



**Netherlands Film Fund -
Hubert Bals Fund
Co-production Scheme**

NFF+HBF Guide | January 2021

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

Annually, around 25 film productions are realised with the support of the Hubert Bals Fund. In order to stimulate Dutch producers to get involved in international co-productions, and to support Hubert Bals Fund projects in the production stage, the Netherlands Film Fund and the HBF set up the NFF+HBF Netherlands Film Fund - Hubert Bals Fund Co-production Scheme.

The NFF+HBF Co-production Scheme (previously HBF Plus) is a collaboration between the Netherlands Film Fund and the Hubert Bals Fund. Dutch producers can apply for financial support from NFF+HBF. Projects eligible for the NFF+HBF programme 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.

Annually the Netherlands Film Fund makes available an 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 film that has received a Script and Project Development grant from the HBF. The NFF+HBF Co-production Scheme offers support twice a year, with application deadlines in Spring and Fall. This year's application deadlines will be on 29 March and 4 October 2021.

NFF+HBF applications should be made through the Netherlands Film Fund.

Criteria

- Maximum contribution is € 75,000
- Maximum 10% overhead and producers 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 of 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

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NFF+HBF PAST SELECTIONS 2006-2020

2020

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

2019

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

2018

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

2017

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

2016

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

2015			
La cama	Mónica Lairana	Argentina	<i>Topkapi Films</i>
Rojo	Benjamin Naishtat	Argentina	<i>Viking Film</i>
Something Useful	Pelin Esmer	Turkey	<i>Topkapi Films</i>
White Sun	Deepak Rauniyar	Nepal	<i>Waterland Film</i>
2014			
The Wound	John Trengove	South Africa	<i>OAK Motion Pictures</i>
Oscuro Animal	Felipe Guerrero	Colombia	<i>Viking Film</i>
Land and Shade	César Acevedo	Colombia	<i>Topkapi Films</i>
Oblivion Verses	Alireza Khatami	Iran	<i>Lemming Film</i>
Don't Swallow My Heart, Alligator Girl	Felipe Bragança	Brazil	<i>Revolver Amsterdam</i>
2013			
Big Father, Small Father and Other Stories	Phan Dang Di	Vietnam	<i>Volya Films</i>
Rey	Niles Atallah	Chile	<i>Circe Films</i>
La última tierra	Pablo Lamar	Paraguay	<i>Fortuna Films</i>
Women of the Weeping River	Sheron Dayoc	Philippines	<i>Waterland Film</i>
2012			
El cinco	Adrián Biniez	Argentina	<i>Topkapi Films</i>
Dos disparos	Martín Rejtman	Argentina	<i>Waterland Film</i>
Neon Bull	Gabriel Mascaro	Brazil	<i>Viking Film</i>
Humidity	Nikola Ljuca	Serbia	<i>Lemming Film</i>
2011			
Leones	Jazmín López	Argentina	<i>Lemming Film/ Viking Film</i>
La tercera orilla	Celina Murga	Argentina	<i>Waterland Film</i>
Men Who Save the World	Liew Seng Tat	Malaysia	<i>Volya Films</i>
The Blue Wave	Merve Kayan and Zeynep Dadak	Turkey	<i>Family Affair Films</i>

2010			
De jueves a domingo	Dominga Sotomayor	Chile	<i>Circe Films</i>
Solo	Guillermo Rocamora	Uruguay	<i>Volya Films</i>
Tanta agua	Ana Guevara and Leticia Jorge	Uruguay	<i>IDTV Film</i>
Villegas	Gonzalo Tobal	Argentina	<i>NFI Productions</i>
2009			
40 Days of Silence	Saodat Ismailova	Uzbekistan	<i>Volya Films</i>
Abrir puertas y ventanas	Milagros Mumenthaler	Argentina	<i>Waterland Film</i>
Our Grand Despair	Seyfi Teoman	Turkey	<i>Circe Films</i>
Los últimos cristeros	Matias Meyer	Mexico	<i>IDTV/Motel Films</i>
2008			
Agua fría de mar	Paz Fabrega	Costa Rica	<i>Isabella Films</i>
Black and White Photos	Shu Haolun	China	<i>IDTV/Motel Films</i>
The Light Thief	Aktan Arym Kubat	Kyrgyzstan	<i>Volya Films</i>
Los viajes del viento	Ciro Guerra	Colombia	<i>Volya Films</i>
2007			
Salt of This Sea	Annemarie Jacir	Palestina	<i>Augustus Film</i>
Jermal	Ravi L. Bharwani	Indonesia	<i>Motel Films</i>
Gigante	Adrian Biniez	Uruguay	<i>IDTV/Motel Films</i>
My Marlon and Brando	Huseyin Karabey	Turkey	<i>IDTV/Motel Films</i>
2006			
Chnchik	Aram Shabhazyan	Armenia	<i>Isabella Films</i>
Border	Harutyun Khatchatryan	Armenia	<i>Volya Films</i>
Happiest Girl in the World	Radu Jude	Romania	<i>Circe Films</i>

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ALL THAT THE WIND CAN CARRY

Original title: كل ما تستطيع الرياح أن تحمله

Director: Maged Nader

Producers: Hana Al Bayaty, Tamer Elsaid

Production companies: Zero Production, Egypt

Production country: Egypt

Expected shooting date: March 2021

Contact: Maged Nader, magednader99@gmail.com, 00201069800661, 13 Mashtahl street, Taksim El Shishini, Cornish Al Maadi, Cairo

Total budget: € 152,514

Synopsis

A mother suffers from Dementia following the death of her daughter. Her ailing memory turns into fragments and shifting collages of pictures, home videos and daily life encounters. The son's continuous attempts to bond her with his newly born son keep falling in the cracks. The waves of hallucinations and dreams she experiences drive this Egyptian Coptic family to dissolution.

Director's statement

This film stems from following my family's struggle with dementia. It aims to tackle themes of memory, family and personal narrative through the lens of a Coptic Christian middle class family. I'm aiming at using different shooting formats to coin the question of memory. These formats are mixing home videos shot in super 8 and mini-dv, with live action in the daily life, and moments of dreams and hallucinations. We encounter what lies within the frame of the camera, yet we are also confronted with the limitations of what these documenting mediums can capture.

ALL WE IMAGINE AS LIGHT

Director: Payal Kapadia

Producers: Thomas Hakim, Julien Graff, Zico Maitra

Production companies: Petit Chaos, France / Chalk and Cheese, India

Production country: India

Expected shooting date: autumn 2020

Contact: Thomas Hakim, +33651164582, hakimthomas@gmail.com, c/o Petit Chaos, 8 rue Honoré de Balzac, 37000 Tours, France

Total budget: € 700,000

Synopsis

Nurse Prabha receives an unexpected gift from her estranged husband that throws her life into disarray. Her younger roommate, Anu, tries in vain to find a spot in the city to be intimate with her boyfriend. One day the two nurses go on a road trip to a beach-town where the mystical forest becomes a space for their dreams to manifest.

Director's statement

Storytelling in India has been used as a tool of transference to calm the listener's anxious heart. Here, the two women become the characters of the story they would like to hear, and for this brief moment, are free of the world they belong to through a collective dream. Thus, the act of these two marginalised women seeking out an opportunity to make love becomes a personal act of political defiance.

LOS ANGELES

Original title: Los Angeles

Directors: Cristobal Leon and Joaquin Cociña

Producer: Catalina Vergara

Production companies: Globo Rojo Films and Diluvio, Chile

Production countries: Chile

Expected Shooting date: April 2022

Contact: Catalina Vergara / catalina@globorofilms.com / +56996530493 / Los Conquistadores 2238 B, Santiago, Chile

Budget: € 575,000

Synopsis

Los Angeles is a fantasy-thriller supposedly made in the 1940s that takes place in a dystopian 2020 in the city of Los Angeles, in southern Chile. Police officer Dalia León fights against anti-systemic revolutionaries. The death of her father will reveal disturbing secrets that will lead her to discover a spiritual underground world inhabited by magic creatures and racist giants.

Director's statement

For us, films are rituals, incantations or spells. We embraced the organic, accidental, volatile and constantly-growing as opposed to the precise, under control and defined. We tried to imagine that everything is material and therefore could be transformed, assembled and disorganised; not only the objects, the environment and the bodies, but also the aesthetic and the story. In the case of *Los Angeles* we are playfully trying to rewrite and reimagine two areas of film history that are important to us: fantasy and adventure films and the tradition of special effects.

EL AUGE DEL HUMANO 3

English title: The Human Surge 3

Director: Eduardo Williams

Producer: Jerónimo Quevedo

Production companies: Un puma, Argentina; Rediance, China; Trois Brigands, France; Oublaum Filmes, Portugal; Volos, Taiwan

Production countries: Argentina, China, Portugal, France, Taiwan

Expected Shooting date: March 2022

Contact: Jerónimo Quevedo (Un puma); quevedo.jero@gmail.com, info@unpuma.com; +54 9 11 5303-8833; Charlone 431 1°, Ciudad Autónoma de Buenos Aires, Argentina

Budget: € 657,702

Synopsis

From the modest life of a young man in nature to the bowels of the universe. From country to country, from island to island, the rain does not stop, the water level rises while the various characters follow their daily lives, so distinct and so equal, their problems as intense as banal. More than through language, communication happens through air, water and electricity. Everything is strange, but isn't human existence itself a strange coincidence as well?

Director's statement

This project arose from the idea of making a film that had both documentary and science fiction in it and where the real and the surreal strangely marry in the same scene, throughout the scenes. And also a film that showed us that the human being is not that different in distinct parts of the world, at least inside his own head, at least in his dreams.

I urge to explore the private and sentimental life of our characters, the specific problems of the societies in which they live, such as in relation to labour issues or other problems that we will discover once in each place. It is important to show their concrete views on the world, ideas not necessarily in line with the hegemonic ideas of Western society, as well as their fantasies and poetic daydreams.

BORDER BRIDE

Original title: Nüren

Director: WANG Bing

Producers: Isabelle GLACHANT, LIANG Ying

Production company: Chinese Shadows, Hong Kong

Production country: Hong Kong

Expected Shooting date: March 2019

Contact: Isabelle GLACHANT, chineseshadows@gmail.com

Budget: € 500,114

Synopsis

In the rainforest between China and Laos, young Laotian women cross the border to sell themselves to Chinese husbands, leaving everything behind as they are looking for a better future. Though what they find on the other side of the border isn't the dream life. The Chinese peasants who propose to them marriage offer a little more than what they had. Money, work, love will then decide the destiny of each of these new couples.

Director's statement

One day as I went into a long journey near the border between China and Laos and discovered the Laotian border brides. I want to film several of these "brides" to see if they will find love, living in a foreign country with men they can't communicate with. The Cinéma vérité style of this film will allow the austere yet true images to speak for themselves. I wish also to combine fiction with the documentary, by asking the real protagonist to reenact some parts of their life that we might not have been able to film.

THE BOYFRIEND

Director: Ashim Ahluwalia

Producers: Ashim Ahluwalia, Pinaki Chatterjee

Production company: Future East Film

Production country: India

Contact: Vidur Nauriyal, vidur@futureeast.com and 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.

CANCIONES PERDIDAS DE REINOS DISTANTES

English title: Lost Songs of Distant Realms

Director: Kiro Russo

Producer: Kiro Russo

Production company: Socavon / Bolivia

Production country: Bolivia

Expected shooting date: January 2022

Contact: 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 from Distant Realms I will continue to use an elaborate mise-en-scène of pure filmic sensations. I will continue my exploration in relation to light and darkness, but this time with intimacy, inspiration, music and love.

CLOUD OF THE UNKNOWN

Original title: 云的秘密

Director: Gao Yuan

Producer: Gao Yuan

Production company: Capsule Shanghai

Production country: China

Expected shooting date: 2019 – 2023 (animation film)

Contact: Gao Yuan, tableland@gmail.com, +8615210438744, 17-3-1802 BaXinJiaYuan, Shandianxi Road, Dongba Area, Chaoyang District, Beijing 100018

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.

CUANDO LAS NUBES ESCONDEN LA SOMBRA

English title: When the Clouds Hide the Shadow

Director: José Luis Torres Leiva

Producer: Catalina Vergara

Production company: Globo Rojo Films (Chile)

Production country: Chile

Expected shooting date: August 2021

Contact: Catalina Vergara, catalina@globorojofilms.com, +56 9 96530493

Total budget: € 345.679

Synopsis

The actress and director, María Alché, travels to the southernmost city in the world to star in a film that will be shot in those landscapes, but the film crew will take time to arrive. Alone, in an unknown place, Maria will seek help. Little by little she will discover the life and fascinating landscapes of the inhabitants of the end of the world.

Director's statement

It is the story of a transformation. Halfway, the film, the texture of the sea, the snow and the aimless transit, rendering its narration to the very matter that surrounds it. The actress, the character, the person in the painting, become one of many parts. I would like this movie to be a multi-surface trip. Its depth and dissonances develop in our heads simply by observing them. This film is part of the search for a personal language, where I intend to continue exploring expressiveness through cinematography.

DENGUE

Director: Prantik Basu

Producers: Prantik Basu, Celine Loop

Production companies: PNB Films, India / Travelling Light, India

Production country: India

Expected Shooting date: June 2020

Contact: Prantik Basu, prantik.n.basu@gmail.com, +91 9836655507, 56A, Milan Park, Calcutta, 00084, India

Budget: € 260,000

Synopsis

Summer of 2016. *Sunny*, a Bengali medical student lives with his parents in the suburbs of Calcutta. In spite of certain disagreements, the three formed a bond resulting from mutual dependence. One day, he meets *Nepal*, a migrant worker from Bangladesh and the two develop an unlikely friendship. When a sudden summer rain leaves the streets of the city waterlogged, Sunny finds himself taking refuge in Nepal's room where they discover the secrets about each other's past.

Meanwhile, the stagnant rainwater becomes a breeding ground for mosquitoes that carry a tropical virus. Down with fever, Sunny begins to hallucinate. Later, the two boys meet again and go for a blood test whose reports are due in a couple of hours. They visit a nearby museum to kill time. While looking at fossils, the remains of a wrecked ship and a 4000 years old mummy on display, they discover common interests and a surprising ease with being together.

Director's statement

I am interested in exploring the possibility of a romance, forbidden at many levels in the current socio political milieu. The rain or rather the water in the film is the leveller that brings people from diverse backgrounds to the same plane where they question their differences while addressing their collective, clandestine fear. The film plays out like fragments of memory, over the course of a few days. I want to depict a transient, intimate encounter that leaves behind a lasting impression on the characters. Calcutta, where the film is set, was the capital of British India and is a port city that gets flooded every monsoon. The colonial drainage system hasn't been upgraded since, much like the rule book that criminalizes homosexuality in the sub-continent. While the characters navigate through their individual complexities seeking refuge, their act of wanting to see each other becomes a political one.

DO FISH SLEEP WITH THEIR EYES OPEN?

Original title: Dormen os peixes de olhos abertos?

Director: Nele Wohlatz

Producers: Violeta Bava, Emilie Lesclaux

Production companies: Ruda Cine, Argentina / Cinemascópio Brazil

Production country: Argentina, Brazil

Expected Shooting date: December 2019, January 2020

Contact: Nele Wohlatz, nwohlatz@gmail.com, + 54 11 4190 9868; Violeta Bava, Ruda Cine, violeta@rudacine.com.ar, + 54 11 62772949; Emilie Lesclaux, CinemaScópio, emirecife@gmail.com, + 55 81 30324972

Budget: € 822,000

Synopsis

Lixue, Bo and Ah move through a town in the tropics, and inhabit places that could be anywhere in the world: A tower block with blank, empty rooms; shops that sell cheap products made in China; a beach with shark attacks; the sea. The city imposes a reality on them that is more like fiction, or perhaps a prediction of the future cities of the world. Three strangers, their non-belonging, and a chronicle passed from hand to hand: who speaks through whom?

Director's statement

"Now I am here, and I am doing well. I think I could go anywhere and adapt, but there's no place where I feel that I do belong anymore," Xiaobin Zhang, the lead of my film *El Futuro Perfecto* and contributing actress to this one, once said to me. For years now, I have been a foreigner in Argentina. When I visit Germany, I no longer feel a sense of belonging. Yet, in a certain way, don't we all lose it at some point? What does 'belonging' even mean? To whom and to what can one belong? This film ultimately aims to create a place to return to.

DOLOMITE AND ASH

Original title: Pepel i dolomit (Пепел и доломит)

Director: Toma Selivanova

Producers: Valeria Motorueva, Tikhon Pendurin, Julien Sigalas

Production companies: Cosmosfilm (Russia) / Stempel Films (Belgium)

Production country: Russia, Belgium

Expected Shooting date: October-November, 2021

Contact: Toma Selivanova / +79035168311 / seetoma@gmail.com / 119048 Komsomolsky prospect 40-57, Moscow, Russia

Budget: € 290,000

Synopsis

Dina (35 y.o. film director from Russia) is shooting her own film about the collective memory of innocently tortured ancestors. She finds experimental musician, German by blood but living in Belgium – 40 year-old Johan. Together they go on an expedition through modern Russia. They are shooting places of collective memory; with traces of pain, labour and loss. These places are mass graves of the repressed, a flooded city, dolomite quarries. A feeling of love arises between them. As they make progress with their audio-visual film, their relationship grows cold and strictly professional. And the scene which they considered their best, chanting in the dolomite quarries, turns out devoid of sound.

Director's statement

In Russia, considering the history of the 20th century, we all came from families where there were either victims or executioners. We do not deny the existence of the personal or collective unconscious. And the silence within the family is a generic unconscious. The gap between the one who keeps the secret within the family and the youngest generations is already too great. If we want a different future for us, then we need to start talking about the past, not judging and not trying to find the guilty ones. Unfortunately, repression methods are becoming the new norm in modern Russia. Moreover, there is a clear policy of the state to control the collective memory. Modern Russia cannot acknowledge the crimes of the past, since it uses the same methods of controlling society. And if the state accepts the crimes of the Soviet Union, then questions about the methods of current management will arise.

DESIRE LINES

Original title: Linije Zelje

Director: Dane Komljen

Producers: Natasa Damnjanovic, Vladimir Vidic

Production companies: Dart film, Serbia / SCCA-Pro.ba, Bosnia and Herzegovina

Production country: Serbia

Expected Shooting date: June 2020

Contact: Natasa Damnjanovic, office@dartfilm.com, +381642908505, Niska 6, 11000 Belgrade, Serbia

Budget: € 750,000

Synopsis

Branko's brother is behaving strangely and Branko wants to figure out what's happening. As he obsessively trails his brother through Belgrade, Branko learns more about his own true nature than anything else. Branko passes through a wall and realizes he's not human, he keeps on walking until he finds something else: a community of ghosts living in a yellow house on a Bosnian mountain, a new way of seeing and being seen, a place where everything and everyone has a story to share.

Director's statement

Desire Lines is a film about walking. With it, I would like to convey an experience of movement, shape shifting and transformation. It's a film that moves from obsessive stalking to carefree stroll. That moves from playing with the tropes of the thriller and horror genres to a patchwork that seamlessly shifts between different practices - a study of landscape, an essay on transience and fluidity, a utopian fiction. That moves from a portrait of monomania and loneliness to snapshots of a community formed of humans, animals, plants, minerals and phantasms. That moves from images of solitary figures, cold winds and concrete buildings to images of compassion and tenderness, bodies embraced and masked, damp from night swims in a lake. It's a film that moves from blacks and blues to colours.

FIGURES IN THE URBAN LANDSCAPE

Original title: Фигуры в городском ландшафте

Director: Ekaterina Selenkina

Producer: Vladimir Nadein

Production country: Russia

Expected Shooting date: August 2019, August 2020

Contact: Vladimir Nadein, vladimirnadein@mieff.com, +7 963 659 34 00, Ul Ryabinovaya d 12, kv/of 60
Moskovskaya Obl, Russia

Total budget: € 147,000

Synopsis

Denis, a 20-year old man, is part of an anonymous online network in Russia: he hides small packages with drugs in the outskirts of the city, takes pictures of these spots and sends out this information to customers. Besides following Denis, the film presents a meditative observation of the choreography of bodies in an urban landscape: of everyday routines of ordinary people living in Moscow. It explores the anonymity of the city. People inhabit it, they pass by, but we never know where they come from or where they are going.

Director's statement

Recently, censorship has worsened in Russia. In 2016 Russian government enacted the law on propaganda of drugs, which made any productive discourse around illicit substances impossible in the public sphere. Addressing this problem, the film explores the growing impact of the Darknet. Mundane activities of residents portrayed in the film reflect the contemporary state of the Russian society, pointing at social-cultural norms, current politics, immigration, etc. Figures in the Urban Landscape also reflects how Russia is a police state, where government exercises power arbitrarily through the power of police force.

FREDA

Director: Gessica Généus

Producer: Jean-Marie Gigon

Production companies: SaNoSi Productions, France / Ayizan Production, Haïti / Merveilles Production, Bénin / Impakt Film, Poland / Wrong Men, Belgium

Production country: France, Haïti

Expected shooting date: January, February 2020

Contact: jean-marie.gigon@sanosi-productions.com, 00 + 33 6 60 46 02 10 - 2 route du Parc, 28130 Maintenon, France

Total budget: € 600,000

Synopsis

Freda lives with her mother, sister and little brother in a deprived neighborhood of Haïti. They all survive with their small street food shop. When gang violence breaks out in Port-au-Prince streets, Freda, young student in anthropology is forced to choose between the country she loves and a better life elsewhere. Her choices illustrate the stories of everyday life of the youth in one of the world most complicated and misunderstood countries.

Director's statement

With *Freda*, I ask a universal question. What does mean healing from an illness that precedes us? Is it possible to live in an open-air prison, with the fear of being forgotten by the world and of falling collectively into madness?

With this personal and intimate film, I attempt to reach a form of exorcism which does not expel the demon, but leaves it in place, our memories' place. Freda is about recognizing the drama we are made of. The perspective of freedom shall be drawn first of all with a reconciliation with oneself.

FROM GUINÉ

Original title: De Guiné

Director: Caroline Leone

Producer: Paola Wink

Production company: Vulcana Cinema

Production country: Brazil

Expected Shooting date: March 2021

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 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: Second-half 2021

Contact: Diego Dubcovsky | 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.

HYACINTH AND THE TANGLED TALES OF A BOATMAN

Original title: Hyacinth and the Tangled Tales of a Boatman

Director: Bagane Fiola

Producer: Bagane Fiola

Production companies: Origane Films, Philippines

Production country: Philippines

Expected shooting date: June 20, 2022

Contact: Bagane Fiola, tangledtales2020@gmail.com, +639239111082

Total budget: € 225,160

Synopsis

A lonely marshland boatman sets a mango on a floating hyacinth every day, so that the river that cuts through their town may carry its sweet smell to a neighbour he is drawn to the Chieftain's blind daughter. A very old couple climb a mango tree to find an illuminated baby. On a bus ride to the city, a woman receives an ominous blessing from oddly identical shamans. A worker walks by a house and hears an unsettling knock from within.

How will an impending construction of a bridge wobble the quaint lives of these marshfolk?

Director's statement

My film *Hyacinth and the Tangled Tales of a Boatman* is a personal synthesis of legends, myths and experiences that have intertwined and collected into my consciousness as a third-generation settler who curiously and avidly listened to the stories of his parents and grandparents, who had to build and rebuild their home in at least three culturally-different provinces in Mindanao, and who has traveled to many places for his passion for filmmaking. Perhaps it is my inclination as a filmmaker to seek for a culture I could wholly call my own, and seek this culture by creating this synthesis and hence contributing to the ever-flowing body of Mindanao consciousness, on which I am navigating to clear my own tangled hyacinths.

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: October 2021

Contact: Thiago Macêdo Correia (Filmes de Plástico); prod@filmesdeplastico.com.br; +55 31 99644-1029; Rua dos Carijós, 424/ Sala 2308 - Centro - City: Belo Horizonte; State: Minas Gerais; Country: Brazil; Postal Code: 30.120-901

Total budget: € 400,000

Synopsis

Gilberto and Jacira know 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 visit 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 sets 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 yourself starts 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 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: 2021

Contact: Thomas Hakim, hakimthomas@gmail.com, +336 51 16 45 82, c/o PETIT CHAOS, 8 rue Honoré de Balzac, 37000 Tours, France

Total budget: € 700,000

Synopsis

In the 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.

INSIDE THE YELLOW COCOON SHELL

Original title: Bên Trong Vỏ Kén Vàng

Director: Pham Thien An

Producers: Le Quynh Anh, Jeremy Chua

Production companies: JK Film , Potocol

Production country: Vietnam, Singapore

Expected shooting date: August 2021

Contact: Le Quynh Anh, anhqllee@gmail.com, +84978583566, 483/37 Le Van Sy, Ward 12, District 3, Ho Chi Minh City, Vietnam

Total budget: € 400,000

Synopsis

Thien, a careless man, reluctantly starts his search for his long-lost brother into the mystical landscape of Vietnam, after delivering his sister-in-law's body back to his hometown, only to find out something else in the end that questions his faith.

Director's statement

I was born and raised in a small town before moving to the bustling urban Saigon. Somewhere in between the busy crowd, I have been carried away by daily responsibilities of the rat race, the more I carry on, the more confused I grow inside about my own spiritual struggle. With "Inside the yellow cocoon shell", following Thien and his journey back to the haunting past and lost faith, I want to explore many different shades of human destiny in Vietnamese society, and connect the audience with the raw, magic realism of modern Vietnam at same time.

LAST TIME ON EARTH

Director: Paromita Dhar

Producer: Mainak Dhar

Production company: Jalebi Khao LA (India-USA)

Co-producer: Yohann Cornu, Damned Films (France) (<http://www.damneddistribution.com>)

Production country: India

Expected shooting date: March 2021

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

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.

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: November 2021

Contact: João Vieira Jr., joao@carnavalfilmes.com.br, +55 81 3073-1650, Avenida Dantas Barreto, 324, Bairro Santo Antônio, 5º andar, Santo Antônio, Recife – Brasil, and Laís Santos Araújo, lais@agudacinema.com.br, arjlais@gmail.com, +55 82 991295857, Rua Deputado José Lages, 345, ap 603, Ponta Verde, Maceió, Alagoas, Brasil

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. At our cities, some people are dying, other people are partying. And the choice of who does what isn't random.

MONGREL

Director: Wei Liang Chiang

Producer: Weijie Lai

Production companies: E&W Films, Singapore

Production country: Singapore / Taiwan

Expected shooting date: December 2021

Contact: Weijie Lai / weijie@ewfilms.com.sg / +1 416 434 3180 / +65 91375018 / 3 Jalan Anak Bukit, #26-06, Singapore 588998

Total budget: € 620,000

Synopsis

In the foothills of rural Taiwan, labour shortage draws undocumented Southeast Asian migrants in search of work and refuge.

Oom, a Thai national, works as a part-time caregiver for families that cannot afford legitimate full-time nursing. Despite his lack of formal training, he is competent and compassionate towards his patients but regarded with fear and distrust by their family members.

He is tasked by his employer to supervise the ragtag crew of migrant caregivers. The caregivers have gone unpaid for weeks and unrest grows when disgruntled migrants start disappearing – something Oom knows more about than he lets on.

Navigating the uneasy trust within these confined circles, Oom's livelihood is compromised when a medical emergency sets into motion a series of events with increasingly dire consequences. Well-intentioned actions fast become morally questionable and as acts of self-preservation take their toll. Oom must decide how much further he is willing to go in this untethered life.

Director's statement

Over the past decade, my work has focused on the precarious, invisible lives of Southeast Asian migrants in Taiwan. *Mongrel* expands on themes I have been exploring in my short films, but also presents my own personal struggles caring for ailing family members.

The intimate, demanding labour of caregiving extracts a heavy toll – but who cares for the caregivers? And even more so, when they are undocumented migrant workers?

Drawing on my past collaborations with migrants and from volunteering at nursing homes since the age of 13, *Mongrel* examines the physical and emotional demands of palliative care and offers a glimpse into the uncertainty and fragility of life on the edge.

As they serve a patient population that is just as socially invisible as they are, I seek to portray the struggles of outsiders needed yet distrusted and to accord them the dignity in their resilient efforts to cope and survive without moralistic criticism.

MONÓLOGO COLECTIVO

English title: Collective Monologue

Director: Jessica Sarah Rinland

Producer: Jessica Sarah Rinland

Production companies: Filmika Galaika, Spain (co-producer)

Production country: Argentina

Expected shooting date: August 2021

Contact: Jessica Sarah Rinland, jrinland2@aol.com, +447713252713

Total budget: € 200,000

Synopsis

The Zoológico de Buenos Aires is at a phase of transition: animals are being transferred to wildlife parks, buildings that used to house animals are being transformed into cafes, monuments are being transported in and out of the zoo for restoration. MONÓLOGO COLECTIVO follows Mari, a long-time employee as she navigates these changes with her younger colleague Franco. As they navigate the space and history together, what starts with active listening and long conversations develops into camaraderie and action.

Director's statement

MONÓLOGO COLECTIVO refines themes I have been working with across my previous films. It is a continuation of my interest in nature, in particular the animal. But rather than filming animals within their habitat or as specimens in a museum, I am entering the fictionalised environment of the zoo. Although in the same spirit as my previous work with comparable imagery and soundscapes, this film moves further into fiction with more scripted and rehearsed scenes. This move into a more fictionalised process of filmmaking mirrors the location of the zoo and human's fictionalised idea of wildness.

MY FATHER'S SON

Original title: 犬父

Director: Qiu Sheng

Producer: Cheng Rui, Wu Jueren, Wang Huan

Production company: Jello Effect Production, China

Production country: China

Expected Shooting date: May 2020

Contact: Qiu Sheng, bluebrandon@qq.com, (+86)15711448260

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 was 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 continuous appears in the dark, Qiao can't sleep anymore. One day morning, Qiao drops 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 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. After 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 absent of his father and then to bid farewell to it.

MUDOS TESTIGOS

English Title: Silent Witnesses

Director: Jerónimo Atehortúa Arteaga

Producer: Juan Sebastián Mora, Jerónimo Atehortúa Arteaga

Production Company: Invasión Cine, Colombia; Pomme Hurlante Films, France

Production Country: Colombia, France

Expected Shooting Date: Film with archive material

Contact: Jerónimo Atehortúa Arteaga, produccion@invasioncine.com; +57 311 2377723

Total Budget: € 210,000

Synopsis

Silent Witnesses is a film collage made with all the surviving footage of Colombian Silent Cinema, re-editing the shots in such a way that they form one single imaginary film.

Between 1922 and 1934, only 12 silent features and a small number of documentary films were produced in Colombia. The surviving films' total runtime adds up to about 11 hours. These images will be used to tell the impossible love story of ON and ONA, two archetypal characters whose intense love will run through the tumultuous first decades of Colombian history.

Director's statement

Silent Witnesses is a film about how cinema has survived in Colombia, therefore is a utopian film: to work with the cinematic memory means to give a new life to history.

After watching the first Colombian films with fresh and unbiased eyes, I realised that they were all made with great freedom. These films were made by pioneers in a moment in which cinema appeared to be an infinite medium. This will be the great avant garde/surrealist silent film that was never made in Colombia, conjuring all the cancelled energies that the first movies had but were only timidly explored.

THE MYSTERIES OF TAAL

English title: The Mysteries of Taal: A Philippine Volcano and Lake, Her Sea Life and Lost Towns

Original title: Wala ng Lawa

Director: Gym Lumbera

Producer: Armi Rae S. Cacanindin

Production company: Cinematografica Films

Production country: Philippines

Expected Shooting date: August 2022

Contact: Armi Rae S. Cacanindin, armi.cacanindin@gmail.com, +63 917 9549021

Total budget: € 235,000

Synopsis

This is the story of a doomed love between a man and a lake. Juan, a Filipino-American scientist, grew up hearing about the Philippines through the folktales and ghost stories of his mother. When invited to join a UNESCO team to study the ecosystem of Lake Taal, he makes his pilgrimage. Upon first seeing the ancient lake wrapping around a majestic volcano, Juan falls in love. The villagers' warm welcome for the team's arrival turns cold overnight. They begin studying the lake. But as news of bombs and martial law in Manila buzz out of the locals' radios, the team faces terror as they mysteriously die off one by one in the water under the silent gaze of the villagers on shore. Juan presses on and dives deeper and deeper into Taal's depths, eventually deciding to never surface again.

Director's statement

Modelled after Romeo and Juliet, this film will depict how the infernal feud between the pastoral and urban ways of life in the Philippines creates a world in which even star-crossed love can only end in tragedy. Our Romeo is a halfling returning to his homeland to seek knowledge older than himself, equipped with both the entitlement and privilege of the wealthy immigrant. He will find his lover not in any masked ball, but in the dance of capital, science, and back-door diplomacy. His fated romance and inevitable doom will be legislated, aided, and obfuscated by our own versions of Prince Escalus and Friar Lawrence— the Marcos regime of the 70's and the team of American scientists. The Juliet who will play the roles of both holy object and willful sacrifice is played by Lake Taal herself.

OCTOPUS SKIN

Original Title: La Piel Pulpo

Director: Ana Cristina Barragan

Producer: Isabella Parra

Production Company: Caleidoscopio Cine, Ecuador

Production Country: Ecuador

Expected Shooting Date: December 2017

Contact: Isabella Parra, isabella@caleidoscopiocine.com, +593 998357113, Francisco Salazar E13-76 Y Av. Coruña, La Floresta, Quito Ecuador

Total Budget: € 600,000

Synopsis

Ágata (26) returns to the abandoned house of her childhood on a deserted beach to deal with the grief of her younger sister, Lía. The beach is full of octopus and mollusks. Ágata, Lía, and their brother Ariel spent most of their infancy in this paradise, always naked, playing secretly behind a couple of absent parents. Their fraternal relation exceeded the limits of normal intimacy. Now Ariel has a body paralysis and Ágata has to deal with, along with the visit of the old nana and the knowledge of the octopus man, to find path through grief, love and nature.

Director's statement

I'm fascinated on the intensity of sibling relationships, because of its distinctive complicity that excludes the rest of the world, which nobody else could understand. I used to spend vacations on a beach house with my sister and cousins. The climate was hot. I remember odor of urine in the toilet, bodies in pijamas, sweaty footprints, shouting, masturbation, breakfast and Nintendo.

I'm interested in films that leave behind an aroma. I'm seeking a fusion between beauty and strangeness, something pictorial and yet unsettling, to contrast a quiet beach with a coastal village, it's New Year traditions and life emerging from every pore of it.

PEOPLE OF SOLITUDE

Original title: Kel Essuf

Director: Tariq Tegua

Producer: Yacine Tegua

Production company: Neffa Films, Algeria, Zendj, France

Production country: Algeria

Expected shooting date: March 2021

Contact: Yacine Tegua, teguiyac@yahoo.fr, + 213 (0)662 09 65 00, 30, rue du Docteur Trollard 16000 Algiers, Algeria

Total budget: € 738,000

Synopsis

In the Saharan depths, perpetuating the nomadic ideal, his pickup loaded with fuel barrels, Amjad is about to cross illegally the Algerian border. A little further north, Artemis, a young paleontologist, unearths a fossil of an early human. And then there is Faune, a former French intelligence officer, recruited by a company to free one of its employees kidnapped by jihadists.

Attacked by armed men, Amjad will never reach his destination. Under the threatening eye of the drone, a manhunt begins for him. Artemis will not complete her search. Captive of an Islamist group, she will grasp the meaning of the *essuf*, namely loneliness and terror.

Director's statement

This journey into the land of thirst will be exhausting and perilous. Structured by observation of traces and signs, it will provide a possible anticipation of what seems to be preparing for the mankind. Are we doomed to disaster as a result of the devastating effects of climate change, proliferation of competition for access to scarce resources, commodity fetishism with war as its corollary and police control of the people? Like the Saharan communities, will we end up encircled by the murderous trajectories of some drone? What answers our exhausted old world will offer? To escape our jailers, we would like to believe that there is more than the contemplation of the sky as it will be experienced by Artemis in her captivity. We would like, as Amjad the smuggler, to be condemned to the uncertainty of the wilderness. Run, run Amjad.

PEPE, LA IMAGINACIÓN EN EL TERCER CINE

English title: Pepe, the imagination in the third cinema

Director: Nelson Carlo de los Santos

Producers: Tanya Valette and Pablo Lozano

Production companies: Monte y Culebra SRL

Production country: Dominican Republic

Expected shooting date: August 2021

Contact: Pablo Lozano, vj.lozano@gmail.com, +1(829)7179309, 17 Erwin Walter Palmer, Apt. 5, Paraiso, Santo Domingo, Dominican Republic

Total budget: € 800,000

Synopsis

Three hippos were kidnapped from Africa and taken to Colombia. They would be abandoned after the master's death, managing to survive outside their lands. Thus was born Pepe, our protagonist.

His brother would kill his father to become the new patriarch. Pepe faces him, but loses. He assumes his banishment.

Leaves by the Magdalena River and finds "the two legs", having strange encounters with them. A reflected shadow, a drifting trunk, a being from beyond.

His ghost tells his story, false, serious and playful, which adds to the imaginary of these peoples, about beings who died without knowing where they were.

Director's statement

In my work, some issues have become recurring. The production of the imagination, the fantastic story and the children's universe. The child's world is filled with things that only he can see and the other will never see.

That impossibility fascinated me since I was a child. How to convince the little friend that playing in my world is more fun, when neither sees the other's world?

Pepe is that world that emerges from my imagination and from a collective. In this exercise of imagination production I find again a revealing orality, which often carries the signs of our utopia.

UN PERSONAJE VOLADOR

English title: A Flying Character

Director: Martina Juncadella

Producers: Julieta Juncadella, Leonardo Brzezicki

Production companies: Una Presencia, Argentina / Rewind my Future, Argentina

Production country: Argentina

Expected shooting date: November 2020

Contact: Julieta Juncadella, unapresencia@gmail.com, +34 605 658 705, Arévalo 1772 Buenos Aires.

Total budget: € 350,000

Synopsis

A Flying Character tells the story of overcoming grief. After his mother's death, a writer tries to clean up his life without succeeding until he finds a way to transform his pain: he will adopt two other identities parallel to his own, independent, each with its own history, fears and desires.

Director's statement

How many identities fit in a life? How many do we know? How many don't we know? A Flying Character is conceived from the fascination of imagining one life becoming another. In our personal experience as artists, as an actress and a writer, we live composing and creating characters, from which we enter and exit. That transforms the people that we are, that we believe to be. Thus, our known identity is revealed to us as one more invention. Depending on where we are, we can be parents or children, men, women, fearless, introspective or histrionic. In moments of great pain this possibility of being others is put into evidence.

The world reveals itself to us in another way, it demands action from us.

RAJA'S EARLY SUMMER

Original title: Xia Zhi Sen

Director: Zi Gao

Producer: Sol Ye, Jiahan Xu

Production company: Midnight Blur Films, China

Production country: China

Expected Shooting Date: April-July 2020 (flexible)

Contact: Zi Gao, goldendorkim@gmail.com, + (86) 186 1015 4337, No.58 Langxinzhuan North Road, Yijingcheng Garden, Building 1030, Chaoyang District, Beijing, China, 100023

Total budget: € 700,000

Synopsis

Chu Xia, a filmmaker visits a desolate village to document its disappearing culture and enters into a local Muslim family. For a brief time there, the young Muslim housewife, Raja, develops an affection towards Chu Xia. Raja saves Chu Xia after she witnesses how Chu Xia tries to drown in the river. This incident makes them closer to each other. After meeting Chu Xia, Raja starts to have a hope for her own future. However, Chu Xia leaves her behind. In the end, as Chu Xia returns to her original urban den, Raja's life is forever trapped in the community.

Director's statement

At core of Raja's Early Summer is female identity in limbo. It discusses Raja, a Chinese Muslim woman, who struggles with her innermost feelings when she poses a threat to her ingrained convictions, religiously and socially informed. It is a hybrid film blending two modes – fictional and documentary storytelling – that simultaneously clash and complement each other. The film consists of two different parts: the narrative shot on digital camera that presents the story of Raja and Chu Xia, and the other part that is created by the character Chu Xia, which is an anthropological documentary shot on 16mm film about the dying village and its disappearing local culture where the characters live in.

REGRETFULLY AT DAWN

Director: Sivaroj Kongsakul

Producer: Pimpaka Towira

Production company: Extra Virgin, Thailand

Production country: Thailand

Expected Shooting date: October 2018

Contact: Pimpaka Towira, pimpaka@extravirginco.com, 6622770824

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 education system.

At his house, there is a black Thai dog called Rambo. It has peculiar eyes to see mystery of the world after death and special senses in connecting 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.

A ROAD WITH NO END

Original title: Perang Kota

Director: Mouly Surya

Producer: Rama Adi

Production companies: Cinesurya, Indonesia

Production country: Indonesia

Expected shooting date: October 2020

Contact: Rama Adi, rama@cinesurya.com, +6281 19502656, Jl. Wijaya VII No.1, Melawai, Kebayoran Baru, Jakarta Selatan, DKI Jakarta 12110, Indonesia

Total budget: € 900,000

Synopsis

ISA - an impotent war hero and school teacher in Jakarta, Indonesia - is reliving his past glory for a bit of money in a mission to bomb a cinema where the Dutch and English collaborate to re-colonize Indonesia after World War II.

Director's statement

The main character Isa has lost everything that constituted his role as a man in the war and in his marriage, both in their marital bed and as a provider for the family. Then, heroism becomes a peer pressure and, later, becomes a job and responsibility to put food on the table.

The story is set against a grey area in history in 1946, when everyone greets each other with celebration of their independence, but the burning and warring city shows nothing worth celebrating. The president has left the capital and these men are blurring the line between right and wrong, the colonizers and the colonized, the hero and the villain, friend and enemy, man and woman.

ROYAL COURT

Original title: Corte Real

Director: Julia De Simone

Producer: Luana Melgaço

Production companies: Mirada Filmes, Brazil / Anavilhana, Brazil

Production country: Brazil

Expected Shooting date: March 2017

Contact: Luana Melgaço, luana@anavilhana.art.br, +55 31 84499658 , Rua Rio Negro, 855, Belo Horizonte, MG, Brazil – 30431-058

Total budget: € 600,000; 70% in place

Synopsis

Two spectral characters from Brazil's colonial period roam aimlessly in contemporary Rio de Janeiro. She is a handmaiden, a personal assistant to the aristocracy that came to Brazil in 1808 following the Court of Portugal. He is a black slave who was among the five hundred thousand brought to Rio de Janeiro at this time.

In an allegorical and fantastic narrative, both characters are spectral, spooky figures remainders from the 18th century, who are resident in the modern city these days. Their ghostly existences seek for their origins, for their background and ancestry, of which vestiges and traces are still buried in the city spaces. Their presences materialise and update a past not too distant that still can be felt.

Director's statement

Based on the survey of historical and archaeological data research, "Royal Court" will bring in its narrative and cinematic construction these elements which evoke a collective memory: unearthed objects will be used in scene, empty spaces and historic ruins will be sets for the characters experiences, and the way those characters / bodies should occupy and relate to such spaces today will rouse the latent tension between past and present.

Likewise the geological layers that is revealed as the excavation gets deeper, the film will be overlapping memories that reveal the city history and its social-space conversions through the relationship between the characters and the spaces. In such sense, a renewed perspective is being proposed, which deals with the city of Rio de Janeiro in a single timing, where the present incorporates the past and the times coexist with each other.

THE SETTLEMENT

Original title: Al Mosta'mara

Director: Mohamed Rashad

Producer: Hala Lotfy (Egypt), Etienne de Ricaud (co-producer, France)

Production companies: Hassala Films (Egypt), Caractères Productions (France)

Production country: Egypt, France

Expected shooting date: Summer 2021

Contact: Mohamed Rashad, mohamed.rashad31@gmail.com, 00201002860934, 29 Mortada Basha, Shods, Alexandria, Egypt. Hala Lotfy, hala.samira.lotfy@gmail.com, 00201227418314, 30 El-Gomhoreya square, Abdeen, Cairo, Egypt.

Total budget: € 250,000

Synopsis

Two brothers, Hossam and Maro, live in a slum near a local district in Alexandria. Hossam is twenty-three years old, and Maro is twelve. Their father "Sayed" who works in a blades factory dies accidentally on the hands of his co-worker "Mustafa". The factory management convinces Sayed's family to relinquish their legal rights in exchange of hiring both Hossam and Maro.

The film begins months after Sayed's death, in Hossam's and Maro's first day at work. The film unfolds over the next five days and presents their relation to Mustafa, who fears that Hossam has accepted to work in the factory in order to be close to him, and be able to avenge his father, while Hossam feels belittled because he has accepted this job as a compensation for his father's death. But at the same time, he feels that it is his duty to accept the job after he has become responsible for the family.

Director's statement

My own father works as an ironing worker in textile factories. For more than forty years now he is committed to long working hours that sometimes exceeds ten hours a day. Being close to worker's stories all my life, I relate with how the workers earn their living through patience, even if the heavy machinery literally eats their flesh.

Across Egypt, thousands of workers get injured or die due to lack of proper security standards every year. And since the families never take actions towards the companies, no one is ever held accountable and there is always another accident waiting to happen. That's how I realized that the story of the injured and dead workers have to be told through cinema.

I personally find the industrial spaces to be full with cinematic elements and visually appealing details. These spaces reflect the roughness these workers endure in their everyday lives.

TEMPESTUOUS

Original title: Tempestad

Director: John Torres

Producer: Shireen Seno, John Torres

Production company: Peliculas Los Otros

Production country: Philippines

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. That 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 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 to the person we are marrying? Who is this person on 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.

THEY CALL ME...

Original title: Yo me llamo

Director: Rubén Plataneo

Producer: Monica Amarilla – Ruben Plataneo (Argentina) / Olivier Marbouef – Spectre Productions (France)

Production country: Argentina

Contact: Rubén Plataneo, rubenplataneo@hotmail.com, +54 (9) 341 3450569

Skype: rubenplataneo - www.calandaproducciones.net

Total budget: € 580,000

Synopsis

They call me... is a black comedy about a young man who is trying to reassert his individual identity amidst the global hyper connectivity and depersonalization of Call Centres. His life and conversations become intertwined with the lives of other young workers of a telephone corporation located in a mysterious building, in a timeline that travels worldwide and plays with words. It's an absurd, tragicomic, romantic film that shows what many people can hear but don't see.

Director's statement

Ever since Call Centres have started emerging in Argentina as the offshore new corporation model of the new millennium, I looked into the phenomenon behind it. Many elements of my personal interest as well as working friends were brought together in these new kind of companies, characteristic of the current communicational level. The complications and possibilities of an overconnected world; lives crossed by globalised work conditions and the cohabitation of different languages. Sensitive worlds connected by cell phones; physical, technological changes; the value of words and their market price. Simultaneous stories, mad campaigns to increase productivity, peculiar relationships among young multilingual people, trained to "speak in a neutral way, and never say no", present new stories and new ways of telling them.

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: August 2022

Contact: Cattleya Paosrijaroen / cattleya.project185@gmail.com / Tel: +66891174031, +66898115186

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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 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

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

Budget: € 236,558

Synopsis

Set in the violence-plagued region of Mindanao in the Philippines, Kaluha is an atmospheric tale of a family, living amidst myths, tales, lies and secrets. The film journeys from one family's decaying abode to deep into the woods of an infamous mountain. "They went to the mountains" is the way the town folk explain the deaths of innocent children. But one day when one of the twins disappears, the other sets out to find her in the place where all this silence began.

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.

THE UNWELCOMED WHIRLING WIND IN OUR STOMACH

Original title: Badi Keh Nakhasteh Dar Del Mipichad

Director: Mohammad Shirvani

Production country: Iran

Contact: Mohammad Shirvani, Mim.shirvani@gmail.com, +989121305800

Total budget: US \$ 1,000,000 dollar / US \$ 300,000

Synopsis

One midnight a crowded family, awaken Siavash and cold-bloodedly occupy his house. They go further by telling Siavash that they are not going to leave his house unless he clarifies their daughter, Maadi's condition. The final stroke to staggered Siavash is when Maadi puts her one year old child in Siavash's arms and says: "Go to Daddy". The next morning when everybody were asleep, Siavash rescues himself from his own house. On his first human encounter he realizes he has gone stuttering. That day a speech therapist suggested Siavash to spend a 48 hour unstoppably with a rapper, Sasan(Sasi). Sasi's fast speech versus Siavash's stuttering. Siavash's only dependence is his girlfriend, Minoo. Together they have an underground rock music band but inevitably because of female solo singing's forbiddance, they publish their music on the internet. Now that Siavash's house is occupied by strangers, his profession and relationship with Minoo is about to get fucked up. On an Odyssey trip with rapper Sasi, he crawls under the skin of Tehran and deals with his past just like a superhero.

Director's statement

The way an artist lives have a great influence on his/her works. My project with a Parody postmodern approach coming from an under pressure society like Iran has close relationship with current society and its mixed cultural back grounds. As an Iranian, I am attracted to the meaning of freedom from any limitation that a human has been forced to; family, society and on a bigger scale limitation of being a human. This film full of social references will give foreigners a different picture of Iranian society that has been rarely seen in Iranian films of recent years. Personally, I like films that their main character has a goal which, obviously has a message. But during his/ her journey comes to a wider understanding of his/her objective. By this time the goal itself is not as important as it used to be in the beginning of the film for both the character and the audience. The main character of my project protests to a nightmare kind of situation in the beginning but ends up dealing with all the things that have not been provided to him till today. In this film I am hoping to achieve my past intentions of creating and absurd cinema full of jokes despites it's all dark situations. However, I must admit that until this moment that the story has been showing itself through the treatment stage we got to a fairly sick but fun nightmare which might be the result of the thinking transformation in accordance with artist's age. As this 40 years old man is having moderate attitude aiming to make a film that is more appropriate for a wider taste range of audience. The masterpiece of any director is always his/her next project. However, I will make this film believing this is going to be my last ever film.

UTOPIA

Director: Juri Rechinsky

Producer: Florian Brüning

Production company: Horse&Fruits Filmproduktion

Production country: Austria, Ukraine

Expected Shooting date: August 2019

Contact: Florian Brüning, florian@horseandfruits.com, +436503017543, Zollergasse 30, 1070 Wien

Total budget: € 800,000 - € 1,000,000

Synopsis

One ordinary night in a contemporary city, due to a catastrophic incident of unknown nature, an ensemble of people is going through extraordinary experience of a night long enlightenment. "Utopia" is a cinematic poem, a mixture between disaster movie, fairy tale and musical. The numerous characters of this movie, while being physically disconnected, will intensely interact with each other in the narrative and in the edit, revealing interconnections and interdependencies between people on the scale of a family/living block/city, giving birth to a bigger picture - human made portrait of a contemporary city, its problems, its dreams and its fears; an illustration of the way we "agreed" to coexist with each other.

Director's statement

"Utopia" is about us working inhabitants of a modern city, who live inside our own hamster wheel of everyday activities; repeating thought patterns; reoccurring mood disorders, permanent conflicts with ourselves and the people around us; unanswered questions about our place and purpose; suppressed pain of watching our parents age, our kids grow and our life fly by. With this movie I want to remind everyday people that they are beautiful; that there is warmth and there is light; that we may be bigger than our routines, our troubles, our battered relationships. I want to get a deeper understanding of why we are sometimes unhappy and what can be done about it.

VIET AND NAM

Original title: Việt and Nam

Director: Trương Minh Quý

Producers: Bianca Balbuena & Bradley Liew

Production company: Epicmedia Productions, Inc., Philippines

Production country: Vietnam, Philippines

Expected Shooting date: December 2021

Contact: Bradley Liew, bradliew@gmail.com, +63 9451135030

Total budget: € 788,603

Synopsis

Nam and Việt are coal miners, working 300 meters below ground, where danger awaits, darkness prevails. Nam doesn't want his future to continue with coal and hires someone to smuggle him to the western world. Before leaving, Việt and Nam goes on a journey with Nam's mother, who claims that Nam's deceased father (a northern Vietnamese soldier) calls out in her dreams to find his missing body. Their journey is fruitless. Nam and Việt return to the mines which collapses due to a relentless rain. Trapped, Nam sees his soon-to-be future, smuggled in the container of a truck, locked in the dark, in the heat, suffocating just the same. Nam and Việt lie side by side in the collapsed mine, shirtless, it's too hot. They breathe, slowly. The sea, endlessly.

Director's statement

I've always wondered about the ways in which an individual could intimately be connected to history, even without being aware of it. What could be the relationships between the above-mentioned events? I imagine a young man living through such events; like a fish, he swims in the currents of history, where past, present and future have merged into one — this is the premise of this film, "Việt and Nam".

What is most crucial for me is to peer through the fog of -isms in order to see the lonely and exhausted individuals who are struggling between the trauma of the past and the hope of the future. But what about the present?

In its essence, "Việt and Nam" is a love story — a love story haunted by the ghost of (the) history.

WHILE WAITING FOR YOU

Original Title: Athirum Kaatrum

Director: Prasanna Vithanage

Production companies: Prasanna Vithanage Productions, Bohemian Films

Production Country: Sri Lanka

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), collapses. 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 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 canvass 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.

YASHAR

Original title: Yaşar

Director: Elvin Adigozel

Producer: Teymur Hajiyev, Etienne de Ricaud

Production company: Fil Production, Caracteres Productions

Production country: Azerbaijan, France

Expected Shooting Date: September 2018

Contact: Teymur Hajiyev, teymur@filproduction.com, +99450 220 0014; Etienne de Ricaud, etienne@caracteresproductions.com, +33 6 89764984

Total budget: € 350,000

Synopsis

Yashar is a 55-year-old roofer living in one of the remote villages of Azerbaijan. He spends his days watching meaningless TV shows and news. One day his wife finds a job for Yashar and as an assistant for this job, Yashar hires his dead brother's son Valeh, whom he had not seen in years. From the first day of their interaction, Yashar acts ruder and ruder towards Valeh. After Yashar loses control over himself and beats Valeh, Valeh disappears the following day. Yashar and sets out in a search of Valeh and this search pushes him out of his village towards rural Azerbaijan. This journey makes him encounter different people of his country in their daily lives and see other places, where he has never been before.

Director's statement

I want to show the lives of forgotten people, their neither romantic nor nostalgic realities through the prism of the protagonist. Some of the parts of the film, such as Yashar's and his wife's life, his work with Valeh might seem poetic, but starting with the disappearance of Valeh films changes its tone towards more post-dramatic landscape.

With this film I aim to create an outer and an inner travel to the unknown parts of my country using Yashar as an ultrasonic probe, which reflects and registers hopes, fears and pain of inhabitants of my beloved and doomed homeland.

YURKI

Original title: Юрки

Director: Vlada Senkova

Producer: Larisa Oleinik

Production company: LLC DOKA, Russia

Production country: Russia / Belarus

Expected Shooting Date: April, 2021

Contact: Larisa Oleinik filmdoka@mail.ru, +7 925 232 85 50, 109382, Lyublinskaya 60/2 - CO63, Moscow, Russia

Total budget: € 180,000

Synopsis

Belarus 2020. The country is immersed in the revolutionary protests against Lukashenko's dictatorship who has 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 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 attention to my country 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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BALDR FILM

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BALDR FILM (2012) is the Amsterdam-based production company of Frank Hoeve and Katja Draaijer. They focus on developing and (co-)producing challenging, author-driven features and documentaries of a select number of filmmakers with a distinctive personal signature. BALDR Film offers a lot of support in matters of content, focusing not only on urgent content but also on form and originality. In this they don't fear to take risks, always aiming for a high artistic value, visually intriguing style and an international audience.

Their latest credits are ***Those Who Feel the Fire Burning*** by Morgan Knibbe (IDFA, Dutch Academy Award), ***Etgar Keret: Based on a True Story*** by Stephane Kaas (International Emmy Award, Prix Italia), ***Heartbound*** by Critics Week-Winner Janus Metz (TIFF 2018, IDFA), ***Western Arabs*** by Omar Shargawi (Berlinale 2019) and HBF supported feature ***Sick, Sick, Sick*** by Alice Furtado (Cannes Directors Fortnight 2019, KVIFF).

Currently in post-production are ***Mitra*** by Kaweh Modiri (Winner Eurimages Co-production Development Award) and the HBF supported feature ***Window Boy would also like to have a Submarine*** by Alex Piperno.

BOSBROS

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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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Circe Films BV is an Amsterdam-based company producing feature films for the national and international market. Since 1996, the managing director, Stienette Bosklopper, has been establishing enduring relationships with unique and innovative filmmakers, both at home and abroad. Circe's personal approach has led to the creation of a partner network that helps secure the broadest possible audience for Circe's directors. Since 2015 (former line) producer Lisette Kelder joined Circe as an in-house producer.

CONIJN FILM

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Contact: Wout Conijn

Conijn Film focusses 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

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Contact: René Huybrechtse and Wilant Boekelman

Dutch Mountain Film is a cooperation between Dutch producers René Huybrechtse and Wilant Boekelman. Huybrechtse produced films such as *Life In One Day*, *The Preacher*, *Boy Meets Girl Stories*, *Shouf Shouf Habibi!* and *The Sea that Thinks* and was a board member for the Dutch producers union. Boekelman produced many features such as *Kauwboy*, *Bullhead*, *Abrir puertas y ventanas* and *Shocking Blue* and is a member of the ACE network. Over the last two years, Dutch Mountain Film produced feature films *T.I.M.* by Rolf van Eijk (selected for TIFF in Toronto), *Undercover* by Boris Paval Conen, the documentary *Time and Place* by Martijn Veldhoen (Tiger Selection IFFR) and several short films. Together Huybrechtse and Boekelman produced more than 40 features and won numerous awards, including a Tiger Award, the Grand Prix Generation in Berlin, the Joris Ivens Award, a Silver Bear, a Golden Leopard, numerous Golden Calves and almost an Oscar.

FAMILY AFFAIR FILMS

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Contact: Floor Onrust

Family Affair Films is an Amsterdam based film production company founded by Floor Onrust, specializing in contemporary fiction of high artistic quality with strong author driven visions. They have produced features *LIGHT AS FEATHERS* by Rosanne Pel (Toronto 2018), *BEYOND WORDS* by Urszula Antoniak (Toronto & San Sebastian 2017), *HISTORY'S FUTURE* by Fiona Tan (Tiger Award nomination IFFR 2016), *CODE BLUE* by Urszula Antoniak (Cannes' Director's Fortnight 2011) and children film *LIFE ACCORDING TO NINO* by Simone van Dusseldorp (winner best film Cinekid 2014). Their credits include co-productions as *THE LABYRINTH* (Toronto 2014), *THE BLUE WAVE* (Berlinale 2013) and *NOTHING PERSONAL* (Winner six awards Locarno 2009). In 2019 Guido van Driel's second feature *BLOODY MARIE, BASED ON A GRAPHIC NOVEL* will be released and *THE HAGUE HILTON* by Boris Paval Conen in co-production with *A Private View* (BE) and *Zentropa* (DK) will go into production.

Currently Family Affair Films is developing Antoniak's fifth feature *STRANGER* and Van Driel's third feature *THE YEAR WE LOST TO THE GERMANS*. Floor Onrust participated *EAVE* in 2011 and Toronto Producers Lab in 2015. She is member of the advisory board of Cinekid, of the ACE producers Network and of the European Film Academy.

THE FILM KITCHEN

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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 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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W: www.ijswater.nl

Contact: Marc Bary or Steven Rubinstein Malamud

Amsterdam based film- & TV production company Ijswater Films was founded in the mid-nineties by producer Marc Bary. Together with junior producer Steven Rubinstein Malamud, Ijswater ('Ice water') is developing quality films with new or established director's and writer's talent. Within The Netherlands or together with foreign coproducing partners several prize winning feature films have been made, like '22nd of May' by Koen Mortier (Toronto selection), 'Supernova' by Tamar van den Dop (Berlinale Selection 2014), 'The New World' by Jaap van Heusden (Winner Runner Up Awards Melbourne and Mannheim and Winner International Emmy Award) and 'Skin' by Hanro Smitsman (Nomination International Emmy Award). Also 50 shorts have been realised (amongst Berlinale Golden Bear Winner 'Contact'), documentaries (like feature length doc 'Navy Mids' by Walter Stokman) and TV drama (like FIPA Award Winners 'Anvers' by Martijn Maria Smits and 'Entre Nosotros' by Paloma Aguilera Valdebenito). New projects are amongst others 'Into the Blue' by Jaap van Heusden (Dutch/Belgian/Romanian coproduction), 'Paradise Trips' the debut by Raf Reyntjens (Belgian/Dutch coproduction), 'In Blue' by Jaap van Heusden (Dutch/Belgian coproduction) which is currently in postproduction and 'As if I'm crazy' the directorial debut of acclaimed actor Frank Lammers which was released in cinemas on June 2nd 2016.

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 acclaimed 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

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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, which-world premiered at the 66th Berlinale and won a Special Mention of the International Generation Kplus Jury. Since 2011 we're 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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KeyFilm is run by successful producers Hanneke Niens and Hans de Wolf. They (co-)produced more than 40 feature films and numerous drama series, documentaries and shorts. Their track record has resulted in box office success, international awards and critical acclaim. Many films achieved international recognition, travelling to the world's top film festivals including Berlin, Locarno, San Sebastian and Toronto, winning a.o. the Crystal Bear, an Oscar nomination and three times a Prix Europe. KeyFilm builds on the experience and relationship with talented writers and directors with a personal vision, who care about their craft and their audience. KeyFilm's priority is to develop projects with the best creative ensemble and to co-operate with likeminded production companies, sales agents and funds all over the world.

LEMMING FILM

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Established in 1995, Lemming Film has a proven track record of delivering an eclectic slate of quality films and drama series. Lemming Film produces projects that reflect an open-minded vision on contemporary society. The productions are regularly financed from several international sources and are widely shown at prestigious international festivals. As one of the leading companies in The Netherlands for international (co-)productions, Lemming Film has produced a total of 48 national and international feature films and 16 drama series.

Our most recent feature films include ZAMA (Lucretia Martel), THE LOBSTER (Yorgos Lanthimos), FULL CONTACT (David Verbeek). MONOS (Alejandro Landes), and OBLIVION VERSES (Alireza Khatami). All received international acclaim at the most influential festivals such as Cannes, Toronto, Venice and Berlin. Recent drama-series include HOLLAND'S HOPE (Dana Nechustan) and FENIX (Shariff Korver). Currently, we are in production with two seasons of the drama series HEIRS OF THE NIGHT (Diederik van Rooijen) – a co-production between Germany, The Netherlands and Norway – for which Lemming film is the delegate producer.

Lemming Film is run by CEO/producer Leontine Petit and producers Erik Glijnis (Feature Film), Fleur Winters (Drama-Series) and Eva Eisenloeffel (Head of development). In 2011 we founded a sister company in Germany - Hamster Film - which is run by producer Daniel Ehrenberg.

N279 ENTERTAINMENT

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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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Contact: Trent

OAK Motion Pictures (f.k.a NFI) is an independent film production company developing and producing high quality shorts and feature films for an international audience. To achieve this goal, OAK Motion Pictures works with a few directors and writers, typically over a long period of time.

OAK consists of two producers. Charlotte Scott-Wilson and Trent. Together they aim to gather international talents in order to produce accessible quality films with audacity. Recently produced features include Hunting & Sons (New York, IFFR, Sao Paulo, London) and Can Go Through Skin (Berlin, Edinburgh, New York). Previous feature Villegas (2012) premiered at Official Selection Cannes 2012 and was supported by HBF Plus. In 2014 South African film The Wound by John Trengove was selected by HBF Plus.

PHANTA FILM

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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 Iglïka Trifonova and CLEAN HANDS (2015) by Tjebbo Penning. In 2019 Bas Devos second feature film HELLHOLE (Official selection Berlinale 2019 in the Panorama section) will be released, as well as the Dutch-Spanish coproduction MI VIDA by Norbert ter Hall.

PIETER VAN HUYSTEE FILM

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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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Contact: Ellen Havenith

PRPL was founded in 2011 by Ellen Havenith. PRPL produces films with strong writer/director signatures, fresh, authentic contents and form and aimed at an international audience. The world is full of things that resemble each other, so it's time to stimulate, inspire, and challenge! PRPL's first feature films *Frailer* (Toronto IFF) and the Greek-German co-production *A Blast* (Main Competition Locarno) premiered in 2014. In 2015 PRPL's Belgian co-production *The Ardennes* was selected for Toronto IFF, as was PRPL's feature film *The Paradise Suite*, which was chosen to be the Dutch admission for the Academy Award Best Foreign Language Film 2016. Ellen attended the European producers training EAVE in 2012 and ACE in 2015/2016.

REVOLVER AMSTERDAM

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W: www.revolver.nl

Contact: Raymond van der Kaaij, Kirsi Saivosalmi

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 coproductions 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 & Vienne). 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) an ***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 (competition 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, Sao Paolo, 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 coproduction 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 coproductions. Rocketta Film wants to produce artistic and meaningful features, documentaries and animation.

ROTTERDAM FILMS

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Contact: Mildred van Leeuwen and Dirk Rijke

Rotterdam Films is an independent production company founded by Dirk Rijke 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 Rijke's second feature film 'The Hunter's Son', that was invited to Script&Pitch of the Torino FilmLab and to Talent Lab of the Toronto International Film Festival 2015. Ricky Rijke'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 International Film Festival Rotterdam 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 production company Blueeyes Productions and Bavaria Film International, was selected as Iceland's Oscar entry for best foreign film and presented at the International Rotterdam Film Festival. Rijke 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 International Film Festival Rotterdam, the four hours long film was the closing film in the same year of the Berlin Festivals' Young Forum.

SLUIZER FILM PRODUCTIONS

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

Sluizer Films, a Dutch production company, was founded in 1971 by producer, director and screenwriter George Sluizer and producer Anne Lordon. 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 Lordon, 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 international and find cooperation's 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

NOT JUST ANOTHER CREATIVE PRODUCTION HOUSE

We are married to feature films, but we fell in love with advertising. And like in real life, we don't want to choose between the husband or the lover. Therefore Smarthouse develops, produces and distributes indie films and arthouse commercials.

INDIE FILMS

The feature films and docs we do are worth fighting for. There are already so many films out there, that we have to make a difference in the stories we bring to the world. Smarthouse's films are crossover films that work internationally and are filmmakers driven. Cause if we would have to do another romcom, we'd rather do a commercial. From experimental art films – keep an eye on our project with acclaimed video artist Guido van der Werve, to fashion documentaries (Puck & Hans – Made in Holland) to 'regular feature films' like we did with 'La Holandesa' that premiered at TIFF and IFFR.

THE SMARTIES

We are a team of dedicated film fanatics, creative designers and seasoned producers. We feed the creative ambitions of our directors to develop and visualise their stories and goals, in both advertising and cinema. Smarthouse is founded by Danielle Guirguis.

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. 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 Sendjarevic), WATERBOYS (Robert-Jan Westdijk), A GOAT FOR A VOTE (Jeroen van Velzen) and BOY MEETS GUN (Joost van Hezik).

In 2021 they will release Dwight Fagbamila's debut feature FEMI and are financing the youth film YOUR MOTHER! by Zara Dwinger, the black comedies TRENDING TRUTH by Joost van Hezik and THE IDYLL AND OTHER EXOTICS by Aaron Rookus (developed in the EAVE producers workshop 2020).

After a good start with the company Layla and Maarten now have extra focus on establishing strong coproduction relations. With their network of established but still eager Dutch creative talent, they would fit projects with producers and directors in the same phase of their careers.

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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W: www.topkapifilms.nl

Topkapi Films is an Amsterdam based company run by producers Frans van Gestel, Arnold Heslenfeld and Laurette Schillings. 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.: PUBLIC WORKS (2015; Joram Lürsen), OUT OF LOVE (2016; Paloma Aguilera Valdebenito), STOP ACTING NOW (2016; Mijke de Jong), BELGICA (Felix van Groningen; 2016 Sundance competition), KOLLEKTIVET (Thomas Vinterberg; 2016 Berlinale competition), HBF+ coproduction LA TIERRA Y LA SOMBRA (César Acevado, 2015; Cannes Film Festival Camera d'Or), THE BROKEN CIRCLE BREAKDOWN (2012; Felix van Groeningen, nom. Oscar Best Foreign Language Film) and CODE BLUE (2011; Urszula Antoniak, Quinzaine des Realisateurs). Previous HBF+ coproductions by Topkapi Films are amongst others GIGANTE (Adrián Biniez, Silver Berlin Bear 2009), TANTA AGUA (2013), EL CINCO DE TALLERES (2014), LOS ULTIMOS CRISTEROS (2011) and GITMEK (2008). Right now the priority lies with the current (co)productions THE LONGING (Joram Lürsen), STREET RACER (Pascale Simons), HBF+ SOMETHING USEFUL (Pelin Esmer), AUF EINMAL (Asli Özge) and LAND (Babak Jalali).

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's, being that with directors, writers, co-producers, financiers, crew and cast. Only in collectivity we are capable of bringing stories to a different level and attracting audiences from around the globe. Since its establishment in 2011, Viking Film wants 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 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 CICA Art Cinema Award 2015). Together with director Mascha Halberstad, Marleen opened in 2020 the Holy Motion Studio in Arnhem. The 600m2 animation studio is specialized in stopmotion animation and is currently deployed for the shooting of their first feature film, OINK'S REVENGE. Marleen worked as a producer at Lemming Film for many years. In 2007 she 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. This year she will become part of the Inside Pictures family. Besides her work as a producer Marleen sees the importance of actively taking part in (inter)national film policy making. From 2016 until this year she has been chairman of the Netherlands Producers association.

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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WINDMILL FILM develops and creates distinctive features, documentaries and animations for cinema and television.

Our creative goal is to tell stories. It doesn't matter in which shape these stories come, nevertheless if we can show it on a cinema screen, TV screen or online, we like it even more! But the absolute prerequisite for us to tell the story is that it always has to be a good story. WINDMILL FILM believes in dedication, experience, craftsmanship, creativity, pushing the limits and striving for the best possible quality and the persuasive power of the audiovisual medium.

Producer Annemiek van der Hell is EAVE alumni

WINDMILL FILM is member of EDN

WINDMILL FILM DISTRIBUTION is member of Europa Distribution