



BOOK OF PROJECTS

KVIFF
EASTERN
PROMISES

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EURIMAGES
CO-PRODUCTION
DEVELOPMENT
AWARD

BOOK OF PROJECTS

KVIFF
EASTERN
PROMISES

KVIFF TALENTS
WORKS IN DEVELOPMENT — FEATURE LAUNCH
WORKS IN DEVELOPMENT — INTENSIVE QUEER
WORKS IN PROGRESS
FIRST CUT +

DEADLINE



PARTNERS



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Discover New Talents at KVIFF Eastern Promises 2024

Dear Film Industry Professionals, thank you for picking up the Book of Projects – a compilation of various projects that are still in the making and that we at KVIFF believe have strong potential in the upcoming years. This catalogue presents a selection of 36 film projects and 3 series which are now in development, production or post-production and are expected to be duly noted by the international film community. The projects will be introduced by filmmakers and producers at several events throughout our Industry Days. Under the flag of KVIFF Eastern Promises, we are introducing: Works in Progress, Works in Development – Feature Launch, Works in Development – Intensive Queer, First Cut+ Works in Progress and KVIFF Talents. One-on-one meetings with the filmmakers will be held in person on Monday, July 1st and Tuesday, July 2nd in the Imperial Spa. The b.square online platform will make it easy for you to schedule mutually available time slots and enable you to meet directly at the festival.

KVIFF Talents 2024

Sunday, June 30, 5 pm – 6 pm CET

KVIFF Talents is a year-long program with the purpose of seeking out and supporting talented Czech and Slovak filmmakers and innovative audiovisual genres. This year, three feature film treatments will be presented in the Feature Pool section, while the Creative Pool consists of three series' projects that are looking for co-production partners and also compete for the aforementioned Eurimages Co-Production Award. The authors will also receive tailored mentoring and further support allowing them to work on their treatment.

Interesting for: Producers seeking projects for co-production, funds, co-production markets, production companies.

Works in Development – Intensive Queer & Feature Launch

Monday, July 1, 10 am – 12 pm CET

Works in Development – Feature Launch is a presentation of nine selected projects that have been developed within the MIDPOINT Feature Launch program, a unique training and networking platform for emerging talents from Central and Eastern Europe that is aimed at scouting the most talented filmmakers and producers of the future. It focuses on creative teams who are developing their first or second feature film.

The program has been conducted in partnership with the Karlovy Vary IFF, When East Meets West and the Trieste FF.

The projects are in the development stage and are looking for further co-production partners as well as potential markets and sales opportunities. The best project of the program receives the KVIFF & MIDPOINT Development Award of 10,000 EUR.

In this edition, alongside the presentation of future-length projects, there will also be four projects from the MIDPOINT – Intensive Queer. This initiative is dedicated to promoting diversity in storytelling and offering support to filmmakers who explore queer narratives. For the first time, Karlovy Vary IFF will host the Eurimages Co-production Development Award of 20,000 EUR for one of the projects in development presented within KVIFF Eastern Promises.

Interesting for: Producers seeking projects for co-production, funds, co-production markets, production companies.

Works in Progress

Monday, July 1, 2 pm – 5:30 pm CET

Producers and directors of selected fiction and documentary films from the countries of Central and Eastern Europe, the Balkans, the former Soviet Union, the Middle East and North Africa will present projects that will officially premiere after KVIFF. The projects are currently in the late production or post-production stage and are looking for additional financing, co-production partners, post-production, international sales and premiere screenings. The most promising projects are awarded by the international jury with service packages and cash prizes that allow them to finish the films. Presented projects are often selected for upcoming festivals like Sundance, Toronto, Venice, Rotterdam or Berlinale.

Interesting for: Sales agents, distributors, festival representatives, post-production co-producers.

First Cut+ Works in Progress

Tuesday, July 2, 10 am – 11:30 am CET

First Cut+ is a programme created for boosting the competitiveness and marketability of feature films that previously participated in First Cut Lab. The programme was launched in 2020 through close cooperation with two dynamic & well-established film industry platforms: Trieste's When East Meets West and Karlovy Vary IFF's Eastern Promises Industry Days. Each year, it promotes a portfolio of 16 fiction feature films at the stage of post-production – eight of them are now presented in Karlovy Vary.

Interesting for: Sales agents, distributors, festival representatives, post-production co-producers.

KVIFF EASTERN PROMISES KVIFF TALENTS

FIRST FEATURE FILMS AND SERIES FROM THE CZECH REPUBLIC AND SLOVAKIA IN THE DEVELOPMENT STAGE. THE PROJECTS ARE IN VARIOUS STAGES OF SECURING RESOURCES; SOME ARE LOOKING FOR PRODUCERS, MOST ARE SEEKING CO-PRODUCTION PARTNERS, INCLUDING PRODUCTION COMPANIES, TELEVISION NETWORKS, AND STREAMING PLATFORMS, AS WELL AS OTHER FINANCIAL SUPPORT AND SCREENWRITERS.



KVIFF
Eastern Projects
2024

Eurimages Co-production Award Jury



Paolo Ciccarelli

Paolo Ciccarelli is a creative and strategic consultant working with screenwriters, production and distribution companies, global studios and international institutions. His expertise focuses on scouting, evaluating and developing scripted content while also serving as an advisor for creative talents. He began his career in 2009 at the Rome Film Festival and, after spending several years working in London, joined MIA | International Audiovisual Market in 2017 as a consultant for the newly established drama division. In 2021, Paolo

became the coordinator of the Scripted Area, encompassing both film and series, and was appointed Head of Drama in 2023, a role he currently holds. Since 2022, Paolo has also been a consultant to the development department of Paramount in Italy, where he analyses and evaluates scripted projects for original productions. Additionally, he serves as a selection committee member and mentor for various international training institutions focused on developing and awarding scripted content and talents.



Claudia Bluemhuber

Claudia Bluemhuber is the CEO, managing partner and face of Silver Reel. As one of the industry's most prolific female producers, Claudia has produced over 40 international independent films over the last 15 years. Films such as *The Wife* (w/ Glenn Close); *Loving*

Vincent; *Under The Skin* (w/ Scarlett Johansson); and TV series such as *Fallen* (w/ Sarah Niles and Jessica Alexander); *The Luminaries* (w/ Eva Green); and *Most Dangerous Game* (w/ Christoph Waltz and Liam Hemsworth) are part of her portfolio.



Ilinka Teodorescu

Ilinka Teodorescu graduated from The University of Toronto with an honours degree in Film Studies and Comparative Literature in 2012. Following her studies, she moved to Berlin, working in film sales at M-appeal World Sales between 2013-2017. She then relocated to Bucharest, joining the Voodoo Films team, a leading national distribution and sales company led by Cristian Mungiu, where she han-

dled acquisitions, sales and distribution. During this time, she was also the film coordinator and co-head of industry for Les Films de Cannes à Bucarest and the American Independent Film festivals. Since 2022, she has been the International Relations representative at the Romanian Film Centre, handling promotion and the RFC's involvement with Eurimages and the SEE Cinema network.

Spectrum / Spektrum



Czech Republic

In development.
Series

CLAW films

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Synopsis

David moves from a small Slovak town to Prague to enrol in a new high school, but mostly to escape the expectations of his conservative parents. Viktor comes from a liberal Czech family and spends most of his time playing sports. His long term relationship with his girlfriend Gabi has been falling apart lately. Meeting David acts as a catalyst for the change that Viktor has been pushing away. On a school trip, their first romantic encounter takes place. They start dating, and their newly formed queer relationship surprises those around them. Young love will have to face many challenges: religious beliefs, family expectations and the heteronormative views of society.

About the authors

Igor Smitka is a Slovak director living in Prague. During his studies in photography at the Academy of Fine Arts and Design in Bratislava, he also started expanding into film and audiovisual media. After several years of extensive cinematography work, Igor gradually transitioned into directing his own short films, all of which carried activist undertones. He likes to use film as a tool of empowerment, conveying stories of minorities and queer subcultures. His filmography includes the short films *As Above So Below* (2022) and *House of Velvet* (2023), which won Best Cinematography Award from the Slovak Association of Cinematographers.

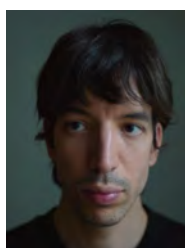
Target group

Primary audience: Teenagers (ages 15-19), queer youth. Secondary audience: Parents of teenagers and individuals aged 20-40 interested in quality TV content

Further development plan

Main creative crew members have been engaged. Partial research on casting and the visual style of the series has been carried out. The series is conceived as a Czech-Slovak-Polish co-production. In Slovakia, we are collaborating with co-producer Matěj Sotník (from Guča Films), and on the Polish side, we are seeking a suitable co-producer experienced in TV content. The project has been submitted for funding from the Creative Europe Media European Co-Development Call and the Visegrad Fund, with expected results in August 2024. The script for the pilot episode and a pitch deck/project presentation is ready.

director **Igor Smitka**
scriptwriter **Adél* Škvrna**
producer **Klára Mamojková, Wanda Kaprálová, Matej Sotník**
camera **Dušan Husár**
genre **coming of age, dramedy series**
what's missing **Polish co-producer, TV content consultations, broadcaster representatives (Czech, Slovak and Polish territory), funding**



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Wanda Kaprálová Producer

Rusalka



Czech Republic

In early development.

Synopsis

Rusalka is set in a fantastical world that resembles today's modern world, with the difference being that it is still inhabited by supernatural beings. Specifically, the last two of these creatures still living hidden among people are the nymph Anna and the water goblin Viktor. However, Anna is beginning to feel stifled by her centuries-long life with Viktor. Even though humans are her prey, she is fascinated by their feelings and passions. Can Anna find the love she wishes of, or is it just an unattainable dream? Let Anna dance you into a world of hidden souls in cups, fishes in bathtubs and a mysterious nightclub hidden in the basement of a Prague apartment building.

About the authors

Hana Neničková graduated from the Department of Screenwriting and Dramaturgy at Prague's FAMU. During her studies, she directed two short films. Her first film *Unrelated Son*, which was co-produced with Czech Television, explores family secrets and power dynamics in the relationship between a teenage boy and an older man. Her second film *The Other Side of the Farmland*, which showcased at several international festivals, is a folkloric ballad about life after death set in a Moravian pub. As part of her studies, she has created three screenplays for feature-length films. Currently, she focuses on television production and is developing several series and mini-series. In her work, she enjoys combining the issues faced by contemporary young people with supernatural elements.

Target group

The film appeals to an audience that enjoys mystical and supernatural elements but also craves deep human stories. While drawing inspiration from older Czech fairy tales, its themes and visual approach aim to engage a younger audience.

Further development plan

Currently, I would like to create another version of the script, participate in screenwriting workshops with it, and move it to the next phase. At the same time, I also want to find producer support and start slowly financing the project.

director **Hana Neničková**
 scriptwriter **Hana Neničková**
 genre **drama, fantasy**
 what's missing **dramaturgical advice,**
producer support, script consulting



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Inbetween Worlds / Mezi světy



Czech Republic, Slovak Republic,
France, Singapore, Vietnam

Eligible for Eurimages Co-production
Development Award.
In development.

13ka s.r.o.

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nutprodukcia

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Synopsis

Mai (25) is a young Vietnamese woman living in Prague. Her parents came to Europe and have worked hard ever since. Thanks to them, Mai lives like her Czech friends and even finds love with a Czech boy, Šimon. Feeling detached from her roots and family, she is unexpectedly confronted with a proposal from her parents: to marry their friend's son from Vietnam. The marriage comes with a tempting offer of 30,000 euros, a sum that could resolve their financial troubles. Mai finds herself in a dilemma – can she go on with her individualistic life when her family needs her help?

About the authors

Diana Cam Van Nguyen is a Czech-Vietnamese director, artist and graduate of the animation department at FAMU. She specializes in animated documentaries (*The Little One, Apart, Love, Dad*) and in her films she deals with personal themes. Her short films have competed at festivals in Locarno, Rotterdam, Toronto and IDFA. *Apart* (2018) was awarded Best Czech Experimental Film at IDFF Jihlava 2018 and was among the three finalists of the BAFTA Student Awards 2019. Her latest short film *Love, Dad* (2021) won the Czech Lion and the Czech Film Critics Award 2022 for Best Short Film and the Magnesia Award for Best Student Film. The film has +65 awards from international festivals including BFI London Film Festival, Toronto, Clermont-Ferrand and Palm Spring. *Love, Dad* was among the five nominees for Best Short Film at the European Film Awards 2022. She has currently been selected for the Résidence Festival de Cannes, where she is developing her first feature film, *Inbetween Worlds*.

Target group

Inbetween Worlds combines the genre of a poetic romantic drama with coming-of-age elements, and as a result it focuses primarily on our protagonist's younger generation (ages 18-30). The secondary target group is the festival or cinephile audience, who will appreciate the director's innovative, formal approach. The third specific group are Vietnamese (and other) minorities in various countries (in Europe, the most numerous are in France, Germany and the Czech Republic).

Further development plan

Our goal is to develop a quality script and successfully produce a proof of concept video (8-10 minutes, three scenes from the script, including an animated sequence). This autumn, we want to start financing the production in the Czech Republic and then in Slovakia. In cooperation with a Vietnamese producer, we want to find a Vietnamese actor and set up a cooperation on the production of the film with Vietnam and the Southeast Asian region. We are looking for a third co-producer who will bring creative input and financing to strengthen the film's position for future distribution. We are also starting to look for partners for the film's international distribution.

director **Diana Cam Van Nguyen**
scriptwriter **Diana Cam Van Nguyen, Milada Těšitelová**
producer **Karolína Davidová, Jakub Viktorín**
camera **Denisa Buranová**
genre **fiction / animation**
what's missing **additional financing, co-production, distribution strategy, feedback, international sales**



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Milada Těšitelová
Scriptwriter



Karolína Davidová
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Casting



Czech Republic

In development.
Series

Other Stories

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Synopsis

Alice is looking for a job after graduating from high school. Her boyfriend Martin finds her a photo modelling gig, which turns out to be porn casting. After being manipulated into filming a hardcore scene, the world of the porn industry consumes her and Alice begins to discover the possibilities of how to turn it all to her advantage. We observe the situation from multiple perspectives, including the people behind this extremely profitable and sneaky scheme: Adam, a porn actor, and Nicol, who manipulates models into surpassing their original boundaries. This mosaic of individual perspectives on an incident reveals with a light tone the mechanisms of subtle manipulation and exploitation.

About the authors

Jan Černý is currently pursuing a master's degree in screenwriting at FAMU. Prior to this, he studied film studies at Charles University and also completed a study abroad program at Université Sorbonne-Nouvelle. His work focuses on taboo topics with social significance.

Natália Pavlove graduated production at FAMU and founded her own production company, Other Stories, in 2021. She produced the award-winning short film Vinland, which premiered at the Karlovy Vary IFF. The short film Sea Salt, a Czech-Lebanese co-production, was selected for the Venice IFF, among others. Natália has been nominated for a Czech Lion and is currently collaborating with debuting female directors.

Terézia Halamová is a Slovak director and a graduate of FAMU. Her short film Sing was screened at numerous international film festivals and won the New Europe Talent Award and Best Cinematography Award at the Zubroffka festival, among others. Her music video Move Honey won the Jury Prize at the Papaya Young Directors competition. Her films often explore themes of loneliness, coming of age, and the examination of intimacy.

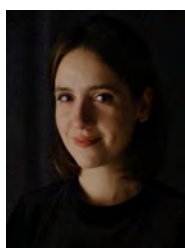
Target group

We would like the theme of intergenerational clashes to be reflected in the mix of the film's target audience, so we will target teenagers or young adults as well as older viewers and seniors. Our film should have a unifying effect on the barricade between the younger and older generations, i.e. teenagers/young adults and older viewers/seniors.

Further development plan

At this stage, it is crucial to develop the concept into its final form and start working on the scripts for the series. This includes deepening the theme and characters, working on structure and developing the plot. At the moment, we are concentrating on the pilot. It's important for us to work with a script consultant or a group of writers. We also want to continue to seek funding for the project and find potential partners (streaming platforms or TV) and investors. At a more advanced stage, we will begin thorough preparation for filming, including choosing locations and casting actors. We want to license or co-produce the series to TV stations or streaming services, and it is also important for us to be shown at festivals.

director **Terézia Halamová**
scriptwriter **Jan Černý**
producer **Natália Pavlove**
genre **Limited series**
what's missing **co-production, contact with streaming platforms interested in the series, dramaturgical consultations, funding**



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Letters to the Future / Dopisy do budoucna



Czech Republic

Eligible for Eurimages Co-production Development Award.
In development.

Films & Chips

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Synopsis

Masha (26) receives a proposal to marry but is afraid of the new stage in her life. Under the excuse of caring for her grandmother Eva (83), who has Alzheimer's disease, she flees to her hometown in Ukraine. Her boyfriend Mitja (28) follows her. When the town is occupied, they are trapped in Eva's house. Eva's memories of her beloved Kolya come flooding back. Their old love letters are read aloud by Masha and Mitja, the boundary between past and present disappears, and Eva begins to see Mitja as Kolya. Mitja devises a way to escape the area, but Eva insists on marrying Kolya. Masha grants Eva's wish, Mitja pretends to be Kolya, and the symbolic wedding allows both Masha and Eva to heal their wounds.

About the authors

Peace and Tranquility, 12 min | Ukraine, 2022 – Sheffield DocFest 2022, Zinebi ZIFF 2022, Go Short 2023. *Dad*, 14 min | Czech Republic, 2021 – Manaki brothers FF, Student Competition at Jihlava IDFF 2022. *Plus One*, 23 min | Czech Republic, 2019 – Audience Award in the National Competition at Lviv's WIZ-ART 2020, Prague Shorts, 2019, part of the European Short Film Audience Award in 2020, screened at various festivals such as: Brussels FF, Curtas Vila do Conde IFF, ENCOUNTERS FF, ALCINE, INTERFILM BERLIN, Clermont-Ferrand, Tampere IFF and Go Short. *Dina*, 8 min | Czech Republic, 2016 – Dovzhenko Centre's Award at the Golden SUK Festival in Kyiv, 2017, Dovzhenko Centre Al-manac's Ukrainian New Wave 2018

Target group

We would like the theme of intergenerational clashes to be reflected in the mix of the film's target audience, so we will target teenagers or young adults as well as older viewers and seniors. Our film should have a unifying effect on the barricade between the younger and older generations, i.e. teenagers/young adults and older viewers/seniors.

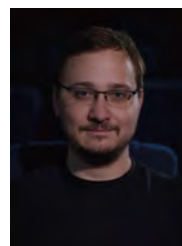
Further development plan

The project is in the development phase, and we are working on the script, casting the main roles, preparing location scouting and shooting a proof of concept. In addition to the support of the Czech Film Fund in the development phase, we also have partners for the sample. Currently we also have an LOI from Polish producer Magdalena Sztorz (Mozaika films).

director **Myro Klochko**
scriptwriter **Myro Klochko**
producer **Marek Čermák, Karolína Fránková**
camera **Tomáš Štastný**
genre **drama, romance**
what's missing **feedback, funding, international sales, script consulting**



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Into the Endless Unknowns / Nekonečno Nekonečen: Slaměná



In early development.
Series

Synopsis

Works aimed at children usually avoid difficult topics. In our miniseries, we want to introduce these topics in a non-violent manner and not make "boogeymen" out of them. Our adult generation still has the advantage of having grown up in an analogue world and having been raised on a completely different content principle, which is something we'd like to revive with this project.

We combine classic animation techniques in the style of Karel Zeman with live-action passages. Each episode is framed by a musical piece composed by a contemporary artist on a given theme. In the pilot episode, we deal with coping with the death of a loved one.

A funeral reception takes place partly inside a farmhouse in the farmyard. This isn't much fun for little Jonas. He receives a cassette tape and a walkman from his grandmother. The music transports us to a straw world, where the fantastical story of how Jonas's grandfather met his grandmother begins.

About the authors

Veronika Jelšíková is a director and producer from Prague. She graduated from FAMU's Production Department in Prague and completed a residency in Los Angeles at the California Institute of the Arts, where she studied the film directing programme. Her directorial debut, the short film *Golden Delicious*, won the Nespresso Talents Award at KVIFF and other gold awards at vertical film festivals. She garnered further success with the commercial *Advertising Needs More Women*, for which she won a Golden Nutcracker in the Young Directors category. Since then, she's made several commercials and music videos and is currently finishing her debut film *The Wayfarer*.

Petr Vlček is currently studying directing at Prague's FAMU. Apart from making short films, he mainly works on music videos. His last year's music video for the band Iggy Mayerov, which explored the techniques of Karel Zeman, will be screened at the prestigious Berlin Music Video Awards. In 2020, he was nominated for the Anděl Awards' Music Video of the Year. Playfulness, genre exploration and a strong sense for the visual permeate his work.

Target group

The primary target group is children, but we naturally have to and want to reach their parents as well, because we'll always need their consent :). We believe we could create a project that could bring the family closer together; one where both age groups could find common ground in terms of their tastes. We often currently perceive the present child-oriented cultural scene as being very different from the perception of adults. We often find that contemporary/international content merely targets children's screen addiction while relying less on story content. Our adult generation still has the advantage of having grown up in an analogue world and having been raised on a completely different content principle, which is something we'd like to revive with this project.

Further development plan

We're currently looking for a producer to back the project so that we can make a pilot (or even develop a whole miniseries), engage more musicians and continue developing stories along with the musical component. Because the stories are dependent on these engaged musicians, who will be co-authors of the stories, we need to recruit several music-industry names for the project.

scriptwriter **Veronika Jelšíková, Petr Vlček**
music **Štěpán Hebík (7krát3)**
genre **miniseries for children and adults**
what's missing **funding, musical compositions, producer, script consulting**



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WORKS IN DEVELOPMENT — FEATURE LAUNCH

FIRST AND SECOND FEATURE FILM PROJECTS
DEVELOPED WITHIN THE MIDPOINT FEATURE
LAUNCH 2024 PROGRAM



KVIFF
Eastern Projects
2024

MIDPOINT
INSTITUTE

eurimages



Creative
Europe Desk CZ
MEDIA

Co-funded by
the European Union

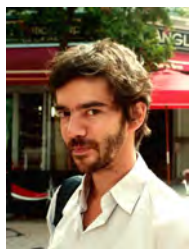


connecting
cottbus



IFFR Pro

KVIFF & MIDPOINT Development Award Jury



Arnaud Gourmelen

Born in Paris, Arnaud Gourmelen studied history before working for film festivals in programming departments (Brest, Biarritz, Pantin). In 2005, he became head of programming for Angers Film Festival – Premiers Plans, where he continued to discover new filmmakers from all over Europe with the competition dedicated to student films, short films and debut long features. In addition, he has curated many retrospectives dedicated to Kaurismäki, Pasolini, Schroeder,

Moretti, Melville, Varda, Zviagintsev, Boorman... From 2011 to 2018, he worked as a programmer for the Directors Fortnight (Cannes Film Festival), and he has been developing the Angers Workshop since 2006. He also works as an international consultant and programme delegate for several international festivals (Karlovy Vary, Brussels, Zurich).



Christina Tynkevych

Christina was raised in Kyiv, Ukraine and graduated from the University of the Arts London (UK). Her debut feature, *How Is Katia?*, premiered at the 75th Locarno Film Festival in 2022, where it won two awards and was subsequently shown at 30+ festivals worldwide.

She is an alumna of renowned programmes such as Berlinale Talents, Midpoint, MFI, LIM, EAVE, EWA or New Horizons Studio+ and is a member of the European Film Academy.



Danijel Hočevar

Danijel is a film producer and CEO of Vertigo, a Ljubljana (Slovenia)-based production company with a distinctive track record and extensive working experience on international co-productions including award-winning feature films such as *Pero* by Damjan Kozole (doc, 2023; IFF Rotterdam), *The Happiest Man in the World* by Teona Mitevska (2022; Venice FF – Orizzonti, Grand Jury Prize at Les Arcs EFF), *Wake Me* by Marko Šantić (2022; Black Nights FF – Critics' Pick Competition), *Small Body* by Laura Samani (2021; Cannes FF Critics' Week 2021; European Discovery – Prix FIPRESCI at the European Film Awards), *Reconciliation* by Marija Zidar (doc, 2021; CPH:DOX, IDFA), *Otac – Father* by Srđan Golubović (2020; Berlinale Panorama Audience Award), *An Episode in the Life of an Iron Picker* by Danis Tanović (2013, Silver Bear: Grand Jury Prize at

Berlinale 2013), *Alexandrians* by Metod Pevec (doc, 2011; Best Documentary at Trieste FF), *Bread and Milk* by Jan Cvitković (2001; Lion of the Future at Venice FF), *Nightlife* (2016; Best Director Award at Karlovy Vary IFF), *Slovenian Girl* (2009; Toronto IFF), and *Spare Parts* (2003, Berlinale Competition), all by Damjan Kozole. Danijel was selected as one of Variety's Ten Producers to Watch in 2001. He is a voting member of the European Film Academy and was the president of the Association of Slovenian Film Producers. Since 2005, he has been actively involved as a tutor in several European training initiatives such as MIDPOINT, EAVE, the Nipkow Programm and Maia Workshops (2015-2018). He is also a member of the selection team of the When East Meets West co-production project market in Trieste.

MIDPOINT Feature Launch Script Consultant Trainees



Daniela Cölle

Daniela Cölle received her PhD at the Academy of Performing Arts in Bratislava. After her studies, she worked as a film curator and journalist, as a project manager for e-learning programmes on film, theatre and dance, and has taken part in several independent film productions. Subsequently, she was the CEO of the Filmtopia distribution company (2012-2014) and the Eurimages Deputy Representative for the Slovak Republic (2014-2016). From 2010 until

2017, she was the artistic and executive director of the 4 Elements FF in Slovakia. In 2016, she joined the international sales agency Pluto Film (*Malu* – Sundance 2024, *Empty Nets* – Jury Award KVIFF 2023, *Victim* – Venice IFF 2022, *Stop-Zemlia* – Crystal Bear 2021), and in 2022 she became the managing director and head of acquisitions. She is also a consultant for several professional training programmes.



Nikola Kuprešanin

Nikola Kuprešanin was born in Split, Croatia. He has worked for various media as a writer, including National Geographic and Le Monde Diplomatique, and has won several awards for his short fiction, travelogues and screenplays. He co-wrote and co-directed the documentary TV series *Kurds* and the documentary film *Hackers of War*. He co-wrote the features *Not So Friendly Neighborhood Affair* and *Late Summer* with Oscar-winning director Danis Tanović,

as well as the TV series *Kotlina*, which won 6 awards at the 29th Sarajevo Film Festival. He co-wrote a 2nd season of the TV series *Nestali*, which won a Zlatni Studio Award for the best Croatian TV series of 2022. Currently several projects he co-wrote are in the pre-production phase, including the horror feature *Blok 62* (Vanja Vascarac) and the international documentary film *Besa* (Rok Biček).



Marie-Gabrielle Peaucelle

Marie-Gabrielle Peaucelle is a French producer and script consultant based in Paris. With her production company Les Films de Juillet, founded with producer Kyveli Short, she has produced Konstantina Kotzamani's upcoming medium-length film, *What Mary Didn't Know*, and she is developing several short and feature films with a focus on international co-productions. In parallel, she works as a script consultant, with her credits including films like *To a Land*

Unknown (2024) by Mahdi Fleifel (Cannes IFF – Directors' Fortnight), *Arcadia* (2024) by Yorgos Zois (Berlinale – Encounters), and *Animal* (2023) by Sophia Exarchou (Locarno IFF – Pardo for Best Performance, Thessaloniki IFF – Golden Alexander). She is a reader for the CNC – Aide aux Cinémas du Monde and a script consultant trainee at TFL ScriptLab 2024 and MIDPOINT Feature Launch 2024.

The Art of Biting Your Tongue / Klusēšanas māksla



Latvia

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Tasse Film

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Film synopsis

Ruta (31), an Amsterdam-based Latvian movement artist, is invited to work together with Andra (75), the leader of the children folk-dance ensemble that Ruta used to attend. Creating a choreography for the woman who simultaneously inspires fear and awe in Ruta seems risky, but the up-and-coming artist cannot resist the tantalizing offer. Returning to her home town of Riga, Ruta experiences abrupt success with folk-dance under the wings of Andra. Yet as she immerses herself in the environment of her childhood, long-buried resentments resurface. Before she knows it, Ruta finds herself caught up in Andra's power games and torn between her mentor and her mother.

Company's profile

Tasse Film, founded in 2011, is a Latvian production company run by producer Aija Berzina. The company's main focus is the production of feature films and TV series. It also engages in developing new talent by collaborating with young filmmakers on their short and debut film projects. Tasse Film's successful productions include films such as *Mellow Mud* (winner of the Crystal Bear for Best Film at Berlinale, Generation 14plus 2016), *Oleg* and *Dogs Don't Wear Pants* (both films selected for Director's Fortnight Cannes 2019), *Miracle* (premiered at the 2021 Venice film festival Orizzonti section), and the TV miniseries *Soviet Jeans* (featured at Berlinale Series Market Selects 2024, winner of the Audience Award at Series Mania 2024).

Author's statement

The Art of Biting Your Tongue is a journey into the topology of Ruta's past – an environment where children are nothing but competitors in the arena of false meritocracy. I intend to reveal the relationship between two women of different generations from Ruta's subjective perspective as she sinks deeper into the emotional manipulations of Andra and her own childhood memories, which are often deceptive. With this film, I want to explore the nature of past trauma, which tends to bear its mark long after it occurs despite the times that keep changing and a world that moves on.

Producer's statement

We all carry past traumas that shape our lives. *The Art of Biting Your Tongue* explores this through the relationship between a teacher and her apprentice – the two protagonists who represent different personalities, generations and life experiences, mirroring the complexities of Latvian society and its national identity. In an era of heightened awareness about mental health, making a film about a relationship with a narcissist is both timely and essential. By exploring themes of manipulation and self-discovery, we provide a platform for discussions about healthy relationship boundaries. This narrative is a call to awareness, offering both relevance and enduring significance. *The Art of Biting Your Tongue* is currently in its development stage and will be a co-production involving three countries. Our plan is to apply for production funding next year.

director **Ieva Norvele**
scriptwriter **Eszter Horváth, Ieva Norvele**
producer **Aija Berzina**
language **Latvian**
genre **drama**
estimated budget **920.000 EUR**
release date **2028**



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Aija Berzina Producer
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Sunbruise



Greece

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

ATALANTE PRODUCTIONS

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Film synopsis

A frivolous 18-year-old boy in a small village in Crete, George, prepares for the start of his compulsory military service while his white ball python starts shedding its skin. Meanwhile, a charming childhood friend, Phaedon, returns after years of living abroad. During one of the last care-less summer nights, under the blurring influence of ecstasy, George and his girlfriend, Katerina, share a sexual fantasy with Phaedon. The scorching summer sun unveils George's sexual awakening for the boy, but the sudden news of Katerina's unwanted pregnancy disturbs George's ability to foresee an alternate future. When a mysterious pale white sunburn appears on their bodies, George is forced to kill in order to survive. In the end, Katerina and the python may be able to redeem him.

Company's profile

Atalante Productions is a boutique film production company founded in 2021 by Ioanna Bolomyti and based in Athens, Greece. Ioanna's filmography includes majority productions and co-productions of feature and short films, focusing on new talents, including Thanasis Neofotistos' *Airhostess-737* (Locarno IFF 2022, Toronto IFF 2022, Sundance IFF 2023), Asimina Prodrou's *Behind the Haystacks* (Palm Springs IFF 2024, 10 Hellenic Film Academy awards, including Best Feature, 6 awards at Thessaloniki IFF 2022, Best Debut Award at Goa IFF 2022) and Sonia Liza Kenterman's *Tailor* (Tallinn Black Nights IFF 2020, nominated for Best Foreign Language Film at the Japanese Film Academy Awards). Atalante's latest feature film is *The Summer with Carmen* (2023) by Zacharias Mavroeidis (premiere at Venice IFF – Giornate degli Autori, AFI Fest).

Author's statement

Sunbruise is a queer, coming-of-age escapism story infused with supernatural elements and portraying a young boy in search of some kind of solace. Young people always dream of freedom, but what happens when they are deprived of this right? Under the scorching sun, these young bloods balance their lives with the dictations of the past and the promises of the future. The film imitates this in-between state of existence by embracing the theological and spiritual residues that still dominate the Greek countryside while proposing a raw and surrealist getaway. The youths' nightmares will be shed in this enclosure, while the mirages on the river's surface mirror their shiny, new-born skin. George, sunbruised, will fight against this close-minded society and search for a liberating escape in between the real and the imaginary, as if in a lucid dream.

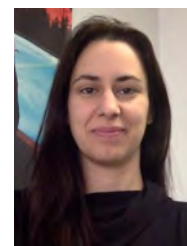
Producer's statement

Sunbruise is a project that distinctly reflects some of the worries and preoccupations of the younger generations entering adulthood: how to deal with origin, expectations, social constructs and tradition while trying to grow into one's own "adult skin". All these themes are dealt with by following a central thread through the film, which is the weight the traditional male figure has – both within families and societies – and how toxic it can be. The film also deals with the current confusion among young people in the Greek countryside, originating from the influence of the West and the legacies of the past and the East. This contemporary "limbo" state of the younger generation, the generation "with no-future" as it's often called, of course transcends the boundaries of Greece and can be found in every aspect of Western civilization.

director **Stavros Markoulakis**
scriptwriter **Stavros Markoulakis**
producer **Ioanna Bolomyti**
language **Greek, English, French**
genre **coming of age, supernatural**
estimated budget **1.400.000 EUR**
release date **2027**



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Pushback



Croatia

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

MEHANA

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Film synopsis

After initiating legal proceedings against the police on behalf of a victimised migrant family, lawyer Daria (37) begins to confront her personal traumas. As a child during the war in the 1990s, she witnessed the abuse of her father Milan (70) by the police due to his "wrong ethnicity". On the other hand, she blames her mother Katica (64) for having an affair with her father's former colleague Zlatko (67), who was their protector at the time. In her fight against the police, she is aided by policeman Goran (37), whom Daria has known since childhood. As a lawyer, Daria tries to win justice for her clients, which as a girl she could not do for her family while facing the same challenges as her mother. Daria needs to accept the frightened little girl inside of her and forgive her mother, who at the time didn't know any better.

Company's profile

MEHANA is a young production company based in Zagreb and founded by director Bojan Radanović. The company focuses on current social issues. In 2024, producer Sabina Krešić joined the company. She previously collaborated on films such as *Factory to the Workers*, *A Day*, *365 Hours*, *Jump Out* and *High on Life*, which have been screened and awarded at various prestigious festivals such as Sarajevo FF, Sheffield Doc/Fest, True/False FF, Trieste FF, Tallinn Black Nights and FIPADOC.

Author's statement

This story is based on a real-life event which occurred at the Croatian–Serbian border, where an Afghan girl was killed by a train and police denied all responsibility. As with the main character, this event brought back my personal memories of traumatic experiences from the wartime of the 1990s. Driven by her specific trauma, Daria gives the impression that she's using her clients' experiences to heal something within herself. Her mother Katica is someone Daria does not want to become, but her situation pushes her into that form. A friend named Goran represents a link between Daria's past and her present. This is a story that primarily deals with an individual, but in the context of a global crisis.

Producer's statement

Pushback presents the story of a family damaged by the trauma of war and injured by a repressive system, envy, fear and patriarchal dominance. There are very few stories in Croatian cinematography that portray the condition of a minority family that has undergone twofold trauma. The project will be a multilateral European co-production, as the topic is still very contemporary and common to European countries. We are planning to bring experienced talents and co-producers to the project who can support a first-time feature filmmaker and help to reach a wide audience, especially during theatrical realisation. The world premiere is planned for a film festival that supports first-time feature filmmakers.

director **Bojan Radanović**
scriptwriter **Bojan Radanović**
producer **Sabina Krešić**
language **Croatian**
genre **drama**
estimated budget **880.000 EUR**
release date **2026**



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Sabina Krešić Producer
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Klára Is Here / Itt van Klára



Hungary

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Proton Cinema Kft.

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Film synopsis

Klára and Péter are retirees who have been married for 50 years. Klára has been suffering from dementia for a long time and Péter is devoted to taking care of her. However, the constant care takes a toll on Péter's health, so under pressure from the family, he agrees to put Klára in a care centre for the elderly. Péter feels lost and lonely without the task of nursing Klára, when one day he meets Andrea, Klára's younger, free-spirited friend, and they are drawn into an intense sexual affair. Péter's life slowly starts to change – while he spends his days discovering his growing feelings towards Andrea, his nights are dedicated to nursing Klára. When the catatonic Klára escapes from the care centre and catches the couple in the act, she starts to have lucid episodes. Péter faces reality: he loves two women, but has to choose one.

Company's profile

Proton Cinema is a Budapest based, independent film production company that was founded in 2003 by producer Viktória Petrányi and director Kornél Mundruczó, who have been co-creators since university. The company has brought together a well-working team and made several films, including international co-productions, which have been premiered and showcased at A-category film festivals: *Explanation for Everything* (2023) dir: Gábor Reisz (Venice Film Festival Orizzonti), *Evolution* (2021) dir: Kornél Mundruczó (Cannes Premiere), *Wild Roots* (2021) dir: Hajni Kis (Karlovy Vary Film Festival), *Pieces of a Woman* (2020) dir: Kornél Mundruczó (Venice Film Festival Competition).

Author's statement

All my grandparents suffered from dementia before they died. I've always been sure that even though they didn't understand what was going on around them, they were still feeling it. This film is about the morbid beauty of life, passing away and moving on at the same time. It contrasts passionate, honest, old-age love with a fleeting, love-filled 50-year-long marriage. With sensitivity, humour and love, my film speaks of the complexity of human nature: the banality and the brutality of loving two people at the same time. *Klára Is Here* captures the emotionally stirring moment of a final fling and the end of a marriage in a restrained and unadorned style from the perspective of a 73-year-old man.

Producer's statement

By working with Dávid for a number of years previously, I am certain that he has a strong sense of narrative storytelling with multi-layered characters. The concept of *Klára Is Here* was born as a low-budget project – a few characters in a few locations, an idea that helps us keep our focus on the dramatic structure and character-based storyline. The intended budget of the production is based on funding available for first-film directors in Hungary, and we would like to strengthen both the financing and distribution potential of the project by finding a co-production partner. Since the story is not connected to a specific country and the subject is relevant in every market, we aim to proceed into the pre-production phase with a co-producer from the Central/Eastern European region.

director **Dávid Csicskár**
scriptwriter **Dávid Csicskár**
producer **Balázs Zachar**
language **Hungarian**
genre **drama**
estimated budget **600.000 EUR**
release date **2026**



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Balázs Zachar Producer
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Horses / Konji



Slovenia

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Bela Film

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Film synopsis

Miro (40) is nearing the end of his prison sentence. He spends his free weekends with his children from a previous relationship, David (13) and Mia (8), attempting to embark on a fresh start to fatherhood. The challenging relationship with rebellious David tests Miro's patience to its limits. As he takes his children to his parents' countryside house, memories begin to surface, slowly unravelling Miro's troubled childhood and abusive father and finally revealing his attempt to murder him, an act which ultimately led to Miro's imprisonment.

Company's profile

Bela Film was established in 1998 and has since become one of Slovenia's leading production companies. Its track record includes over 35 titles, primarily art-house feature films, creative documentaries and shorts that have been presented at numerous festivals, including Berli-nale, Cannes IFF, Clermont-Ferrand Intl Short FF and IDFA. The company is led by Ida Weiss (ACE, EAVE, EWA and an EFA member). Her recent productions include short films *Around the Corner* (featured at over thirty festivals, including Uppsala SFF) and *Sports Day* (Premiers Plans d'Angers), as well as the children's feature *Beanie* (featured at over thirty festivals, including Cinekid, with more than 120,000 cinema admissions in Slovenia, Croatia, Slovakia and Luxembourg).

Author's statement

At the heart of *Horses* is the relationship between father and son from its darkest and brightest sides. The more I research, the more my own memories, wounds and hopes come alive: as both a son and a father, I often encounter fears that are sometimes rooted in my childhood, while I inadvertently create others myself. The main perspective from which I want to tell this story is the slow and gradual discovery of the situation in which the protagonist finds himself and the connections between the present and the past. Through the emphasized presence of time and space, which are not caught in the camera's view or in the film story, I want to encourage questions that will help us see beyond the typical "frame" and, while doing so, perhaps gain a better understanding.

Producer's statement

The concept of intergenerational trauma, which acknowledges that the effects of these experiences can leave a lasting impact on family members and can be transmitted to the next generations, has always intrigued me. I became even more aware of this when I became a parent myself, realizing how my behaviour and actions influence my children. The family context of trauma can either be devastating or healing depending on whether and how someone addresses it. This project profoundly resonated with me in understanding these dynamics and depicting the choices the main character must make to break the cycle. *Horses* is a debut feature film with a strong artistic vision, resonating with humanity in violent times and broken values.

director **Jernej Kastelec**
scriptwriter **Jernej Kastelec**
producer **Ida Weiss**
language **Slovenian**
genre **drama**
estimated budget **1,100.000 EUR**
release date **2028**



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Grammatik



Germany

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Fünferfilm

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Film synopsis

Chinese artist Qing (25) has been hanging around Hamburg for two years on a language student visa. He now faces deportation by the German authorities for poor performance in his German class. Syrian cook Bassam (35), the best student in his class, agrees to help Qing prepare for the upcoming exam. As they learn various grammar rules together, a mutual attraction develops. However, Qing struggles with Bassam's discipline, while Bassam suffers from his own jealousy. After a night of passionate sex, Bassam disappears. With Bassam gone, Qing fails his exam, but realises that he has learned much more than German and that Bassam's departure was his last lesson. A few years later, Qing has let go of the past and is living in another city. By chance, he meets Bassam again.

Company's profile

Founded in 2016, Fünferfilm produces feature films, documentaries and shorts and has established itself internationally with its repertoire of auteur films and outstanding cinematic signatures. Its first feature film, *Drift* (2017) by Helena Wittmann, premiered at the Settimana de la Critica in Venice. The company's other titles, such as Wittmann's second feature *Human Flowers of Flesh* (2022) or the documentaries *Olanda* (2019) and *Reproduktion* (2024), have been screened at renowned festivals worldwide, such as Berlinale, Locarno IFF, IFFR and many others. Meanwhile, Fünferfilm is not only working on Helena Wittmann's third feature film, but also on several debuts by other up-and-coming filmmakers such as Willy Hans, Salka Tiziana, Luise Donschen and Popo Fan.

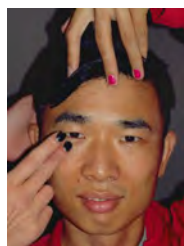
Author's statement

Writing this script reflects my own journey of discovering the meaning of freedom. In the beginning, Qing is driven and distracted by his immediate desires, while Bassam believes in self-discipline to get what he wants. Only when they lose each other do they realise that freedom is found in letting go. The German language is famous for its complicated grammatical rules, which represent the disciplines imposed on newcomers coming from "unfree" countries into a neoliberal world. The script is structured by different grammatical terms, which underline the status of the unbalanced relationship between the two characters. My cinematic vision will combine contrasting darkness and light, capturing the complexity of the characters and communities I want to present on screen. With the ending, I aim to inspire hope in those who are struggling.

Producer's statement

Chinese director Popo Fan's debut feature *Grammatik* is inspired by the filmmaker's own experiences. Born and raised in Jiangsu, Popo has been living in Germany since 2017. His debut film, which tells an unbalanced love story in a migrant setting, shows the linguistic and non-linguistic encounters between people from different cultural contexts. As in his short films, the writer-director plays with clichés and prejudices about migration and sexuality in a humorous and pointed way. We are impressed not only by the versatile styles and approaches of the director's cinematic language so far, but also by the intersectional perspective he brings to the screen. A classical love story set in a queer migrant setting is something that has rarely been portrayed before in cinema.

director **Popo Fan**
scriptwriter **Popo Fan**
producer **Julia Cöllen**
language **German, English, Chinese, Arabic**
genre **drama**
estimated budget **1.600.000 EUR**
release date **2026**



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Eli and Them / Eli a oni



Czech Republic

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Perfilm

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Film synopsis

Sheltered Eli (17) is sent to spend the summer at her sister Karo's (34) rural farm to prepare for her exams. As Karo is too preoccupied with running the farm, Eli gains unexpected freedom and begins to escape from the boredom of her studies. She meets reclusive Adam (25), who grows close to Eli, and while at a party, she sleeps with charismatic Roma drug dealer Mariana (18), later learning from her that a house in the local Roma settlement has recently burned down. Poor conditions are claimed to be the cause, so the village votes to evict the Roma population, while Mariana believes that the fire was set intentionally and wants justice. As the summer fades away, Adam, tormented by the fight for Eli's affection, claims to have set the fire. Distressed, Eli confesses it to Mariana, which tragically escalates the dispute.

Company's profile

Perfilm is an independent production company based in Prague and founded in 2018. Perfilm focuses on films with strong creative value and international outreach, both fiction and documentary, as well as experimental films. Perfilm's production portfolio includes several successful short films, such as Petr Pylypčuk's *Eighth Day* (Festival de Cannes – La Cinef) or Vojtěch Novotný's *Paradise on Earth to See* (PÖFF Shorts, Tallinn Black Nights). Perfilm also has several feature films in development, such as Vojtěch Novotný's feature debut *God Break Down the Door* (MIDPOINT Feature Launch, Rotterdam Lab Award), Anna Wowra's feature debut *In Good Faith*, or Petr Pylypčuk's feature debut *Eli and Them* (MIDPOINT Feature Launch). The company's feature debut *March to May* (2024) by Martin Repka is premiering in KVIFF's official selection.

Author's statement

I have a strong personal connection to this project because it is based on a place where I grew up: a poor North Bohemian village that, beneath its sleepy surface, is full of anger, powerlessness and unresolved tension between the white majority and the Roma minority, making the multi-dimensional portrayal of this rural environment crucial for me to capture in a contemporary Czech film. I want to approach the subject matter in a way that is naturalistic and free of dogma and cliché, depicting the microcosm of the village and its inhabitants with scrutiny but without judgment while focusing on the coming-of-age journey of Eli, experiencing this world through his lens as he gets caught up in its complex inner life.

Producer's statement

Eli and Them is a coming-of-age story that places the titular character into the foreign environment of a rural Czech village. This unique setting allows us to explore the themes of the perils of human coexistence – whether in family relationships, between a town's neighbours and even coexistence within oneself. The project is a debut feature both for me as a producer and Petr as the director, following our latest collaboration – the short film *Eighth Day*, which premiered at Cannes IFF and was screened at multiple other festivals around Europe. The development of the film was recently supported by the Czech Film Fund, and we're aiming for a production date in summer of 2026. We're currently seeking international partners who share our passion for the themes of the film and will help to bring Petr's vision to the screen.

director **Petr Pylypčuk**
scriptwriter **Petr Pylypčuk**
producer **Kryštof Burda**
language **Czech**
genre **coming of age drama**
estimated budget **790.000 EUR**
release date **2027**



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Anxiety of the Heart / Nerwica Serca



Poland

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Lumisenta Film Foundation

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Film synopsis

Tymek, a wild-at-heart 17-year-old, suffers from an episode of self-harm but pretends it was a funny accident. He doesn't confess the truth to his loveless parents or the posh school-mates whom he secretly hates. Instead of studying for finals, he runs away from home. He jumps off a train at the last moment and decides to stay in town to pursue the love of Zooney (19), a darkly witted expat. Initially cautious, Zooney embraces his impulsive yet loving nature. They kiss in the rain, crash a party and plan to leave the country together. But when Tymek accidentally bumps into his mother, his self-harming past strikes back. After publicly demolishing a restaurant and his own face, he is confined to a psychiatric ward. There he stands in truth with his suffering, which allows his love with Zooney to turn into a lasting friendship.

Company's profile

Established in 2022, Lumisenta Film Foundation focuses on international co-productions for both fiction and documentary films. It aims for projects of high artistic value and strives to create a safe space for young, ambitious creators to explore their individual paths. Lumisenta's latest projects include *Forest* (2024) by Lidia Duda, which won the Silver Alexander at the Thessaloniki IDF, five awards at Millennium Docs Against Gravity, and the Grand Prix at the Clermont Ferrand Int'l Short FF. *An Orange From Jaffa* (2024) by Mohammed Almughanni received the Jury Award for Best European Film at Krakow FF (EFA 2024 short film category candidate). Currently, the company is developing projects such as *The Slugs* by Katarzyna Gondek (Biennale College Cinema) and *Anxiety of the Heart* by Michal Edelman (MIDPOINT Feature Launch).

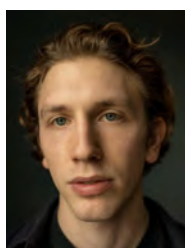
Author's statement

Anxiety of the Heart targets both young viewers and their parents, giving them a unique insight into teenagers' lives. We aim to contribute to the ongoing dialogue surrounding adolescent well-being by introducing characters designed to encourage love and compassion towards all of their strengths and weaknesses. Tymek's story gives voice to those struggling but also bears the potential to inspire hope. This is urgent, considering the fact that suicide ranks second among causes of death for European youth. *Anxiety of the Heart* focuses on a perceptive audience for whom these crucial years are a time to be cherished, with all their excitements, hardships and imperfections. As long-time collaborators, we are confident in our ability to preserve the essence of the story within the production constraints.

Producer's statement

Anxiety of the Heart is an urban odyssey following four days and nights in the life of a privileged yet neglected teenager desperately longing for human connection. Tymek balances on the edge of self-destruction but finds the will to live through love, friendship and honesty. The film will play with contrasts: naturalism and formal stylization, romanticism and brutality, humour and drama. We want to shoot in the cityscape of Warsaw (a city we grew up in), cast non-professional teenage actors and improvise on set. This approach will allow us to tell the story as the character-driven one that it is, formally resembling Tymek's internal journey. From light-hearted romance in blooming park alleys to bloody, psychological drama set in dark, mean streets. A coming-of-age love story of self-harm, self-discovery and, ultimately, self-acceptance.

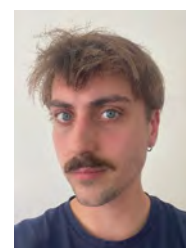
director **Michał Edelman**
scriptwriter **Karol Marczak**
producer **Patryk Sielecki**
language **Polish, English**
genre **coming of age drama**
estimated budget **1.469.500 EUR**
release date **2026**



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Patryk Sielecki Producer
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Antonie



Czech Republic

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

Punk Film, s.r.o.

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Film synopsis

When Anton, an eternal slacker and the father of three-year-old Antonie, gets fired from his job at the supermarket, his girlfriend Soňa decides to go to France to earn money for the family as a pole dancer. Left alone to take care of a little girl in a society where men don't usually take paternity leave, Anton becomes the subject of ridicule.

With not much help around, the only support he gets is from the Roma family of his best friend Tibor. Slowly, while taking care of Antonie, he surprisingly finds the motivation he's always lacked in life. He gets back on his feet by dealing weed to mothers on maternity leave. This idyllic life is shattered when Anton's drunk stepfather cruelly remarks that Antonie isn't his daughter. The seed of doubt is planted and Anton starts to suspect his best friend Tibor, suddenly realizing all that he could lose.

Company's profile

Punk Film is a production company based in Prague, established in 2003, focusing on feature films, documentaries, animated films and series. Its most significant projects in recent years include the survival drama *The Last Race* (2022) and the fairy tale *The Magic Quill* (2018), both awarded with Czech Lion national awards, the documentaries *Girl Power* (2016) about women in graffiti and the probe into modern forms of partner relationships *Happily Ever After* (2022), winner of the Audience Award at Ji.hlava IDFF, and the co-production of short animated films *All Her Dying Lovers* (2020) presented at Hot Docs or *Middle Watch* (2022) by John Stevenson, which was nominated for a BAFTA. Punk Film is also involved in further projects, such as the Karel Zeman Museum, commercials and services, e.g. for the Turkish Netflix blockbuster *Art of Love* (2024).

Author's statement

Antonie addresses current social issues of a man on parental leave and the yearning for a place of one's own. Anton's sudden introduction into the world of women at home with their children results in many humorous situations. With this contrast, I'd like to show the conservatism of society, specifically set in a socio-economically challenged environment in a large housing estate where Czech and Roma people live next to each other. There is one thing they can agree on, no matter the colour of their skin: Kids should be raised by mothers!

Life on the periphery is familiar to me from my documentary work. *Antonie* is a film that draws on social realism, remaining faithful to local aesthetics that evoke pop-art images full of colour. The set design is reminiscent of pop idols from the 2000's and the sound is based on local rap music and techno.

Producer's statement

Antonie is an intimate tale of unconditional love that takes us on a journey through raw and vibrant images. Despite the touching moments, we want the viewer to feel good and hopeful. Combining social drama with humour is already present in Rozálie's previous documentary films.

Antonie is Rozálie's debut feature, continuing our more than 15-year collaboration. Given that the film requires filming with a combination of actors and non-actors in authentic settings, Rozálie's documentary experience is a great advantage.

The film delves into social issues such as parenthood and prejudices. Although the characters are far from perfect, we want them to find a path towards their dreams, making them relatable for a wider, international audience.

The project is co-developed by Czech Television with the support of the Czech Film Fund.

director **Rozálie Kohoutová**
scriptwriter **Rozálie Kohoutová**
producer **Martina Knoblochová, Martin Hůlavec**
language **Czech**
genre **comedy, drama**
estimated budget **1.100.000 EUR**
release date **2026**



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WORKS IN DEVELOPMENT — INTENSIVE QUEER

FEATURE FILM PROJECTS WITH QUEER
NARRATIVES DEVELOPED WITHIN THE MIDPOINT
INTENSIVE QUEER 2024 PROGRAM



KVIFF
Eastern Projects
2024

The Face of a Woman / Tvár ženy



Slovak Republic

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

EMEDI productions

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Film synopsis

Wedding planner Monika (50) suddenly faces an incurable disease, shattering her seemingly perfect life. Realizing the finite nature of life, her path intertwines with Šimon (25), a cabaret bartender who doesn't value his own time and squanders it on procrastination instead of pursuing his dreams of becoming a renowned photographer. Their unlikely friendship, which raises eyebrows and is enriched by a "Never Have I Ever" list, leads them to undertake various crazy challenges and face personal obstacles as they search for the true meaning of life. Thanks to Šimon, Monika accepts her diagnosis and her past, beginning the journey towards self-love; Šimon, inspired by Monika, overcomes his fear and finally hosts his first exhibition. Monika's awakened authenticity and Šimon's artistic success illustrate their growth and newfound zest for life.

Company's profile

Founded in 2020, EMEDI productions is a film production company with a mission to drive societal change through inclusive and inspirational stories to make the world a better place. It provides a platform for emerging artists to bring their innovative ideas to life. EMEDI has produced several short films: the LGBT drama *Only Human* (2020), the sci-fi drama *The Last One* (2021), the comedy *Purgatory* (2023), the psychological drama *Insanely Perfect* (2023), and the documentary *Sad Pleasures: Olga Bleyová* (2024). These films have been selected by over 100 festivals worldwide, garnering approximately 20 awards and nearly 50 podium positions/nominations. Notable achievements include the Gold Remi Award at WorldFest Houston, the world's oldest independent FF, along with other accolades at the Fargo-Moorhead LGBT FF, International Queer FF Playa del Carmen and Sappho FF.

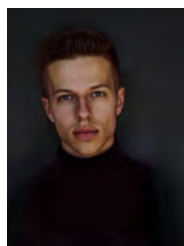
Author's statement

Despite centuries of human existence defined by beginnings and ends, many of us still struggle to accept death as the natural culmination of life. The fear of the unknown often prevents us from engaging with the concept of the end, viewing it as taboo and leading us to deny our limited time, continuously postponing our dreams for "later." Our "Never Have I Ever" list keeps expanding, trapped in the illusion of having endless time. Occasionally, as with Monika, life's abrupt wake-up calls force us to reassess our paths. Through this dynamic, timelessly captivating, humorous yet educational and thought-provoking story, we aim to keep reminding people that our time is finite. Realizing this empowers us to live more purposefully, making every moment count towards fulfilling our true potential and enriching our lives with meaning.

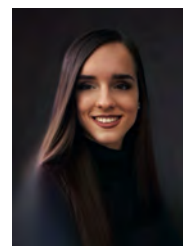
Producer's statement

In my view, any exceptional film should have three layers: captivating narrative, important social themes and psychological depth, with the potential to alter one's perception of life. *The Face of a Woman*, our planned feature debut, has a dynamic plot with humour and thought-provoking questions while addressing critical issues like HIV, procrastination and inclusivity towards the LGBT community. Lastly, it prompts deep introspection on life's finitude and the pursuit of self-acceptance, matching all three of these layers. This film represents a bold move, especially for Slovakia, by tackling serious themes within a cheerful cabaret setting featuring drag queens, as no Slovak film has yet ventured into these territories.

director **Lukáš Vízner**
scriptwriter **Lukáš Vízner**
producer **Ester Víznerová**
language **Slovak, Czech**
genre **dramedy**
estimated budget **1.000.000 EUR**
release date **2026**



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Berlin-Budapest



Germany

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

FLARE FILM

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Film synopsis

Bianka, a polyamorous trans woman, is navigating life in Berlin after gender reassignment surgery. Her sister Luca, who has been estranged since Bianka missed their mother's funeral in Hungary, arrives from Budapest to take care of her. Due to an unexpected breakup, Luca stays at Bianka's, who keeps her former life in Hungary secret from her friends and lovers. Luca notices Bianka acting differently, like a chameleon, with each of her lovers, causing Luca to question her authenticity. Bianka refuses to acknowledge the consequences of her decisions until Nora, her ex-wife, accidentally shares a secret that Bianka's father has been keeping from her. The sisters' unresolved traumas escalate and Luca gives up on their relationship. All on her own, Bianka realizes that she must lead open, honest relationships, embracing her identity, or she will end up alone.

Company's profile

Since 2008, Flare Film has been producing feature films and documentaries for cinema and TV, as well as TV series, with a wide and diverse range of genres and the aim to tell stories that are as entertaining as they are meaningful. Flare Film titles include *Morris from America* by Chad Hartigan (awarded at Sundance Film Festival), *Forget Me Not* by David Sieveking (awarded at Locarno Film Festival), *Walchensee Forever* by Janna Ji Wonders (Berlinale 2020, nominated for the German Film Awards), the high-end TV-series *Funeral for a Dog* (Sky) or *Stambul Garden* by Academy Award nominee İlker Çatak. Since 2021, Flare Film has been part of Newen Studios, one of the biggest European production and distribution groups with a strong producers' network and world sales attached.

Author's statement

On Christmas Eve in 2015, my brother called me on Skype from Berlin, where he lived with his wife. He told me that He is a She and asked for my patience in accepting this, even if I may not fully understand it. I only had one question for my sister: when do we go shopping together? Entering my mid-20's raised questions about how to stay authentic in an ever-changing capitalist society. Over the years, my sister has inspired me in my journey of self-discovery and authenticity, and I knew I wanted to write about our experiences. "Berlin-Budapest" blends our family's special brand of humor with a fearless approach to discussing transness, revealing the complexities through a mix of drama and comedy and tackling bold contemporary themes with genuine authenticity and personal connection.

Producer's statement

When Viktoria reached out to me, I was drawn to the story right away not only because it tackles topics like freedom of (sexual) identity and feminism, but first and foremost because of its complex characters, heart-warming scenes and witty dialogue. Knowing the challenges of financing a project with trans protagonists in Hungary, we were thrilled to come on board as the main producer from Germany. Having experienced the distribution of LGBTQ+ films before, we believe in the potential for an international audience and are aiming for a premier at a prestigious festival with many more festivals to follow.

scriptwriter **Viktoria Vay**
producer **Gabriele Simon**
language **German, Hungarian**
genre **dramedy**
estimated budget **2.000.000 EUR**
release date **2026**



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Gabriele Simon Producer
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Girls in Uniform / Mädchen in Uniform



Germany

Eligible for Eurimages Co-production Development Award.
This film is director's debut.

NORDPOLARIS

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Film synopsis

In the spring of 1914, the recently orphaned Manuela (15) arrives to an all-girls boarding school for the future mothers of soldiers in the Prussian Empire. Bold but still new to the standards of the place, Manuela has to learn to navigate a martial hierarchy among the noble students. Soon enough, she finds a kindred spirit in the gentle class teacher, Fräulein von Bernburg (28), who hides her true self behind a cold demeanour. She makes Manuela believe that she can be so much more than a wife – it's the prosperous 1910s and anything is possible, is it not? A tender, forbidden love blossoms between the two young women, challenging this fortress of patriarchy maintained only by women with unexpected, fatal consequences.

Company's profile

Nordpolaris was founded in 2014 by Fabian Halbig and Florian Kamhuber. The company has produced more than 20 short and feature-length films, which were shown at film festivals worldwide and commercially distributed, including the comedy *Dinky Sinky* (FIPRESCI Award at Munich IFF), the one-shot thriller *Limbo* (for broadcaster BR/ARD) and the film *Sorry, Comrade* (Berlinale). After stints at other production companies, the two have been operating together again under the name NORDPOLARIS since the end of 2021, producing films and series for a broad audience in collaboration with their team. Among them is producer Melissa Byrne, who has produced several award-winning short films and the feature film *Life Is Not a Competition, But I'm Winning*, which premiered at Venice IFF 2023. Nordpolaris is backed by the shareholder Beta Film.

Author's statement

Even though the time when women's right to exist was tied to their reproductive capability (which is the backdrop that this love story is set against) now seems far gone in Western societies, progress is never to be taken for granted.

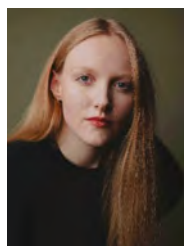
I love to explore not only history's connections to our present, but also the history of queer identities, and I want to show my main characters' inspiring liberation from the times they live in but also from their own prejudices and wrong beliefs. For me, it's crucial to establish new narratives, offering something different than portraying queer characters as victims.

I want to make this film as brimming with life as possible. Our film will not look away from the (harsh) realities that Prussian girls faced in the 1910s – and it will visually give entirely into the feelings of our main characters, into both pain and love.

Producer's statement

We have closely cooperated with Justina on several projects in the past. Our most recent interest is to adapt the autobiographical novel from 1931, *Girls in Uniform*, portraying a queer classic in a more in-depth, critical and uncensored way. Set amid the Prussian patriarchy shortly before WWI, our rendition emphasizes two women's defiant desire for love – and thus freedom from a military-like system, making it relevant for today's audiences. Set as a German majority – already partially funded – with German-French dialogue and also expecting French acting talent, we are interested in an international co-production and/or non-German world sales, since our film targets not only German but international queer, anti-fascist and smart historical romance enthusiasts.

director **Justina Jürgensen**
scriptwriter **Justina Jürgensen**
producer **Melissa Byrne**
language **German, French**
genre **drama**
estimated budget **2.500.000 EUR**
release date **2026**



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Melissa Byrne Producer
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EURO POP BUBBLE



United Kingdom

This film is director's debut.

Crystal Compass

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Film synopsis

Over a spring weekend in Prague, Fred (22), a disenfranchised musician, is caught off guard when he falls for Matty (23), an upbeat singer. Their blossoming romance challenges Fred's ideas about life, love and the Euro Pop Contest that Matty dreams of winning.

Years later in Berlin, Matty dies in a bike accident, isolating Fred in the city with his grief. When Fred meets Tomas (35), they share a sexually charged winter that unearths secrets in Matty's character and gives Fred the tools to move on.

Drunkenly covering one of Matty's songs online, Fred goes viral and is chosen to represent the UK at the Euro Pop Contest. Whilst he initially enjoys his newfound exposure, during rehearsals in London, Fred begins to feel conflicted about his ambitions, talent and the grief narrative being built around him. Is he fulfilling Matty's dream or his own?

Company's profile

Crystal Compass was originally formed to administer The Palace IFF, Bristol's LGBTQ+ FF. Since then it has grown to produce an array of productions in partnership with Dolly Studios and The Palace Collective. With a focus on various formats, Crystal Compass has produced virtual reality 360 film works such as *Gimme One*, a vogue / ballroom documentary using motion capture and VFX animation techniques. Additionally, Crystal Compass has focussed on the 8mm format and has produced several productions for the Straight 8 competition. With work that expands to installation for galleries and museums and always with a focus on LGBTQ+ identity, Crystal Compass is seeking to produce its first feature length film.

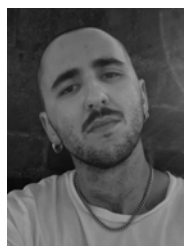
Author's statement

The magic of pop music lies in the depth of emotion that a song can capture in a few catchy minutes. The grit behind the glamour. This film in a way is my own pop song, its grit being the emotions and obstacles that come with being a gay man in your twenties; our relationships, our desires and our grief, dressed up in the familiarity of a glitzy "Nobody to Star" story. My filmmaking goal is to tell character-led stories that, with a subdued but sarcastic perspective, prod at our choices and actions. To do this, *Euro Pop Bubble* will balance the subtlety of Fred's feelings and the overwhelming events thrown at him, giving equal weight to capturing the intimacy of his body on another and the grief he shares on the biggest music stage in Europe. Through Fred's complex journey, I am exploring a life and a coming-of-age story not seen before in cinema.

Producer's statement

Set in Prague, London and Berlin, we are searching for German and Czech co-producers that share our vision to recognise this multi-territory, queer and cynical drama. The characters in this film resonate with the idea of transcultural identity as our identity shifts to benefit ourselves, to belong everywhere, but nowhere. This is not just a gay heartbreak story; it is a film that explores a transnational contemporary queer identity emphasizing unity by breaking through the campiness of the Eurovision song contest to find a starkness in the glitz. This is elaborated by the film's darkly humorous story that unfurls grief and sexuality within the identity of a Gen Z LGBTQ+ character. The film shares the contemporary queer relationship by entwining dating apps, Prague hostels and the morality that I aim to see represented more in film.

director **Grant Gulczynski**
scriptwriter **Grant Gulczynski**
producer **Harry Silverlock**
language **English**
genre **cynical drama**
release date **2027**



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Harry Silverlock Producer
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KVIFF EASTERN PROMISES WORKS IN PROGRESS

FEATURE FILM PROJECTS IN POST-PRODUCTION FROM CENTRAL AND EASTERN EUROPE, THE BALKANS, THE FORMER SOVIET UNION, THE MIDDLE EAST AND NORTH AFRICA WILL INTRODUCE NEW FILMS THAT WILL PREMIERE AFTER THE KARLOVY VARY IFF



KVIFF
Eastern Promises

UP
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S
SOUND
SQUARE

A stylized black silhouette of a building with a central tower and horizontal lines representing windows or floors.
BARRANDOV STUDIO

Works in Progress Jury



Gabor Greiner

After studying cultural management in Vienna, Birmingham and Chicago, Gabor Greiner worked as a journalist and film critic. In 2003, he moved to Brussels to take charge of the distribution support department of the MEDIA Programme at the European Commission's Film Fund. In 2009, Gabor became acquisitions executive at The Match Factory international sales agent.

In August 2010, Gabor moved to Berlin to take over acquisitions of the French-German sales company, Films Boutique, winner of the Golden Bear in 2017 and 2020 and the Golden Lion in 2011 and 2016.

Gabor is a member of the European Film Academy and an active collaborator with Torino Film Lab and EAVE.



Kyle Greenberg

Kyle Greenberg is an American film distributor, filmmaker and artist. As a distributor, Greenberg has supported the release of over one hundred feature films over the last decade, collaborating with filmmakers such as Errol Morris, Gaspar Noe, the Ross Brothers, Ali Ab-basi, Jonas Akerlund, Anton Corbijn, Kristoffer Borgli, Clay Tatum, Whitmer Thomas, Emma Seligman, Eddie Alcazar, Sean Price Williams, Alex Ross Perry, Charlotte Gainsbourg and many more.

Greenberg's personal film work has screened with the likes of the Slamdance Film Festival, Brooklyn Horror Film Festival, San Sebastian Horror Film Festival, Morbido Film Festival, Sydney Underground Film Festival and beyond, in addition to exhibiting his artwork in spaces or stores such as the Joseph Gross Gallery, Con Artist Collective, Printed Matter, Dashwood Books, Gosh! Comics, Drawn & Quarterly and beyond.



Başak Emre

Başak Emre is a producer and festival director. She served on the executive board of the Ankara Film Festival from 1992 to 1995. She worked as the world cinema coordinator of the Adana Golden Boll Film Festival from 2006 to 2016 and as the artistic director of the Antalya Golden Orange Film Festival between 2019 and 2023. She has been the director of the Festival On Wheels since 2000, a travelling film festival visiting three to four cities in Turkey and abroad annually. She has acted as the coordinator of numerous Turkish film weeks in the framework of film festivals in 26 countries and has served on the juries of international festivals.

In 2001, she was the production coordinator for *The Confession*, directed by Zeki Demirkubuz. In 2008, she produced the feature film *Tales from Kars*, which premiered at the Rotterdam Film Festival. She produced the feature *Black and White* (2010), directed by Ahmet Boyacioglu. She is the executive producer of *Inside* (2012), the producer of *Nausea* (2015) and the production coordinator of *Ember* (2016), all directed by Zeki Demirkubuz. She produced the feature *The Smell of Money* in 2018. She has been a member of the European Film Academy since 2021 and became a board member in 2024.

Moor / Mavr



90 min, Kazakhstan, France

This is the film's working title and may change.

Short Brothers

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E kinostudia_kaz@mail.ru

Arizona Films

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E guillaume@arizonafilms.net

Film synopsis

Ex-military Beibars, nicknamed Moor, returns from prison to look after his brother's family, but finds that his brother has disappeared, leaving huge debts behind. It's up to Moor to pay.

Director's biography

Adilkhan Yerzhanov is a Kazakh film director with over 20 years of experience directing feature films & TV series, earning accolades at various film festivals. Member of the EFA (European Film Academy) and APSA Academy, winner of the Asia Pacific Screen Awards in 2019 for Achievement in Directing (*A Dark, Dark Man*), APSA Film Fund Development grant recipient in 2018 for *A Dark, Dark Man* film project, two-time participant in the Cannes Film Festival's Official Program (*The Owners*, 2014, and *The Gentle Indifference of the World*, 2018, Un Certain Regard Section) and a two-time participant in the Venice International Film Festival (*Orizzonti / Yellow Cat / 2020 & Orizzonti Extra / Goliath / 2022 / Premio Bisato d'oro to Berik Aitzhanov & Daniyar Alshinov / Best Actors*).

Producer's biography

Olga Khlaseva graduated in 2001 from the Kazakh State University of International Relations and Foreign Languages with a degree in philology and literature and in 2019 from the T. Zhurgenov Kazakh National Academy of Arts with a degree in film studies and film criticism (MA). She has been in the film industry since 1997 as head of international relations at Kazakhfilm National Studios and at the Eurasia International Film Festival. Producer (including international promotion) of all films by Adilkhan Yerzhanov. EFA (European Film Academy) member, APSA Academy member (nomination for Best Producer for the films *The Owners* and *The Gentle Indifference of the World*) and APSA Fund Grant recipient in 2018. NETPAC member and juror at various film festivals. Graduate of EAVE Film Marketing Workshop and EWA Online Marketing Training.

Author's statement

«She lov'd me for the dangers I had pass'd;
And I lov'd her that she did pity them.».

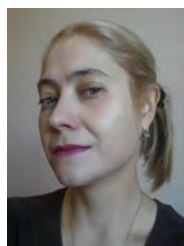
«Othello», Shakespeare

Idea: A vicious circle of despotism and violence, where only love can break this circle.

References: Martin Scorsese's *Taxi Driver*, Takeshi Kitano's *Hana-bi*, Nicolas Winding Refn's *Drive* and Alexei Balabanov's *Brother*.

Style: Beybars's detachment is ostensive, as well as the form of the film: silence and bursts of violence.

director **Adilkhan Yerzhanov**
scriptwriter **Adilkhan Yerzhanov, Roelof Jan Minneboo (script consultant)**
producer **Armanzhan Baitassov, Olga Khlaseva, Yermek Utegenov, Guillaume de Seille**
camera **Yerkinbek Ptyraliyev**
music **Sandro di Stefano**
cast **Berik Aitzhanov, Anna Starchenko**
language **Kazakh**
genre **action, drama, thriller**
release date **15.01.2025**
what's missing **festivals, international promotion, international sales, post-production**



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Guillaume De Seille Producer
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My Father's Scent



90 min, Egypt, France, Norway, Sweden, Qatar

This is the film's final distribution title.

ArtKhana

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France
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Film synopsis

Following their father's discharge from the hospital, his youngest son stays overnight with the ailing patriarch in the confined spaces of the family home. During their evening stroll, they forge a deeper bond, revealing intimate secrets. Little do they realize that this will be their first true connection and ultimate farewell.

Director's biography

Siam is a director of documentary and fiction films, member of the European Film Academy and The Academy of Motion Picture Arts which annually awards the Oscars. Siam debuted as a director with the ITVS and Sundance-supported feature documentary *Whose Country?*, which was selected for NYFF and KVIFF (2016) and distributed by Kino Lorber in North America. It was followed by *Amal*, which was selected as an IDFA Opening Night Film (2017) and won the Sheffield Jury Prize (2018). His fiction film *My Father's Scent* completes his trilogy on Egyptian authority and explores the socio-consequences of a patriarchal society through the portrayal of a father-son relationship.

Producer's biography

Mohamed Hefzy is one of the leading film producers in the Middle East and Africa. In 2013, Screen International named him as the only Arab among 30 future leaders in film production. In June 2019, he was invited as a member of the Academy of Motion Picture Arts And Sciences in the Producers branch. His films *Clash*, *Feathers*, *Souad*, *Yommedine* and *Aissa* all premiered at Cannes from 2016 to 2023. Guillaume de Seille (1968) worked for 10 years at the Canal+ Cinema Department. He was artistic director for a Canal+ programming and then for the public broadcaster France 2. Under Arizona Films, he has produced or coproduced more than 60 feature art-house films with foreign directors that have been chosen by all major film festivals, released in France and often broadcasted on European channels.

Author's statement

A family drama set within the confines of an apartment, *My Father's Scent* challenges traditional family values and dynamics, exposing the oppression of patriarchy, generational struggles and the pain of reconciliation. At its core, it is a film about toxic masculinity and contemporary manhood in a patriarchal society built on false appearances. It unfolds as a poetic odyssey, peeling back the layers of a fraught father-son relationship riddled with misunderstandings. Through the intense highs of confrontation to the lows of regret, the film navigates the depths of raw human emotion. The central premise is a poignant one: if each of us who has lost a loved one could spend one final night with them, would we settle old scores or mend broken bridges?

director **M Siam**
scriptwriter **M Siam, Ahmed Amer**
producer **M Siam, Mohamed Hefzy, Guillaume de Seille, Ingrid Lil Hogtun**
camera **Omar Abou Douma**
music **Sary Hany**
cast **Ahmed Malek, Kamel El-Basha, Mayan El-Sayed**
language **Arabic**
genre **family drama**
release date **01.01.2025**
what's missing **editing and post-production**



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Scriptwriter, Producer
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Guillaume De Seille
Co-Producer
E guillaume.arizona@de-seille.info



Mohamed Hefzy Producer
E mohefzy@film-clinic.com

Amedspor



90 min, Turkey

This is the film's final distribution title.

Rezfilm
Istanbul
Turkey

Film synopsis

Amedspor, a minor football club from the Turkish second league, came into the spotlight when it decided to reclaim its Kurdish identity. While the "peace process" aiming to improve Kurdish citizens' right in Turkey was on the verge of collapsing, the team was emerging as a strong competitor. However, the club found itself in turmoil due to the escalating Kurdish-Turkish conflict. They are often attacked by nationalist fans during away games, hence traveling under police escort. The chants and banners of Amedspor supporters are often perceived as "terrorist propaganda" by the Football Federation. The club has had to pay record-breaking fines, and the footballers receive frequent suspensions. The film follows Amedspor and its loyal fans during a turbulent football season against this backdrop.

Director's biography

Rezan Yeşilbaş (1977, Turkey) graduated from the Cinema and TV Department of Marmara University in Istanbul. He started his career as an assistant director on Zeki Demirkubuz's *Kıskanmak* (Envy, 2008) and *Yeraltı* (Inside, 2012). Yeşilbaş's short film *Bé Deng* (Silent, 2012) won several awards, including the Golden Palm for Best Short Film in Cannes and the Best Fiction Film Award at Melbourne International Film Festival. Together with *Hüküm* (The Judgement, 2008), *Bé Deng* is part of Yeşilbaş' trilogy about women. Rezan Yeşilbaş is also working as an executive producer with his company Rezfilm. His first feature film *Ucan Kofteci* will be released in 2024.

Producer's biography

Ahmet Gürata is an academic, festival curator and film producer. He is currently teaching at the Izmir University of Economics. He has published research on the history of Turkish cinema, reception, remakes and documentary in anthologies and journals. He also works as a programmer for the International Antalya Film Festival, Festival on Wheels and is affiliated with Docedge: Asian Forum for Documentary. He is the co-producer of *Beriya Şevê* (Before The Night, Ali Kemal Çınar, 2021).

Author's statement

Growing up as a Kurd in Turkey, you instantly become aware of the nationalism and discrimination at an early age. The nationalist discourse is often expressed in everyday situations. One is constantly reminded of the difference between "us" and "them", depending on their ethnic or religious background. When I started studying film, I became increasingly concerned about the lack of critical perspective in the film industry. Years later, witnessing the unfair treatment of Amedspor, I was immediately drawn to the subject. With a small crew, I decided to follow the club and explore the dynamics that kept them going. I thought Amedspor would be a perfect metaphor to explore the prevalent political and ethnic tensions in Turkey.

director **Rezan Yesilbas**
scriptwriter **Rezan Yesilbas**
producer **Ahmet Gurata**
camera **Dilsat Canan**
language **Kurdish, Turkish**
genre **documentary**
release date **01.01.2025**
what's missing **color grading, editing and post-production, sound design**



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Ahmet Gurata Producer
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A Hunter Girl / Anchy Kyz



65min, Kyrgyzstan

This film is director's feature debut. This is the film's working title and may change.

Creative Center

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Kyrgyzstan
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Film synopsis

The documentary *A Hunter Girl* tells the story of a young girl Nurazhar and her father Nurlan. They are engaged in the ancient Salbuurun hunt, which is done with taigans (a Kyrgyz hunting dog). We see how father and daughter become equal partners in the hunt. Their lifestyle challenges gender norms: Nurazhar learns to hunt alongside her father, breaking the tradition of passing on the knowledge of hunting from father to son. Together they overcome stereotypes and demonstrate the evolution of tradition in modern society.

Director's biography

Sulaimanova Suiumkan is an excellent cinematographer working in the Kyrgyz Republic, a member of the Union of Cinematographers of the Kyrgyz Republic, a member of the Association of Producers of the Kyrgyz Republic and a member of the U. Kudaibergenova Federation of Stuntmen. She has extensive experience in movie production and is a student of the famous Kyrgyz director Ernest Abdyzhaparov. For her debut short film *Snow Leopard*, she won the Golden Globe Prize and Scholarship (HFFA) and received the 2019 Best Asian Short Film nomination at the Asian World Film Festival (AWFF) in Los Angeles. *A Hunter Girl* is her debut independent documentary.

Producer's biography

Koychubekov Zhumanazar, a director and cameraman, co-founded the Creative Center public foundation in 2019. The foundation's mission is to produce socially significant audiovisual projects aimed at promoting positive and creative values within the country. In 2018, he obtained a degree in cinematography from B. Beishenalieva University, and in 2021 he earned a master's degree in journalism from the American University of Central Asia. Over the course of his career from 2007 to 2024, he has worked on 16 feature films, 20 documentaries and 15 short films.

Author's statement

Nurazhar is 13 years old. Her courage and fortitude symbolize the struggle of women in our society. I strive to tell their story not only as the life of a girl who is passionate about hunting, but also as a relationship between father and daughter that is imbued with respect and mutual understanding. My goal is to share the story of Nurazhar with the world through cinema. I want to show not only her life and her achievements, but also highlight the importance of support and solidarity among women. My story is a call to fight for equality and justice, which I hope will be heard and understood by the world community.

director **Suiumkan Sulaimanova**
scriptwriter **Suiumkan Sulaimanova**
producer **Suiumkan Sulaimanova, Zhumanazar Koichubekov**
camera **Zhumanazar Koichubekov**
language **Kyrgyz**
genre **documentary**
release date **01.02.2025**
what's missing **additional financing (45,000 EUR budget gap), co-production, festival world premiere, international sales, post-production partners**



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Zhumanazar Koychubekov Co-Producer
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Yugo Florida



109 min, Serbia, Bulgaria, Croatia, Montenegro

This film is director's feature debut. This is the film's final distribution title.

Sense Production

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Serbia
E marija@senseproduction.rs

Film synopsis

Zoran's awkward and almost pointless life, including a pothead roommate, an unavailable ex-girlfriend and a job on reality TV, turns upside-down when his estranged and intolerable father is diagnosed with a terminal illness and he commits to helping him through his final weeks. Driving around in an old Yugo Florida, the two men get to know each other better than in all the years that had come before.

Director's biography

Vladimir Tagić is best known as creator/writer/director for his Canneseries-awarded hit TV series *Operation Sabre*, which just premiered in the Competition programme, winning the Special Interpretation Award. His previous TV series *Morning Changes Everything*, a great regional hit in Ex-Yugoslavia that had its Avant premiere at Sarajevo Film Festival in 2018, won the Rainbow Award at the International Day against Homophobia and Transphobia in Belgrade as one of its many successes. His short films have travelled the world, and the most successful one, *Emergency Exit*, premiered at Clermont Ferrand IFF. In 2017, the film was presented at Cannes IFF in the framework of the Acid Trip programme.

Producer's biography

Marija Stojanovic produced the feature fiction *Oasis* by Ivan Ikić, which premiered at Giornate degli Autori in Venice in 2020, winning the Europa Cinemas Label Award, after which it continued traveling to festivals such as Cottbus IFF, Pyngao IFF, Moscow IFF and has so far won 17 awards. Her latest achievement is the Krzysztof Kieslowski-scripted award-winning dramedy *Forever Hold Your Peace*, a six country co-production by Montenegrin director Ivan Marinovic that premiered at Tallinn Black Nights IFF in the 2023 main competition programme. So far, the film has had 35,000 admissions domestically and is now traveling the world. Marija line-produced the hit family film *How I Learned to Fly* by Radivoje Andric, based on the best-selling children's book, which grossed 200,000 admissions domestically.

Author's statement

This is the most personal story I have written. My father fell ill in 2015 and several months before he died, he wanted me to take him to a monastery to make a confession. What was strange was that he had been a communist and atheist his entire life, he didn't even baptize me, and I can't say that he had ever developed an attitude towards religion. One November morning, he probably overslept for the first time in his life and we were late, so he was agitated. We sat in his run-down Yugo with me behind the wheel, the car wasn't fully functional and the road was icy. That morning was probably the saddest, funniest and most absurd morning of my life.

director **Vladimir Tagić**
scriptwriter **Milan Ramsak Markovic**
producer **Marija Stojanovic**
camera **Aleksandar Karaulic**
music **Valeriya Krachunova**
cast **Andrija Kuzmanovic, Nikola Pejakovic, Hana Selimovic, Snjezana Sinovcic**
language **Serbian**
genre **drama**
release date **20.01.2025**
what's missing **VFX, music**

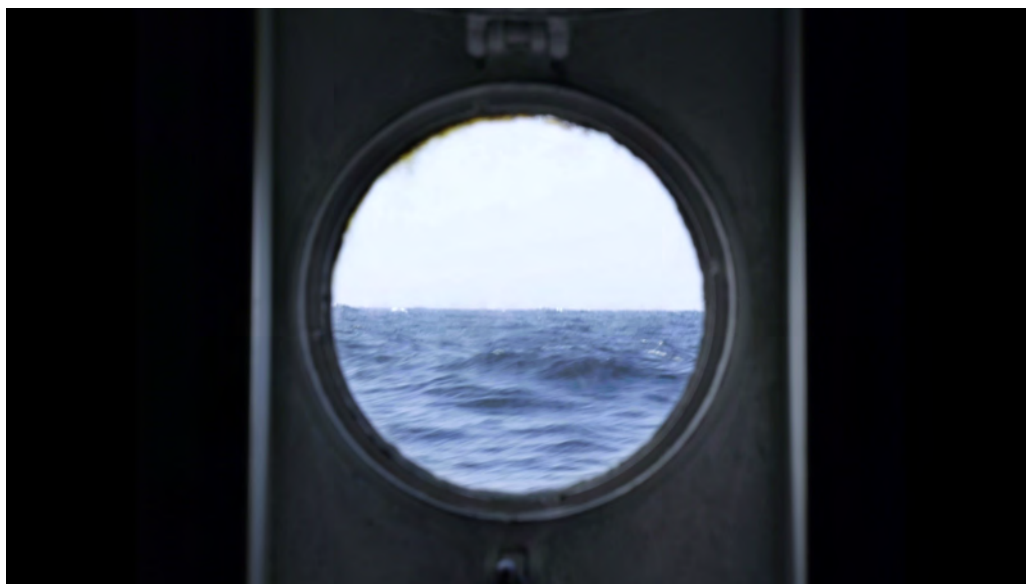


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Vladimir Tagić Director
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Baltic UXO



80 min, Lithuania, Germany, Latvia

This is the film's working title and may change.

Just a moment

Vitebsko 23-491

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Lithuania

E daniele@justamoment.lt

Film synopsis

1.6 million tons of unexploded military ordnance (UXO) were dumped into the Baltic and Northern Seas after the Second World War. A brooding and meditative cinematic journey observes the effects this has had on the nature and people around the Baltics.

Director's biography

Born in Ukraine, raised in Germany and the UK and currently residing in Lithuania, Alexander Belinski is a film lover turned filmmaker who completed his solo short film *Ypostas* (2017) and the feature length landscape documentary *The Sun Sets in the East* (2018), which was presented at Ji.hlava, Beldocs and other international festivals. He is a BA journalism graduate from City, University of London. Agnė Dovydaitytė is a Lithuanian filmmaker with a background in marketing and journalism. In 2017, she completed her BA journalism degree at City, University of London. After studying together with Alexander Belinski, she returned to Lithuania to create her debut documentary *The Sun Sets in the East*, which was based on her grandfather's diary. Agnė was a Berlinale Talent in 2022.

Producer's biography

Dagne Vildziunaite has been working in the TV and film industry for 20 years. In 2007, she established the independent production company JUST A MOMENT, which has already released 30 films and two unscripted TV shows. Out of the 30 completed films, as many as 14 are co-productions with partners from Sweden, Finland, Germany, Italy, France, Latvia, Croatia, Romania and Norway. She is a member of the European Film Academy and networks such as ACE, EAVE, EURODOC, etc. In addition to producing, Dagne constantly works as a tutor and expert at national and international funding bodies, festivals and workshops. In 2017, she was nominated for the Best Professional Work in Cinema at Lithuania's National Film Awards' Silver Crane.

Author's statement

Have you ever gone swimming in an unfamiliar place and suddenly felt a presence underwater – the heavy weight of the unknown? This is the feeling that *Baltic UXO* captures. Through static shots, long takes and minimal dialogue, we approach the complex issue of munitions in the Baltic Sea in an unconventional but fitting manner. The slow cinema form embodies the time, mystery and stillness of the sea and the processes surrounding it. Feeling before understanding, to paraphrase Bresson – that's how we want viewers to engage with our film.

director **Agne Dovydaityte, Alexander Belinski**
 scriptwriter **Agne Dovydaityte, Alexander Belinski**
 producer **Dagne Vildziunaite**
 camera **Alexander Belinski**
 language **Lithuanian, German, English**
 genre **documentary**
 release date **01.02.2025**
 what's missing **additional shooting, editing and post-production**



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Alexander Belinski Director
E alexbel95@google-mail.com



Dagnė Vildžiūnaite Producer
E dagne@justamoment.lt

Mommy Blue / Sose látlak



117 min, Hungary

This film has sales company attached. This film is director's feature debut. This is the film's working title and may change.

Kino Alfa

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1068 Budapest
Hungary
E genoveva.petrovits@kinoalfa.hu

Film synopsis

As Máté (27) celebrates the birth of his son, his art teacher mother, Krisztina (57) gradually loses her sight as a complication of diabetes. While reluctant to show vulnerability, she increasingly relies on Máté, who goes above and beyond to help his mother. When Máté's family is about to move from the country, Máté has to make a choice, while Krisztina fears being left alone in the darkness.

Director's biography

Born in Budapest, Bernadette Mayer holds a BA in cinematography and an MA in film directing from SZFE, Hungary. Transitioning from DOP to director, she developed her deeply personal debut feature following two successful shorts, including *Bond* and *Kötött Pálya*, which have been screened at several international film festivals such as Friss Hús Iff, Etiuda Krakow or DaKino IFF, establishing her as a promising female voice in Hungarian cinema.

Producer's biography

The Budapest based Kino Alfa, founded by Genoveva Petrovits, is committed to sensitive and critical cinematic portrayals of social phenomena through personal dramas. The company collaborates with young Hungarian talents to make their debut or second films, providing support for their early careers. Kino Alfa is developing projects that are receiving international attention, such as *My Mother, the Monster* (Oliver Rudolf), *Soft Hours* (Anna Gyimesi) and *Democracy Work in Progress* (Mihály Schwechtje). This is Kristóf Solyom's first feature film as a producer, but he is working on other projects, such as the documentary *Dreams at Sunset* (Ibolya Simó).

Author's statement

My mother went blind when I was a teenager. This personal experience forms the basis of the story, in which an unexpected tragedy tests a mother-son relationship, disrupting the fragile balance of attachment. It's an unconventional coming-of-age tale where an adult mother is forced to relearn how to take responsibility for her own life and detach from her son. The film explores questions such as the dilemma of reconciling our own lives with caring for others. Only humour can light up the most unbearable events such as these in our lives. The film is committed to articulating this duality.

director **Bernadette Mayer**
scriptwriter **Bernadette Mayer, Zoltán Nagy**
producer **Genovéva Petrovits, Kristóf Solyom, Oskó-Szabó Csaba, Zsuzsi Gyurin**
camera **Eszter Csepeli**
cast **Anikó Für, Benett Vilmányi, Andrea Waskovics, István Znamenák**
language **Hungarian**
genre **drama**
release date **01.05.2025**
what's missing **editing and post-production, festivals, international sales**



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Bernadette Mayer Director, Scriptwriter
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In This Darkness I See You / Hata Bel Atme Bchoufak



100 min, Lebanon, Qatar, France

This film has sales company attached. This is the film's working title and may change.

About Productions

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Film synopsis

Tarek, a young Syrian deserter, finds work at a construction site in a forest near a Lebanese village. He quickly discovers that the locals are hostile towards the workers due to the memories of the 1990s Syrian military occupation. As the construction work progresses, strange events take place. The Syrian workers suspect the villagers of sabotage, which amplifies the tension. In the midst of this paranoia, Tarek is subject to visions of a woman lurking in the forest. He suspects that she might be the ghost of a woman who was murdered during the occupation. But when no one believes Tarek, he seeks the help of Rana, a young Lebanese villager who resolves to unravel the mystery of this woman before the confrontation between the two clans becomes unavoidable.

Director's biography

Nadim Tabet is a Lebanese director who has directed several short films that have screened internationally. In 2001, he co-founded the Lebanese Film Festival and worked as a film programmer for several European festivals. His first feature film *One of These Days* (2017) premiered at Rome Film Fest and was sold by Celuloid Dreams. He is currently in the post-production phase of his second feature, as well as a series titled *Faraya*. Nadim Tabet also directs fashion films and music videos for several bands coming from Europe and the Arab world and gives conferences on cinema in various universities.

Producer's biography

Founder and CEO of About Productions and Schortcut Films, Georges Schoucair has developed and produced critically acclaimed independent films and actively contributed to the development of Lebanese cinema. He co-founded MC Distribution, a MENA distribution company, and since 2008 has been the vice-president of Metropolis, the only arthouse cinema in Beirut. Georges has closely worked with award-winning directors such as Kaouther Ben Hania, Alain Gomis, Annemarie Jacir, Khalil Joreige, Joana Hadjithomas, Lucretia Martel, Shirin Neshat, Bill Plympton, Apichatpong Weerasethakul, Jean-Luc Godard and Elia Suleiman. His films have been exhibited at international film festivals such as Cannes, Berlinale, Toronto, Venice, Locarno and Karlovy Vary.

Author's statement

Is it possible to continuously build upon the rubble of the past without being haunted by the ghosts of our history? The figure of the ghost seems to me to be an accurate metaphor to describe how, in Lebanon, the past haunts the present to the point of plunging it into eternal repetition. I have a feeling that if walls are being built between people everywhere in the world, it is because several countries accuse the "other" of being the cause of all their misfortunes instead of facing their own "history". Despite the darkness of its subject, my film is above all a love story.

director **Nadim Tabet**
scriptwriter **Nadim Tabet, Antoine Waked, Jamal Belmahi**
producer **Georges Schoucair, Antoine Waked, Eli Souaiby, Arnaud Domerc**
camera **Mark Khalife**
music **Charbel Haber**
cast **Ziad Jallad, Marilyn Naaman, Maya Dagher, Moe Lattouf, Hasan Douba, Mohamad Zarzour**
language **Arabic**
genre **drama, thriller**
release date **01.05.2025**
what's missing **post-production, post-production funding**



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Antoine Waked Producer
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Sandbag Dam / Zečji nasip



90 min, Croatia, Lithuania, Serbia, Slovenia, North Macedonia

This film is director's feature debut. This is the film's working title and may change.

Kinorama

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Film synopsis

Sandbag Dam is a story about a forbidden love set in a village threatened by swollen rivers. Upon his return home for his father's funeral, Slaven revives his relationship with a childhood friend, the young athlete Marko, his teenage love and the reason his father kicked him out of the house. Now tempted to reunite, they need to make peace with their own decisions and struggle against family restraints.

Director's biography

Čejen Černić Čanak is a film and TV directing graduate from the Zagreb University Academy of Dramatic Art. She has directed a number of short films – animation, fiction and documentaries. In 2017, she directed her debut feature film, *The Mystery of Green Hill*, based on the children's novel by Ivan Kušan. The film received excellent reviews and topped the box office list in the first week of distribution. The film attracted 65,000 viewers to Croatian cinemas and was distributed throughout the region and also in the USA, Canada, China, Austria, Germany, Malaysia, Brunei and Singapore. It was presented at more than 25 international film festivals. *Sandbag Dam* is her second feature.

Producer's biography

Ankica Jurić Tilić is a producer from Croatia with more than 30 years of film experience. She holds a degree in comparative literature from Zagreb University. She is also a graduate of EAVE, member of ACE, Producers on the Move and EFA. She founded her production company Kinorama in 2003 together with two partners. Ankica's filmography includes 30 feature-length films, several TV series and a number of shorts. Her films have been screened and awarded at prestigious festivals such as Cannes, Berlin, Venice, Karlovy Vary and Toronto. In 2019, she was awarded the Eurimages Co-production Award at the EFA ceremony in Berlin. She teaches at the Academy of Dramatic Art in Zagreb and at EAVE. In 2023, her films were presented at Cannes, Locarno, Venice, Toronto and Tallinn.

Author's statement

This is a story about gay love, but also about any kind of misunderstood, condemned or ostracised love. I wanted to build the emotion by staying close to my characters, two very young men who because of their relationship experience family rejection, social condemnation and even existential threats. The external circumstances, such as the flood that threatens the village, are used as a metaphorical image of the tightening of the rope around them, but also as a metaphor of a society that keeps neglecting and ignoring problems instead of facing them and moving forward. This is why I find this subject very important, and I hope I've managed to film an emotional story that will reach and teach the hearts and minds of wider audiences.

director **Čejen Černić Čanak**
scriptwriter **Tomislav Zajec**
producer **Ankica Jurić Tilić**
camera **Marko Brdar**
music **Domas Sturpinskas**
cast **Lav Novosel, Andrija Žunac, Leon Grgić**

language **Croatian**
website

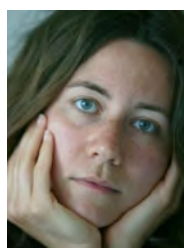
www.kinorama.hr/en/filmovi/Sandbag-Dam/57

genre **drama**

release date **01.09.2024**

what's missing **additional post-production**

funding, production financing gap



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Ankica Jurić Tilić Producer
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Smaragda - I Got Thick Skin and I Can't Jump



98 min, Cyprus

This film is director's feature debut.
This is the film's final distribution title.

Bark Like A Cat Films

Nicosia

Cyprus

E tonia@barklikeacat.com

Film synopsis

Middle-aged single Smaragda moves into the house of her recently deceased mother and takes care of her guide dog. When the kids TV show she hosted years ago stops airing, she starts pondering on what kind of a legacy she'll leave behind. Failing to get back into the business and in financial deadlock, she starts working in a tourist resort while exploring the world of social media. With her friends by her side, she learns, falls, heals and comes to terms with her own existence.

Director's biography

Emilios is a First Films First, Torino Film Lab, Midpoint Institute and Talents Sarajevo alumnus. He wrote and directed the award-winning short films *Bad Habits* (ISFFC, Pula, Mediterranean SFF of Tangiers) streaming on Sofy TV and Amazon Prime, and *Rearrangement* (PÖFF shorts, Edmonton). He's currently in the post-production phase of his debut feature *Smaragda - I Got Thick Skin and I Can't Jump*, funded by the Cyprus Deputy Ministry of Culture and Creative Europe MEDIA (First Films First, TFL Extended, coco-PITCH, dot.on.the.map) and in the development phase of his second feature *Boys Of Summer* (MFI).

Producer's biography

Tonia is a multi-award-winning director/producer, member of the EFA, Oxbelly fellow and Berlinale Talents alumna. She has acted as creative advisor at Rawi Screenwriters Lab and juror at Karlovy Vary and Thessaloniki film festivals. Her films have been presented at major markets (TFL, Midpoint, FFF, Connecting Cottbus, Sofia Meetings, MIB) and selected at prestigious festivals including Locarno, Karlovy Vary, Cairo, Palm Springs, Seattle, Santa Barbara and Sydney, where she was presented as 1 of Europe's 10 most outstanding women directors. Her film *Pause* was awarded the FIPRESCI among other prizes and received rave reviews from THR and the L.A. Times, while it was listed as one of the "20 most daring films of 2019" by Rotten Tomatoes. It was released theatrically in USA and Europe and streamed on Amazon Prime and HBO Europe.

Author's statement

The story is inspired by my cousin, who lost her mother to a disease after going through it herself and decided not to get married or have children. It made me ponder how sometimes this can derail our life path in unexpected ways. But with the right mind-set, it can only make us stronger. The character in the film has a pessimistic attitude towards bringing another life into this world, and she bases her life choices on this idea. It's a world of vanity, injustice and full of mishaps. We all know this. But it's also beautiful, and if we act out as if the world is good, it will only get better, generation by generation. The film explores themes of existence, companionship, legacy and the pressure to conform to social identity group norms.

director **Emilios Avraam**
scriptwriter **Emilios Avraam**
producer **Tonia Mishiali**
camera **Yorgos Rahmatoulin**
music **George Solonos**
cast **Niovi Charalambous, Paris Erotokritou, Eleni Sidera, Fivos Papakostas**
language **Greek**
website
www.barklikeacat.com/films-in-development-production/smaragda-i-got-thick-skin-and-i-cant-jump
genre **drama**
release date **25.08.2024**
what's missing **distributors, festival premiere, post-production, sales agent**



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Lover, Not a Fighter / Milovník, nie bojovník



90 min, Slovak Republic, Czech Republic

This film is director's feature debut. This is the film's final distribution title.

NINJA Film

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Unit and Sofa Praha

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Film synopsis

A love story about the young Andrej, who is twenty, secretly in love, living with his grandma, and has the problem of climbing high trees when drunk and then being unable to get down. Andrej has a serious plan to better himself – to see no one, meet no one, only talk to his grandma and abstain in peace. Then he unexpectedly encounters Miša, his secret love interest, who he's tried to smile at 17 times while at parties. However, he's never able to remember her reaction, because he's always too drunk, but not today – today he's sober! Andrej and Miša start to talk and, over a glass of Fanta, they find an interest in each other. The fight for their young and tender love in this cruel and crazy world begins!

Director's biography

Martina Buchelová graduated in 2018 from the Film and Television Faculty of the Academy of Performing Arts in Bratislava, Slovakia (FTF VŠMU) with a degree in film and TV directing. She spent one year at Prague's FAMU on the Erasmus programme and also holds a bachelor degree in cultural studies from Comenius University in Bratislava. In 2015, she was selected for the Future Frames programme: Ten New Filmmakers to Follow at Karlovy Vary IFF with her short film *Green Line*. Her bachelor short film *Magic Moments* had its world premiere at Toronto IFF in 2017, and the film was also awarded the prestigious Young Talents prize by the Tatra-banka Foundation in 2018 for direction. She is currently working on her debut feature *Lover, Not a Fighter*.

Producer's biography

Michaela Kaliská and Erika Paulinská are based in Bratislava and both hold master's degrees from the Production Department at FTF VŠMU. Michaela produced several short films and was an executive producer for a documentary trilogy for the European Union project EU CHIEF. In 2021, she co-founded NINJA film, focusing on young voices and bold approaches. Erika manages the Fest Anča International Animation Festival and was the executive producer for *Suzie in the Garden*, which premiered at Berlinale in 2021. She heads the Festival Department at the Academy of Performing Arts and is a producer at NINJA Film.

Julie Marková Žáčková is an independent film producer and talent agent under her brand NOCHI. With over 10 years in the industry, she graduated from FAMU's producing department. Her first feature *Occupation* premiered at Tallinn Black Nights and won Best Film at the Czech Film Critics' awards.

Author's statement

The film's themes grew in me for a few years, as chaotic and absurd changes began to emerge in society. I decided to tell a contemporary love story. A young alcoholic falls in love with the daughter of an avid conspiracy theorist. Although in unpleasant circumstances and not ready at all, Andrej and Miša share honest love. All they want to focus on is their relationship, but it is impossible to escape external or inner chaos. They have to face the shit they're in and slowly deal with it to protect what is dear to them. I want the characters to be able to make decisions not only as representatives of a certain group but as individuals who can act outside of these characteristics and connect. The main themes revolve around self-sabotage, manipulation and seeking hope and ease in a chaotic world.

director **Martina Buchelová**
scriptwriter **Martina Buchelová**
producer **Michaela Kaliská, Erika Paulinská (SK), Julie Žáčková (CZ)**
camera **Adam Mach**
music **Marek Buranovský**
cast **Adam Kubala, Michaela Kostková, František Beleš, Jaroslava Pokorná, Marián Mitaš, Adam Burčík, Mia Arpášová etc.**
language **Slovak, Czech**
genre **romantic tragicomedy**
release date **01.03.2025**
what's missing **additional financing (60,000 EUR budget gap), editing and post-production**



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Virtual Girlfriends / Virtuální přítelkyně



90 min, Czech Republic, Slovak Republic

This is the film's final distribution title.

Helium Film

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Film synopsis

They say that you can't put a price on love – well, not unless you're on OnlyFans.

This film captures one year in the fast-changing life of young mother Rosalinda. After attending an unusual workshop for OnlyFans newcomers, she decides to start a business creating online sexual content on the platform. Initially, she hides her identity with a mask, but for greater profit, she reveals her face. How does her boyfriend cope with her new career, and how is their relationship affected by the many "customers" who fall in love with her, especially one in particular?

In addition to this unconventional love triangle, the film also follows two other OnlyFans "creators" from the workshop, offering a behind-the-scenes look at the 24/7 job of selling one's identity and managing numerous users.

Director's biography

Barbora Chalupová is a screenwriter and director of the emerging young generation. Her greatest achievement is the film *Caught in the Net* (co-directed by V. Klusák, 2020), which became the most widely-viewed documentary in Czech cinemas, with over 570,000 admissions. The film premiered at CPH:DOX and was distributed all around the globe (e.g. Japan, South Korea, Germany...). Another of her successes is *The Law of Love* (2021), which premiered at BFI Flare and deals with the marriage of same-sex couples. She is a long-time collaborator with Czech Television, where she has made the documentary series *Under a Distraint Order: How Debts Are Created*, which was nominated for PRIX EUROPE 2023. She is a member of the European Film Academy.

Producer's biography

Pavla Klimešová is a producer based in Prague, Czech Republic. The films which she has made as a producer include *Caught in the Net* (2020, dir. Barbora Chalupová, Vít Klusák), *One Second Forever* (2021, dir. Vít Klusák), *The Law of Love* (2021, dir. Barbora Chalupová) and *The Great Nothing* (2023, dir. Vít Klusák & Marika Pecháčková). She is currently preparing the family adventure film *Electric Wonder* (dir. Barbora Chalupová), the semi-autobiographical film *Thinking David* (dir. Šimon Holý) about the coming-out of a Jewish boy in Prague, and the imaginative and transformative VR experience *Melodies Of Resilience* (dir. Ondřej Moravec), which is about dealing with performance anxiety.

Author's statement

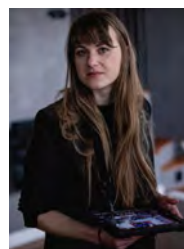
The film enters a sensitive area of radical transformations in experiencing and understanding intimacy and relationships through OnlyFans. For me, it was always a question of the emancipation of the female body, but also one of objectification. However, I discovered that our main character, Rosalinda, uses self-objectification as a means to achieve freedom, adding layers of complexity to the story.

Rosalinda – with her complicated past, 4-year-old son, boyfriend and a devoted fan – offers a nuanced perspective on modern relationships in the 21st century. In this new dynamic, women find themselves constantly acting as sexual servants driven by the promise of financial success.

director **Barbora Chalupová**
scriptwriter **Barbora Chalupová**
producer **Pavla Klimešová**
camera **Šimon Havel**
music **Jonatán Pastirčák**
language **Czech, Slovak**
genre **documentary**
release date **30.09.2025**
what's missing **distributors, pre-sales, sales agent**



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Barbora Chalupová Director

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Barbara Wurm

Perceptive film researcher Barbara Wurm has worked as the head of Berlinale's Forum section since last year. She has curated films for festivals and archives around Europe and the world and worked for almost 20 years as a programmer for DOK Leipzig, among others.

As a researcher, Wurm specialises in Eastern European and Soviet and post-Soviet cinema. During her career, she has worked at universities in Vienna and Basel, as well as Humboldt University in Berlin. She has published books on subjects like visionary director Dziga Vertov and the history of Russian and Soviet cinema.



John Nein

John Nein is a senior programmer and director of strategic initiatives at the Sundance Film Festival, where he has worked since 2001, programming feature films and the festival's conversation events. He also curates Sundance Institute's film preservation initiative, the Sundance Collection at UCLA. John grew up in Europe and the United States, studied history as an undergraduate at Car-

leton College and earned his MFA in Film Directing from the UCLA School of Theater, Film and Television. He created and curates the Library Foundation of Los Angeles' popular film culture conversation series *Lost & Found at the Movies* at the downtown Central Library and serves as the consultant for American cinema at the Locarno Film Festival.



Lenka Tyrpáková

Lenka Tyrpáková is a programmer, festival curator, script consultant and the Artistic Director of the Finále Festival in Pilsen, Czech Republic. From 2005 to 2023, she was part of the Karlovy Vary International Film Festival as a member of the selection committee and as a programmer in charge of films from Central and Eastern Europe and the Balkans. Since 2008, she has worked as a programmer for the Prague Shorts Film Festival. In 2023, she became

the Artistic Director of the Czech national festival Finále in Pilsen, the largest competitive showcase of national cinema in the Czech Republic. Recently, she joined the team of Riga IFF as a curator of SHORT RIGA Test Screenings and began collaborating as a festival consultant with the Cottbus Film Festival. She also cooperates with several other film festivals and is a member of the EFA.

Idyllic / De Idylle



100 min, Netherlands, Belgium, Estonia

This film has sales company attached. This is the film's working title and may change.

Film synopsis

A close investigation into the lives of the different generations of a dysfunctional family, who are all searching for the same nearly impossible thing – fulfilment in life. Victor is finally coming out of the closet, only to realize that he is too old for queer dating; his sister, the opera diva Annika, must re-evaluate her life after receiving terrible news; their grandmother Joke just wants to die; and 10-year-old Timo checks off his bucket list, believing he only has one week left to live. A life-affirming drama where comedy and tragedy coexist, just like they do in real life.

Director's biography

Aaron Rookus (1983) graduated from the Utrecht School of the Arts in 2008 and studied film science at the University of Amsterdam. His graduation film *I Wish I Could Share the Happiness Of Being Alone With Someone Else* won several awards, as did his short debut *Wednesdays*, which was released in 2012. After several shorts, including the acclaimed *A Good Life* (2015), he directed episodes for the TV-series *Godforsaken* (2017), *Icarus* (2016) and *Towers of Power* (2018). *Goodbye Stranger* was his feature debut (Topkapi, 2022), which premiered at IFFR 2023 and stars acclaimed actor Martijn Lakemeier. Rookus is currently in the postproduction phase of his second feature and writer debut *Idyllic* (Studio Ruba) and is a lecturer at the Utrecht School of the Arts.

Producer's biography

Studio Ruba is an Amsterdam based boutique production company founded in 2019 by producers Layla Meijman and Maarten van der Ven. Studio Ruba's first feature film is *Femi* (Dwight Fagbamila, 2022), which had its world premiere at Warsaw IFF. In 2023, their coming-of-age road film *Kiddo* by Zara Dwinger had its world premiere at the Berlinale Generation K+, received six nominations at the Dutch Academy Awards, was theatrically released in the Netherlands, Belgium and France, and has travelled to over 50 festivals. Currently, the mosaic drama feature *Idyllic* by Aaron Rookus, a co-production with Flanders (Polar Bear) and Estonia (Allfilm), is in the final stages of post-production. Their first minority co-production *To a Land Unknown* by Mahdi Fleifel had its world premiere at Cannes 2024 in the Quinzaine Des Cineastes.

Author's statement

When will we be fulfilled in our quest for a good life with a happy ending? As a gay man who was diagnosed with testicular cancer at the age of 22, the future as it was seen by society became less and less a picture within reach. I had to learn that "what is expected of you" doesn't equal something that could be won. If you embrace the unforeseen, it will never let you down. In *Idyllic*, I investigate the theme of self-acceptance in a variety of characters and crossing storylines. They have one thing in common: they all must learn to accept that there is no path paved in front of you. Hopefully it will bring the viewer comfort and a sobering smile in their own quest. And perhaps people will see some wonder in the small particles floating around us. *Idyllic* is a visual and mind-boggling adventure for anyone who has lived a little.

director **Aaron Rookus**
 scriptwriter **Aaron Rookus**
 producer **Studio Ruba, Maarten van der Ven, Layla Meijman**
 camera **Emo Weemhoff**
 music **Sten Sheripov**
 cast **Hadewych Minis, Eelco Smits, Nabil Mallat, Isacco Limper, Beppie Melissen**
 language **Dutch**
 genre **drama**
 release date **01.12.2025**
 what's missing **festival world premiere**



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The Silent Treatment



128 min, Belgium, Hungary, Netherlands

This is the film's final distribution title.

Film synopsis

What if love doesn't take place between two people but becomes a complex jigsaw between three characters whose lives are entwined? Tess, Szabolcs and Andrea are imprisoned in each other's past. *The Silent Treatment* tells the story of 18-year-old Belgian girl Tess in relation to 42-year-old Hungarian man Szabolcs. As a victim of Stockholm syndrome, Tess has developed an obsessional bond with her alleged kidnapper Szabolcs. However, through the actions of Szabolcs' partner, 34-year-old Hungarian Andrea, Tess finally finds her own truth. Andrea helps the young woman in changing her distorted relationship from obsessional imagination to a unity of kindred spirits.

Director's biography

With her short *Melanomen*, Caroline Strubbe has won many awards, including Oberhausen and Krakow. Two years later, her silent mid-feature *Taxi Dancer* received a special mention at Sundance. Her feature film debut *Lost Persons Area* was selected for Cannes Critic's Week in 2009 and won the SACD Prize for best script. The film was selected for the Lux Prize and shown at more than 40 international festivals such as Karlovy Vary and Rotterdam. In 2013, she premiered with *I'm the Same I'm an Other* at Toronto International Film Festival. This second feature film was selected for international film festivals such as Tallinn and Valladolid. Both films were presented in a special program at MoMA in New York.

Producer's biography

Tomas Leyers has produced more than 20 feature fiction films and documentaries and has co-produced more than 20 films and several short films. Since 2004, he has been the managing producer of the Brussels-based production company Minds Meet. With a focus on European art-house cinema, Minds Meet's films have been selected for festivals such as Cannes, Berlin, Venice, Toronto, Locarno and Karlovy Vary. He has participated in several film workshops, such as EAVE, EAVE+, EP2C, When East Meets West and Puentes-Australab. Since 2020, he has also been the appointed Conservator for the Royal Belgian Film Archive CINEMATEK and a board member of the Film Fest Gent since 2018.

Author's statement

Human nature is driven by projection as Andrea's inability to communicate with her partner is given form in the reunion with Tess. She coaches the silent girl to find the right words – words she cannot express herself. For Tess, her imagination represents a form of liberation in her art. And for Szabolcs, facing his emotions brings a sense of courage as he finally realizes that he needs to be vulnerable. *The Silent Treatment* is the last part of the *Lost Persons* trilogy by Caroline Strubbe. Tess and Szabolcs are the protagonists uniting the three films; by reintroducing them each time at an older age, the study of how our past shapes our identity is explored and refined in each one of these films.

director **Caroline Strubbe**
 scriptwriter **Caroline Strubbe**
 producer **Tomas Leyers**
 camera **David Williamson**
 music **Aino Pelota, Albert Markos**
 cast **Kimke Desart, Diana Magdolna Kiss, Zoltan Miklos Hajdu**
 language **English, Hungarian, Dutch**
 genre **arthouse drama**
 release date **15.10.2024**
 what's missing **distributors, international sales**



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The Origin of the World / A világ eredete



92min, Hungary, Germany, France

This film is director's feature debut. This is the film's working title and may change.

Film synopsis

In Paris, Adél faces an unwanted pregnancy. In Budapest, Nóra hides the fact that she and her husband are trying to adopt a child. In Berlin, Becky confronts her family about her plans to become a single mother. Pushed to the edge, these three women in their forties are about to determine the course of their future lives. Each protagonist grapples with an initial problem – be it abortion, infertility or single parenting. However, their perceived solutions only create more complex conflicts. The story questions how free they truly are to live the lives they desire. Are they judged by society for their choices, or is their self-made cage the real barrier?

Director's biography

Borbála Nagy, born into a family of dancers in Hungary, studied movie science in Budapest, creating her first comedic shorts. After university, she worked as a cinema journalist and started a film blog. In 2011, she moved to Germany, starting out as a film festival organiser, and soon pursued directing to share her stories and address social issues. In 2012, she enrolled in the German Film and Television Academy Berlin (DFFB). Her short *Everything Alright* gained international recognition. Her latest work, *Land of Glory*, won multiple awards, including the German Short Film Award and the Hungarian Film Critics' Prize. Borbála is an alumna of Talents Sarajevo, Berlinale Talents and the Cannes Cinéfondation Residence.

Producer's biography

Petra Iványi, Hungarian producer and EAVE Alumna, founded Lupa Pictures with a focus on emerging directors. She produced *FOMO* and *Cat Call*, which both premiered at Tallinn Black Nights IFF. She is currently working on two European co-productions, *The Origin of the World* in the late editing phase, and *Interest*, which is under financing. She is a member of EFA. Margarita Amineva-Jester studied philology and TV journalism in Russia before moving to Berlin in 2010. At the German Film and Television Academy Berlin, she studied film production, including an exchange at Columbia University and an internship at Outlook Filmsales. Since 2022, she has led Voices Films, focusing on director-driven features.

Author's statement

For a long time, I had been searching for an answer as to how to spend the second half of my life, with or without children. Confused by the imposed perfect lives on social media, I started to talk to women in my age group. I thus gained insight into life concepts that are hidden from the public discourse. While facing societal expectations, Nóra, Becky and Adél find themselves in complete isolation. Wherever they are, they are doomed to be lonely. The cities mirror their inner state, depicting them not only as victims of our zeitgeist, but also as a complex of its symptoms. With this honest, bitter-sweet portrayal of modern women, my aim is to initiate an open dialogue and alleviate loneliness.

director **Borbála Nagy**
 scriptwriter **Borbála Nagy**
 producer **Petra Iványi, Margarita-Amineva Jester, Julie Paratian, Daria Wichmann**
 camera **Moritz Friese**
 cast **Orsolya Török-Illyés, Vera Sipos, Rozália Székely**
 language **Hungarian, English, German, French**
 genre **drama**
 release date **15.05.2025**
 what's missing **VFX, color grading, final editing, music composer, sound design**



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Numakage Public Swimming Pool / Numakage Shimin Pool



90 min, Japan

This is the film's working title and may change.

Film synopsis

For over 50 years, Numakage, a public swimming pool complex called the "ocean" within a landlocked city in the suburbs of Tokyo, has served as a much-loved place for the elderly to improve their health, as a leisure facility for children and families, and as a meeting place for gay men. However, the urban development plan forces the pool to be demolished, ignoring the opposition of many residents and generating a sense of loss in the community. With *Numakage Public Swimming Pool*, Shingo Ota explores the nature of grief by using five psychological processes of denial, anger, negotiation, depression and acceptance, as examined by the psychiatrist Kübler-Ross, and questions the importance of loss that is usually only associated with human death.

Director's biography

Shingo Ota was born in 1985, Nagano Prefecture. Shingo graduated from Waseda University, where he studied philosophy and narratology. *Graduation* received an award at Image Forum Festival 2010. His first full-length documentary film *The End of the Special Time We Were Allowed* (2013) was presented at Yamagata International Documentary Film Festival 2013 and distributed in 12 countries over the world. *At Kinoshiki* won the Excellence Award at Yubari International Fantastic Film Festival 2022. The stage production *The Last Geishas* combines performing arts and documentary and is scheduled to have its world premiere at the Festival d'Automne, Europe's largest performing arts festival, in 2024. *Numakage Public Swimming Pool* is his second feature documentary.

Producer's biography

Kyoko moved to France in 2011 and became the first Japanese to pass the acting section of the French National School of Drama. In 2016, she also obtained the French National Actor's Certificate. Based in Paris, she has appeared in many stage productions in Europe. She produced, wrote and starred in the film *At Kinoshiki*, a collaboration project with Shingo Ota, which won the Excellence Award at Yubari International Fantastic Film Festival 2022. Since 2021, she has produced all of Shingo Ota's film works, and she is currently working on his latest film *Numakage Public Swimming Pool*, her first feature-length production. She has also received the Best Pitch Award in Cinema at Sea – Okinawa Pan-Pacific International Film Festival.

Author's statement

I released my first documentary in 2013 about my musician friend, who committed suicide and left me a suicide note reading "Please finish the film". Making the film was a process for me in coming to terms with sudden loss, with the death sentence of a loved one. It has been about 10 years since then. I learned that the public swimming pool in my city would be demolished due to urban development. When I saw people grieving over the announcement, I asked myself the following questions: Is mental health care for the residents being neglected? Is there any difference between human death and public space death? Every time we encounter loss, we encounter grief. And every loss is equally important – no one can tell you which is bigger.

director **Shingo Ota**
 scriptwriter **Shingo Ota**
 producer **Kyoko Takenaka**
 camera **Shingo Ota**
 music **Kazuhisa Uchihashi**
 language **Japanese**
 genre **documentary**
 release date **01.11.2024**
 what's missing **additional PR financing, additional shooting, international sales**



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Mayflies / Tiszavirágok



85 min, Hungary, Slovak Republic

This film is director's feature debut.
This is the film's final distribution title.

Film synopsis

Based on true events, *Mayflies* is the story of a famous Hungarian assassin from the 1930s – Pipas Pista. It starts with his arrest, and it is revealed that he was born as a woman but lived with a male identity. In prison, while waiting for execution, he forms a relationship with Irma, a pastor's daughter, who teaches him to read and write. Their relationship develops into a strong bond that results in clemency being granted for Pista. However, Irma must pay the price for it. Their ambiguous love story is still relevant 100 years later, when manipulation and corruption still affect our choices.

Director's biography

Emilia studied psychology at Princeton University and film at ELTE-Budapest. She is a freelance scriptwriter and has directed two shorts so far (*Váczki Irén Must Die* and *Clear Explicit Statement*). In 2017, she received an invitation from the University of Copenhagen's Travers Foundation to create an art installation. In 2019, she won the main award in the Budapest Palace of Art's David Lynch Contest with her experimental film. From 2019 to 2020, she was a student of the Hungarian National Film Fund's screenwriting course. *Mayflies* is her debut feature, which participated at Pitch It@Berlinale 2023, Industry@Tallinn and the Baltic Event Co-Production Market.

Producer's biography

KMH Film is an award-winning full-service film production company established in 2002 and based in Budapest. KMH Film and Ferenc Pusztai have gained significant experience in Hungarian independent and funded feature films, international co-productions (both as the majority and minority party), commercials, short films and series. As KMH Film always maintains the high professional level of its projects, the KMH team continuously participate in widely appreciated international training sessions, workshops and various professional educational programmes. KMH Film and Pusztai are always looking for emerging talents; they have produced numerous debut features and are honored to have worked with Emília Goldberg on her 1st feature film.

Author's statement

The figure Pipas Pista, an assassin who was born as a woman but lived as a man and killed men, has excited me for a long time. He killed abusive men at the orders of their wives. It was revealed after his arrest that he was indeed a woman. During the Covid quarantine, when I experienced confinement myself, my attention turned to his years in prison. According to authentic records, he was sentenced to death, but a teacher who visited him in prison and taught him to read obtained a pardon for him. Both are prisoners – Pista awaits execution in the death house, and Irma is condemned to solitude by her severe agoraphobia – and both find refuge in each other.

director **Emília Goldberg**
scriptwriter **Emília Goldberg**
producer **Ferenc Pusztai, Linda Pfeiffer**
camera **Gábor Szilágyi**
music **Botond Lelkes**
cast **Orsolya Török-Illyés, Natas Stork**
language **Hungarian**
genre **drama**
release date **30.10.2025**
what's missing **distributors, festival world premiere, international sales**



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My Boyfriend The Fascist



90 min, Italy

This is the film's working title and may change.

Film synopsis

Set against the stunning backdrop of the Alps, *My Boyfriend the Fascist* tells the true story of Matthias, a left-wing filmmaker, and Sadiel, an idealistic Cuban activist with seemingly endless energy. As Sadiel grapples with disappointment towards communist Cuba, his ideological shift towards right-wing beliefs strains his relationship with Matthias, who tries to remain coherent about his progressive ideals. Through the lens of Matthias's camera, this intimate portrait captures their evolving relationship, mirroring political turmoil and personal transformation.

Director's biography

Matthias Lintner was born in 1987 in Bolzano, Italy. After graduating as a graphic designer, he attended the DFFB film school in Berlin. Since 2008, he has lived and worked between Bolzano and Berlin. He co-founded the film collective AS-TRA LA VISTA, which includes a small festival in Bressanone (South Tyrol) providing visibility to young local filmmakers. Recently, Matthias has focused on art education and production with children and teenagers. His first feature-length documentary *Property* premiered in 2019 at CPH:DOX and was screened at multiple festivals, such as Doc Sheffield, New Horizons Poland, Kasseler Dokfest, Achtung Berlin, DokKa Karlsruhe and the Duisburger Filmwoche.

Producer's biography

Martin Rattini (b. 1975, Bolzano, IT) graduated from the Kolleg für Fotografie in Vienna in 1998 and received his degree as a cinematographer from the ZeLIG Film School in Bolzano. In 2012, he founded Helios Sustainable Films, which produces creative documentaries and feature films. In 2018, he won a German Film Award and is a member of the German and European Film Academy. Daria Akimenko (b. 1987, USSR) is based in Bolzano, Italy. She holds an MA in Design and a PhD in the Arts. Daria is a published author, she has curated exhibitions and festivals, and has led international research projects and EU collaborations. She works at Helios Sustainable Films as junior producer and is a member of the Film Association South Tyrol.

Author's statement

Cuban reality is rarely discussed nowadays. While working on this film, I would often hear the question "What does it have to do with us?". I first visited the country in 2020 and was shocked by what I saw. Is the US to blame for Cuba's misery? Sadiel's position is clear, but is he being objective, or is he damaged by a totalitarian system? Exploring complex political landscapes without seeking neat conclusions, I embraced ambiguity in observing how personal perspectives can divide people. With empathy and humour, I stayed close to the events, capturing our journey's raw essence. Together, we engaged with the themes of freedom, democracy and love. By merging the personal and political, this film reflects on the fluid nature of these concepts in turbulent times.

director **Matthias Lintner**
 scriptwriter **Matthias Lintner**
 producer **Martin Rattini, Daria Akimenko, Matthias Lintner**
 camera **Matthias Lintner**
 language **Italian, Spanish, English**
 genre **documentary**
 release date **17.02.2025**
 what's missing **additional financing (70,000 EUR budget gap), editing and post-production**



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Blood of My Blood / Sangue do meu sangue



85 min, Brazil, Chile, France

This film is director's feature debut. This is the film's working title and may change.

Film synopsis

Gloria is a girl on vacation who has to go to the hospital every day to accompany her mother, a hard-working nurse. While exploring the facility, Gloria meets Sofia, a girl who is convinced that the worsening health of her great-grandmother, a spiritual healer who is now a patient, has been caused by her admission to the hospital. Both girls will share the desire to leave the place, beginning a bittersweet journey of mourning and farewells.

Director's biography

Rafaela Camelo is a Brazilian director and screenwriter. In 2019, she directed *O Mistério da Carne* (Sundance), winner of the Best Film Award at Biarritz Amérique Latine and FEST – New Directors / New Films. Co-directed in 2023 with Emanuel Labor, *As Miçangas* (Berlinale) won the Golden Horsemen at the 36th Filmfest Dresden. She is a member of the Talent Network of Projeto Paradiso. In 2021, she was selected for the Latin American programme of Berlinale Talents. She is preparing her feature film debut, *Sangue do Meu Sangue*, a co-production between Brazil, France and Chile. In 2023, she was selected by Variety as one of Brazil's 10 next gen talents.

Producer's biography

Daniela Marinho is a Brazilian film producer based in Brasília. Her production credits include the short films *O Mistério da Carne* by Rafaela Camelo (Sundance, 2019), Best Film at Biarritz Amérique Latine and Fest New Directors/New Films; *O Vêu de Amani* by Renata Diniz (Gramado, 2019), Best Screenplay at Gramado; *As Miçangas*, directed by Emanuel Labor and Rafaela Camelo (Berlinale Shorts, 2023), Best Film at Dresden; and *Lubrina*, by Leonardo Hecht and Vinicius Fernandes (Cartagena, 2023). Now, with Rafaela Camelo, she is finalizing their first feature film *Blood of my Blood*. She attended Buenos Aires Talents in 2022 and has recently joined the Talent Network of Projeto Paradiso.

Author's statement

The story takes place in the Brazilian Midwest, the region where I was born and which influenced me with its very specific, mystic aura. Despite being a film about death, it is not my goal to give so much weight to a topic that is already considered taboo. I truly believe it takes a certain amount of humour to achieve depth. To evoke a bittersweet atmosphere, I chose the point of view of two 10-year-old girls. One is a medical miracle for having received a transplanted organ and has the sensitivity to perceive spirits. The other is a trans girl who experienced a symbolic death based on her old identity and is experiencing the process of saying goodbye to her fatally ill great-grandmother.

director **Rafaela Camelo**
 scriptwriter **Rafaela Camelo**
 producer **Daniela Marinho**
 camera **Francisca Sáez Agurto**
 music **Alekos Vuskovic**
 cast **Laura Brandão, Serena, Larissa Mauro, Camila Márdila, Aline Marta Maia**
 language **Portuguese**
 website
www.moveofilmes.com/sangue-do-meu-sangue
 genre **drama**
 release date **24.01.2025**
 what's missing **additional financing for sound post-production, international sales, marketing**



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Rafaela Camelo Director
 E rafaelacv@gmail.com

Wheels of Forgotten Dreams / Na točkovima zaboravljenih snova



80 min, Serbia, Bulgaria, Croatia

This film is director's feature debut.
This is the film's final distribution title.

Film synopsis

Within this labyrinth of US highways, four million trucks traverse vast landscapes, carrying 10.5 billion tons of freight annually. A substantial proportion of these drivers are immigrants. Confined to truck cabins for years, they face limited prospects of deeper integration into American society, often remaining within their ethnic bubbles. When envisioning a trucker burning rubber up and down the US highways, our three protagonists are far from the typical image that might come to mind. Still in the prime of life, an actress, a painter and an engineer leave everything behind to spend their lives behind the wheel of a truck in search of the elusive American dream.

Director's biography

Miloš Ljubomirović – director and producer of the film. Miloš, a film director and producer, graduated with top honours from the Faculty of Dramatic Arts in Belgrade. Since 2014, he has directed three films and produced 10, which have been showcased at festivals such as Cannes, Locarno or Busan. Two of his films were EFA Short Film Candidates. Miloš is an alumnus of IDFAcademy, Sarajevo Talent Campus, CineLink Producers' Lab and CEE Animation Workshop.

Producer's biography

Danilo Lazovic – director and producer of the film. Danilo is a multifaceted producer, director and cultural theorist. He completed his master's studies at the Faculty of Dramatic Arts in Belgrade and is currently pursuing a Ph.D. at the Faculty of Philology. He is an active participant in prestigious industry programs such as Eurodoc, BDC Discoveries, EAVE Marketing and goEast Talent Lab.

Author's statement

In the vast expanse of the American roads, *Wheels of Forgotten Dreams* weaves a narrative deeply rooted in displacement and social struggles echoed in the poetic visuals of endless highways. Life unfolds in cramped truck cabins, where parallel lives run alongside the hum of engines. This documentary captures unconventional character interviews and fragments of existence, illuminating the broader context of lives spent in emigration and the decay of industrial America. It is a tale not of complete stories, but of moments, in the rhythm of an ever-changing world. The idea for the film arose from the personal experience of one of the directors, whose brother was a truck driver.

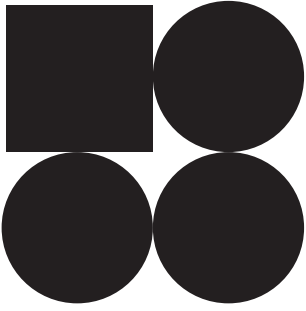
director **Miloš Ljubomirović, Danilo Lazović**
scriptwriter **Miloš Ljubomirović, Danilo Lazović**
producer **Miloš Ljubomirović, Danilo Lazović**
camera **Aleksandar Ramadanović**
cast **Snežana Mlojević, Branko Olujić, Nenad Zarić**
language **Serbian, English**
website **serviafilm.rs/en/**
genre **creative documentary**
release date **01.10.2024**
what's missing **additional financing for the post-production, distribution funding, distributors, festival world premiere, final editing, international sales, marketing expenses, music licensing**



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