accepted to work in the commune so that she could follow her. When one day Sara fails to return to Alfa in time for the curfew and Azra eventually finds her giving a blow job to her boyfriend – Azra decides to get them out of Alfa to save their Italian dream. However, to do so, she must face her own choices and sacrifices – and ultimately destroy the illusions she has built so far.

**STATEMENT** Alfa is a film about emancipation. It explores a coming of age of a mother and of her daughter - at the same time - as they pursue their dream of making it abroad. Three years on, their relationship has become toxic and their dream seems to turn into a rotting status quo which slowly starts to expose the misunderstandings and their individual shortcomings about the realization of their plan. The commune itself, with its owners and patients, acts as the third character in the film – and completes the triangle of mutual co-dependency they all seem to be locked in. Ultimately both mother and daughter are forced to see beyond their own sacrifices and face each other as two women, to reinvent their relationship and their future, individually.

*Alfa* will be an impressionistic film executed in a manner of documentary realism, employing a mixed cast of professional and non-professional actors. It will obey and celebrate the authenticity of the setting, however with a strong poetic note that will allow the audience to go beyond, into a subjective world of the character. The current Italian narrative will be periodically interrupted by episodes from the Bosnian past, putting in perspective characters' visions and hopes for the future.

Fiction Project Status: Advanced development  
Producers: SCCA/pro.ba (BIH) – Nukleus Film (CRO) - StayBlack (IT)  
Contact: Amra Bakšić Čamo [amra@pro.ba](mailto:amra@pro.ba) - Cecilia Frugiuete [cecilia@parkvillepictures.com](mailto:cecilia@parkvillepictures.com)

## THE MOST BEAUTIFUL PLACE IN THE WORLD a film by Mounia AKL

**TAGLINE** The Badri Family lives a life of complete isolation in the Lebanese mountains, until reality comes knocking at their door.

**SYNOPSIS** Lebanon, 2025. The trash crisis that started in 2014 has escalated to an unbearable point making Beirut barely habitable. In these strange times for Lebanon, the Badri family managed to lead a peaceful existence in their secluded piece of land, away from a world they believe has become too rotten. They live in almost complete isolation in an old house that they turned into a sterilized safe space. Despite the strict rules imposed by Walid, the patriarch, there's a lot of poetry and humor in their self-inflicted exile. His wife, Soraya, 49, and his daughters, Tala, 14, and Rim, 8, seem to be happy, even though they all daydream of the world outside their fence. After years of endless discussions, the government finally finds a semblance of solution to the crisis: a big landfill that will take in all the trash that has piled up. However, this is not good news for the Badris: The landfill will be built on the land of their house. As the trash of a whole country starts piling up, the hidden tensions among the family members arise making them realize their family needs as much cleansing as the country.

**STATEMENT** I was born the year the Lebanese civil war ended and grew up in a family of artists. Growing up in the post war years meant observing the fear of my parents' generation, seeing the repercussions of these bloody years on their attempt at a new life. It meant witnessing denial, confused collective memory, but also, a desire to forget, and finally live fully. This phenomenon of dissociation was the heart of my everyday life, and of this film. I witnessed this repression at home: After these many years of lack of sound sleep, my parents chose to never talk about it and were over protective. They secluded my sister and I, because they couldn't deal with the war's trauma. They made us believe the only safe place was the one we had at home and didn't prepare us for the outside. What my parents didn't know was that the end of the civil war was the beginning of their own war. Their marriage crippled. When my sister and I were entering our teenage years, our safe bubble exploded. We had to reinvent our home. I was convinced that every time the country or the region suffered, it had repercussions on my family and vice versa. My home was a microcosm of the world. This parallel is at the heart of this story. In Lebanon, the lines between the intimate, the social, and the political are blurred. In my feature, I would like to go further in questioning the notion of home. I would like to direct this story as my first feature and this is why I started exploring its themes in my short film Submarine (Official selection Cannes Cinefondation and TIFF 21016).

Fiction Project Status: Development. Shooting: April 2019

Producers: Myriam Sassine & Georges Schoucair (Abbout Productions) Contact: [contact@aboutproductions.com](mailto:contact@aboutproductions.com)

## CASCOS INDOMABLES (UNTAMED HELMETS) a film by Neto VILLALOBOS

**TAGLINE** Among the streets of a chaotic and charming city a motorcycle messenger drives to the beat of glam rock.

**SYNOPSIS** Among the streets of a chaotic and charming San José (Costa Rica), a messenger with a big blotch in the face drives an old motorcycle to the beat of glam rock. Mancha (Blotch) needs to stop thinking that things in life just happen on their own. Surrounded by his messenger friends that just got fired, Mancha will decide between the freedom of the streets or the life in a small island without bikes where Clara, the only person that seems to understand him, is going to live.

**STATEMENT** *Untamed Helmets* is a deadpan comedy that portrays a peculiar and at the same time very normal group of men. A group of guys that work as motorcycle messengers and behave as grown up kids. We follow the main character Mancha (Blotch) in his daily routine of "extremes": raging from "dead" moments where the group sunbaths in a abandoned city park, staring at the sky while they talk about cloud shapes; to Mancha having sex with his girlfriend on top of the motorcycle in a mountain surrounded by street dogs. Most of the life of this characters happens on the streets while they drive, which is why the whole movie takes place in exteriors, showing a sloppy but charming San José. *Untamed Helmets* is a story about a simple but at the same time incredible character. Someone that, during his journey manages to understand that he must live life the same way he drives his motorcycle, dodging the obstacles one by one, but always moving forward.

Fiction Project Status: : In Post-Production

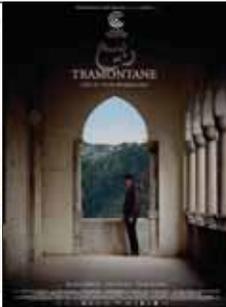
Producers: Pacifica Grey and La Sucia Centroamericana (Costa Rica)

Contact: Marcelo Quesada: [marcelo@pacificagrey.com](mailto:marcelo@pacificagrey.com) - Karina Avellán: [karina@pacificagrey.com](mailto:karina@pacificagrey.com)

Co-producer: Cinestación - Dominga Sotomayor (Chile)

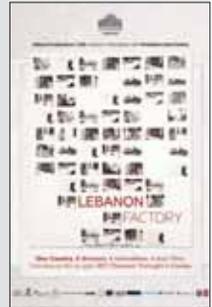
# WATSCH FILMS

Aiming to build a concrete backbone for the Lebanese film industry, **Watsch Films** is a group of companies aiming to serve both the Lebanese and global film industries by encompassing all elements of the production chain from script to screen.



# ABOUT PRODUCTIONS

**About Productions** produces features & documentaries with a distinctly Arab voice, expressing the identity of the region. Its main objective is to help structure the Lebanese and Arab cinema craft into a solid industry.



# SCHORTCUT FILMS

**Schortcut Films** is a company dedicated to financing and producing international auteur-driven feature films. It aims to support independent films, which powerful stories can appeal to a wide audience.



mcdistribution

**MC Distribution** is a film distribution company based in Lebanon that aims to promote and distribute Arab and international independent films in the Middle East and North Africa.



# METROPOLIS ART CINEMA

**Metropolis Cinema** is the only art-house movie theater in Lebanon. It programs retrospectives, festivals and special events, in addition to the release of Lebanese, Arab and international independent features.



# مسكون MASKOON FANTASTIC FILM FESTIVAL

**Maskoon Fantastic Film Festival** is the only festival in the region focusing exclusively on modern genre film, bringing the best horror, thriller, fantasy and action films from around the globe to Beirut and, by default, to the Arab World.



# DW

In 2012, after more than 20 years in the distribution field, **Dominique Welinski** set up DW, a producing and consulting company.

Dominique Welinski has been working as a consultant for development and international strategy for several films and been an Expert and coach for Produire au Sud (Nantes) since 2012, Fabrique des Cinémas du Monde (French Institute, Cannes), Cannes Market, MEDIA Talent Award Cannes (from 2004 to 2014) and expert for Creative Europe, Focal, part of Open Doors team in Locarno... She's also recently been working as an editing consultant on documentaries and features.

Since Summer 2012, she's been setting up, curating and running the Factory (<http://www.quinzaine-realisateurs.com/en/the-factory/>), in partnership with the Directors' Fortnight in Cannes. Since 2013, the Factory has been enlightening cinematography from Taipei, Denmark, Finland, Chile, South Africa and Lebanon and young directors from all over the world. The Factory allows the 8 young directors to launch their 1<sup>st</sup> or 2<sup>nd</sup> feature films in Cannes with coproduction meetings. After Cannes, some of the short films have been competing in festivals such as Toronto, Tribeca, Sundance, European Film Awards... From the former editions: 10 features films have been completed or are about to be. 5 have premiered in international film festivals and have been released locally and internationally.

We're more than proud to have the 1<sup>st</sup> feature of one of our Factory directors selected for the coming Fortnight: *I'm Not a Witch* by Rungano Nyoni (who co-directed Nordic Factory's *Listen* with Hamy Ramezan).



## FILMOGRAPHY

- **Taipei Factory 2013** Opening Directors' Fortnight
- **Nordic Factory 2014** Opening Directors' Fortnight
- **Chile Factory 2015** Opening Directors' Fortnight coproduced with Quijote Chili
- **South Africa Factory 2016** Opening Directors' Fortnight coproduced with Zidaka South Africa
- **Lebanon Factory 2017** Opening Directors' Fortnight coproduced with Abboot Productions Lebanon
- **Madame Sata** by Karim Aïnouz (Brazil) at Dominant 7 - Cannes 2009
- **Road to Mandalay** by Midi Z (Burma) with House on Fire. Venice Days 2016. Feodora award. Toronto
- **Oblivion Verses** by Alireza Khatami (Iran) with House on Fire. (Postproduction)
- **Shikolbaha** by Kamar Ahmad Simon (Bangladesh) with Good Fortune Films. (development)
- **Day After Tomorrow** by Kamar Ahmad Simon (Bangladesh) Atelier Cannes 2017 (development)
- **Hawa Hawaii** by Amirah Tajdin (Kenya) Fabrique des Cinémas du Monde Cannes 2017 (development)
- **Burning Birds** by Sanjeewa Pushpakumara (Sri Lanka) at Neon Prod., Special Jury Award Tokyo
- **The Son of Aurora** by Karim Aïnouz (Brazil) development
- **Amma** by Sanjeewa Pushpakumara (Sri Lanka) development

## ASSOCIATE PRODUCER

- **Necktie Youth** by Sibs Swongue La Mer (South Africa) Panorama Berlin 2015
- **The Wound** by John Tengrove (South Africa) Opening Film Panorama Berlin 2017
- **The Silver Cliff** by Karim Aïnouz (Brazil) Directors' Fortnight 2011



## HECAT STUDIOS

### Why Lebanon Factory?

Being very interested in the (design) aspect of the storytelling HECAT Studio, an expert in the visual domain, decided to partner with the ambitious and well developed Lebanon Factory. We think that Lebanon became a hub for the whole middle eastern filmmaking industry as it contains all the ingredients to make good stories and even better films. HECAT Studio supported the industry in Syria, Egypt, UAE and now Lebanon. We hope that the next projects will use our resources and experience in both Visual Effects and Animation in the near future.

### Company Profile

HECAT STUDIO is an international team of directors, designers, & graphic artists with some serious film production, VFX, & animation chops with a main office in Paris and tight relations with Europe, the Middle East and the US. Among their filmography, *Clash* by Mohamad Diab, and *Omar* a historical Arab television drama miniseries produced and broadcasted by MBC and co-produced by Qatar TV

## CINELI DIGITAL

### Why Lebanon Factory?

Our philosophy is to give the best technical services to filmmakers and film distributors, leaving them with only the artistic part in mind. We consider that each movie is different and has to be regarded as a unique piece of art. Keeping in mind the wish of the director, our job is to give all the technical clues to reach this wish. The Lebanon Factory project is our third Dominique Welinski Factory collaboration, and we stepped into it with enthusiasm as working with Dominique and the young directors is always a great human and filmic experience. We've mastered and subtitled all deliveries for Lebanon Factory, from DCP for theatrical screening to web private content and blue-ray discs for promotional purposes.

### Company Profile

CINELI DIGITAL has been founded in 2014 by high experienced people in movie post technics. The company has been created to deal with all the shifts in the way movies are created and distributed with the technical revolution of digital film, putting a bridge between past and future. We are based in Paris and have already been involved in international projects from South America, Africa, Asia and Eastern Europe. CINELI DIGITAL provides high-expertise services in mastering, versioning, subtitling, validation and distribution for movie production and distribution companies. We also archive contents as digital tape or long-term film print, and provide film scanning and restoration services.

# LEBANON FACTORY فاكثوري لبنان

Produced by **Myriam SASSINE, Georges SCHOUCAIR & Dominique WELINSKI**

Production Supervisor **Jessica KHOURY**

Line Producer & Casting Director **Abla KHOURY**

Colorist **Belal HIBRI**

Supervising Sound Designer **Rana EID**

Re-recording Mixer **Christian FONTAINE**

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THE FACTORY IS INITIATED AND CURATED BY DOMINIQUE WELINSKI (DW)

Lebanon Factory's Poster is based on  
**Nada SEHNAOUI's** Artwork  
« **Martyrs Square Revisited III** »



## NADA SEHNAOUI

A painter and installation artist, Nada Sehnaoui's body of works includes works such as *Tulips for a Wounded Country*, *War Games*, *Lebanese War Statistics*, and *Painting the Orient-Le Jour 1999*. She has created installations in galleries and museums, as well as large scale public installations such as *Fractions of Memory*, *Where are they?*, *Haven't 15 Years of Hiding in the Toilets Been Enough?* and *Light at the End of the Tunnel*. Sehnaoui's works have been exhibited internationally and can be found in a number of private and public collections.

Art Direction and Design **Mike MALAJALIAN**

[www.nadasehnaoui.com](http://www.nadasehnaoui.com)