

# NFF+HBF

## Co-production Scheme

Guide September 2022

NL FILM FONDS + HUBERT BALS FUND 

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

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

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

The NFF+HBF Co-production Scheme offers support twice a year, with application deadlines in spring and fall. This year's fall deadline is 3 October 2022.

NFF+HBF applications should be made through the [Netherlands Film Fund](#).

## Criteria

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

## Requested materials

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

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

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# **NFF+HBF PAST SELECTIONS 2006-2022**

**2022**

<b>All We Imagine as Light</b>	Payal Kapadia	India	<i>BALDR Film</i>
<b>Viêt and Nam</b>	Truong Minh Quý	Vietnam	<i>An Original Picture</i>

**2021**

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

**2020**

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

**2019**

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

**2018**

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

**2017**

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

**2016**

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

**2015**

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

**2014**

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

**2013**

<b>Big Father, Small Father and Other Stories</b>	Phan Dang Di	Vietnam	<i>Volya Films</i>
<b>Rey</b>	Niles Atallah	Chile	<i>Circe Films</i>
<b>La última tierra</b>	Pablo Lamar	Paraguay	<i>Fortuna Films</i>

<b>Women of the Weeping River</b>	Sheron Dayoc	Philippines	<i>Waterland Film</i>
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## 2012

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

## 2011

<b>Leones</b>	Jazmín López	Argentina	<i>Lemming Film/ Viking Film</i>
<b>La tercera orilla</b>	Celina Murga	Argentina	<i>Waterland Film</i>
<b>Men Who Save the World</b>	Liew Seng Tat	Malaysia	<i>Volya Films</i>
<b>The Blue Wave</b>	Merve Kayan and Zeynep Dadak	Turkey	<i>Family Affair Films</i>

## 2010

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

## 2009

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

## 2008

<b>Agua fría de mar</b>	Paz Fabrega	Costa Rica	<i>Isabella Films</i>
<b>Black and White Photos</b>	Shu Haolun	China	<i>IDTV/Motel Films</i>

<b>The Light Thief</b>	Aktan Arym Kubat	Kyrgyzstan	<i>Volya Films</i>
<b>Los viajes del viento</b>	Ciro Guerra	Colombia	<i>Volya Films</i>

## 2007

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

## 2006

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

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# A WINNER IS SEEN AT THE START

Original title: Победителей видно на старте

Director: Zhannat Alshanova

Producer: Yevgeniya Moreva, Zhannat Alshanova

Production company: Accidental Film, Kazakhstan

Production country: Kazakhstan

Expected shooting date: June 2022

Contact: Zhannat Alshanova, Zhannat.alshanova@gmail.com, +77011116707

Total budget: € 450,000

## Synopsis

After a fight between Dalida and her lover, she takes her two daughters to the sanatorium up in the mountains. All three look like misfits, as they are surrounded by mostly elders, who came to improve their health. When Dalida makes amends with her lover, she runs away. Left to themselves, Lina emerges into the computer room and Mila starts to spend late evenings in the swimming pool. Soon she discovers that there is a strange girls swimming team that trains at night. Her desire to join them leads her into the dark journey.

## Director's statement

It's a story of 17 years old Mila, who doesn't know how to deal with the pain caused by her mother's departure. I want to explore the uniqueness of her personal experience, interwinding her desire to prove her worth, awakening sexuality and toxic ambitions. By joining the swimming team, Mila gets a chance to dive into her dark subconscious. With the backdrop of modern Kazakhstan, we will follow Mila, who tries to live a different life than her mother.

# 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.

# AMOEBA

Original title: AMOEBA

Director: Siyou Tan

Producer: Fran Borgia

Production company/ies (Company name, country): Akanga Film Asia, Singapore

Production country: Singapore

Expected Shooting date (month, year): June, 2023

Contact (name + e-mail + phone, possibly address): Fran Borgia / franborgia@akangafilm.com / +65 6787 4068 / 81 Ubi Avenue 4 #06-01 UB. One Singapore 408830

Total budget (preferably in Euros): EUR 500,000

## Synopsis

16-year-old Choo befriends 3 rebellious classmates in their elite all-girls secondary school. Their urge to resist authoritarian teachers and school doctrines drives them to discover the erased stories of mythical gangsters that ruled the streets of colonial Singapore. They decide to form their own gang. But how do you form a gang in modern Singapore, where even chewing gum is illegal?

## Director's Statement

Amoeba is my way of coping with the loss that came with the burial of my identity in teenhood. I want to explore the possibilities of myth-making and storytelling as identity formation—on a national and individual level. In the film, the main character uses a camera to evidence a ghost that has been troubling her. Through that, she discovers treasures and histories buried with the purpose of being forgotten. I too started to make films to uncover and recover things lost. Even now, while I'm digging into the past, ghosts return to haunt me. I recall the sense that the world I live in sits above a wilder, larger, deeper one. A forgotten world whose ghosts are yearning to resurface, demanding to be heard.

# 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.

# 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.

# CERO CINCUENTA

English title: Zero Fifty

Director: Mariana Rojas

Producers: Mariana Rojas, Daniela Raschcovsky

Production country: Argentina

Expected shooting date: June 2023

Contact: Mariana Rojas, [marianalisis@hotmail.com](mailto:marianalisis@hotmail.com), +549 11 21 91 94 79 and Daniela Raschvosky, [daniras@gmail.com](mailto:daniras@gmail.com), +549 11 58 56 8114

Total budget: € 310,000

## Synopsis

Angie and her brothers are unemployed. The crisis makes them live together in their childhood house. The everyday reencounters them and brings back old memories that rebuild family history.

Angie decides to confront unemployment by fixing her old father's car. She becomes the driver of a peculiar neighborhood transport system called 'ZERO FIFTY'. With this new ride everything starts to change.

## Director's statement

I live in Laferrere, the same place where the movie takes place.

Observing my surroundings, my neighbours, my own family, I came across a very diverse community of several generations going through a new upcoming crisis. A new wave of unemployment has been happening for some years now. Specially on young people.

Here, a local transport system exists and is known as "Zero Fifty". It consists of cars that work as buses in overpopulated neighbourhoods. They began in the 2001 Argentine crisis and continued to this day as a massive transport service.

This film, seeks to talk about invention of work and wants to travel through these stories and to those places. Places which exist in the surroundings of the unequal world we live in and that seem invisible to the eyes of the power.

# 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.

# CONSIDER VERA

Original title: Vera

Director: Marina Stepanska

Producer: Natalia Libet and Vitalii Sheremetiev

Production company/ies (Company name, country): Esse Production House, Ukraine

Production country: Ukraine

Expected Shooting date (month, year): Summer 2024

Contact (name + e-mail + phone, possibly address): Natalia Libet, [n.libet@essehouse.com](mailto:n.libet@essehouse.com),  
+380675022199

Total budget (preferably in Euros): 845 000 euro

## Synopsis

It's a film about women dealing with their own power. It follows the story of three women: Nina, a girl of 6 y.o, her mother Tonia, and her mother's new friend Vera, a mysterious woman who appears in Nina's life and changes it dramatically.

From the common collective Soviet trauma depicted through the female lens to the reconciliation of the separate biographies - the film encapsulates the lives of three women in fragments, events, and feelings with the fragmented story of initially Soviet, later independent Ukraine in the background.

## Director's Statement

"Consider Vera" is a "recovering film." Initially it was the idea of a story about a woman who has to deal with her anger, and then I went deeper. What shaped me, being a woman who was born in Soviet Ukraine and went through all these dramatic changes that my country went through on its path to independence and how I remain functional? The core of everything is anger. But this anger comes from a repressed history, a repressed religion, and a repressed sexuality.

Surprisingly, this anger has become the main fuel of survival in the tragedy we are experiencing in Ukraine right now.

# 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.

# DEAF LOVE 1500

Original title: Amores Surdos 1500

Director: Grace Passô

Producer: Ricardo Alves Junior & Rachel Daisy

Production companies: Entrefilmes & Desvia

Production country: Brazil

Expected shooting date: November 2022.

Contact: ricardo@entrefilmes.com.br, rachel@desvia.com.br, +558199236.9287

## Synopsis

Within the four walls of a family home, Deaf Love 1500 follows the constant daily struggles of its inhabitants. As their inability to listen to each other's grief and love grows, the walls start to crack and strange mud patches emerge around the house. Junior, the youngest child, knows the secret that the house is hiding, but his efforts to share fall on deaf ears, until a traumatic event forces the family to stop and listen.

## Director's statement

Amores Surdos explores new themes and fabulations of contemporary black Brazilian cinema. Following the reality of a black Brazilian family, the film accompanies it's chorus of characters subjectively and politically exploring matters related to racialization and mourning. The film unfolds within a family home situated in one of the lower income neighborhoods of the city of Belo Horizonte. The number 1500 in the title refers to the year of the colonization of Brazil. It is also the weight in kilos of an adult hippopotamus, the animal that in the film symbolically represents the weight of centuries of exploitation and marginalization of black Brazilians. A weight that permeates the reality of daily life producing cracks in the walls, threatening the foundations and provoking the inhabitants to hear each other in new ways in their efforts to process their individual grief.

# 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 leveler 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.

# 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.

# 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.

# ELEPHANTS IN THE FOG

Original title: Subha Biwaha

Director: Abinash Bikram Shah

Producer: Anup Poudel

Production company: Underground Talkies Nepal, Nepal

Production country: Nepal

Expected shooting date: November 2023

Contact: Anup Poudel, anoopmimosa@gmail.com, +977 981 343 9657

Total budget: € 300,000

## Synopsis

When APSARA, a young trans-woman from rural Nepal, disappears while patrolling wild elephants, the blame falls on the leader of her trans-community, the matriarch PIRATI, who must find her before their imminent yearly ritual.

But during her search, PIRATI has to deal with the villagers and patrol team who don't care about them; Police, with better things to do than finding a missing trans-woman; APSARA's family, for whom APSARA's been dead since she came out; and the deep, dark forest, which holds a lot more threat than just the wild elephants.

## Director's statement

"Elephants in The Fog" is inspired by a tragic incident of a trans-woman, who was murdered for being 'different'. In our society, where conservative ideologies can take over humanity, being 'different' means these marginalized souls end up as failures in 'normal' peoples' eyes, and our society casts such 'losers' aside.

While the film is about a disappearance of a similarly marginalized and out-casted trans-woman, my intention is to question our society's responsibility in their vanishing, and how we ignore them until it's too late. It's about how long were they actually 'missing', before they finally disappeared.

# ESTOY BIEN

English title: I'm Fine

Director: Alicia Scherson

Producer: Catalina Vergara

Production company: Globo Rojo Films, Chile

Production country: Chile

Expected shooting date: December 2023

Contact: Catalina Vergara, catalina@globorojofilms.com, +56996530493

Total budget: € 500,000

## Synopsis

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

## Director's statement

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

# FLAT GIRLS

Director: Jirassaya Wongsutin

Producer: Pom Bunsermvicha, Noorahaya Lahtee

Production company: Vertical Films, Thailand

Production country: Thailand

Expected shooting date: August 2023

Contact: Pom Bunsermvicha, pom.sirada@gmail.com

Total budget: € 425,000

## Synopsis

Jane is the daughter of a police sergeant. She has lived in the same block of police flats – subsidised government housing provided to policemen and their families – since birth. Following the death of her father, Jane and her mother must prepare to leave.

As their moving date approaches, Jane reflects on a youth spent within the confines of the police flats. Memories surface from her past as a chubby-cheeked high school student still questioning her sexuality. These memories bring past secrets to light; secrets Jane has never told anyone.

## Director's statement

Growing up, I witnessed low-ranking policemen work more than one job in order to earn and support their families. Policemen breaking the law is an everyday phenomenon: gambling, taking bribes, illegal money lending, corruption. My father was no different. As a result, I watched my friends, their siblings and mothers neglected by their fathers; some either quit school, become drug addicts, or experience premature pregnancy. It's a systemic issue that stems from a system that allows exploitation from the top down to the bottom.

# FOUR GIRLS

Original title: Quatro meninas

Director: Clara Ferrer and Karen Suzane

Producer: Marcello Ludwig Maia

Production company: República Pureza Filmes, Brazil

Production country: Brazil

Expected Shooting date: March 2023

Contact: Marcello Ludwig Maia, ludwigmaia@gmail.com, +55 21 98225-3031

Total budget: € 600,000

## Synopsis

Brazil, 1887. At a boarding school in the country's hinterlands, eight young women decide to run away, finding shelter at an old Great House owned by a former teacher. Four of them are students, rich ladies expected to marry the most important men in the nation. The other four are their personal slaves.

Isolated from society, they develop new ways of living. The black girls announce they will no longer take orders and start exploring their true desires. The white girls adapt. Then, their hideout is discovered.

The girls are captured, separated and punished. But the end of slavery is coming. Years later, they meet again, as grown, free women.

## Director's statement

Once, my grandma told me the tale of great-great-grandmother Arinda, sent to a distant boarding school with a sumptuous trousseau and a personal slave.

The story haunts me to this day, and that's where Four Girls comes from. It's important to address, however, that our protagonists are not Arinda and her white friends. This story belongs to other women: the ones with no name in my grandma's tales, who took orders, received punishments and survived through all that, nurturing their own emancipation not only in their hearts, but also through their often forgotten actions as historical agents. The ones, to this day, still neglected by the stories we tell and the films we make.

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

Total budget: € 414,276

## Synopsis

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

## Director's statement

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

# GURAS

Director: Saurav Rai

Producer: Ram Krishna Pokharel, Sanjay Gulati, Ankita Purkayastha

Production companies): Icefall Production (Nepal), Crawling Angel Films (India), Neonate Audio Production (India)

Production countries: India & Nepal

Expected Shooting date: November 2022

Contact: Saurav Rai, peshokunder@gmail.com, +91-8697619086

Total budget: €300,000

## Synopsis

The fall in the price of cardamom in a mountain village of Darjeeling brings instability to nine-year-old Guras's life. Adding to the chaos, her pet dog 'Tinkle' goes missing. Despite the looming fear of a loose leopard, a faint dog bark from across the valley brings her some hope. She embarks on her journey which soon turns mystical as she meets unworldly beings on her way.

## Director's statement

The idea of "Guras" emerged while I was just back from the grill of city life and during this period, we lost our pet dog 'Tinkle'. My mother was the most affected by this incident. The only silver lining was a loud wailing of a dog, which we could hear from the other side of the mountain. My mother somehow convinced herself that it was her Tinkle. Thus began a journey where she was determined to find her Tinkle. Guras in Nepali language translates to 'Wild Orchid', just like the characteristics of my mother, wild yet innocent.

# HAVEN OF HOPE

Original title: Panah Khana

Director: Seemab Gul

Producer: Abid Aziz Merchant, Marie Legrand

Production company/ies (Company name, country): Sanat Initiative, Pakistan. Films du Tambour, France.

Production country: Pakistan

Expected Shooting date (month, year): October 2023

Contact (name + e-mail + phone, possibly address): Marie Legrand, [marie@filmsdutambour.com](mailto:marie@filmsdutambour.com) +33 6 32 43 91 85, Les Films du Tambour 102 quai Louis Blériot 75016 Paris

Total budget (preferably in Euros): 600,000

## Synopsis

Three inmates from a Pakistani asylum for women dare to venture into the outside world for a day. They soon discover that their families would rather conveniently brand them lunatics than give them their rights. Leaving them with no choice but to return to the asylum to seek refuge from a society that has shunned them yet again.

## Director's Statement

A few years ago, I produced a documentary on the Edhi Foundation, which has multiple safe houses for women, mentally unwell and homeless people in Pakistan. I came across many heart-broken, rejected yet resilient women in those safe houses. Panah Khana which literally means 'safe house' consists of the stories of these women, who inspired me with their courage and strength. Haven of Hope is thus touching upon the theme of women's rights in the Islamic Republic of Pakistan. The film will raise awareness of the plight of women in patriarchal cultures, while also telling raw yet heart-warming stories.

# HOME

Original title: Gharacha Nibandha

Director: Archana Phadke

Producer: Arya Rothe, Archana Phadke

Production company/ies (Company name, country): NoCut Collective(India, Romania, Italy) and Teslas Pigeon(India)

Production country:India

Expected Shooting date (month, year): June 2023

Contact (name + e-mail + phone, possibly address):

Archana Phadke archuphadke@gmail.com, +919820999302, 358/C Phadke Building, 3rd floor, JSS Road,Mumbai 400002, India

Arya Rothe nocutarya@gmail.com, +91 9158131696, Pune

Total budget (preferably in Euros): 377312 Euros

## Synopsis

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

## Director's Statement

I am fascinated by different forms of love and with this film I would like to explore the themes of unfulfilled, unrequited love.

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

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

# 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, anhqlee@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](mailto: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.

# LITTLE WAR

Original title: Little War

Director: Barbara Sarasola-Day

Producer: Federico Eibuszyc

Production company/ies (Company name, country): Pucará Cine (Argentina)

Production country: Argentina

Expected Shooting date (month, year): December 2023

Contact (name + e-mail + phone, possibly address): Federico Eibuszyc fedetut@gmail.com +54 911 5727 4274 Yerua 5175, Buenos Aires, Argentina

Total budget (preferably in Euros): €950.000.-

## Synopsis

At the foot of the Andes, Argentina, 1982. The Malvinas war is about to unfold. Judy, a woman of English origin whose days are counted, tries to pass on, in times of war, the "weapons" she believes her little granddaughter will need for life after she is gone.

## Director's Statement

LITTLE WAR wanders the territories of identity and legacy, of what we need to pass on, even when that makes us part of the enemy. It is the story of the English part of my family with whom I grew up during the Malvinas' war (Falklands). The complexity of an armed conflict declared by a dictatorial state against a colonial occupation. It will be a film spoken in Spanish and English and shot mostly in the yungas of Salta, northwest of Argentina.

# 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@globorojofilms.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.

# 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, 5° 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](mailto: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.

# MONISME

Director: Riar Rizaldi

Producer: B.M. Anggana

Production company: New Pessimism, Indonesia

Production country: Indonesia

Expected Shooting date: May/June 2022

Contact: Riar Rizaldi, rizaldiriar@gmail.com, +62818433229, Jl. Bina Asih II No. 4, Komplek Santosa Asih Jaya, Bandung 40292, Indonesia

Total budget: € 90,000

## Synopsis

Repressed by the state-sponsored violence, a mystic is determined to stay in his land in the foothill of Mount Merapi. Nothing can change his determination to stay on his land and keep practicing his belief of being one with the mountain. On the other side of the mountain, a volcanologist keeps insisting that the end of the world is near. Gaining knowledge from the earth-sensing technology, he declares that mitigation is the only way for humanity to survive from a colossal eruption of Merapi that he predicts. Not far from where volcanologists conducted their research in Merapi, the sand mining industry blooms. One miner contemplates the impact of sand mining and extraction economy for the community, the mountain, and his own psyche. In Merapi, everything is connected by the presence of paramilitaries.

Formed between factual and fictional, future and past, material and incorporeal, scientific and magic, Monisme reflects the intermingled relationships between people in Mount Merapi.

## Director's statement

My personal attachment to Mount Merapi, which I deem as a mystical place, determines my intent to develop this film not in a straightforward documentary style. In this film, an investigation into the actuality of the labour phenomenon from the three modes—mystic, volcanologist, sand miner—will be combined with a more fantastical imagery and sound. This is an effort to continue my personal exploration and experimentation of the entanglement between fiction and nonfiction, technology and magic. There is nothing more real or objective, neither nothing more fantasy. On the other hand, my aim is to portray the contemporary political and social mechanics in Indonesia. All of these relate to the observation of how the politics of oppression work in the country. From the dispossession of land experienced by the indigenous to how we see politics and capital accumulation interact with nature.

# 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.

# MY LITTLE NIGHTTIME SECRET

Original title: Один маленький ночной секрет

Director: Natalia Meschaninova

Producer: Natalia Drozd, Sergey Selyanov

Production company: CTB Film Company, Russia

Production country: Russia

Expected shooting date: second part of February – March 2022

Contact: Natalia Drozd drozd@ctb.ru +79219155522

Total budget: € 560,000

## Synopsis

Mira is fourteen and she is doing fine. She has her mom and dad, a baby sister, and a cat. She gets all the nice presents and tasty treats a girl could want. On New Year's Eve, her parents even let her go to her best friend's house party... But there is something about Mira that nobody can ever know: her little nighttime secret.

## Director's statement

In the context of a single New Year's night, a time considered in Russia to be as magical as Christmas, I want to convey what this teenage girl feels, to show the living hell she exists in with no hope for any kind of salvation or help from anyone.

In this limited time frame I must show the desperation and loneliness of the protagonist, who cannot talk to anyone about her biggest problem. I also want to show how, even in an apparently prosperous and happy family, abuse can occur in an absolutely casual manner. How a mother can fail to notice anything, and a father can make it seem like everything is as it should be. How child victims of abuse cannot tell anyone, even those closest to them, of their shameful secret for fear that nobody will believe them, or that they will be blamed for what happened to them.

This film is an emotional and at times furious statement, like a cry for help so that people might finally hear it and take notice.

# NIGHTSONG

Original title: Canção da Noite

Director: Maya Da-Rin

Producer: Sabrina Garcia

Production company: Tamanduá Vermelho

Production country: Brazil

Expected Shooting date (month, year): September, 2022

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

Total budget: € 600,000

## Synopsis

Helena (7) lives with her parents who work on a large soy farm in southern Brazil. She is afflicted with sleepwalking and ever since her mother was diagnosed with cancer she has been visiting a Guarani indigenous woman called Bugra who lives alone in the vicinity. A sense of identification allied to the mutual solitude in which both are immersed creates a strong bond between them. When an unknown and pesticide-resistant plant begins to sprout in the fields, threatening the crops, workers wonder where it has come from. But none of their speculations correspond to what Helena sees in her late-night walks.

## Director's statement

Nightsong is a sensorial and dreamlike experience centered on the relationship between women of different generations and cultures living in an environment devastated by the soybean monoculture. As in my previous films, the characters' relationship with the land is the starting point for delving into the contradictions of a patriarchal and oligarchic society, marked by its colonial legacy. Moved by a feeling of inadequacy and by the fear of losing her mother, Helena finds in the friendship with Bugra the possibility of giving new meaning and transforming her world. Inspired by traditional Guarani stories, I would like to portray in depth this relationship of intimacy and discovery, in which Helena's sleepwalks gradually becomes filled by the multitude of unheard voices that echo in the plantations at night.

# NUNCA SERÉ POLICÍA

English title: I'll never be a cop

Director: Carolina Moscoso

Producer: Camila José Donoso

Production companies: Transparaíso Cine

Production country: Chile

Expected Shooting date: Spring 2022

Contact: Camila José Donoso, cj.donoso@gmail.com, +56957704164

Total budget: €130,000

## Synopsis

I start from the home archive of my uncle Jorge, who, without desire to make a film, recorded the the most beautiful images of the daily life of our police family for 35 years. One Christmas my uncle filmed me with my first camera. The film continues from my hand, thinking about the abolition of the police.

## Director's statement

When the social revolt started in Chile, when everything became polarized, I had to leave the family online chat room. I couldn't stand the defense of the police by all the policemen in the family. But I really miss them very much. And I feel that opening up to dialogue and listening can help in the face of the urgency and polarization of the world in disarmament.

I want to work with the 30 years archive that my uncle gave me, images recorded never to make a film. I love working with these kind of images. I see that they have raw emotion, vulnerable.

I look at these images of a world to which I belonged, where I grew up. That police that I can't stand, but that I also am. A policeman I don't want to be with these images.

# PATRIMONIO

Director: Rafael Manuel

Producer: Jeremy Chua, Rafael Manuel

Production companies: Idle Eye, Philippines / Potocol, Singapore

Production country: Philippines

Expected Shooting date: March 2024

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

Total budget: €700,000

## Synopsis

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

## Director's statement

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

And while one could not say that these representations of Philippine society are untrue, one could make the argument that the corruption that plagues my country can be found on a more banal level - the level of the basic building block of society that is the family unit.

Every Filipino is either a father, mother, brother, sister, son or daughter, and this fact begs the question - why is it that the family unit is capable of producing the corrupt individuals that comprise a broken society? Can we find some of the roots of societal macro-corruption in the micro-repressions instilled in all of us by the hierarchical relationships inherent to familial structure?

# PÈNC 13

Director: Selly Raby Kane

Producers: Steven Markovitz & Tamsin Ranger

Production company: Big World Cinema, South Africa

Production countries: South Africa, Senegal

Expected shooting date: June 2023

Contact: Tamsin Ranger, tamsin@bigworld.co.za, +27 78 231 8932

Total budget: € 1,045,000

## Synopsis

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

## Director's statement

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

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

# 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, Paraíso, 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.

# RAJA'S EARLY SUMMER

Original title: Xia Zhi Sen

Director: Zi Gao

Producer: Sol Ye, Jiahua 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.

# RED MIST DESCENDING

Original title: Meh Gereftegi

Director: Rakhshan Banietemad

Producer: Rakhshan Banietemad- Mina Keshavarz

Production company/ies (Company name, country): RB Films, MinDoc Production, Iran

Production country: Iran

Expected Shooting date (month, year): Fall 2023

Contact (name + e-mail + phone, possibly address):

Rakhshan Banietemad , rbanietemad@gmail.com , +989120307455,

Mina Keshavarz , mina.keshavarz@gmail.com , +989366136530

Total budget (preferably in Euros): 1,200,000 Euro

## Synopsis

DORAN is a timid middle-aged man lives in an inherited family property, a plot of land with a small house in a foggy, wooded area close to the border, in Iran.

DORAN has a small restaurant beside his house, which used to be along a transit road before the main highway redirected traffic. As his business is no longer thriving, he has started cross-border facilitation since past year. A middleman called AZHDAR brings those without passport to DORAN's door, where they hide in for a few days before a mist provides them cover for safe passage across the forest.

## Director's Statement

The contemporary world is full of all different kinds of chaos, and the Middle East is the most chaotic of them all. In this geography, a social filmmaker is faced with numerous concerns, tending to each one links to a world of complicated dilemmas.

Red Mist Descending is a production of my view after more than four decades of making films and a ten year of distancing myself from narrative films. In this past few years, with escalating tension of my country, all my narrative ideas in this period affected by the inhuman incidents and existing dictatorship atmosphere, and I don't consider reflecting this condition and bitterness one of the Art's obligations.

Red Mist Descending's plot became a window to a different world. A world far from all the noises of the society, in a far-off place, reminding of some great values shadowed in savagery of today's economic and social affairs, reflecting on a character as DORAN, which is rare to find.

# REGRETFULLY AT DAWN

Director: Sivaroj Kongsakul

Producer: Pimpaka Towira

Production company: Extra Virgin, Thailand

Production country: Thailand

Expected Shooting date: October 2018

Contact: Pimpaka Towira, [pimpaka@extravirginco.com](mailto: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.

# 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 are 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.

# 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.

# 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.

# THE BURNING GIANTS

Original title: Yakmai

Director: Phutti Phong Aroonpheng

Producer: Mai Meksawan

Production company: Diversion

Production country: Thailand

Expected shooting date: March 2023

Contact: Mai Meksawan (Diversion), 220/4 Soi Ladprao 42, Lane 4-1, Bangkok 10310 Thailand,  
[mai@diversion-th.com](mailto:mai@diversion-th.com), +66 86 566 6768

Total budget: € 500,000

## Synopsis

An ethnic migrant worker escapes from a crisis in Bangkok back to his hill tribe village that was destroyed years ago to make way for a new national park. He faces with the Thai government official who burned down his home.

## Director's statement

Thailand's nationalist policy always prides itself of having a unique and long heritage. Our government officials love to cite khon, a traditional 'giant' masked dance as among the height of our cultural achievement. But it actually originated from Indian epic Ramayana, a story of a virtuous God-king who wins the battle against the insolent usurper, which reflects our country's long-held tradition of royal worship, its kings as deity beings. I view them as among the tools autocratic state use to govern its suppressed minorities.

# THE SECRET OF SIKÁN

Original title: O segredo de Sikán

Director: Everlane Moraes

Producer: Fernanda Vidigal

Production company/ies (Company name, country): Carapiá Filmes and Pattaki Produções (Brazil)

Production country: Brazil

Expected Shooting date (month, year): October, 2023

Contact (name + e-mail + phone, possibly address): Fernanda Vidigal, +55 31 9 92722095, carapiafilmes@gmail.com / Rua dos Violinos, 204 ap. 201 - Conjunto Califórnia I - City: Belo Horizonte - State: Minas Gerais Zip Code: 30.850-700

Total budget (preferably in Euros): 800.000,00 EUROS

## Synopsis

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

## Director's Statement

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

# 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.

# 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.

# 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

/ Office Address : 49/76 Soi Nawamin 26 Yaek 7 Nawamin Rd. Klongkum Bungkum Bangkok, THAILAND  
10900

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.

# UN PERSONAJE VOLADOR

English title: A Flying Character

Director: Martina Juncadella

Producers: Julieta Juncadella, Georgina Baisch, Cecilia Salim

Production companies: Una Presencia, Argentina / Murillo Cine, Argentina

Production country: Argentina

Expected shooting date: March 2023

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

Total budget: € 650,000

## Synopsis

A Flying Character tells a story about 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 another identity, parallel to his own, independent, 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.

# 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.

# VIKA

Original title: VIKA

Director: Tamar Shavgulidze

Producer: Tekla Machavariani

Production company/ies (Company name, country): Nushi Film, Georgia

Production country: Georgia

Expected Shooting date (month, year): 2024 Winter

Contact (name + e-mail + phone, possibly address): Tekla Machavariani, tekla@nushifilm.com, +995 598177600

Total budget (preferably in Euros): 600 000 EURO

## Synopsis

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

## Director's Statement

After the occupation of Abkhazia in 1993 approximately 300.000 refugees -mostly ethnic Georgians- were forced to flee their homes from ethnic cleansing. Although careful observation of people going through existential crisis forms one of the pillars of my work, making a film about this horrific turning point in our national history always seemed impossible to me. I was sure 30 years would not be enough to distance myself, to be able to reflect or to grasp the impact of the exodus.

However, one day, my friend and co-author of the script told me the impressive love story about a young woman who carried her wounded and then dead husband for 13 days to be able to at least bury him properly. This story stayed in my mind and provided me with the perfect angle to approach this difficult subject.

# WHILE WAITING FOR YOU

Original Title: Athirum Kaatrum

Director: Prasanna Vithanage

Production companies: Prasanna Vithanage Productions, Bohemian Films

Production Country: Sri Lanka

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 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](mailto: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 gas, 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.

# DUTCH PRODUCERS

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# AN ORIGINAL PICTURE

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E. joost@anoriginalpicture.com  
Contact: Lorna Tee and Joost de Vries

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

Complete filmographies on imdb  
Lorna: <https://www.imdb.com/name/nm1618470/>  
Joost: [http://www.imdb.com/name/nm0212297/?ref\\_=fn\\_al\\_nm\\_1](http://www.imdb.com/name/nm0212297/?ref_=fn_al_nm_1)

# BALDR FILM

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

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

Arie Biemondstraat 111  
1054 PD Amsterdam  
T: +31.205244030  
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W: [www.bosbros.com](http://www.bosbros.com)  
Contact: Jolande Junte

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

# CIRCE FILMS

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

Since its establishment in 1996, Circe Films has (co)produced feature films by outstanding filmmakers from across the globe like Nanouk Leopold, Sacha Polak, Martijn Maria Smits, Dominga Sotomayor, Radu Jude, Sebastian Hofmann and Emin Alper.

Owner and managing director of the company is Stienette Bosklopper, who works as a script writer too. Circe Films operates in a production service collaboration with Kaap Holland Film.

# CONIJN FILM

Blokmakerstraat 22  
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T: +31 6 412 352 89  
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W: [www.conijnfilm.com](http://www.conijnfilm.com)  
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

E: [info@dutchmountainfilm.nl](mailto:info@dutchmountainfilm.nl)

W: <http://www.dutchmountainfilm.nl>

Contact: Rogier Kramer and Wilant Boekelman

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

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

# FAMILY AFFAIR FILMS

Entrepotdok 77A, 1018 AD Amsterdam

T: +31.207071713

E: [info@familyaffairfilms.nl](mailto:info@familyaffairfilms.nl)

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

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

Contact: Jan van der Zanden, Ineke Kanters

The Film Kitchen specializes in producing and co-producing feature films for the international market and features and short films and television series for the national market. The Film Kitchen produced *KAUWBOY* by Boudewijn Koole ('Best First Feature' and 'Best Youth Film', Berlinale 2012). It was the Dutch entry for the Oscars® for 'Best Foreign Language Film' and won the 'EFA European Discovery Award' and 'EFA Young Audience Award'. Co-productions include *BULLHEAD* by Michaël R. Roskam (nominated for the Academy Award for Best Foreign Language Film 2012), *TWO GUN SHOTS* by Martín Rejtman, which premiered at Locarno 2014 and was selected at TIFF 2014. Other co-productions are *THE THIRD SIDE OF THE RIVER* by Celina Murga (selection Berlinale 2014), Milagros Mumenthaler's *BACK TO STAY* ('Golden Leopard' for Best Film and Best Actress, Locarno 2011) and Eugenie Jansen's *SLEEPING ROUGH* won the IFFR 'Tiger Award' in 2002. In January 2015 *IN THE HEART* by Nicole van Kilsdonk was released in Dutch cinemas. In stage of international financing is *FORBIDDEN LOVE* by Nicole van Kilsdonk and the international co-production *SLEEP*. by Jan-Willem van Ewijk. *HANDLE WITH CARE* by Norwegian director Arild Andersen, an international co-production with Norway, Denmark and The Netherlands and *WHITE SUN* from Deepak Rauniar, a co-production with Nepal, are in post-production. In development is *WOMEN OF THE WEeping RIVER* a co-production with The Philippines. *DISAPPEARANCE* by Boudewijn Koole, a Dutch-Norwegian co-production, is currently in post-production.

# HALAL

Eerste Jacob van Campenstraat 59, 1072BD Amsterdam

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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

Kromme Mijdrechtstraat 110 – 2, 1079 LD Amsterdam

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W: www.ijswater.nl

Contact: Marc Bary, Eline van Hagen

Amsterdam based production company IJswater Films ('Icewater Films'), has been producing high quality features, shorts, documentaries and TV Drama by emerging or established talent for almost 25 years. Titles include a.o. THE POLISH BRIDE (Cannes Critics Choice, Golden Globe Nominee), CONTACT (Berlinale Golden Bear Best Short), THE NEW WORLD (Int. Emmy Award Best Actress), SUPERNOVA (Berlinale Generation), Belgian co-production PARADISE TRIPS by Raf Reyntjens (Best Cinematography Sopot), NL/BE/RO coprod IN BLUE by Jaap van Heusden (Best Feature Austin IFF, Winner 3 Dutch Academy Awards), French spoken L'ÉTÉ ET TOUT LE RESTE by Sven Bresser (Venice Orizzonti, TIFF, Winner Best Dutch Short), FATHER (Locarno FF, Nomination Best Dutch short documentary). In 2020; Spanish spoken feature LA ÚLTIMA PRIMAVERA / LAST DAYS OF SPRING by Isabel Lamberti was released (selection Cannes Acid, Winner New Directors Award San Sebastian Film festival, Special Jury Award MedFilm Festival Rome, Best Acting Award Les Arcs Filmfestival), shorts NOVA by Luca Meisters (Buff Malmö FF 2021) and LAST RIDE by Edson Conceicao and pre-school children series KABAM!

In development a.o.: stop-motion animated The Wondrous Journey of Little Sophie by Roel & Berend Boorsma (Cinekid Directors LAB 2020, coprod Pellicola, Qvisten Media NO, Lunanime-Beast Animation BE), The Dumped by Malu Janssen (Cinemart BOOST NL 2020), English spoken In Alaska by Jaap van Heusden, coprod Lithium Studios CAN / Caviar BE (Cannes Cinefondation l'Atelier / iff Ontario Creates TIFF 2019, supported by MEDIA Creative Europe and Netherlands Film Fund) and short film Seks on the beach by Sophie van de Pol.

In post-production: Mid length documentary Dunya by Tim Bary and short film Vlekkeloos by Emma Branderhorst.

In production: The Man from Rome written by Jaap van Heusden & Rogier de Blok (feature-length film, Dutch/English/Italian spoken) and Killing Crabs (minoritarian co-production with Tourmalet Films).

The IJswater Films team: founder/producer Marc Bary - graduate Netherlands Film Academy, Binger Filmlab, member of Film Producers Netherlands (FPN) and European Film Academy (EFA), Steven Rubinstein Malamud - working for the company since 2013, operating as independent producer since 2019, participant IFFR Rotterdam Lab 2018, junior producer Nicky Onstenk and project supervisor Eline van Hagen. IJswater Films is advised by experienced (inter)national script consultants. A modest distribution label is operating under the name of Waterfront Film Distribution.

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

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

# N279 ENTERTAINMENT

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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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OAK Motion Pictures is based in Amsterdam, the Netherlands. OAK develops and (co-)produces feature films and television drama for the national and international market.

We feel strongly about transparency, integrity, sustainability and confidence. We believe it takes time to grow and develop layer by layer, in order to end up with a solid company and films to match.

Our mission is to stimulate, inspire and challenge our directors and writers. We only select a number of projects to work on in order to produce daring and accessible quality films for an international audience.

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

## PHANTA FILM

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Contact: Petra Goedings & Maaïke 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 HUUSTEE 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

Amsterdam based PRPL was founded by Ellen Havenith in 2012. Ellen is a creatively involved producer with a love for inspiring, challenging, heartfelt stories and filmmakers. PRPL focuses on feature films with strong writer/director signatures that can connect with an inclusive, transnational audience.

PRPL's award-winning films premiered at the film festivals of Berlin, Toronto, Locarno, Tribeca, Rotterdam and four films were the national entries to the Academy Awards.

Our upcoming projects involve *BO* by Joost van Ginkel (NL-BE-GE), *WHEN IT MELTS* by Veerle Baetens (BE-NL) and *TIGER STRIPES* by Amanda Nell Eu (MY-ID-SG-DE-FR-NL-TW).

PRPL is a member of the European Film Academy, and part of the Cannes' Producers on the Move, EAVE and ACE networks.

# REVOLVER AMSTERDAM

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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 were *Supernova* by Tamar van den Dop (Berlinale 2014), *Club Zeus* by David Verbeek (IFFR 'Return of the Tiger Award') and documentaries *Bruce Lee & the Outlaw* (Sheffield Docfest 2018), *Too Beautiful, our right to fight* (Sheffield Docfest 2018) and *Crips, Strapped'n'Strong* by Joost van der Valk, (Locarno, IDFA). Revolver Amsterdam has also co-produced a slate of international films, including *They Have Escaped* by Jukka-Pekka Valkeapaa (Venice 2014, Toronto 2014), *Drift* by Benny Vandendriesche (Premiered at Pusan 2013, Fipresci Award 2013), *Lotus* by Pascale Simons (Dutch Filmfestival 2011), *22 May* by Koen Mortier (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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## 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 Sendijarevic), WATERBOYS (Robert-Jan Westdijk), A GOAT FOR A VOTE (Jeroen van Velzen) and BOY MEETS GUN (Joost van Hezik).

In 2020 Ruba released the short films A HOLIDAY FROM MOURNING by Zara Dwinger and RE-ENTRY by Ben Brand. This year they will release Dwight Fagbamila's debut feature FEMI (NEW DUTCH 2021) and two mid-length films by Zara Dwinger and Amira Duynhouwer. They have secured financing for the youth film YOUR MOTHER! (Cinekind ScriptLab 2020) by Zara Dwinger that is set to be shot in Poland summer of 2022. Black comedies BECOMING DUBOIS (Boost NL 2021) by Joost van Hezik and THE IDYLL AND OTHER EXOTICS by Aaron Rookus (EAVE 2020) are in an advanced stage of development and open for co- productions.

After a good national start with the company Layla and Maarten now have an extra focus on establishing strong coproduction relations.

# SUBMARINE

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Contact: Femke Wolting

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

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

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

# TALENT UNITED

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

# TOPKAPI FILMS

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

Titles successfully (co)produced include a.o.: ANOTHER ROUND (2020; Thomas Vinterberg, Academy Award Best International Film), MY FATHER IS AN AIRPLANE (2021; Antoinette Beumer), BENEDETTA (2020; Paul Verhoeven), TURBULENT SKIES (2020; Joram Lürsen), BUMPERKLEEF (2019; Lodewijks Crijns), INSTINCT (2019; Halina Reijn, Locarno Variety Piazza Grande), GOD ONLY KNOWS (2019; Mijke de Jong), DE LIEFHEBBERS (2019; Anna van der Heide), PUBLIC WORKS (2015; Joram Lürsen), LAYLA M. (2016, Mijke de Jong), OUT OF LOVE (2016; Paloma Aguilera Valdebenito), STOP ACTING NOW (2016; Mijke de Jong), BELGICA (Felix van Groeningen; 2016 Sundance competition), KOLLEKTIVET (Thomas Vinterberg; 2016 Berlinale competition), THE BROKEN CIRCLE BREAKDOWN (2012; Felix van Groeningen, nom. Academy Award Best Foreign Language Film) CODE BLUE (2011; Urszula Antoniak, Quinzaine des Realisateurs), STELLET LIGHT (2007; Carlos Reygadas).

Previous HBF+ coproductions by Topkapi Films are amongst others LA TIERRA Y LA SOMBRA (César Acevado, 2015; Cannes Film Festival Camera d'Or), LA CAMA (Monica Lairana, 2018), SOMETHING USEFUL (Pelín Esmer, 2017), GIGANTE (Adrián Biniez, Silver Berlin Bear 2009), TANTA AGUA (Ana Guevara, Leticia Jorge, 2013), EL CINCO DE TALLERES (Adrián Biniez, 2014), LOS ULTIMOS CRISTEROS (Matias Meyer, 2011) and GITMEK (Huseyin Karabey, 2008).

Current (co)productions include PIECE OF MY HEART (Dana Nechushtan), APOLLO (Aaron Rookus), DROOM VAN DE JEUGD (Bram Schouw), THE TERRIBLE EIGHTIES (Tim Kamps), CLOSE (Lukas Dhont), IMAGO (Olga Chajdas).

# VIKING FILM

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Contact: Marleen Slot

With Viking Film producer Marleen Slot thrives to be a nurturing home for talents from all across the world. Telling stories for audiences to strongly identify with, by filmmakers with whom she is closely connected. Viking Film believes in the power of real cooperation'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 CICA 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