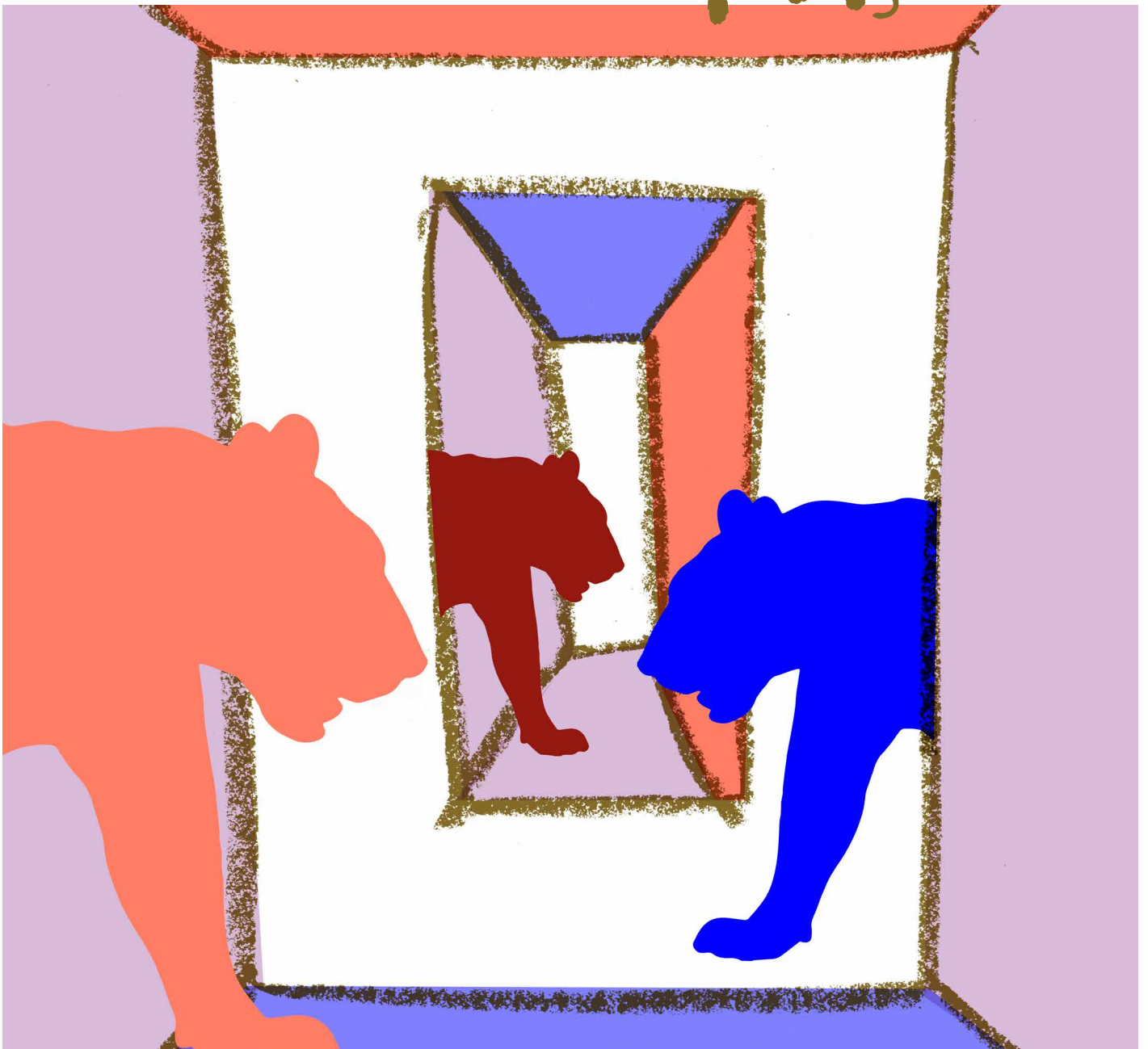
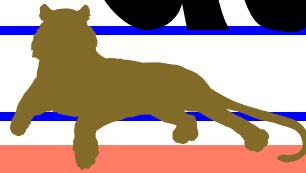


# NFF+HBF GUIDE

JANUARY 2025



54<sup>th</sup> INTERNATIONAL   
FILM FESTIVAL  
30/1-9/2 2025 ROTTERDAM

NL FILM  
FONDS

  
Hubert Bals  
Fund

**HVBERT BALS  FVND**

## **NFF+HBF: Netherlands Film Fund – Hubert Bals Fund Co-production Scheme**

**In order to encourage Dutch involvement in international co-productions, as well as to help Hubert Bals Fund projects raise funds for their production, the Netherlands Film Fund and the HBF set up the Netherlands Film Fund – Hubert Bals Fund Co-production Scheme: NFF+HBF.**

The Netherlands Film Fund makes available an annual amount of €300,000 for applications from Dutch producers who can be awarded a maximum of €75,000 production support in order to co-produce a project previously supported by the HBF. Projects eligible for the scheme are those that have been granted HBF support for Script and Project Development at an earlier stage, and which are now looking for funds to finance their production. The project must have an attached Dutch producer, who should make the application.

The NFF+HBF Co-production Scheme offers support twice a year, with application deadlines in spring and fall. This year's deadlines are 17 March and 6 October 2025. NFF+HBF applications should be made through the [Netherlands Film Fund](#).

### **Criteria**

- Maximum contribution is €75,000
- Maximum 10% overhead and producer's fee
- 50% of the committed amount (including overhead and fee) must be spent on Dutch services, cast and crew
- The project must have received Script & Project Development support from the HBF
- The total production budget cannot be more than €1,000,000
- The Dutch producer must have produced at least one theatrically released feature film

### **Requested materials**

- Cover letter from the Dutch producer
- Synopsis
- Director's statement
- Script (in English)
- Total budget
- Finance plan (listing the contributions of attached partners)
- Letters of confirmation of secured financing
- Expenditure plan of Dutch producer (written explanation)
- Company profiles of all involved producers
- Production schedule
- Bio / filmography and links to previous work of director
- Written explanation of distribution strategy / audience engagement plan for finished film

For questions concerning the NFF+HBF Co-production Scheme, please contact:

**Netherlands Film Fund**  
Dany Delvoie  
[d.delvoie@filmfonds.nl](mailto:d.delvoie@filmfonds.nl)

**Hubert Bals Fund / International Film Festival Rotterdam**  
Tamara Tatishvili, Jeske van der Slikke, Ayumi Filippone  
[hbf@IFFR.com](mailto:hbf@IFFR.com)

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# **NFF+HBF PAST SELECTIONS**

2006-2024

**2024**

<b>The Burning Giants</b>	Phutti Phong Aroonpheng	Thailand	Sluizer Films
<b>Raja's Early Summer</b>	Gao Zee	China	Family Affair Films
<b>Dengue</b>	Prantik Basu	India	The Film Kitchen
<b>A Distant House Smokes on the Horizon</b>	Shengze Zhu	China	BALDR Film

**2023**

<b>Los Angeles</b>	Cristóbal León, Joaquín Cociña	Chile	Viking Film
<b>Amoeba</b>	Siyou Tan	Singapore	Volya Films
<b>Quatro Meninas</b>	Karen Suzane	Brazil	PPRL
<b>A Winner is Seen at the Start</b>	Zhannat Alshanova	Kazakhstan	Volya Films

**2022**

<b>All We Imagine as Light</b>	Payal Kapadia	India	BALDR Film
<b>Desire Lines</b>	Dane Kolmjen	Serbia	seriousFilm
<b>Haven of Hope</b>	Seemab Gul	Pakistan	Keplerfilm
<b>Viêt and Nam</b>	Truong Minh Quý	Vietnam	An Original Picture

**2021**

<b>This City is a Battlefield</b>	Mouly Surya	Indonesia	Volya Films
<b>The Station</b>	Sara Ishaq	Yemen / Jordan	Keplerfilm
<b>Tiger Stripes</b>	Amanda Nell Eu	Malaysia	PRPL
<b>Xenos</b>	Mahdi Fleifel	Denmark / Greece	Studio Ruba
<b>Ze</b>	Lkhagvadulam Purev-Ochir	Mongolia	Volya Films

**2020**

<b>Arnold is a Model Student</b>	Sorayos Prapapan	Thailand	Volya Films
<b>Baby</b>	Marcelo Caetano	Brazil	Circe Films
<b>Chocobar</b>	Lucrecia Martel	Argentina	Lemming Film
<b>Centre of the Earth</b>	Gabriel Mascaro	Brazil	Viking Film

## 2019

<b>La hija de todas las rabias</b>	Laura Baumeister	Nicaragua	Halal
<b>La memoria del monte</b>	Paz Encina	Paraguay	Revolver Amsterdam
<b>Anatomy of Time</b>	Jakrawal Nilthamrong	Thailand	Sluizer Film Productions
<b>Shanghai Youth</b>	Wang Bing	Hong Kong	Volya Films

## 2018

<b>Nasir</b>	Arun Karthick	India	Rinkel Film
<b>Feathers of a Father</b>	Omar Elzohairy	Egypt	KeplerFilm
<b>Ningdu</b>	Lei Lei	China	Submarine
<b>The Whole-Timers</b>	Pooja Gurung and Bibhusan Basnet	Nepal	Circe Films

## 2017

<b>Almost in Love</b>	Leonardo Brzezicki	Argentina	KeplerFilm
<b>The Reports on Sarah and Saleem</b>	Muayad Alayan	Palestine	KeyFilm
<b>Sick, Sick, Sick</b>	Alice Furtado	Brazil	BALDR Film
<b>A Land Imagined</b>	Yeo Siew Hua	Singapore	Volya Films

## 2016

<b>Window Boy Would Also Like to Have a Submarine</b>	Alex Piperno	Uruguay	BALDR Film
<b>The Omission</b>	Sebastian Schjaer	Argentina	Volya Films
<b>Late to Die Young</b>	Dominga Sotomayor	Chile	Circe Films
<b>Rafiki</b>	Wanuri Kahiu	Kenya	Rinkel Film
<b>Tehran, City of Love</b>	Ali Jaberansari	Iran	Viking Film

**2015**

<b>La cama</b>	Mónica Lairana	Argentina	Topkapi Films
<b>Rojo</b>	Benjamin Naishtat	Argentina	Viking Film
<b>Something Useful</b>	Pelin Esmer	Turkey	Topkapi Films
<b>White Sun</b>	Deepak Rauniyar	Nepal	Waterland Film

**2014**

<b>The Wound</b>	John Trengove	South Africa	OAK Motion Pictures
<b>Oscuro Animal</b>	Felipe Guerrero	Colombia	Viking Film
<b>Land and Shade</b>	César Acevedo	Colombia	Topkapi Films
<b>Oblivion Verses</b>	Alireza Khatami	Iran	Lemming Film
<b>Don't Swallow My Heart, Alligator Girl</b>	Felipe Bragança	Brazil	Revolver Amsterdam

**2013**

<b>Big Father, Small Father and Other Stories</b>	Phan Dang Di	Vietnam	Volya Films
<b>Rey</b>	Niles Atallah	Chile	Circe Films
<b>La última tierra</b>	Pablo Lamar	Paraguay	Fortuna Films
<b>Women of the Weeping River</b>	Sheron Dayoc	Philippines	Waterland Film

**2012**

<b>El cinco</b>	Adrián Biniez	Argentina	Topkapi Films
<b>Dos disparos</b>	Martín Rejtman	Argentina	Waterland Film
<b>Neon Bull</b>	Gabriel Mascaro	Brazil	Viking Film
<b>Humidity</b>	Nikola Ljuca	Serbia	Lemming Film

**2011**

<b>Leones</b>	Jazmín López	Argentina	Lemming Film/ Viking Film
<b>La tercera orilla</b>	Celina Murga	Argentina	Waterland Film
<b>Men Who Save the World</b>	Liew Seng Tat	Malaysia	Volya Films



<b>The Blue Wave</b>	Merve Kayan and Zeynep Dadak	Turkey	Family Affair Films
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## 2010

<b>De jueves a domingo</b>	Dominga Sotomayor	Chile	Circe Films
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<b>Solo</b>	Guillermo Rocamora	Uruguay	Volya Films
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<b>Tanta agua</b>	Ana Guevara and Leticia Jorge	Uruguay	IDTV Film
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<b>Villegas</b>	Gonzalo Tobal	Argentina	NFI Productions
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## 2009

<b>40 Days of Silence</b>	Saodat Ismailova	Uzbekistan	Volya Films
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<b>Abrir puertas y ventanas</b>	Milagros Mumenthaler	Argentina	Waterland Film
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<b>Our Grand Despair</b>	Seyfi Teoman	Turkey	Circe Films
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<b>Los últimos cristeros</b>	Matías Meyer	Mexico	IDTV/Motel Films
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## 2008

<b>Agua fría de mar</b>	Paz Fabrega	Costa Rica	Isabella Films
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<b>Black and White Photos</b>	Shu Haolun	China	IDTV/Motel Films
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<b>The Light Thief</b>	Aktan Arym Kubat	Kyrgyzstan	Volya Films
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<b>Los viajes del viento</b>	Ciro Guerra	Colombia	Volya Films
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## 2007

<b>Salt of This Sea</b>	Annemarie Jacir	Palestina	Augustus Film
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<b>Jermal</b>	Ravi L. Bharwani	Indonesia	Motel Films
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<b>Gigante</b>	Adrian Biniez	Uruguay	IDTV/Motel Films
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<b>My Marlon and Brando</b>	Huseyin Karabey	Turkey	IDTV/Motel Films
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## 2006

<b>Chnchik</b>	Aram Shabhazyan	Armenia	Isabella Films
<b>Border</b>	Harutyun Khatchatryan	Armenia	Volya Films
<b>Happiest Girl in the World</b>	Radu Jude	Romania	Circe Films

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# AFRONAUTS

Original title: Afronauts  
Director: Nuotama Frances Bodomo  
Producers: Monique Walton  
Production company: Mothertongue, US  
Production country: US, Zambia  
Expected Shooting date:  
Contact: Monique Walton, mwalton22@gmail.com  
Budget: € 2.000.000

## Synopsis

It's 1964. Northern Rhodesia has just become Zambia. With a job well done, former freedom fighter Mukuka Nkoloso decides to take on his next big feat: the Space Race. Nkoloso leads his unlikely followers to a camp to set up an astronaut-training program and announces that he will send teenage girl Matha Mwamba to the moon in a homemade rocket. Nkoloso has led many "impossible" projects before, but has he gone too far this time?

## Director's statement

I am specifically interested in how certain modes of history-making render huge gaps in African history, and in the indigenous knowledge systems that were violently suppressed to do so. I want the production process to be a space to foreground the kind of play, practice, and experimentation that enable us to collectively sit with these ravages and, in doing so, start to reclaim these histories, stories, everyday intimacies, and knowledge systems. As an African who sits with the irreconcilable gaps that the dominant mode of historicizing has rendered in our histories, I relish this chance to collectively re-create and re-imagine the intimate details lost. Over 50 years since the moon landing, and at the dawn of the billionaire-led Newspace Race (invoking Gil Scott-Heron's *Whitey on the Moon*), *Afronauts* is also a celebration of different definitions and experiences of space and technology. It removes science from the lab and places it in the bush. It shows that indigenous African knowledge is technological too. It celebrates Africans' contributions to science & an African prerogative to scientific exploration. *Afronauts* offers the idea that there are alternative uses of Space other than to colonize it.

# BIRDWOMAN

Original title: Birdwoman

Director: Lipika Singh Darai

Production country: India

Expected Shooting date:

Contact: Lipika Singh Darai, lipika.ftii@gmail.com

Budget: € 100.000

## Synopsis

A man tries to better understand his young wife—her ability to fly like a bird. The man guards a private land connected to a forest he hardly knows. Deep in that forest lives a mythical, giant bird who can run but cannot fly. The wife has countless dreams to share with the man who burns with passion. But the incompleteness in their love unsettles them. He explores the forest to discover his desires. She silently cooks for a household and unknots her past that was stirred by a spirited girl whom she cannot forget. Searching for love, she flies over many landscapes of dreams that she builds. Underneath, is the metamorphic journey from village to city, from dream to reality, from love to sexuality, and from a woman to a bird.

## Director's statement

This film is personal to me in many ways. Like the main protagonist, I am a heavy dreamer too. My characters and their presence have emerged from my research-intensive documentary experience. The tiger character has evolved from my documentary 'Backstage' which features puppeteers and the tiger is a character in the Animal Mask dance from southern Odisha. This adds a lot of cultural depth to the film. In one of my important documentaries called "Some Stories Around Witches", I documented a case where a woman was branded as a witch and was believed to have the ability to fly. The main protagonist's mother in the film has been inspired by that and the idea of "flying" itself is intertwined in the narrative. I belong to an indigenous community, and we share an innate relationship with nature, forests, and rivers. The film carries that nuance at its core. The film is based in a developing city where I currently reside. Hence, the entire film has somehow emerged from my personal experiences.

# CANCIONES PERDIDAS

English title: Lost Songs

Director: Kiro Russo

Producers: Alexa Rivero, Kiro Russo

Production company: Altamar films (France), Socavón (Bolivia), Bord cadre films (Switzerland), Sutor Kolonko (Germany)

Production country: Bolivia, France, Switzerland, Germany

Expected shooting date: March 2024

Contact: Alexa Rivero, alexa@altamar-films.com; Kiro Russo - kiorusso@gmail.com

Total budget: € 337.850

## Synopsis

Trying to hide his illness to keep his job and continue playing in his Black Metal band, Charque, a single father and a miner, neglects his teenage daughter Nina, who is experiencing intense changes, bored of the town and after meeting a strange girl at school, decides to run away from home.

## Director's statement

In Lost Songs, I will continue to use an elaborate mise-en-scène of pure filmic sensations and I will continue my exploration in relation to light and darkness, but this time in relation to intimacy, inspiration, music and love.

# CLOUD OF THE UNKNOWN

Original title: 云的秘密

Director: Gao Yuan

Producer: Gao Yuan

Production company: Chinese Shadows

Production country: China

Expected shooting date: 2024 – 2025 (animation film)

Contact: Gao Yuan, tableland@gmail.com, +8615210438744

Total budget: € 670.000

## Synopsis

An unexpected encounter occurs between actress Sha and young girl Yun. Yun holds a secret that whenever she falls asleep, she would disappear into all kinds of incredible dreams. Meanwhile, Sha is rehearsing for a play filled with absurdities and mysteries, as if to echo with Yun's dreams. As the two women share more in common, an existential crisis is approaching Yun...

## Director's statement

For the production, I am going to inherit my style in Lunar Dial, combining two art forms – painting, an oldest art form, and film, currently the most mature and still the most important art form.

I aim to make an animated feature film that differs from the mainstream, industrialized movie products, and to keep exploring the potentials of the animation art in presenting both emotional and aesthetic expressions.



# COLD ASHES CAN CAUSE FOREST FIRES

Original title: Cold Ashes Can Cause Forest Fires

Director: Ashmita Guha Neogi

Producer: Avantika Singh Desbouvries

Production company: Off-Season Films, Salt for Sugar Films

Production country: India

Expected Shooting date: between December 2024 and February 2025

Contact: Ashmita Guha Neogi, ashmita.guha15@gmail.com, +91 8554909233;

Avantika Singh Desbouvries, contact@saltforsugarfilms.com, +33 629655650

Total budget: € 435.000

## Synopsis

Uma (13) lives alone with her father, Milind (47), in a secluded mountainous town where he works at a hotel. Her mother left a few months ago confirming Uma's suspicions of her parents' crumbling marriage. During the winter off-season at the hotel, old family friends from Delhi - Vikram (45), Sugandha (42) and Kali (12) visit with the intention of spending the holidays together. Uma is thrilled to be reuniting with Kali. But through the course of their stay, Uma unearths uneasy secrets between the adults of the two families. When Uma's successful ploy exposes the secrets, not only are the relations between the adults severed, even the friendship between the two girls is put in peril.

## Director's Statement

As a child grows into an adolescent, they have to recalibrate their understanding of a known world. They have to adopt new rules to adapt to an old place. These new rules can also seem to be in contradiction with the values they were made to imbibe as children. Seen through their eyes, our all too familiar world of the adults is rendered somewhat unfamiliar, if not absurd. It is this curiosity and confusion of adolescence which I am employing to examine the Indian society I belong to - its complex social order, its morality, its hypocrisy, its many failures and what fuels its survival.

# COLHÕES DE OURO

English title: Golden Balls

Director: Lillah Halla

Production country: Brazil, Germany

Contact: Lillah Halla, lillahalla@gmail.com, +49 176 4427 4643

Budget: € 1,5M - 2M

## Synopsis

A dark musical comedy that tells the story of Krista Bomb, an octogenarian ex-con man-hater who crossdresses as an alpha-male to save her needy pony-playing middle-aged son from the absurdities of a masculinist cult. A surrealist satire where humor becomes the only way to subvert squareness.

## Director's statement

*Hard times require furious dancing.*

—Alice Walker

When Brazil's political chaos wrecked my family, salvation galloped in, adorned with harnesses-pony-play fetishism in Germany. Who needs therapy when we have bridles?

Golden Balls revels in the absurd, a surrealist comedy with anarchic spirit, exposing the foolishness of a world where everyone yells out loud, but no one listens, reminding us that humor isn't just rebellion—it's survival.

## CONSIDER VERA

Original title: My Mothers

Director: Marina Stepanska

Producer: Natalia Libet

Production company: Esse Production House, Ukraine

Production country: Ukraine

Expected Shooting date: June 2025

Contact: Natalia Libet, n.libet@essehouse.com, +38 0675022199

Total budget: € 1.254.000

### Synopsis

Nina is a curious 5-year old girl who lives with her grandmother in a small rural village since she was placed there by her mother right after her birth. But she does not feel a lack of maternal care, on the contrary, she is taken care of by too many women around her. On top of that, Vera, a free-spirited woman, appears in their small village and changes their lives dramatically. A film about womanhood set in 1980s Ukraine.

### Director's statement

It's a fragmented narrative. It works as our memory does, just a patchwork of big events and small moments that give us the final impression of someone's life only after the story has ended. The focus is on the conventionally marginal things – details, the state of light, fragmentary dialogues with no logical conclusion shown through a magnifying glass of the personal. From ordinary situations, pauses and time passing on screen, the film creates a sense of the shared experience of women. Is the relationship with God decisive for a woman? Or is it the relationship with her body? Or with her mother? What have her female ancestors been passing on to each other over the decades? The important events – birth, marriage, death – drift into the periphery, because their significance is exaggerated; what is most important occurs in the pauses in between. Maybe, at this very moment.

# CORTE CULEBRA

Original title: Corte Culebra

Director: Ana Elena Tejera

Producer: Tomás Cortés

Production company: Cine Animal, S. A., Panama

Production country: Panama

Expected Shooting date:

Contact: Tomás Cortés, tomas@cineanimal.com

Total budget: € 700.000

## Synopsis

Panamanian soldiers from School of Americas clean the waters of an artificial lake where the communities of Corte Culebra used to live. Ernesto has a visceral relationship with this place. One day he meets Celia, one of the former inhabitants, who awakens his vulnerability. Then gives himself to her with the desire to heal the wound of the land and violence.

## Director's statement

Panama embodies contradictions: division and connection – socio-political and geological, shaped by its complex relationship with the United States that divided the nation for nearly a century. From the beginning, Panama has had the dichotomy of being a place of division and at the same time of separation, where the mixture is necessary to create life forms. The isthmus of Panama arises from the remains of volcanoes and coral, creating the division of the great sea into two, the Pacific and Atlantic Ocean. Inspired by the story of my grandfather, I seek to personify this conflict in the character of Ernesto. A sensitive character, not only to earthly life, but also to the past. A character who is involved in a system of violence and is wounded by the earth that has also suffered pain. And it is the encounter with Celia, a character who has resisted the domestication of his instincts and his land, that opens his gaze to return to himself/to the land.

Ernesto takes us on a journey through his personal wound to the political wound and the wound of nature. Then we live this journey with him, the journey where the regeneration of the wounded is a form of resilience.

# DAUGHTERS OF THE SEA

Original title: Daughters of the Sea

Director: Martika Ramirez Escobar

Producer: Monster Jimenez

Production company: Akeofilms, Philippines

Production country: Philippines, Spain, Brazil

Expected Shooting date:

Contact: Monster Jimenez, monster@thissideupmanila.com

Total budget: € 800.000

## Synopsis

Daughters of the Sea weaves together the lives of three people connected by coincidences, shared experiences and water. Isa is a 7-year-old who grew to fear the ocean after her father vanished at sea. When a rumored sighting of him spread in her coastal village, Isa builds the courage to enter the waters to look for him. Dewey is a lonely sixty-year-old who runs a fish shop that he calls home. After finding a dying mermaid at the wet market, and being moved by mysterious affinity, Dewey tries to keep the creature alive. While working on a documentary about historical maps, 30-year-old Lucia meets a Spanish cartographer with whom she shares a unique chemistry with. Through their shared interests, Lucia realizes that he is the biological father that she never met. Like islands, all stories lead to one image like a map.

## Director's statement

In this film I try to understand these complexities through three people that dive deep into their own unknowns. [Raquel's daughter], who has watched her mother Raquel wait for her missing husband for over five years, has grown afraid of the sea that took him. When rumors spread about a sighting of her missing father in a nearby village, [name] will slowly grow the courage to face the unknown - the sea. When Dewey steps out of his bubble to save a dying mermaid, he will face his own heritage and be capable of making a connection with another human being. Lucia, whose job is to explore and recreate an image of different people in her documentaries, ends up with the task to explore a person she had always been longing to meet.

Each story in this film is like an island connected by water. In the Philippines we have more than seven thousand islands and each is its little world. But when we look above in a wider perspective - we see a map and realize that we are much more connected than we think.

# ESTOY BIEN

English title: I'm Fine

Director: Alicia Scherson

Producer: Catalina Vergara

Production company: Globo Rojo Films, Chile

Production country: Chile

Expected shooting date:

Contact: Catalina Vergara, catalina@globorojofilms.com, +56 996530493

Total budget: € 500.000

## Synopsis

Rosario wants to do things right. Despite raising her daughter alone and having no steady job, she manages to be a loving mother, a present daughter, and an active citizen. Now she has to get a breast biopsy. While waiting for the lab results, the father of her child shows up, and the fragile structure of Rosario's life begins to collapse.

## Director's statement

In a world that is clearly falling apart, we feel again like the vulnerable animals we are, subject to forces we can't control. Objects fall, laws are disobeyed, glass breaks, dogs get lost, the internet fails. Still, there are people trying hard to make things work. Like Rosario, who has no real power to change anything, but still wants to try. To be good and happy. And she doesn't even have time to think about how to do this. So she just keeps moving, smiling in the middle of chaos, hoping that everything will be alright at the end.

## EXACTLY WHAT IT SEEMS

Director: Darya Zhuk

Producer: Volia Chajkouskaya

Production company: Allfilm (Estonia)

Expected Shooting date: October-November 2025

Contact: Volia Chajkouskaya, volia@allfilm.ee, +372 5781 1727

Budget: € 1.200.000

### Synopsis

This dark sci-fi comedy explores toxic nostalgia, memory, and identity against the backdrop of a totalitarian regime. Nadia and Fedor, Belarusian immigrants in America, are teleported back to Belarus by mysterious quantum tech tied to their memories. Stranded in the winter woods, they evade police while grappling with their dysfunctional relationship. Fedor confronts his fears and lost masculinity, while Nadia reclaims her identity as an artist. A rogue scientist and a glitch in the system complicate their journey. To return home, they must redefine “home” as a memory, not a place, and rediscover the joy in their fractured relationship.

### Director's statement

Exactly What It Seems is a philosophical sci-fi exploring themes of nostalgia, memory and survival, following a couple of asylum seekers who are teleported back to Belarus. Crafted by a team of exiled Belarusian women, this film reflects on identity, memory, and resilience, giving voice to our silenced diasporic community that's been displaced after 2020 protests. The story highlights a very specific experience but is driven by universal feelings of homesickness and toxic nostalgia, a feeling any immigrant and displaced person would relate to. It combines thriller elements with a romantic narrative backbone and moments of absurdist levity.

# FALSO POSITIVO

Director: Theo Montoya

Production company: Desvio Visual

Production country: Colombia

Co-producers: Monogram Film (Romania), Parcelles Films (France)

Expected Shooting date: March, 2026

Contact: Theo Montoya, [desvio@desviovisual.com](mailto:desvio@desviovisual.com), +57 319 7989186

Budget: € 725.000

## Synopsis

In 2003, in Colombia, some people begin to experience inexplicable transformations. A Colombian couple who deceives people with fake job offers, give birth to a creature with the shape of a serpent. In a lost town, Zugar, a webcam model, starts a search for her brother Denis, who disappeared after receiving a job offer. During her investigation, she discovers that he was killed and falsely presented by the Colombian army as a guerrilla. Commander Montoya, who is preparing for his decoration for his outstanding achievements in the war against the guerrilla, is working on his speech titled "Cutting off the serpent's head." However, that same evening, he is mysteriously struck by lightning and transformed into a mushroom, an *Amanita muscaria*.

## Director's statement

Between 2002 and 2009, when I was a teenager, the Colombian government spoke of the success of its Democratic Security policy. On television, the media frequently reported on the high number of FARC-EP guerrillas killed. To us, the enemy was reduced to a white bag, an abstraction, a faceless monster. I didn't know at the time that the country was participating in one of its darkest episodes in recent history: the "false positives".

More than a decade later, the Special Jurisdiction for Peace (JEP) revealed that 6,402 civilians were killed under this practice. Looking back, it became clear to me that reality was almost always altered to turn it into fiction. A fiction more akin to a B-movie with bad special effects: a blurry, low-quality image and poor performances.



# FANTASMA NEON

English title: Neon Phantom

Director: Leonardo Martinelli

Producer: Felipe Bragança, Marina Meliande

Production company: Duas Mariola, Brazil

Production country: Brazil

Expected shooting date:

Contact: Felipe Bragança, felipe\_braganca@yahoo.com.br; Marina Meliande, marinameliande@gmail.com

Total budget: € 480.000

## Synopsis

João Lázaro works on the streets of Rio de Janeiro as a bike delivery man in the so-called gig economy. In this contemporary musical, we follow the young man as he tries to save enough money to go back to university and fix his father's old motorcycle. However, a series of protests organized by delivery workers begin to emerge, challenging the way in which João sees his working conditions and his role within a meritocratic system. As he gets closer to Jessyca and Felipe, two delivery workers who are participating in the protests, João has to choose what his priorities will be. A choreographed fantasy that clashes the dreams of the young into the harsh reality of inadequate wages, unempathetic customers and constant threats that surround them. A tale about inequality in contemporary labor and the cost of fighting for a decent life.

## Director's statement

In the short *Fantasma Neon*, we mixed actors with real delivery workers as they tangled in between the raw reality, recreations of situations they experienced, and the possibilities that music and dance could bring to us through cinema. So as in the musical approach of the film, fantasy mixes with reality, as we'll seek that in our casting, hoping to bring some of these real workers to the project. In the short film, this was the first contact with the artistic environment for many of them, and some have remained in this universe since then. So we show that many of the people suffering from this situation could be artists, it's about having the opportunities. In this way, I aim to articulate contemporary issues of Brazil, at the same time hoping to reflect the medium. Neon glows everywhere, and while shining in the eyes, it represents their invisibility. The musical language, which usually tells stories of glamor and meritocracy, is used here for the story of a working class insurgency.

## FOUR SEASONS IN JAVA

Director: Kamila Andini

Producer: Ifa Isfansyah

Production company: Forka Films

Production country: Indonesia

Co-producer: Giraffe Pictures (Singapore)

Expected Shooting date: January, 2026

Contact: Ifa Isfansyah, isfansyah@forkafilms.com, +628122720911

Budget: € 830.000

### Synopsis

PERTIWI returns to her hometown after spending 15 years in prison. This is the third year after she was released, and she finally musters the courage to come home. At first, Pertiwi doesn't know why she returns home. She just wants to expose the truth about what happened that night, and prove that what happened to her is caused by a series of sexual violence acts that befell her. Pertiwi's return is about finding justice. But what is justice? Eventually, Pertiwi finds that justice means peace for herself – when she feels safe and that she exists. A very personal peace.

### Director's statement

Four Seasons in Java is a story about a chain of sexual violence acts, which is still happening in the village. The story explores the different layers of human characteristics. The moral of each characteristic will be seen from multiple perspectives. We will revisit what's good and what's bad. We will invite the audience to ask what's the right thing and what's a wrongdoing. We are doing an examination of the story, both the internal and external elements. It's a woman's personal and intimate journey in finding peace and discovering herself.

# FROM GUINÉ

Original title: De Guiné

Director: Caroline Leone

Producer: Paola Wink

Production company: Vulcana Cinema

Production country: Brazil

Expected Shooting date:

Contact: Vulcana Cinema, vulcanacinema@gmail.com, +55 51 3062-4400, Rua Castro Alves, 163, Porto Alegre, RS

Total budget: € 700.000

## Synopsis

Lidiana, a psychoanalyst from São Paulo, moves to Guiné, a village in the countryside of Bahia, to live with her boyfriend, a crossing guide in the area. However, the relationship with the village locals is distant and lonely, which makes her question the lifestyle change. That is, until a local calls upon her to help his brother, desperate with his mother's death.

From Guiné tells Lidiana's journey to finding herself again in such a different setting than the one she left behind. In this almost magic rural setting, Lidiana will have the opportunity to redefine her relationship with life, and others.

## Director's statement

Such as my previous feature, From Guiné originated from the appreciation of simplicity and complexity of human characters. It's a narrative that concentrates on the strength of everyday poetry and the richness of day-to-day events. To build the narrative in a simple way, but that subtly overflows with meaning is the great challenge of this project.

I intend to reflect upon a task all humans have to fulfill, and that presents itself in different ways throughout our lives: the task of going from oneself to the other, from the subjective universe to the shared objective world, from old to new, from urban to rural, at last, from self to non-self. The question that guides Lidiana's story is: on what bridges can this crossing happen?

## GENTE DE NOCHE

English title: People by Night

Director: Romina Paula

Producers: Diego Dubcovsky and Florencia Scarano

Production companies: Varsovia Films, Argentina

Production country: Argentina

Expected shooting date:

Contact: Diego Dubcovsky | [diegodubcovsky@gmail.com](mailto:diegodubcovsky@gmail.com) | +54 11 3158 8135 | Adress: Av. Las Heras 3807, 3° C, postal code: 1425, Ciudad Autónoma de Buenos Aires, Argentina.

Total budget: € 414.276

### Synopsis

Agustina travels with her newly-born baby to the jungle in Misiones, to meet her wife's family. There she finds herself with a family ruled by women who live practically in isolation and governed by their own laws. While she tries to translate a poem by Rilke, her meeting with this family and also with nature, will modify her perception of the time.

### Director's statement

My intention is to have the perception of time altered for our women protagonists as much as for our audience. Through our custom design, the particular use of language, and through the various rituals that take place in the ruins, asserting what particular historic moment the story takes place in will become impossible. The intention is, once again, to abandon any concept of historically accurate representation, and make this a fantastical invocation of what life in this wilderness may have been like at another point in history, told from my own perspective, from today's world, with poetry and freedom.

# GOODBYE FOR NOW

Director: Kasım Ördek

Producer: Fahriye Ismayilova

Production company: Parda Film

Production country: Turkey

Co-producers: Liman Film (Turkey), Karaçelik Film (Turkey)

Expected Shooting date: January, 2026

Contact: Fahriye Ismayilova, fahriye@pardafilm.com, +90 534 215 2827

Budget: € 860.000

## Synopsis

Sevgi and Doğan, both in their early 20s, live in an Istanbul slum with their friends, surviving by stealing. Sevgi left her family after her mom Reyhan remarried, and Doğan, her boyfriend and the gang's leader, grew up in a children's home.

When Reyhan goes missing, Doğan returns from military service to help Sevgi find her. They discover Reyhan killed a man in self-defense after he attacked her over her husband Yashar's gambling debts. To raise money, the gang pulls off a heist. Sevgi and Doğan use the money to escape to Europe and reunite with Reyhan.

## Director's statement

Sevgi and Doğan, both in their early 20s, live in Istanbul's slums with a group of friends, surviving through petty crime. Despite their struggles, their friendship and loyalty keep them going. The film shows how Turkey's young generation has been shaped by years of economic hardship, leaving them frustrated and searching for hope. With a realistic look at Istanbul's crumbling neighborhoods, the story highlights their dreams, struggles, and resilience. Inspired by my own childhood in a similar area, this film is about survival, solidarity, and the fight for a better life in a difficult world.

## HOME

Original title: Gharacha Nibandha

Director: Archana Phadke

Producer: Arya Rothe, Archana Phadke

Production companies: NoCut Collective (India, Romania, Italy) and Teslas Pigeon(India)

Production country: India

Expected Shooting date: June 2023

Contact: Archana Phadke archuphadke@gmail.com, +919820999302, 358/C Phadke Building, 3rd floor, JSS Road, Mumbai 400002, India / Arya Rothe nocutarya@gmail.com, +91

9158131696, Pune

Total budget: € 377,312

### Synopsis

Set against the crumbling structure of a chawl (tenement house), Gharacha Nibandha is a psychological inquiry into the life of Meera, a fifty-two year primary school teacher, caught in a spiral of unfulfilled love, loneliness and the relentless needs of an ailing mother. The film navigates Meera's repressed dreams as she confronts the loss of her home.

### Director's Statement

I am fascinated by different forms of love and with this film I would like to explore the themes of unfulfilled, unrequited love. My aim as a filmmaker is to observe and understand the micro-environment of the chawl and use a simplistic approach in form and storytelling to paint a detailed picture of the energies that pulsate through its systems. Having lived my whole life in this space, I am confident that I can tell an honest story of the people that occupy the chawls of Mumbai.

Using the defenseless and disintegrating structure of a chawl, I want to delve into a story that unfolds between its protagonists (Meera and her mother, Aii) set against a defenseless and disintegrating structure. The film hence becomes a psychological drama of anxious perspectives winding through a broader social condition - The characters being victims of alienation and moral disorientation.

## HOW MELISSA BLEW A FUSE

Director: Una Gunjak

Producers: Amra Bakšić Čamo

Production company: SCCA/pro.ba

Production country: Bosnia and Herzegovina

Co-producers: Nukleus Film (Croatia), Baš Čelik Film House (Serbia)

Expected Shooting date: September, 2026

Contact: Amra Bakšić Čamo, amra@pro.ba, +387 61 188 869

Budget: € 1.559.084

### Synopsis

Melissa (42), a Bosnian in Dortmund, steals 200K€ from her workplace, buys a second-hand Audi and with her playlist on, hits the road towards the Balkans. She stops in her hometown in Bosnia to show off her lavish life, but only to be humiliated by her fellow compatriots. When the news about the robbery is out, Melissa flees, determined to defend her money and get to her man on the Montenegrin coast. However, this time she is not alone - her niece Mala (19) seeks escape as well, and has dreams of her own.

### Director's statement

How Melissa Blew a Fuse is a character driven road movie about what happens when we fail to become the person we imagined we would. Through its form, with three parallel narrative layers, we scrutinize what story could be told and where does the emotional truth lie: we see Melissa's experience of the journey, we listen to the voice message exchange with her boyfriend Goran, we watch the true crime documentary about her robbery and escape.

By suspending our judgements, we explore the social and political context of Melissa's crime and the consequences of these conditions to her personal life.

## IF I SEE A RAINBOW

Original title: 清水落大雨

Director: ZHAO Hao

Producer: WANG Yang

Production companies: Playtime (China), Memoria Films (France)

Production country: China

Expected shooting date:

Contact: WANG Yang, +33 6 47 84 52 25, wangyang718@gmail.com

Total budget: € 1.000.000

### Synopsis

A 32 years old woman, LI Qingshui, lives a lonely life with her reticent husband in the suburbs of Shanghai. She pushes everyone around her away, but against her will, fragments of the past penetrate through the invisible wall she has built, and invade her. Realizing her father is leaving her mother, she decides to escape her family at 18. She goes to Shanghai for college and stays there. Qingshui makes every attempt not to repeat her mother's life, and yet after her death, her biggest fear looms large: she is becoming more and more like her. She now agrees that she has married the wrong guy.

### Director's statement

It's a story of a woman who is not living the present in the best possible way because she is replicating the behaviors and fate of her mother. Stuck in Shanghai, huge, humid, and suffocating, where nothing really happens with her life, she seeks an escape in the past.

In a flow of consciousness, a life-long effort to escape her mother becomes an emotional journey into her past, her hometown, and a memoir of her mother and a belated moaning of her death. Before the past swallows her, she has to find a way to reconnect and live in the present. And breathe again.



## IF I WAS ALIVE

Original title: Se Eu Fosse Vivo...Vivia

Director: André Novais Oliveira

Producers: Thiago Macêdo Correia

Production companies: Filmes de Plástico, Brazil

Production country: Brazil

Expected shooting date: 2024

Contact: Thiago Macêdo Correia (Filmes de Plástico); prod@filmesdeplastico.com.br; +55 31 99644-1029

Total budget: € 400.000

### Synopsis

Gilberto and Jacira have known each other since their teenage years. They are a charismatic and nice couple, now in their seventies. Even with the health issues that older age brings, they live a happy and fulfilled life, doing almost everything together. When Jacira has to go to the hospital after feeling ill, Gilberto takes some time to go to their family home and wait for the visiting hours the next day. Suddenly Jacira returns to the house, healthy and impeccable, making her husband suspicious about her real condition. From that moment on, Gilberto starts to experience troubling events that set him on a path towards the unknown.

### Director's statement

This project comes from a very personal need of mine, of talking about the grieving process and everything it has of inexplicability and unconsciousness. I believe it is very usual, during the time you are mourning a loved one, that you start to reflect about your own life. It is curious that this happens when death appears. It feels both natural and absurd to me. That's why I chose to manage these questions in between two possibilities of registering the narrative: first, as the daily life unfolds in the house of this middle-aged black couple, their routine, relationship, love and challenges; then, with the fantastic realism that submerges Gilberto's life when the world around him loses meaning.

They are my way of representing a world without a part of me that's gone. Jacira will leave and Gilberto, as any of us, will keep going his way, trying to make a reason out of everything he can't cope with. This film is my way to keep going on.

## **IKIMANUKA – SEASONS OF THE WEARY KIND**

Director: Samuel Ishimwe

Producers: Thomas Hakim, Julien Graff, Philbert Aimé Mbabazi

Production companies: Petit Chaos, France; Imitana Productions, Rwanda

Production country: Rwanda

Expected shooting date: 2024

Contact: Thomas Hakim, hakimthomas@gmail.com, +336 51 16 45 82

Total budget: € 700.000

### **Synopsis**

In the Congo-Nile mountains in northwestern Rwanda, Mbanda, 57, leads his life in the comfort of his solitude. His daily life is disturbed by the return of Rosalie, his disappointed love of youth, and the arrival of Mutabaruka, a young Congolese he welcomes in his house and befriends. Throughout the seasons, Mbanda is confronted with his past and a story that seems to be repeated.

### **Director's statement**

I find that cinema has not done enough justice to the subtlety and poetry that are found in the daily life of the people of Rwanda. My intention is to capture the essence of the feelings and emotions that I perceive in the people I see around me: a mixture of lassitude and joie de vivre, a form of addiction to melancholy, collective fears but also a certain idea of community life and sharing.

The film is an exploration of aspects of community life characteristic of rural Rwanda, a life punctuated by weddings or religious events and the ceremonies that ensue. It will show how loneliness can sometimes occur despite a rather warm and supportive society.

I do not wish to make a militant film, but to propose a journey through the hopes, fears and dreams of ordinary people to whom, I hope, everyone will be able to identify.

# I RECOGNIZED HIM BY HIS HANDS

Director: Omer Capoglu

Producers: Nadir Öperli, İrem Akbal

Production companies: Liman Film, Turkey

Production country: Turkey

Expected shooting date:

Contact: Nadir Öperli, nadir.operli@limanfilm.com; İrem Akbal, irem.akbal@limanfilm.com

Total budget: € 758.000

## Synopsis

Nazime (63) lives in a village, faithful to her homeland and her religion. Her youngest son, Tarık (26), decided to stay in the army after his mandatory military service and he fell victim to a bomb that had been set as a trap. Tarık's brothers and sisters decided to transform a room in Nazime's house into a memory museum where the belongings of their martyr brother are exhibited. At the opening ceremony, the governor donates a wax statue of Tarık to the museum. After the opening, everyone leaves the village. Nazime is left behind, alone with the museum and the wax statue and she begins to live with it.

## Director's statement

The tale of Nazime and Tarık is one of those stories that have occupied my mind a lot. There is no difference between Ikarus and Tarık, who dreamt of being a hero, who threw himself into the frontlines with unchecked bravery, and who returned to his village as a wax figure. When Ikarus, together with his father Daidalus, escaped from the tower where they had been imprisoned, he did not listen to his father and, drunk on freedom, fearlessly flew too close to the sun, dreaming of the unknown. Thus, his wings made from wax melted, and in the end he fell into the Aegean Sea. Nazime tries to amuse herself by using her son's cell phone, pretending that she was him and calling others; İsa has taken on someone else's identity without ever having been able to be himself; Kleopatra has been marked as fake by society; Alparslan wants to make a wax figure in order to become immortal; Ferhat wants to earn veteran status in order to be valued by his country... They all do this in order to continue with their story... or in order to leave a trace on the path that they have taken...

Our journey with Nazime almost overlaps with the point where we are holding on. Both of us are trying to own our fantasies and our past. We are attempting to ask questions to life and to each other. I am asking through the medium of cinema, and she is asking through her memory to which she is holding on in spite of everything... It is not clear whether the questions beget the film or whether the film begets questions.

# LA SOMBRA DE LOS PECES

English title: The Shadow of the Fishes

Director: Leandro Listorti

Producer: Paula Zyngierman, Leandro Listorti

Production company: MaravillaCine (Argentina), Welt Film (Germany)

Production country: Argentina

Expected shooting date: June 2024

Contact: Leandro Listorti, leandro.listorti@gmail.com, +54911.67540994, Av. Chiclana 4141, CABA, Buenos Aires, Argentina

Total budget: € 243.000

## Synopsis

After spending one year in Argentine Antarctica a female paleontologist returns to her home in Buenos Aires. In the city and while she prepares to introduce a new specimen of Jurassic fish recently discovered, a series of alterations that seem to be triggered by the finding affect her daily routine.

## Director's statement

I feel that we live in a world that is getting more and more intangible. Most of our actions and feelings are mediated by technology. To work with soil, stones or film appears then as an act of rebellion. I usually handle nitrate films from 100 years ago, charged with history and an energy difficult to explain with words. Thinking about and manipulating objects hundreds of millions of years old should be an even more transformative experience. And it's not hard to imagine that they may have some effect on those who handle them. I think that there is a stimulating starting point to think about a story.

# LAST TIME ON EARTH

Director: Paromita Dhar

Producer: Anjali Panjabi, Paromita Dhar

Production company: Marvi Films & Ronronea Films

Co-producer: Yohann Cornu, Damned Films (France)

Production country: India, France

Expected shooting date: 2024

Contact: Paromita Dhar, rumpidhar@gmail.com, +91 9845 213721

Total budget: € 400.000

## Synopsis

Last Time on Earth is the story of Manna, a migrant construction worker in the city who is trying to travel to the moon. The moon is omnipresent; Manna works in its glow and has recurring dreams of it. They are dreams that metamorphose into signs, and finally into an idea that he plans to execute. Manna must choose between his familiar life on earth and the journey to the moon. It's a choice that he has perhaps already made subconsciously, but it is the transition from a construction site to a faraway satellite in which the story's conclusion lies.

## Director's statement

My intent in making this film starts with my father. My father is from Bangladesh who moved to India and hence migration has been a constant preoccupation. Last Time on Earth will push us closer to Manna the lead character and make us believe the moon is where he must reach. Manna's preoccupation with the Moon liberates his body from his political identity as a worker. My core intent acknowledges that I use my privilege to create a story that facilitates the thousands of workers in celebrating the diverse spectrum of their other identities.

# LE GOÛT DE LA PECHE

English title: The Taste of the Peach

Director: Elene Mikaberidze

Producers: Keti Danelia, Tekla Machavariani

Production company: Takes Film, Nushi Film

Production country: Georgia

Expected Shooting date: March 2027

Contact: Keti Danelia, Keti@takesfilm.com, +995 599 256 553

Budget: € 1.500.000

## Synopsis

Lili, a young woman, returns to Georgia to reconnect with her roots, settling near a contested breakaway region. Fueled by a longing for family ties, especially her grandmother, she establishes a guesthouse along the separation line, creating a peaceful haven while anticipating a visit from her friends. But as political tensions intensify and borders harden, Lili's sanctuary transforms into a refuge for a complex mosaic of humanity: natives trapped in the conflict, refugees fleeing war, and others evading mobilization. Torn between cultures and identities, Lili finds herself at the heart of an unspoken war, where personal and political landscapes collide.

## Director's statement

I was born in Tbilisi to a Georgian father and an Abkhazian mother. In 1992, war forced us into exile in Belgium when I was 5. I spoke little at first, unsure of my identity. Having dual nationalities shaped my view of the world—caught between two conflicting cultures, yet inspired by both. After graduating in 2015, I traveled to Abkhazia to see my grandmother. Crossing multiple border posts, I faced hostility, fear, and uncertainty, witnessing the post-war landscape of ruins and propaganda. Abkhazia, stuck in time, reflects both a natural paradise and a war-torn reality. Through this experience, I explored the human condition at borders, using humor to address injustice and suffering, ultimately connecting global struggles.

## LEND

Original title: Lënd

Director: Katy Léna Ndiaye

Producers: Oualid Baha

Production companies: Tact Production, France; Sunuy Film (Senegal)

Production country: Senegal, France, Bergium

Expected shooting date:

Contact: Oualid Baha, oualid@tact-production.com

Budget: € 1.820.000

### Synopsis

Guét-Ndar, the fishermen's district led by the Atlantic in Saint-Louis is threatened by rising waters. One stormy evening the house of Djibril and Marie's neighbors is swept away. For Marie, the danger is too great she wants to move and get their three daughters to safety. Djibril wants to stay, convinced he can fight off the onslaught of the ocean...With the help of his fellow fishermen, he builds a dike to repel the ever advancing sea, but the promised help from the authorities fails to materialize, leaving them alone. As Djibril's determination to save Guét Ndar grows, he faces personal crises he will try to overcome by returning to his core beliefs.

### Director's statement

The story of Lënd is a collision in my mind between a crushed past and a present about to be crushed, giving rise to the desire to work from this innocuous phrase heard as a child. And Guét Ndar, a place I know well without belonging to it, and in which I have to be accepted in order to better disappear and so observe what's going on there. For the first time, I wanted to tell a story inspired by profiles of familiar people. I took this material (the uncles and their world) and set it in motion in the context of Guét Ndar and Saint Louis. The desire to make a film was born.

# LONG WEEKEND

Original title: Produzeni vikend

Director: Katarina Koljevic

Producers: Natasa Damnjanovic, Vladimir Vidic

Production companies: Dart Film

Production country: Serbia

Expected shooting date: 2025

Contact: Natasa Damnjanovic, natasa@dartfilm.com, +31649804313

Budget: € 750.000

## Synopsis

This is a story about the life of a place where one woman goes to die. When a stranger checks into a so called "hotel for singles" in order to commit suicide, it changes the lives of all its inhabitants. We get to know them as we follow an improvised investigation of JASNA (59), a retired nurse and one of the tenants who begins to question her own existence. Amidst all this and the imminent threat of the hotel's demolition, all the tenants are bound together by this inexplicable death. In the end, the only thing that stands between life and death and prevents us from taking that plunge are the people around us, however distant they may seem.

## Director's statement

I am interested in what happens when these characters, who are surviving rather than living, face physical death. The suicide brings into question their own reasons to live. Physical death is confronted with the spiritual one and all of the tenants are drawn into this. For me, humor is an essential element in dealing with such existential topics. Often dark and peculiar in tone, this humor is present throughout the film. The "investigation" and the suicide are McGuffins, the true drama resides inside the question whether these lonely people can manage to connect to one another. This film will explore the hidden cracks in the society, between the people who are invisible to others, where empathy unexpectedly still survives.



## A MARGEM DO RIO

English title: The Riverbank

Director: Enock Carvalho, Matheus Farias

Producers: Janaina Bernardes, Enock Carvalho, Matheus Farias

Production companies: Gatopardo Filmes (Brazil), Poetik Films (France)

Production country: Brazil

Expected shooting date: 2024

Contact: Enock Carvalho, enock@gatopardofilmes.com, +5581995137555, Janaina Bernardes, janaina@inflamavel.com, +5519981059722

Total budget: € 743.409

### Synopsis

Having hit hard times, the street-side cinema where Izaquiel works is sublet to a Pentecostal church. Izaquiel, a young black gay man and former evangelical Christian, is sucked into a spiral of harassment by the new tenants, with whom he wages a muted and increasingly violent war. Among the shadows of the mangroves, where he goes for sexual adventures with other men, Izaquiel will find a means to escape this somber reality. But the situation takes a violent turn and Izaquiel alone knows that something strange lurks in the cinema basement, and it's a secret he must keep at all costs.

### Director's statement

What motivates us is the belief that cinema should be a response to the reality it encounters in the world. A Margem do Rio was inspired by co-director and co-writer Matheus Farias' experiences during the 20 years he was a member of a pentecostal church. It is a film that looks to our mythology in search of a secret weapon, using fantasy filmmaking as a way to subvert the present reality and point it in new directions.

# MARINA

Director: Laís Santos Araújo, Pethrus Tibúrcio

Producers: João Vieira Jr., Nara Aragão

Production companies: Carnaval Filmes, Brazil / Aguda Cinema, Brazil

Production country: Brazil

Expected shooting date: 2024

Contact: João Vieira Jr., joao@carnavalfilmes.com.br, lais@agudacinema.com.br, arjlais@gmail.com, +55 82 991295857

Total budget: € 482.185

## Synopsis

Marina organizes her 15th birthday party. At the same time, 93 bodies with bullet holes are found around her tropical hometown. But Marina is busy with cake toppings and invitations, only seeing the crimes on TV. Until, while designing her dress, the violence she ignored starts to creep its way into her life.

## Director's statement

Marina is an urgent film. To us and to our hometowns. It is a coming of age love story that happens in a town where brutal violence happens everywhere, but not to everyone. Just like the places where we were born and where we live. We, Laís and Pethrus, the directors, are from broken cities: Maceió and Recife, in Northeast Brazil. In our cities, some people are dying, other people are partying. And the choice of who does what isn't random.

# MILK POWDER

Original title: Leite em pó

Director: Carlos Segundo

Producer: Justin Pechberty, Damien Megherbi, Christoph Hahnheiser

Production company: Les Valseurs (France), O Sopro do Tempo (Brazil), Black Forest Films (Germany)

Production country: France, Brazil, Germany

Expected Shooting date: 2024

Contact: Damien Megherbi, [developpement@lesvalseurs.com](mailto:developpement@lesvalseurs.com)

Total budget: € 1.052.238

## Synopsis

Vicente is a wannabe rocker who still lives with his grandmother at nearly 40. When she commits suicide, he figures he will keep her body at home for a few days until her pension arrives. Meanwhile, he accepts a job as a graduation photo album salesman, which will put on his path a constellation of women who will make him gain some much-needed perspective on his own life.

## Director's statement

Milk Powder talks about the question of independence and the transition to adulthood in a country where until a very advanced age, children remain "under the wing" of their parents or grandparents, in both material and emotional dependence. I want to mix together different themes, sometimes quite grave, but always placing my story at the limits of the absurd. This allows me, as a director, to play with my characters, and to use the mise en scène to show situations that one would usually find dramatic in a lighter manner.

# MI PAPÁ EL CAMIÓN

English title: My Dad the Truck

Director: María Cristina Pérez

Producer: Mauricio Cuervo Rincón

Production company: Pez Dorado Animaciones, Colombia

Production country: Colombia

Expected Shooting date:

Contact: Mauricio Cuervo Rincón, pezdoradoanimaciones@gmail.com, +57 3002156633

Total budget: € 1.000.000

## Synopsis

After losing everything in a flood, Bonifacio, a clumsy and stubborn countryman, is forced to leave the countryside and travel to the city with his little daughter Hilda to pursue his dream: being a truck driver, but it soon becomes evident that Bonifacio is only good at leaving a mess behind him. While misadventures take father and daughter down opposite paths in the city, Bonifacio discovers his true calling: being a father.

## Director's statement

This story comes from some personal anecdotes about my relationship with my dad. This inspired me to craft a touching and engaging story, that exposes the contrast and the awkward feelings between father and daughter, forced to live together and find a place in the world, when they haven't really found and known each other although they live together.

Likewise, I am moved by the idea of exploring different subjects about dealing with our human quests and emotions through subtext. Therefore, it is also a film about becoming someone, succeeding and failing, finding a profession, leaving everything behind in order to find oneself, and becoming what you want or whatever fate throws at us.

# MOONBLIND

Director: Nada Riyadh

Producer: Ayman El Amir

Production company: Felucca Films, Egypt

Production country: Egypt

Expected Shooting date:

Contact: Ayman El Amir, [aymmad11@yahoo.com](mailto:aymmad11@yahoo.com)

Total budget: € 680.000

## Synopsis

Distressed 12-year-old NOUR escapes Cairo after stabbing her sexually abusive Father. Disguised as a boy, Nour sails South leaving her past and the urban life behind. Four years later, in a remote Southern village, Nour is known as BADR, a quirky androgynous teenager with an unpredictable temper. Badr serves SAFIYA, a blessed woman who heals young girls with mysterious illnesses by cleansing them in the river. Badr, who is forbidden from dealing with the ill girls, feels a deep affinity towards them and struggles to witness their suffering. When a playful 15-year old girl called SALMA arrives seeking Safiya's help, Badr is instantly infatuated with her. The two teenagers bond intimately behind everyone's back. When Badr finds out that Salma's uncle had abused her, Badr descends into a violent path leading them to rediscover their own past, sexuality and identity.

## Director's statement

A few years ago, I was at a girl's night out with four other Egyptian female friends when the subject of first kisses was brought up. Out of the five of us, no first kiss was consensual. The eldest was at the age of 15 when an older man kissed her. Two experiences were a stand-alone incidents with a stranger. While the others were with a trusted family member or care taker over a significant period of time. The revelation of how frequent this happened provoked me to explore childhood trauma. While the five of us are different in character traits, there is one thing we all share, the legacy of trauma. What I am actually most curious about is how a situation one vaguely remembers, could follow a person from childhood to adulthood and shape their perception of themselves and govern their relationship with their bodies within the world.

To be able to survive the shame, fear and self-loathing, survivors of childhood sexual assault alienate parts of themselves. But no matter how long these memories are suppressed, these parts of the wounded self, manifest in adolescence in anxiety, fear of commitment, self-hatred and aggression. Adolescents with a history of sexual abuse, often find themselves in similar situations that are familiar to them. In other words, they recreate their own worst nightmares. For me, the film Moonblind takes us out of civilization, as we know it, away from the city to delve deep into the self, post-trauma and to ask can there be redemption after a past riddled with violence?

## MTV I.E. MARS TO VENUS

Director: Midhun Murali

Producers: Midhun Murali / Greeshma Ramachandran

Production company: D Murali Productions (DMP)

Production country: India

Expected Shooting date: June, 2025

Contact: Midhun Murali / Greeshma Ramachandran, midhunmurali079@gmail.com / greeshmacr545@gmail.com, +91 9074788185 / +91 8075484163

Budget: € 40.000

### Synopsis

A mad screenwriter holds 4 filmmakers, 4 main actors and some extras, a cinematographer, an editor and a music band as hostages in an abandoned restaurant in the middle of nowhere to see whether she can turn an absurd script she wrote into 4 totally different films. In this chaotic process, various unexpected series of events takes place in the set leading to all the involved human beings including the kidnapper getting exposed to their true selves. Ultimately, Cinema triumphs.

### Director's statement

Myself and my creative partner prefer to handle every aspect of filmmaking, from cinematography to the final mix, personally. MTV is a film that predominantly happens in a single space populated with 20 characters. This major stretch of the film could be shot in a span of 20 days. The rest of the film, which we consider as B-Rolls, could be covered within a month after the first schedule. According to this plan, we could complete the principal photography of the film by mid July 2025.

We allocate ample time for post-production, as we believe that shooting a film is akin to preparing a color palette, while post-production is where the actual painting takes shape. The more time we spend on the post production, the better the results will be. This time, we plan to spend approximately one and a half years refining the edit, sound, music, and color before finalizing the film by December 2026.

# MY FATHER'S SON

Original title: 犬父

Director: Qiu Sheng

Producer: Tong, Yuxuan Zhang

Production company: Happy Century Entertainment, China

Production country: China

Expected Shooting date:

Contact: Tong, 2twq@163.com

Total budget: € 1.298.701

## Synopsis

At the end of the University entrance examination, Qiao, a teenage boy, was taken to his father's funeral. While he reads the memorial speech, he realizes his father's death happened two days ago, however, he doesn't know about it. Then, Raging Qiao escapes from his father's funeral and his family, roaming around the city. He goes to a Boxing Club and takes his father's boxing glove to resist the world. His father's image continuously appears in the dark, Qiao can't sleep anymore. One morning, Qiao fell into a warm and wet hole while he was walking on a shattered street. In the hole, Qiao gets a sleep and then he dreams of his previous and present life. In his dream, he finally meets his father but in a strange way.

## Director's statement

This story is based on my own experience. I lost my father at the age of fifteen. In that summer, I was roaming around the city and wandering, to figure out the meaning of life. More than a decade later, my father still has a big influence on me. I always see my father's image around me, I obsess it and fear it. It is a movie about a teenager's spiritual growth and it's about a teenager who uses his illusion to fill up the absence of his father and then to bid farewell to it.

# NIGHTSONG

Original title: Canção da Noite

Director: Maya Da-Rin

Producer: Maya Da-Rin, Emilie Lesclaux & Juliette Lepoutre

Production company: Tamanduá Vermelho (Brazil), Cinemascópio (Brazil), Still Moving (France)

Production country: Brazil, France

Expected Shooting date: December 2024

Contact: Maya Da-Rin, mayadarin@gmail.com, +55 (21) 99649-5892; Juliette Lepoutre, info@stillmoving.fr

Total budget: € 1.000.000

## Synopsis

When the machines stop and the workers return to their homes, a strange stillness hangs over the plantation. No insects can be noticed, just the slight rustling of the wind against the foliage. 7 years old Helena lives with her parents; workers on a large soy farm in southern Brazil. She suffers from sleepwalking and since her mother is diagnosed with cancer, she becomes close to Poñy - an Avá-Guarani indigenous woman who lives alone in the vicinity. A feeling of identification allied to the mutual loneliness in which both are immersed creates a strong bond between them. When an unknown, pesticide-resistant plant starts sprouting in fields, threatening crops, workers wonder where it came from. But none of their speculations correspond to what Helena sees on her nocturnal walks.

## Director's statement

Divided into three parts, Nightsong is a sensorial and dreamlike experience which portrays the encounter between different characters who live in an environment devastated by the soy monoculture: Helena, daughter of field workers; Poñy, a solitary Guarani indigenous lady; and mbakuku, a native plant practically extinct during the colonization of Southern Brazil. As in my previous films, the characters' relationship with the land is the starting point for delving into the contradictions of a patriarchal and oligarchic society, marked by its colonial legacy.

Nightsong tells a story of intergenerational friendship crossed by the devastation of a territory, at the same time that it depicts an insurrection that comes from the land. Through the appearance of a plant that some believe to be a weed that must be extinguished and, others, a resilient plant that does not allow itself to be domesticated, the film portrays the struggle for the resumption of the Avá-Guarani traditional territory.



## NOTES OF A CROCODILE

Director: Daphne Xu

Producers: Daniel Mattes

Production company: Anti-Archive

Production country: Cambodia

Expected Shooting date: September 2025

Contact: Daphne Xu, Daphne.y.xu@gmail.com, +16173356929

Budget: € 500.000

### Synopsis

A Chinese woman searches across Cambodia for her ex-lover, who has disappeared mysteriously. She travels from Phnom Penh to Sihanoukville, along the proposed route of the Funan Techo Canal, using the symbology of their relationship to unravel clues. The country waits apprehensively for construction to begin on the massive Belt and Road funded waterway that will displace thousands.

"My friend was 26 when she left China. She told me she wanted to be eaten by a crocodile. To die in a mythic way, like the Cambodian princess who was consumed by her lover. If she couldn't make it out alive, that's the way she wanted to go. Carried south by the Mekong River, out of China forever."

### Director's statement

The crocodile itself is a mythic, unknowable figure in the story of the film. It is symbolic, signifying the primordial, the Earth, and all aberrant sexualities. It is also an animal existing in very real economic and environmental material conditions in Cambodia. The main character seeks her ex-lover who may have disappeared in Cambodia en route to America, and who has written her about encountering crocodiles. The film explores agony and ecstasy within cycles of grief, and the haptics of illegibility in a sort of queerness that arrives from sensuality and touch between unlikely forms.

The film is inspired by the novel Notes of a Crocodile by Qiu Miaojin. Deemed a cult classic, the book helped coin "Lala," the now-popularized term for lesbian in Chinese. The film is not a direct adaptation of the novel, but I am inspired by its form and affect. The book consists of fragmented diary entries and surreal fictional episodes where a crocodile character represents a repressed queer individual, who must put on a "human suit" to fit into society.

In the film, I will create a choreography between the local and the foreign, and between the movement of women, along the Mekong River and the new proposed Funan Techo Canal. The film comments on the current presence of Chinese in Cambodia and the ongoing violence of Chinese hydropolitics, where dams and canals alter floodplains, habitats, and livelihoods beyond the borders of nation-states.

# PATRIMONIO

Director: Rafael Manuel

Producer: Jeremy Chua, Rafael Manuel

Production companies: Idle Eye, Philippines / Potocol, Singapore

Production country: Philippines

Expected Shooting date: March 2024

Contact: Rafael Manuel, ram.mendoza90@gmail.com

Total budget: €700.000

## Synopsis

Having moved abroad permanently, Rafael Manuel returns home to the Philippines to attend a friend's wedding. Back in his childhood home, he is faced with the cosmos that he decided to leave all those years ago - his mother is still obsessed with beauty products and her garden, his sister still fanatical about fitness and health, his father still uncomfortable with intimacy, and his brother still semi-schizophrenic. Rafael Manuel's parents encourage him to reconnect with his estranged brother, but Rafael has other things on his mind - like reconnecting with an ex who is back in town to attend the same wedding.

## Director's statement

To say that the root of the many malaises that plague Philippine society can be found in corruption is nothing new - corrupt senators, abusive policemen, and greedy businessmen are just some of the common stereotypes that are prevalent in contemporary Philippine cinema.

And while one could not say that these representations of Philippine society are untrue, one could make the argument that the corruption that plagues my country can be found on a more banal level - the level of the basic building block of society that is the family unit. Every Filipino is either a father, mother, brother, sister, son or daughter, and this fact begs the question - why is it that the family unit is capable of producing the corrupt individuals that comprise a broken society? Can we find some of the roots of societal macro-corruption in the micro-repressions instilled in all of us by the hierarchical relationships inherent to familial structure?

## PÈNC 13

Director: Selly Raby Kane

Producers: Steven Markovitz & Tamsin Ranger

Production company: Big World Cinema, South Africa

Production countries: South Africa, Senegal

Expected shooting date: November 2024

Contact: Tamsin Ranger, tamsin@bigworld.co.za, +27 782318932

Total budget: € 1.045.000

### Synopsis

After stealing a piece of meat from the familial shrine, Maguette offends the protective Djinnns and has 24 hours to make amends. Her shocked grandmother advises Maguette to visit the Marabout for guidance. On her way, Maguette starts to see strange visions; she is witnessing the mystical Dakar where humans aren't the only ones inhabiting the city's spaces. The Marabout gives Maguette a message: she must go on a journey across the city, at each stop she'll find an element, person or creature that has what she needs to create a powerful talisman. Racing against time, Maguette follows the clues from a green-eyed beggar, a fishmonger, a dimension-straddling prostitute and an incubating Djinn; she immerses herself in the layers of her beloved city in a quest to right her wrongs and live in peace.

### Director's statement

Pènc 13 is a collage, a palimpsest, a look of Dakar on itself, its codes, its social dynamics and its beliefs. It immerses us in the solidarity that many Senegalese families have long had with the 'subtle' world. By lifting the veil on these links woven in the space of a plurality of levels of reality, we propose to the world a way of being that goes beyond materiality and is part of a dynamic of solidarity encompassing all that lives.

To make this film is to summon the imaginary worlds that rocked my childhood and that structured my view of the world. It is also a way to contribute to the establishment of the truth about who we are as young people of the African continent and what we intend to bring to the world.

# PIEDRAS GIGANTES

English title: Giant Stones

Director: Christopher Murray

Production country: Chile

Expected Shooting date: July 2026

Contact: Christopher Murray, ccmurray@gmail.com, +56991651004

Budget: € 1.100.000

## Synopsis

Easter Island, 1914. British archaeologist Katherine Routledge arrives at the world's most remote island to unravel the mystery behind the giant stone statues. During her investigation, a native uprising led by a religious leader, places her in the midst of a

## Director's statement

The film explores the genocide, colonialism, and exploitation that shaped Easter Island's tragic history, told through an expedition that uncovered a culture on the brink of erasure. At its center is archaeologist Katherine Routledge, a woman torn between her spiritual connection to the island, her fragile mental state, and her complex relationship with Angata, a mystical leader who ignites the first indigenous rebellion. Their bond, marked by tension, fear, and moments of understanding, reflects a fragile intersection of mutual fascination and clashing worldviews. In close collaboration with the Rapa Nui community, local actors will embody their ancestors, blending fiction and memory within the island's volcanic landscapes—where rough textures, charged silences, and the echoes of resistance and loss still resonate.

## RED MIST DESCENDING

Original title: Meh Gereftegi

Director: Rakhshan Banietemad

Producer: Mina Keshavarz, Christophe Bruncher, Tekla Machavariani

Production company: MinDoc Production (Iran), Ici et La Productions (France), Nushi Film (Georgia)

Production country: Iran, France, Georgia

Expected Shooting date: May-June 2024

Contact: Mina Keshavarz , mina.keshavarz@gmail.com, +98 9366136530

Total budget: € 1.200.000

### Synopsis

Doran is a timid middle-aged man living in an inherited family property, a plot of land with a small house in a foggy, wooded area close to the border, in Iran. He has a small restaurant beside his house, which used to be along a transit road before the main highway redirected traffic. As his business is no longer thriving, he has started cross-border facilitation since last year. A middleman called Azhdar brings those without passports to Doran's door, where they hide for a few days before a mist provides them cover for safe passage across the forest.

### Director's Statement

The contemporary world is full of all different kinds of chaos, and the Middle East is the most chaotic of them all. In this geography, a social filmmaker is faced with numerous concerns, tending to each one links to a world of complicated dilemmas. Red Mist Descending is a production of my view after more than four decades of making films and a ten year of distancing myself from narrative films. In the past few years, with the escalating tension of my country, all my narrative ideas in this period were affected by the inhuman incidents and existing dictatorship atmosphere, and I don't consider reflecting this condition and bitterness one of the Art's obligations. Red Mist Descending's plot became a window to a different world. A world far from all the noises of the society, in a far-off place, reminding of some great values shadowed in savagery of today's economic and social affairs, reflecting on a character as Doran, which is rare to find.

## REGRETFULLY AT DAWN

Director: Sivaroj Kongsakul

Producer: Pimpaka Towira

Production company: Extra Virgin (Thailand)

Production country: Thailand

Expected Shooting date:

Contact: Pimpaka Towira, [pimpaka@extravirginco.com](mailto:pimpaka@extravirginco.com), +66 22770824

Total budget: € 350.000

### Synopsis

In a small province not far from Bangkok, the life of the former Thai veteran, Yong, casually seems like a typical old man. Even though he currently feels unwell, Yong spends every day with the dream of building a tree-house solely with his own hand, and raising an intelligent niece who was abandoned by her parents. Journalists in Bangkok and abroad have reported Yong's niece as a genius in speaking, listening, reading and writing various languages without having to go through the education system. At his house, there is a black Thai dog called Rambo. It has peculiar eyes to see the mystery of the world after death and special senses in connection with the past. One morning, Yong wakes up and feels different from every other day. The first morning light of the day has lasted longer than usual. The morning sun pauses the moment; it would not come up from the horizon. He senses the coming of death.

### Director's statement

Regretfully at Dawn' is my second feature film after Eternity. At the moment, I'm interested in space and time in the past, present and future of Thailand. Eventually, all of these have been precipitated into developing this film. I'm currently interested in my own thinking progress during these years; the life experiences I've gained; the feelings of foresight through filmmaking to reflect upon our society and the world. I can feel the changes in people living in my country—the sadness from being hopeless of everything in the country we belong to, where the old people we love are dying; the middle-aged individuals are facing storms of confusion and loneliness in the world that everything passes them by rapidly; the critical situation in Thailand that the past seems to be swallowing up the present, forcing younger generations to look for their future outside the country.

# THE SEA IS CALM TONIGHT

Original title: Xúc Giác

Director: Le Bao

Producer: E&W Films, Singapore

Production company: E&W Films, Singapore; Deuxième Ligne Films, France

Production country: Vietnam, Singapore, France

Expected Shooting date:

Contact: Weijie Lai, [weijie@ewfilms.com.sg](mailto:weijie@ewfilms.com.sg)

Total budget: € 700.000

## Synopsis

At sea, a boat carries three Vietnamese boat people that have fled the country: Thuy, who left her young daughter behind, and father and son Mui and Bien, hoping to reunite with their family members. Emerging from a fog as 40 years pass in a blink, they find themselves suffering collective amnesia – forgetting the reasons for their departure. In this purgatory, they encounter a sinking boat inhabited by Rohingya refugee siblings Jamir and Laila whose parents passed away during the journey. Through the interaction and shared stories, the Vietnamese' memories gradually return and the two groups find their ways on their respective journeys to reunite with their loved ones.

## Director's statement

With *The Sea is Calm Tonight*, I wonder about a mysterious meeting at sea between the spirits of Vietnamese boat people from 40 years ago with Rohingya refugees fleeing in the present. Two streams of people separated by time, on different routes but now with the opportunity to interact in a magical place.

I would like to capture the sensation of this encounter.

There are echoes in the stories and images of the journeys of the Rohingya community and those of the Vietnamese boat people 40 years ago. People risking everything, with some lying beneath the ocean forever. Generations of people displaced, communities driven by a desire to find peace and a chance at life with their loved ones. To find a home.

Like many in my generation, this dark chapter has not had a direct impact on me. But I am respectful of the history of Vietnam's past. And the tragedies befalling the Rohingya community are beyond my imagination.

# TEMPESTUOUS

Original title: Tempestad

Director: John Torres

Producer: Shireen Seno, John Torres

Production company: Películas Los Otros

Production country: Philippines

Expected Shooting date:

Contact: peliculas@los-otros.com, +63 919 8885189

Budget: € 288.000

## Synopsis

Solano just wants to live a new life and marry Amina. He wants a quiet wedding and a simple life with her in the mountains. Here's the problem: Solano hasn't told Amina that he is already officially dead. To escape his past, he staged his death and moved up to the mountains. That he is submitting fake documents now to marry Amina. All is well until he learns about the Wedding Banns: an announcement to the community to be posted in the local parishes that he is getting married. Because their photo will be posted in his home parish for four consecutive Sundays for everyone to see, Solano sets out on a journey to the islands to get his photo before it's posted so he can come quietly back up the mountains to marry Amina. But Solano mysteriously disappears, so Amina sets on her own journey to look for Solano in the islands. There, she sees that in bulletin boards all over town, Solano's photo is replaced by a photo of a man she hasn't met. Who is this stranger in the photo beside her? Where is Solano? Amina meets townspeople who don't give her the direct answers she needs. Instead, they divert her attention to other matters that have overtaken the island: a gold-painted boat, a supposedly-murderous lake, inquisitive kids who follow the flow of human bodies in geothermal pipes, made believable by a local story that stops the police from catching fugitives. Typhoons pound the island. Mist covers her eyes. Lulled by the poetic turn of events in the island, Amina abandons her search for Solano and turns to the photo of the man she is now supposed to marry.

## Director's statement

We have buried an oppressive dictator in the Cemetery of Heroes, and we are reduced to fighting the revision of history by relabelling places only in Google Maps: "Cemetery of a Heroes and a Traitor". These are tempestuous times, and we need to sway with current events to get a clearer tone of the especially surreal waves of events in our history. Fake news is here. Our country elected another strong man who kills. We are married into a government that feeds us inaccuracies. How is he different from the person we are marrying? Who is this person in the photo we are marrying? We believe the story we are fed. Perhaps we need to believe in myths when facts don't quite completely inform. It calls us to ride the wave of metaphor, irony, poetry of the times to see things through the government's drive to misinform. I am making this film so we can see through the clutter of facts by holding on to myths that remind us of our nation's long-held dreams.



# THE BOYFRIEND

Director: Ashim Ahluwalia

Producers: Ashim Ahluwalia, Pinaki Chatterjee

Production company: Future East Film

Production country: India

Expected shooting date:

Contact: Vidur Nauriyal, vidur@futureeast.com; Ashim Ahluwalia, vidur@futureeast.com

Total budget: € 650.000

## Synopsis

Yudi, a middle-aged banker has his privileged world jolted when he picks up an 18-year-old working class boy, Milind, in a public toilet. As their affair turns more passionate and morally hazy, Yudi must make a series of decisions that will forever affect their lives. Joyous and heartbreaking, *The Boyfriend* captures a little-known side of contemporary Mumbai: the sweat-drenched gay clubs, the explosive mix of class and caste and the private sexual hells buried under a dangerously conservative society. Ultimately, however, *Boyfriend* is about something deceptively simple, something easily taken for granted and sometimes difficult to admit: love occurs in different forms.

## Director's statement

*The Boyfriend* is based on an autobiographical novel that I discovered more than a decade ago. In India, homosexuality is illegal, and the fact that this book was published was nothing short of a miracle. A brittle love story between Yudi, a privileged, middle aged man, and Milind, an 18-year-old "untouchable" boy – it had all the unstable elements of class, caste, tradition and modernity that depict the contemporary Indian moment. Much like the criminal filmmakers of my first film, *Miss Lovely*; they are forced to live each day of their lives as invisibly as possible, under the unrelenting fear of being trapped and prosecuted. In such a doomed love affair, the tropes of romantic life feel both poignant and ironic to me.

For me, *The Boyfriend* is a film about fear and longing, selfish love and self-loathing and the frightening machinery of desire. I hope I get to make it.

## A TIED WOMAN

Original title: Una mujer amarrada

Directors: Olivia Manrufo, Miguel Angel Moulet

Producer: Katitza Kistic

Production company: El Navegante Films (Peru)

Production country: Peru

Expected shooting date: 2024

Contact: Katitza Kistic, katitza.kistic@gmail.com, +51 964309718

Total budget: € 491.553

### Synopsis

In an Andean community in Peru, a nurse dutifully complies with her superiors' instructions in order to attain her long-awaited transfer to the capital, ignoring the consequences of the mass sterilization campaign carried out by the government.

### Director's statement

Ten years ago I left Cuba without realizing I was leaving. I left without really understanding what I was leaving behind. I concentrated all my efforts in keeping my head down so as not to be discovered at the last minute by the migration officer. Although they know everything, I made sure my ideas were safe and so I managed to get through the X-rays at customs without any problems. I'm still obedient, the daughter of an authoritarian system, that even outside it is still afraid to confront it. This is why lately I am tormented by the figure of the accomplice. It is important to me to tell the story of this film because I am a woman, Cuban, mother, migrant and because I am conscious of the role they have given to us in this fiction narrated by those in power.

# THE SECRET OF SIKÁN

Original title: O segredo de Sikán

Director: Everlane Moraes

Producer: Fernanda Vidigal

Production company: Carapiá Filmes and Pattaki Produções (Brazil)

Production country: Brazil

Expected Shooting date: October 2024

Contact: Fernanda Vidigal, +55 31 9 92722095, carapiafilmes@gmail.com

Total budget: € 800.000

## Synopsis

The Nigerian princess Sikán, guardian of the secret of humanity, is unjustly condemned for treason, but manages to escape and throw herself into the river. Since then, the day has turned into an eternal night. In the interior of contemporary Brazil, where two enemy cities with authoritarian governments fight for power, women from both cities clandestinely form a sisterhood and execute a dangerous plan to remove the secret from the river and return power to the women.

## Director's Statement

The project is inspired by an ancient African myth. Myths are stories generally told by men in different times and historical contexts. I wanted to make a film with a woman at the center of the discourse, playing the leading role in the myth and narrating it from her point of view. This is my first fictional feature film and as a young filmmaker and black woman, I want to delve into the nature of this myth in order to reflectively interpret it and use it as a metaphor to uncover the patriarchal relationships that are echoed in society today.

# TREMBLE LIKE A FLOWER

Director: Pathompon Mont Tesprateep

Producers: Cattleya Paosrijaroen and Soros Sukhum

Production company: 185 Films Co., Ltd., Thailand

Production country: Thailand

Expected shooting date: October 2024

Contact: Cattleya Paosrijaroen, [cattleya.project185@gmail.com](mailto:cattleya.project185@gmail.com)/ Tel: +66891174031, +66898115186

Budget: € 485.509

## Synopsis

An unrequited love story of Kaew, a teenage girl, who unconsciously loses her identity all of a sudden due to the series of events that trigger her childhood trauma. She starts to reinvent her new identity and moves to an unfamiliar town where she falls into a new bizarre love.

## Director's statement

I make films partly to heal or disentangle unresolved issues from the past. I became interested in exploring the limitations and possibilities that exist in a human being's natural ability to adapt for survival. In the case of the protagonist, 'Kaew', her attempt to deal with her trauma results in a condition called Dissociative Fugue, which is a kind of amnesia where new identity and memory is created in place of the existing one. Although she could not consciously command herself to forget, a complex neurological process triggers an unusual erasure of her misery and pain and enacts a transformation of her identity into the new identity of 'Sai'. This new identity is more adaptable and acquiescent; she is content with this new life, despite how the conditions remain the same.

# TWINS

Original title: Kaluha

Director: Sherad Anthony Sanchez

Production company: Salida Productions

Production country: Philippines

Expected shooting date: February 2025

Contact: Sherad Anthony Sanchez, sherad\_anthony@yahoo.com, +63 9 05 322 6255

Budget: € 1.295.000

## Synopsis

Set in the violence-plagued region of Mindanao in the Philippines, Kakuha is a fantastical tale of a family living amidst myths, tales, lies and secrets. "They went to the mountains and would never come back" is the way the townsfolk excuse death to naive children. But when a traumatic tragedy besets a family who drafts an illegal kidney donor for one of their twins, this lie and myth about mountains would slowly become a reality to the other sister left behind by her twin. Going to this dangerous mountain to find her sister would be her only resolve to get her twin back and escape her own evolving trauma back home.

## Director's statement

Folktales, gossip and the little-known social crisis of far-flung Mindanao are explored and intertwined to create a haunting and chilling tale of Silence. One of the most feared occurrences in the region is the disappearance of Lumad (indigenous tribes) members who are found "salvaged" (local vernacular to describe vigilante murders) in the remote depths of Mindanao. In an attempt to capture the experience of the place and its people, the film collapses reality to the mythic: turning grim realities to haunting atmospheres, lies into folklores, legends and magic made physical and real--disclosed in a piece about the material and the immaterial embodied in the journey of a twin.

# VIKA

Director: Tamar Shavgulidze

Producer: Tekla Machavariani

Production company: Nushi Film, Georgia

Production country: Georgia

Expected Shooting date: Winter 2024

Contact: Tekla Machavariani, tekla@nushifilm.com, +995 598177600

Total budget: € 600.000

## Synopsis

After the Russian invasion of their hometown, Vika and her heavily injured husband Lado are forced to flee. They join an irregular group of refugees that makes their way on foot through the high mountains of the Caucasus. Vika has built a construction to carry her injured husband with her. The journey is hard; people who succumb are left by the side of the road without a proper burial. During the arduous trip Lado dies. Strengthened by her unconditional love for Lado, Vika manages to carry his body into safe territory.

## Director's statement

After the occupation of Abkhazia in 1993 approximately 300.000 refugees -mostly ethnic Georgians- were forced to flee their homes from ethnic cleansing. Although careful observation of people going through existential crises forms one of the pillars of my work, making a film about this horrific turning point in our national history always seemed impossible to me. I was sure 30 years would not be enough to distance myself, to be able to reflect or to grasp the impact of the exodus. However, one day, my friend and co-author of the script told me the impressive love story about a young woman who carried her wounded and then dead husband for 13 days to be able to at least bury him properly. This story stayed in my mind and provided me with the perfect angle to approach this difficult subject.

## WHILE WAITING FOR YOU

Original Title: Athirum Kaatrum

Director: Prasanna Vithanage

Production companies: Prasanna Vithanage Productions, Bohemian Films

Production Country: Sri Lanka

Expected Shooting date:

Contact: Prasanna Vithanage, prasannavith@yahoo.com, +94 777 288 984

Budget: € 228.280

### Synopsis

In the year 2006, a tenuous 'Ceasefire Agreement' signed four years before by the Government of Sri Lanka and the Liberation Tigers of Tamil Eelam (LTTE), collapsed. A Tamil family in the Eastern province, whose livelihood is farming, is suddenly woken up by the sound of gunfire shattering the night. They rush out of the house only to see the light-streaks of shell fire. One of the two young boys in the family is recruited as a combatant by militants fighting the Government's security forces, while the other is taken by a group fighting alongside the Army. Both are killed in a battle. The grieving parents have only one solace; their 14-year-old daughter (Kamalini). Since married women are not recruited by the rebels, the father walks the length and breadth of the village seeking a bridegroom for his daughter. The only males left, however, are those who are crippled and mentally challenged. As the threat of her being recruited forcibly increases, the father, not seeing any other way of protecting her, ironically, rapes her. When armed rebels arrive to take her away, they find her pregnant. They are forced to leave. She is left with her 'life'.

### Director's statement

Nothing exposes a human being the way in which a war does. I know from personal experience that war has a way of awakening both the human being and the beast that exist within me. This is because I've spent half my life in a country gripped by war. Approximately 100.000 people died in the war between the security forces of the Sri Lankan Government and the Liberation Tigers of Tamil Eelam (LTTE), who, purportedly representing the largest minority community in the Island, the Tamils, were struggling to establish a separate state. Close to half a million were turned into displaced persons in their own country. Another half a million migrated to Europe and North America. The war ended in May 2009 with the military defeat of the LTTE. The wounds of the war are yet to heal. A heart-rending story of an incident that took place in the last days of the war compelled me to explore the limits of my ability to understand humanity and indeed to see humanity on a wider canvas of experience and being. What compels me to share this with a larger collective of people is that I am convinced that the two to three years of my life that I give to make a film would bring some meaning to my own life.

# YURKI

Original title: Юрки

Director: Vlada Senkova

Producer: Larisa Oleinik

Production company: LLC DOKA, Russia

Production country: Russia, Belarus

Expected Shooting Date:

Contact: Larisa Oleinik [filmdoka@mail.ru](mailto:filmdoka@mail.ru), +7 925 232 85 50

Total budget: € 180.000

## Synopsis

Belarus 2020. The country is immersed in the revolutionary protests against Lukashenko's dictatorship who have falsified the presidential elections. Dozens of people go out to the streets for peaceful protests but Special Forces stop them, using garnets, shooting and crashing the crowd with military vehicles. The arrested are tortured in prisons. Yura is a victim of prosecution in the Belarusian army, Gosha is one of his prosecutors. Consequences make the opponents escape together. Harsh reality behind the military unit walls makes them choose whether to ask for a political asylum in Poland or to come back to the army lawlessness.

## Director's statement

While everybody in Belarus is at risk to be arrested, tortured and killed, I can't help but scream loud about the lawlessness. I am motivated to tell the story about two soldiers, escaping from the army. It will show new Belarus which the characters face on their way. I want to make the voices of those who are under repressions, loud. I want to attract the world's attention to my country's catastrophe by telling an emotional, tender and at the same time harsh, actual, weird and unique story, based on Belarusian reality. This story is meant to celebrate peace during war.



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## **AN ORIGINAL PICTURE**

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Contact: Lorna Tee and Joost de Vries

An Original Picture is an Amsterdam-based company run by producers Lorna Tee and Joost de Vries. They both have long standing track records that together cover all areas from development through financing and production to distribution, sales and festivals.

Complete filmography on [imdb](https://www.imdb.com)

Lorna: <https://www.imdb.com/name/nm1618470/>

Joost: [http://www.imdb.com/name/nm0212297/?ref\\_=fn\\_al\\_nm\\_1](http://www.imdb.com/name/nm0212297/?ref_=fn_al_nm_1)

## **BALDR FILM**

Da Costakade 176 H  
1053 XE Amsterdam  
T. +31 20 3032670  
E. [frank@baldrfilm.nl](mailto:frank@baldrfilm.nl)  
Contact: Frank Hoeve

With Amsterdam-based BALDR Film (est. 2011), Frank Hoeve focuses on developing and (co-)producing challenging, director-driven films with a distinctive personal signature. Not risk-averse, he keeps urgent content and artistry at the core of his work. His credits include *Those Who Feel The Fire Burning* by Morgan Knibbe (2014, IDFA, two Dutch Academy Awards), *Etgar Keret: Based On A True Story* by Stephane Kaas (2017, International Emmy Award), *Brothers* by Bram Schouw (2017, Premiers Plans d'Angers) and *Mitra* by Kaweh Modiri (2021, IFFR).

BALDR Film's latest (co-)productions have been released at major festivals: *Western Arabs* by Omar Shargawi (2019, Berlinale), *Sick, Sick, Sick* by Alice Furtado (2019, Cannes Directors Fortnight), *Window Boy Would Also Like To Have A Submarine* by Alex Piperno (2020, Berlinale), *Along The Way* by Mijke de Jong (2022, Opening Film IFFR).

Our current productions are: *All We Imagine As Light* by Payal Kapadia, *The Garden Of Earthly Delights* by Morgan Knibbe and *Alpha* by Jan-Willem van Ewijk.

## BIND

Stadhouderskade 152, 1074BC Amsterdam

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W: www.bind.film

Contact: Joram Willink and Maaïke Neve

BIND's objective is to tell striking, unique stories that move and inspire, that open eyes and take root. BIND develops and produces genuine, provocative films about real people and the quest for their identity. Films that have proven to be a powerful way to portray contemporary topics in an intriguing or surprising manner. Our aim is to create an effective connection between engaged filmmakers and their audience.

BIND also stands for how we want to make films: by connecting passionate and talented filmmakers and taking the time to build a close relationship with them. Our work - no matter how diverse - always deals with social themes. And it always touches the viewer, because it is funny, touching, gives insight, makes you think, clarifies or just confuses you, but always because it is relevant and connecting.

Since 2007, BIND has built an impressive portfolio of award-winning productions. Notable successes include **Gluckauf** and **The Judgement**, each winning 4 Dutch academy awards, and **My Extraordinary Summer with Tess**, which garnered over 20 international awards (including a special mention at Berlinale) and theatrical releases in more than 12 countries. Recent accomplishments include **El Houb**, exploring homosexuality in the Moroccan-Dutch community, which has been sold to seven countries, and **Mascot**, soon to be released in American theaters.

Our documentary **A Thousand Fires** (minority copro) received international acclaim, winning the Marco Zucchi Award at Locarno Semaine de la Critique 2021 and earning selections at prestigious festivals including IDFA and CPH:DOX. Recent successes include the family film **I Accidentally Wrote a Book** (minority copro) and the documentary series **The Butlers**, which won the Prix Europa in 2024.

## BOSBROS

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W: www.bosbros.com

Contact: Jolande Junte

BosBros has set the standard for high-quality film and television productions in the Netherlands since 1989. Burny Bos and his team have also introduced Dutch youth films and youth television series abroad and won many awards. The BosBros productions are timeless and therefore for each new generation of children and their parents a great way of entertainment. Working closely together with the best screenwriters and directors, but at the same time on the look-out for new talent, BosBros has a proven track record to produce classics such as *The Flying Liftboy*, *Miss Minoes*, *Winky's Horse*, *Alfie*, *the Little Werewolf* and *Wiplala*. BosBros's challenge for the future is, besides producing many new feature films, to conquer the European market with animation projects.

## **CIRCE FILMS**

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Since its establishment in 1996, Circe Films has (co)produced feature films by outstanding filmmakers from across the globe like Nanouk Leopold, Sacha Polak, Martijn Maria Smits, Dominga Sotomayor, Radu Jude, Sebastian Hofmann and Emin Alper. Owner and managing director of the company is Stienette Bosklopper, who works as a script writer too. Circe Films operates in a production service collaboration with Kaap Holland Film.

## **CONIJN FILM**

Blokmakerstraat 22  
1013 DH Amsterdam  
T: +31 6 412 352 89  
E: info@conijnfilm.com  
W: www.conijnfilm.com  
Contact: Wout Conijn

Conijn Film focuses on the personal urge of the director to make a film, fiction or documentary. His personal tie with the story is the most important. We give financial and substantive assistance during the process of development, production and post-production of a film. We aim to make unique films with identity. A human product, invented and created by people.

## **DUTCH MOUNTAIN FILM**

De Kempenaerstraat 11-A, 1051 CJ, Amsterdam  
E: info@dutchmountainfilm.nl  
W: <http://www.dutchmountainfilm.nl>  
Contact: Rogier Kramer and Wilant Boekelman

Dutch Mountain Film is an Amsterdam-based production company that searches for constructive engagement with its productions. Films that strike society and resonate with a contemporary and engaged audience. We produce films that stand out for their authenticity and creativity, without cynicism and, if possible, with humor. Films that not only observe what is going on in society, but also search for solutions. Film makers, both experienced and inexperienced, are cherished, encouraged and challenged, providing room for personal growth and progression. Next to that, Dutch Mountain Film is always looking for stories or characters from the LGBTI-community because the company wants to go ahead in battle for a better representation of this group in particular.

Cultural entrepreneurship implies that we choose to take responsibility for the environment, have an open company structure, act on a social personnel policy and make films that speak for society and its needs.

## **FAMILY AFFAIR FILMS**

Entrepotdok 77A, 1018 AD Amsterdam

T: +31.207071713

E: info@familyaffairfilms.nl

W: www.familyaffairfilms.nl

Contact: Floor Onrust

Family Affair Films is an Amsterdam based production company founded by Floor Onrust, specialized in contemporary fiction and documentaries of high artistic quality with a strong author-driven vision. We develop projects with new talent and we nurture our relationships with established filmmakers.

Steve McQueen's documentary *Occupied City* (2023) premiered in the official selection of Cannes. *Three Minutes - A Lengthening* (2021) a documentary by Bianca Stigter premiered in Venice and was selected for Toronto, Telluride and IDFA and Sundance.

Their slate include features such as *Splendid Isolation* (IFFR 2022) by Ursuzla Antoniak, *Bloody Marie* (IFFR 2019) by Guido van Driel, *Light As Feathers* (Toronto 2018) by Rosanne Pel and *Beyond Words* by Urszula Antoniak (Toronto & San Sebastian 2017),

In fall 2023 Guido van Driel's third feature *When We Lost To The Germans* and Joren Molter's best seller-based feature debut *Summer Brother* will be released.

## **THE FILM KITCHEN**

Lijnbaansgracht 369E, 1017 XB Amsterdam

T: +31 6 52393626 (Jan van der Zanden), +31 6 22378254 (Ineke Kanters)

E: info@thefilmkitchen.nl

W: www.thefilmkitchen.nl

Contact: Jan van der Zanden, Ineke Kanters

The Film Kitchen specializes in producing and co-producing feature films for the international market and features and short films and television series for the national market. The Film Kitchen produced *Kauwboy* by Boudewijn Koole ('Best First Feature' and 'Best Youth Film', Berlinale 2012). It was the Dutch entry for the Oscars for 'Best Foreign Language Film' and won the 'EFA European Discovery Award' and 'EFA Young Audience Award'. Co-productions include *Bullhead* by Michaël R. Roskam (nominated for the Academy Award for Best Foreign Language Film 2012), *Two Gun Shots* by Martín Rejtman, which premiered at Locarno 2014 and was selected at TIFF

2014. Other co-productions are *The Third Side Of The River* by Celina Murga (selection Berlinale 2014), Milagros Mumenthaler's *Back To Stay* ('Golden Leopard' for Best Film and Best Actress, Locarno 2011) and Eugenie Jansen's *Sleeping Rough* won the IFFR 'Tiger Award' in 2002. In January 2015 *In The Heart* by Nicole van Kilsdonk was released in Dutch cinemas. In stage of international financing is *Forbidden Love* by Nicole van Kilsdonk and the international co-production *Sleep.* by Jan-Willem van Ewijk. *Handle With Care* by Norwegian director Arild Andersen, an international co-production with Norway, Denmark and The Netherlands and *White Sun* from Deepak Rauniar, a co-production with Nepal, are in post-production. In development is *Women Of The Weeping River*, a co-production with The Philippines. *Disappearance* by Boudewijn Koole, a Dutch-Norwegian co-production, is currently in post-production.

## HALAL

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In 2010 HALAL was founded by producers Gijs Kerbosch, Roel Oude Nijhuis and Gijs Determeijer. Olivia Sophie van Leeuwen joined them in 2016 as the fourth partner in the firm. HALAL's focus is on creating fascinating and creative work in the form of feature movies, shorts, documentaries, commercials, photography and music videos. Currently HALAL represents about thirty directors and photographers. Besides their resident directors, photographers and creatives HALAL has a vast international network of professionals they can rely on for projects of all shapes and sizes.

## IJSWATER FILMS

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E: [films@ijswater.nl](mailto:films@ijswater.nl)

W: [www.ijswater.nl](http://www.ijswater.nl)

Contact: Marc Bary, Nicky Onstenk, Zoë Niezen and Bregje de Boer

For over 25 years, IJswater Films (Icewater Films) has been dedicated to producing high-quality Dutch films, documentaries, and television dramas. We are committed to supporting innovative and artistic projects that have a lasting impact within the Dutch film industry. IJswater Films, founded in 1999, has built a rich history under the leadership of producer Marc Bary. During this time, we have curated a diverse portfolio of award-winning and acclaimed productions that have received recognition both nationally and internationally. Titles so far: Cannes Critics Choice *The Polish Bride* (Golden Globe Nominee), Berlinale Golden Bear Best Short Winner *Contact*, Prix Genève Europe Script Award Winner *Win/Win* (IFFR selection), Emmy Award Winner *The New World* (IFFR selection), Austin FF Award Winner *In Blue* (Winner Dutch Academy Awards Best

Director, Best Script, Best Actress 2018), short L'été et tout le reste (Venice Orizzonti 2018, TIFF), short doc Father (Locarno 2019), La última primavera (Winner New Directors Award San Sebastian FF 2020, Cannes ACID), Kabam! (Winner International Emmy Award Best Children Series 2022), Oscar-qualified short Spotless (Winner Berlinale Crystal Bear 2022), short Magma (Berlinale Generation 2023), The Man From Rome (Tallin Black Nights 2023) and Pariah (Fantaspoa International Fantastic Film Festival 2024). In production: Canadian co-production In Alaska and Belgian co-production Lost Son. In development: Historical biopic Anton De Kom - I Shall Be Heard (HFM Stories & Beyond programme 2022) and children's films Charlie the Tree Girl and Just Nick.

The IJswater Films team: founder/producer Marc Bary, producer Nicky Onstenk, junior producer Zoë Niezen and assistant producer Bregje de Boer.

## **KAAP HOLLAND FILM**

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Kaap Holland Film is a Dutch feature film and TV drama production company, managed by producer Maarten Swart, that consists of an experienced team of passionate professionals that strive to bring high quality projects to a wide audience. Kaap Holland Film has a solid and varied track record for both crossover films with an international appeal and projects that were amongst the highest grossing films in The Netherlands in recent years. The company has a long standing tradition of working both with established filmmakers as well as discovering and launching emerging talents. Since 2014, Kaap Holland Film is part of Warner Bros. Kaap Holland Film has produced the international success comedies New Kids Turbo, New Kids Nitro and Bros Before Hos (Steffen Haars, Flip van der Kuil) and Bon Bini Holland (Jelle de Jonge). Feature films like The Marathon (Diederick Koopal), Jackie (Antoinette Beumer, Toronto selection) and The Dinner (Menno Meyjes, Toronto Selection) have received international recognition. The slate for the next years includes co-productions The Seventh Heaven (Job Gosschalk), Ron Goossens, Low Budget Stuntman (Steffen Haars, Flip van der Kuil), Everybody Happy (Nic Balthazar), Hotel True L (Ineke Houtman), The Racer And The Jailbird (Michaël Roskam) and A Shining Flaw (Erwin Olaf).



## **KALIBER FILM**

Ernest Staesstraat 47, 1061 CC Amsterdam

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E: info@kaliberfilm.nl

W: www.kaliberfilm.nl

Contact: Aydin Dehzad, Bas Broertjes and Mete Gümürhan

Founded in 2007, Kaliber Film is a creative and internationally oriented independent production company based in Amsterdam and Istanbul. Kaliber Film develops and produces author driven original narrative productions, making no distinction between fiction and documentary form or style. Kaliber Film (co-)produced several award-winning films such as: I'm Never Afraid! by Willem Baptist, The Cage by Adrian Sitaru, Men on the Bridge and Lifelong by Asli Özge. Most recently we produced Young Wrestlers, the directorial debut of Mete Gümürhan, that world premiered at the 66th Berlinale and won a Special Mention of the International Generation Kplus Jury. Since 2011 a member of the EAVE network.

## **KEPLERFILM**

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Contact: Derk-Jan Warrink / Koji Nelissen

Before founding Keplerfilm in April 2016, longtime friends Derk-Jan Warrink and Koji Nelissen worked at several Dutch production companies. For over eight years, they were lucky enough to be surrounded by inspiring talents with whom they succeeded to shape and generate more than twenty family and crossover films and series.

They've worked on award-winning projects, both nationally and internationally, such as Emmy nominated series Nobody's Boy (Margien Rogaar, Steven Wouterlood), The Lobster (Yorgos Lanthimos), Bullhead (Michaël R. Roskam) and Blind (Eskil Vogt). Keplerfilm is co-producing NFF+HBF awarded projects Almost In Love (Leonardo Brzezicki) and Feathers Of A Father (Omar Elzohairy).

With a strong focus on developing and nurturing talent, Keplerfilm's business is telling stories: whether funny or sad, always deeply human and with a heart, aiming to intellectually entertain the audience.

## KEYFILM

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T: +31.204231596

E: info@keyfilm.nl

W: www.keyfilm.nl

KeyFilm develops and produces feature films and drama series in close collaboration with writers and directors for all platforms in a variety of genres for multiple audiences. Founder Hanneke Niens is an Oscar nominated producer, and with her team has an extensive international network of co-producers and financiers and has worked together with partners like ITVS, Eurimages, the British Film Institute, Chios Investments, Al Jazeera, Netflix, RTL and many European broadcasters, funds, distributors and sales agents. Niens (co-)produced over 20 drama series and 40 feature films.

KeyFilm projects are a.o. the summer hit drama series Swanenburg for NPO1, winning the NPO Award for most streamed series 2021 with 7 million streams. Box office successes are Soof, Soof 2, Soof 3 (20 million box office), Ventoux and So What Is Love. International festival selections are Nena by Saskia Diesing, winning the Berlinale Special Mention Jury Award 2015, IFFR opening film 2016 Beyond Sleep by Boudewijn Koole, the for Toronto selected film and Palestine Oscar submission The Idol by double Oscar-nominated director Hany Abu-Assad and The Reports On Sarah And Saleem by Rami and Muayad Alayan, awarded with the Tiger Award Best Scenario and the HBF Jury Award IFFR 2018. KeyFilm and producer Niens received numerous (inter)national awards with their series and films, including an Oscar® nomination for Twin Sisters, an Emmy, three times the Prix Europa and a series of Golden Calf nominations for Best Film, which Twin Sisters won.

## LEMMING FILM

Valschermkade 36F, 1059 CD Amsterdam

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Lemming Film is one of the leading film and tv series production companies in The Netherlands, with a sister company in Germany. Since 1995 our aim is to create productions with high quality which reflect contemporary society. We focus on both the national and international market and aim to work with the best local and international talent to reach a broad audience.

Our productions are regularly financed from several international sources, are award-winning and widely shown at prestigious festivals. Today Lemming Film is run by CEO/producer Leontine Petit and producers Erik Glijnis and Tom van Blommestein.

## **N279 ENTERTAINMENT**

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E: info@n279entertainment.com  
W: www.n279entertainment.com

N279 Entertainment is a Dutch production company founded by producer Els Vandevorst (formerly owner of Isabella Films) and director Martin Koolhoven. The company focuses on feature films with artistic value and accessibility for an international audience. These may be art-house- oriented movies as well as movies with a broad commercial potential and appeal.

The company's activities comprise the development, financing and production of films for cinema. Films (co)produced are It's all so Quiet by Nanouk Leopold, Nono, the Zigzag Kid by Vincent Bal, A Fold in my Blanket by Zaza Rusadze, Kid by Fien Troch, The Surprise by Mike van Diem, co-production Francofonia by Alexander Sokurov and Brimstone, the new feature by Martin Koolhoven.

## **OAK MOTION PICTURES**

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W: www.oakmotionpictures.com

OAK Motion Pictures is based in Amsterdam, the Netherlands. OAK develops and (co-)produces feature films and television drama for the national and international market. We feel strongly about transparency, integrity, sustainability and confidence. We believe it takes time to grow and develop layer by layer, in order to end up with a solid company and films to match. Our mission is to stimulate, inspire and challenge our directors and writers. We only select a number of projects to work on in order to produce daring and accessible quality films for an international audience.

OAK is both a voting member of the European Film Academy, the EAVE network and the ACE Producers network and alumni from the Binger Filmlab, Torino Filmlab and the Andrzej Wajda Studio.

## **PHANTA FILM**

Gijsbrecht van Aemstelstraat 16-18, 1091 TC Amsterdam

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E: film@phantavision.com

W: www.phantavision.com

Contact: Petra Goedings & Maaike Benschop

Producer Petra Goedings established Phanta Vision, an Amsterdam based film production and facilities company, in 1990. Raised among the stacks of reels and plush chairs of her family's downtown Amsterdam arthouse cinema, The Movies, it was there that Petra Goedings experienced the magic of cinema. Phanta Film (co-)production credits include *Between 10 And 12* (2014, world première Venice Days) by Peter Hoogendoorn, *Violet* (2014, world première Berlinale Generation+, various awards) by Bas Devos, *Galloping Mind* (2015) by Wim Vandekeybus, *The Prosecutor, The Defender, The Father And His Son* (2015) by Iglia Triffonova and *Clean Hands* (2015) by Tjebbo Penning. In 2019 Bas Devos second feature film *Hellhole* (Official selection Berlinale 2019 in the Panorama section) is released, as well as the Dutch-Spanish coproduction *Mi vida* by Norbert ter Hall.

## **PIETER VAN HUYSTEE FILM**

Donker Curtiusstraat 125, 1051MC Amsterdam

T: +31.204210606 / F: +31.206386255

E: info@pvhfilm.nl

W: www.pvhfilm.nl

In 1995 Pieter van Huystee started his own production company. Since then he has produced more than 135 film projects, most of them documentaries, but also feature and short films and single plays – with both renowned Dutch filmmakers like Johan van der Keuken, Heddy Honigmann, Renzo Martens and Boris Gerrets and young talented directors like Sabine Lubbe Bakker and Niels van Koevorden. In 2000, Pieter van Huystee was awarded a Golden Calf, the highest distinction in the Dutch film industry, for his work as a producer. Our recent films include: *Home* (Ramon Gieling, 2014), *Clean Spirit* (Dirk Jan Roeleven, 2014), *Ne Me Quitte Pas* (Sabine Lubbe Bakker and Niels van Koevorden, 2013). By combining daring with decisiveness, Pieter van Huystee Film nowadays has become one of the leading Dutch independent production companies, highly esteemed for the quality and wide range of its projects. Moreover, many of its documentaries and features are screened at festivals all over the world and have been awarded many times.

## PRPL

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W: [www.prpl.nl](http://www.prpl.nl)

Contact: Ellen Havenith

Amsterdam based PRPL is a highly involved production company with a love for inspiring, challenging, heartfelt stories and filmmakers. PRPL focuses on feature films with gutsy writer/director signatures that can connect with an inclusive (genre-crossover) audience. Every human being should have the freedom to share their story, regardless gender, race or sexual preference and PRPL pushes for equality in that.

PRPL's award-winning films premiered at the film festivals of Cannes, Rotterdam, Sundance, Berlin, Toronto, Tribeca and Locarno and four films were the national entries to the Academy Awards. In 2023 *When It Melts* (by Veerle Baetens, BE-NL) won the Jury Award for Best Performance at Sundance (World Dramatic Competition) and our seven countries coproduction *Tiger Stripes* (by Amanda Nell Eu, supported by NFF+HBF and HBF+Europe) premiered at Cannes' Semaine de la Critique where it won the Grand Prize. Upcoming is *Quatro Meninas* (BR-NL, supported by NFF+HBF and HBF+Europe). PRPL is a member of the European Film Academy, and part of the Cannes' Producers on the Move, EAVE, ACE Produces and INDABA networks.

## REVOLVER AMSTERDAM

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Revolver Amsterdam is a hybrid production company that produces feature films and documentaries for an international audience, digital media and branded content. The company focuses strongly on English language and international films, working between Europe and the US as well as on co-productions within Europe and with Latin America. Two titles premiered at Sundance 2017: *I Dream In Another Language* by Mexican director Ernesto Contreras, which was awarded the Audience Award of the World Dramatic Competition and Brazilian film *Don't Swallow my Heart, Alligator Girl* by Felipe Braganca, which also screened at Berlinale. Recent films include *Love & Friendship* by Whit Stillman, starring Kate Beckingsale and Chloë Sevigny which premiered at Sundance in 2016. The film was acquired by Amazon Studios and released by Roadside Attractions. Also released in 2016 was *Bodkin Ras* by Kaweh Modiri (Fipresci Awards at IFF Rotterdam & Viennale). Other films Revolver Amsterdam produced where *Supernova* by Tamar van den Dop (Berlinale 2014), *Club Zeus* by David Verbeek (IFFR 'Return of the Tiger Award') and documentaries *Bruce Lee & the Outlaw* (Sheffield Docfest 2018), *Too Beautiful, our right to fight* (Sheffield Docfest 2018) and *Crips, Strapped'n'Strong* by Joost van der Valk, (Locarno,

IDFA). Revolver Amsterdam has also co-produced a slate of international films, including *They Have Escaped* by Jukka-Pekka Valkeapaa (Venice 2014, Toronto 2014), *Drift* by Benny Vandendriesche (Premiered at Pusan 2013, Fipresci Award 2013), *Lotus* by Pascale Simons (Dutch Filmfestival 2011), *22 May* by Koen Mortier (Toronto 2010). Upcoming films include *The Price* by Siofra Campbell starring Noomi Rapace and Michael Shannon, *OIL* by Turkish director Ayse Altinok with DOP Christopher Blauvelt (*Low Down*, *Night Moves*), *Blood of Ghosts*, by director Michael Sewandono, *Perspiration* by Jacqueline Vugt and *Puertas* by Tamara Mirande.

## **RINKEL FILM**

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Founded in 1996 by Reinier Selen, Rinkel Film has produced a variety of multiple award-winning features, TV series and TV movies for the domestic and international market.

Our films have premiered, screened in competition and have been awarded at Cannes, Sundance, Toronto, Locarno, São Paulo, Beijing, Tokyo and San Sebastian, next to being Oscar-shortlisted and nominated for the European Film Awards. We produce content that matters, often inspired by true stories and always in co-production with international partners. We embrace emerging and established creatives by providing a creative atmosphere where quality is our only focus, and choose to tell relevant and challenging stories that others might leave untold.

In the past twenty years of Rinkel Film, we have produced more than 25 films and TV series and grossed over 50 awards and 275 festival selections. We look forward to the future!

## **ROCKETTA FILM**

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Contact: Erik Schut

Rocketta Film, founded in 2001, is an Amsterdam based company that focuses on select director-driven material with an emphasis on international co-productions. Rocketta Film wants to produce artistic and meaningful features, documentaries and animation.

## ROOM FOR FILM

Arie Biemondstraat 111, 1054 PD - Amsterdam

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Contact: Loes Komen

Loes Komen and Eva Verweij founded their production company Room for Film in 2017, shortly after graduating from the Netherlands Film Academy. Room for Film produces fiction films, documentaries, short films and podcasts. Their films have been selected for multiple international film festivals and won several awards, among which a Student Academy Award.

The short films *En Route* (2019, Marit Weerheijm) and *Marlon Brando* (2020, Vincent Tilanus) were both selected for numerous international film festivals, including Berlinale Generations, Cannes Semaine de la Critique, and TIFF, and won awards at GoShort, Aspen, and Cinekid. In 2021, Loes and Eva completed two films as part of the NPO series *Onze Straat* (seasons 1 and 2): *Neontetra* (Emiel Sandtke) and *Heartbeats* (Vincent Tilanus).

In 2024, they produced the short film *Astro* (Tim Ewalts), and the feature films *And Someone Else* (Vincent Tilanus), and *Mister L.* (Thomas Stokmans).

## ROTTERDAM FILMS

Provenierssingel 33, 3033EG The Netherlands

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Contact: Mildred van Leeuwen and Dirk Rijnke

Rotterdam Films is an independent production company founded by Dirk Rijnke and Mildred van Leeuwen. It produced and co-produced more than 45 documentaries and fiction films mainly for cinematic release. In the works is *Hier* (Yesterday), first feature by award winning Hungarian director Bálint Kenyeres, a co-production with Hungary, France, Morocco and Germany. In development is Ricky Rijnke's second feature film *The Hunter's Son*, which was invited to Script&Pitch of the TorinoFilmLab and to Talent Lab of the Toronto International Film Festival 2015. Ricky Rijnke's first feature *Silent Ones* was released theatrically in the Netherlands in December 2014 and received great critical acclaim. The film won eight awards out of twelve nominations in the international festival circuit. Its world premiere was at the 42th IFFR nominated for the Tiger Competition. The project was presented at IFFR's co-production market CineMart. Award-winning thriller *Reykjavik-Rotterdam* by Oskar Jonasson, a co-production with the Icelandic company Blueeyes Productions and Bavaria Film International, was selected as Iceland's Oscar entry for best foreign film and presented at the IFFR. Rijnke and Van Leeuwen also produced, initiated and conceived *City Life*, the monumental award winning episode film. *City Life* is a film consisting of twelve episodes, together forming a visual anthology of international short stories by directors such as Krzysztof Kieslowski, Béla Tarr, Carlos Reichenbach, Alejandro Agresti, José Luis Guerin and Mrinal Sen. For this project they worked together and co-produced with

companies, broadcasters and funding bodies from all over the globe. City Life had its world premiere on the opening night of the IFFR, the four hours long film was the closing film in the same year of the Berlin Festivals' Young Forum.

## SERIOUSFILM

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Contact: Koert Davidse, Marc Thelosen

seriousFilm is a Rotterdam-based foundation for audio-visual production since 2004. seriousFilm is run by Koert Davidse (producer | director) and Marc Thelosen (creative producer). We use various media and styles for producing feature films, experimental films, film essays, documentaries, websites, animations, interactive projects, and installations.

### producers

Marc began as producer and programmer for the Image and Sound Festival (The Hague Film Foundation 1986-1990), an early and critically acclaimed festival on film and new media. In the late 1980s he worked as production assistant and as post-production coordinator for film producer Allarts. After having produced 3 editions of the World Wide Video Festival in The Hague in the '90s, he joined V2\_Organisation (the Institute for the Unstable Media) in Rotterdam, where he combined financial control with programme production. In 2000 he returned to the film industry, first as production accountant, and later as production coordinator of The Tulse Luper Network (part of Peter Greenaway's the Tulse Luper Suitcases). In 2004 he joined seriousFilm as creative producer.

Koert began as script writer for documentaries and feature films. Since the end of the 1990s, Koert has focused on directing documentaries with subjects that fascinate him personally: often about people outside the mainstream. In 2002 he directed his first long documentary The Flood. His second long documentary Sybold van Ravesteyn: architect for eternity was seriousFilm's first production. Koert is an experienced script doctor and coach for young talent. His James Avati - a life in paperbacks (1999) is released on video in the USA and Canada. And Telling Eyes (2002) has been shown on ZDF and Arte.

### films (recent & relevant selection)

East of Noon Hala Elkoussy | in production | 90 mins | artists feature film | in the framework of De Verbeelding (The Imagination) | in co-production with VRIZA & Nu'ta Films

Desire Lines Dane Komljen | in development | 90 mins | fiction feature | in co-production with DART FILM & VIDEO

Headless Trees Sara Rajaei | in development | 90 mins | artist film in the framework of De Verbeelding (The Imagination) | coaching producer for near/by film

Vuilgat & Stilte Aryan Kaganof | in development | 107 mins | fiction feature film in the framework of the Thuthuka programme by the Netherlands Film Fund

Death of Darkness Jasmijn Schrofer | 2021 | 25 mins | documentary short / wildcard

BERG Joke Olthaar | 2021 | 81 mins | film essay



That which is to come is just a promise Platform | 2019 | 20 mins | experimental documentary  
Stones Have Laws Lonnie van Brummelen & Siebren de Haan & Tolin Alexander | 2018 | 100  
mins | documentary film essay | in co-production with VRIZA & IDEAL films  
Madam Dakar Sabine Mooibroek | 2010 | 40 mins | experimental fiction

## SLUIZER FILM PRODUCTIONS

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Contact: Anouk Sluizer, Anne Sluizer-London, Filine Ledeboer

Sluizer Films, a Dutch production company, was founded in 1971 by producer, director and screenwriter George Sluizer and producer Anne London. With Spoorloos (The Vanishing, 1988) they received worldwide recognition. The film was the Dutch entry for the Academy Awards in 1989. George Sluizer directed a diverse slate of documentaries and long features like Joao, Utz, Crimetime, The Commissioner, Dying To Go Home and The Stone Raft. He also directed the remake of The Vanishing in the US and Dark Blood, the last film of River Phoenix. George Sluizer died in 2014 at the age of 82. The production company continued as Sluizer Film Productions B.V. by Anne London, Anouk Sluizer and Filine Ledeboer. Starting point for us is to carry on the vision of the company director-producer Sluizer known for his unique signature: 'go to the edge and search for one's limits'. Focus lies on artistic value, original scenarios, working with established or young directors with an authentic and personal vision on cinema. We do believe in the power of collaboration of talent and will work internationally and find cooperation with producers worldwide as well to reach an international audience. Actually we are developing The Clock, a script co-written by George Sluizer and work in progress when he passed away, director TBA, The Tragic Death of Branka Djukic written and directed by Slaviska Drobnjakovic and as minority co-producer Anatomy of Time written and directed by Jakrawal Nithamwrog from Thailand.

## SMARTHOUSE FILMS

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Contact: Danielle Guirguis

SMARTHOUSE is an Amsterdam-based Creative Impact Studio helmed by Danielle Guirguis, Suzan de Swaan and Ot Leendertse. We help purpose driven people (filmmakers, brand owners, artists, university professors or anyone who can make an impact on people and planet) tell their story. We make films, docs, animation, brand strategies, and visual identities.

A selection of our work;

Campaign for the Ministry of Economic Affairs - Iedereen doet wat; feature film Nummer Achttien - The Breath Of Life, selected for the Tiger Competition at IFFR; Personal branding for Prof. Dr. Ir. Jan Rotmans; short film La última ascensión, winner of the Gouden Kalf for Best Short Film at NFF, and acquired by Museum Boijmans van Beuningen; several campaigns for Tesla; brand & visual identity of Maison TeT; This Is Where Reconstruction Starts, a series of 6 short films in collaboration with IFFR; brand film for NAÏF; concept & campaign for the World Health Organisation; feature film La holandesa, selected for TIFF, IFFR and nominated for Best Film and Best Actress at NFF; brand Identity & webdesign for Juliet Film; Puck & Hans - Made In Holland, the most watched documentary of 2019 in the Netherlands and winner of LA Fashion FF; brand & visual identity and website for Film For Future; and a campaign for Fairphone.

We are part of EAVE and ACE Producers (as treasurer to the board and sustainability officer), co-founder AdGreen NL and Mentor in Branding for the Sustainability Program of Startup Bootcamp. We believe in making an impact through art.

## **SNG FILM**

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Contact: Digna Sinke

SNG Film/ Studio Nieuwe Gronden was founded in 1979. The aim is still to produce interesting films with cinematographic quality. That can be both documentaries and feature films (and everything in between). Important is the involvement of the filmmaker. SNG Film likes to work with young talent, but does not limit itself to that. Moreover it is not only about the urgency with which somebody wants to tell something, but primarily also the form chosen to do so. International co-production can be a way to initiate exceptional, artistic films, in good cooperation.

Kala azar (fiction feature by Janis Rafa, coproduction with Heretic, Greece, IFFR 2020); Leonie actress and spy (documentary by Annette Apon, IFFR 2020); Tanzania Transit (documentary by Jeroen van Velzen, best cinematography Tribeca 2018); After the Tone (hybrid feature by Digna Sinke, IFFR 2014); An Angel in Doel (documentary by Tom Fassaert, Forum Berlinale 2011).

## STUDIO RUBA

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Contact: Layla Meijman, Maarten van der Ven

Studio Ruba is a new Amsterdam-based boutique production company founded by producers Maarten van der Ven and Layla Meijman. With a select group of filmmakers they focus on creating cinematic cutting edge stories, being involved from start to finish. Both producers have a hands-on mentality and knowledge on both the productional as the creative side, guiding projects with great care.

In 2020 Ruba released the short films *A Holiday From Mourning* by Zara Dwinger and *Re-Entry* by Ben Brand. In 2021 they released two mid-length films, *The Girl Who Was Cursed*, international premiere competition *Slamdance 2023*, by Zara Dwinger and *Save It, Best Film La Cabina 2022*, by Amira Duynhouwer. In 2022 the debut feature *FEMI* by Dwight Fagbamila was nominated for best actor at the Dutch Academy Awards and had its international premier at the Warsaw International Film Festival. The short hybrid documentary *Henk* by Sarah Blok and Lisa Konno recently aired on national television.

Coming up projects are the coming of age film *Kiddo* by Zara Dwinger that was shot last summer in Poland. *Kiddo* will have its world premiere at the Berlinale Generation Kplus 2023. Mid-length film *Memory Dealers* by Mila van der Linden will be finished in September. Black comedy *The Idyll* by Aaron Rookus (*EAVE 2020*) is shot in 2023. Co-production *Xenos (Men In The Sun)* by Mahdi Fleifel received a production grant by HBF+NFF. *Becoming Dubois (CineMart 2022)* by Joost van Hezik is in an advanced stage of development.

Before founding Ruba in 2019, Layla and Maarten gained years of experience producing (and line producing) award winning feature films, shorts and documentaries such as *Take Me Somewhere Nice* (Ena Sendijarevic), *Waterboys* (Robert-Jan Westdijk), *A Goat For A Vote* (Jeroen van Velzen) and *Boy Meets Gun* (Joost van Hezik). Studio Ruba has a focus on international co-production and is open for proposals for HBF.

## SUBMARINE

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Contact: Femke Wolting

Submarine is an independent Film production company with offices in Amsterdam, Antwerp, and Los Angeles. Since its beginnings in 2000, founders Bruno Felix and Femke Wolting have made it their mission to make Submarine a place where cinema, traditional, and new forms of storytelling, and digital media blend. Submarine consists of 5 business units: Features, Television, Documentaries, Animation, and Digital, each run by an experienced producer, which enables us to

produce a large number of projects at the same time. Submarine has a strong focus on the international market in collaboration with acclaimed talent. We have produced films, animation, and transmedia in diverse countries, from China, Russia, the UAE to Mexico. The team is active at markets and festivals around the world and is experienced at bringing together international co-productions. We have collaborated with partners like BBC, Netflix, Amazon, HBO, ZDF, Arte, Channel 4, VPRO, and YLE.

In 2015, the company founded a satellite office in Los Angeles to establish relationships with new platforms such as Netflix, YouTube, Amazon, and Facebook. With our background in crossovers between film and technology, we are in a unique position to work with these new players.

## **TALENT UNITED**

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Talent United is a film and television production company based in Amsterdam for new and established film talent. We initiate, develop and produce feature films, documentaries and television drama for a wide audience as well for the art-house moviegoer, both nationally and internationally. Talent United believes that every film needs the best mix of talents.

## **TOPKAPI FILMS**

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Topkapi Films is an Amsterdam-based production company run by producers Frans van Gestel, Arnold Heslenfeld, Laurette Schillings and Max de Wolf. The company, well experienced in producing and co-producing feature films and television drama for the Dutch and international market, strives to build long-term relationships with writers and directors.

Titles successfully (co)produced include a.o.: Another Round (2020; Thomas Vinterberg, Academy Award Best International Film), My Father Is An Airplane (2021; Antoinette Beumer), Benedetta (2020; Paul Verhoeven), Turbulent Skies (2020; Joram Lürsen), Bumperkleef (2019; Lodewijks Crijns), Instinct (2019; Halina Reijn, Locarno Variety Piazza Grande), God Only Knows (2019; Mijke de Jong), De Liefhebbers (2019; Anna van der Heide), Public Works (2015; Joram Lürsen), Layla M. (2016; Mijke de Jong), Out Of Love (2016; Paloma Aguilera Valdebenito), Stop

Acting Now (2016; Mijke de Jong), Belgica (Felix van Groeningen; 2016 Sundance competition), Kollektivet (Thomas Vinterberg; 2016 Berlinale competition), The Broken Circle Breakdown (2012; Felix van Groeningen, nom. Academy Award Best Foreign Language Film) Code Blue (2011; Urszula Antoniak, Quinzaine des Realisateurs), Stellet Light (2007; Carlos Reygadas).

Previous HBF+ coproductions by Topkapi Films are amongst others La Tierra Y La Sombra (César Acevado, 2015; Cannes Film Festival Camera d'Or), La cama (Monica Lairana, 2018), Something Useful (Pelin Esmer, 2017), Gigante (Adrián Biniez, Silver Berlin Bear 2009), Tanta agua (Ana Guevara, Leticia Jorge, 2013), El cinco de talleres (Adrián Biniez, 2014), Los últimos cristeros (Matias Meyer, 2011) and Gitmek (Huseyin Karabey, 2008).

Current (co)productions include Piece Of My Heart (Dana Nechushtan), Apollo (Aaron Rookus), Droom Van De Jeugd (Bram Schouw), The Terrible Eighties (Tim Kamps), Close (Lukas Dhont), Imago (Olga Chajdas).

## VIKING FILM

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Contact: Marleen Slot

With Viking Film, producer Marleen Slot thrives to be a nurturing home for talents from all across the world. Telling stories for audiences to strongly identify with, by filmmakers with whom she is closely connected. Viking Film believes in the power of real cooperation, being that with directors, writers, co-producers, financiers, crew and cast. Only in collectivity are we capable of bringing stories to a different level and attracting audiences from around the globe. Since its establishment in 2011, Viking Film has wanted to create high-quality films for both the national and international market with a special focus on arthouse and animation films.

Viking Film has (co)produced feature films by outstanding filmmakers from around the world, including Silver Haze (Sacha Polak, Berinale Panorama 2023), Oink (Mascha Halberstad, Opening Film Berlinale Generation K+, 2022), Dirty God (Sacha Polak, Sundance World Dramatic Competition and opening film IFFR, 2019), Rojo (Benjamin Naishtat, TIFF Platform and San Sebastian 2018), Neon Bull (Gabriel Mascaro, Venice Orizzonti and TIFF Platform 2015) and Zurich (Sacha Polak, Berlinale Forum winner CICAIE Art Cinema Award 2015).

Together with director Mascha Halberstad, Marleen opened in 2020 the Holy Motion Studio in Arnhem. The 600m2 animation studio specializes in stop motion animation and just released their first feature film, OINK, that was awarded Best Film of the Netherlands in 2022.

In 2007 Marleen attended the EAVE producer's training and in 2009 she participated in ACE. In 2013 she was selected Producer on the Move during the Cannes Film Festival, in 2021 she was part of Inside Pictures. Besides her work as a producer Marleen sees the importance of actively taking part in (inter)national film policy making. From 2016 until 2020 she has been chairman of the Netherlands Producers association and currently she is part of the board of ACE and of the Advisory College Public Broadcaster, set up by the Ministry of Culture.

## **VOLYA FILMS**

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Contact: Denis Vaslin, Fleur Knopperts

VOLYA FILMS - established in 2004 - is a Rotterdam based company producing author fiction films and creative documentaries, mainly as international co-productions. Recent films are A Land Imagined (Yeo Siew Hua, SG/FR/NL, wp Locarno FF), The Omission (Sebastian Schjaer, AR/CH/NL/FRA, wp Berlinale Panorama), I Know You Are There (Thom M. van der Beken, BE/NL, wp Visions du Réel 2017, Special Mention First Film), Centaur (Aktan Arum Kubat, KG/FR/DE/NL, wp Berlinale Panorama 2017 – winner CICAIE award), The Grown Ups (Maite Alberdi, CL/FR/NL, wp IDFA Intl Comp 2016), Problemski Hotel (Manu Riche, BE/NL, wp FF Gent 2016), Big Father, Small Father & Other Stories (Di Phan Dang, VN/FR/DE/NL, wp Berlinale Official Comp 2015), Naziha's Spring (Gulsah Dogan, wp IDFA 2014 – Winner Audience Award), Kurai, Kurai – Tales On The Wind (Marjoleine Boonstra, NL/KG, winner Guimet Prize at Vesoul Asian IFF) and Men Who Save The World (Seng Tat Liew, MY/NL/FR/DE, wp Locarno FF 2014). In (post-)production are I Will Cross Tomorrow by Sepideh Farsi. Currently, we are developing projects with (a.o.) Sander Burger, Marjoleine Boonstra, Tatjana Bozic, Marta Partalore, and with Raya Martin. Volya Films is a member of the EAVE, Eurodoc, Binger and EDN networks. Denis Vaslin is a member of the European Film Academy. In addition to Volya Films, he runs Mandra Films in France.

## **WINDMILL FILM**

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Contact: Annemiek van der Hell (producer), Wallie Pollé (distributor)

WINDMILL FILM- established in 2010- develops and creates distinctive documentaries & feature films for cinema, television and streaming platforms.

In development: Sea Spark, director/writer Monic Hendrickx (feature); Breakwater, director/writer Nicole van Kilsdonk and writer Marijke Schermer (feature); The Sundaybed, director/writer Fedde Hoekstra (feature); Lelie, director Jan Doense and writer Nathalie Pagie (feature). In Production: Search Year, director/writer Joris Koptod Nioky (documentary); Just Luck, director Frank Wiering (documentary)

Filmography: Silence of the Tides, feature film, majority co-production with Bildersturm Filmproduktion Germany, 2021; Everything Will Change, hybrid documentary, minority co-production with Flare Films Germany, 2021; Sihja, feature film, minority co-production with Tuffi Films Finland and Den Siste Skilling Norway, 2021; Mel(ine), documentary, Majority co-production with Armenia, 2022; Stupid Young Heart, feature fiction film, minority co-production with Tuffi Films Finland and Hobab Sweden, 2018. Première TIFF 2018, Winner Crystal Bear Berlinale 2019 Generation+; Everest in Peace, short animation with Bulletproof Cupid, Belgium 2018; Marceline A Woman A Century, feature documentary, associate co-production with Elda Productions France, 2018; Bloomstreet 11, short animation with Lunanime, Belgium Playing God, documentary.

Producer Annemiek van der Hell is EAVE alumni

WINDMILL FILM is member of EDN

WINDMILL FILM DISTRIBUTION is member of Europa Distribution