

KVIFF EASTERN PROMISES



BOOK OF PROJECTS



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Book of Projects 2025

KVIFF Central Stage

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Pop Up Series Incubator

Works in Development – Feature Launch

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KVIFF Central Stage

Tuesday, July 8, 1:30 – 4:30 pm CET

KVIFF Central Stage is a new initiative presented by the KVIFF Film Industry team in collaboration with agencies promoting films across Central Europe.

KVIFF Central Stage highlights the third and subsequent fiction features by established filmmakers from Austria, Czechia, Germany, Hungary, Poland, Slovakia, Slovenia, and Ukraine. The showcase consists of 14 projects in late development, production, or post-production, looking for co-production, sales, distribution, post-production partners, or additional financing.

The selection emphasizes projects that blend arthouse and mainstream appeal, aiming for strong festival and audience potential.

KVIFF Talents 2025

Monday, July 7, 4:30 pm – 5:30 pm CET

KVIFF Talents is a year-round initiative aimed at discovering and nurturing talented filmmakers from the Czech Republic and Slovakia, as well as promoting original approaches to audiovisual storytelling. This year, the Feature Pool will present three feature film projects, and the Creative Pool will showcase three series concepts. All selected projects are currently seeking co-production and investment partners.

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.

Pop Up Series Incubator

Tuesday, July 8, 10:00 – 11:15 am CET

Pop Up Series offers a comprehensive creative hub, welcoming and supporting 5 creative teams in their endeavour to adapt unique Intellectual Properties (IPs) into compelling series. From January to August 2025, European producers and scriptwriters work together to develop their IPs under the guidance of top-notch mentors & experts.

5 international creative teams participate and benefit from hands-on development, expert mentorship and financial support: each team will receive a grant of 10,000 EUR for their work during the Lab.

Presented and organized by Tatino Films, co-financed by the European Union and supported and hosted by La Région Grand Est and the Karlovy Vary IFF.

Works in Development – Feature Launch & Focus Queer

Monday, July 7, 2:30 pm – 4:00 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. 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.

Alongside them, five additional projects developed within MIDPOINT Focus Queer – a program supporting filmmakers exploring queer narratives – will be showcased, highlighting the importance of diversity and inclusion in contemporary storytelling.

For the second 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.

KVIFF Central Stage

A curated showcase of third or subsequent fiction features by established filmmakers from central Europe. The projects, in various stages of production, combine bold directorial voices with stories designed to resonate beyond national borders.



Eurimages Co-production Development Award Jury



Josef Kullengård

Josef Kullengård is the Head of Industry at the Göteborg Film Festival, where he leads and oversees the festival's industry programme, including the Nordic Film Market, TV Drama Vision, the Nos-tradamus Project, and Nordic Film Lab. He is also a part of the festival's programming committee. With several years of experience in film festivals and market management, he assumed the role in 2022.

Prior to this, Kullengård worked on the strategic development of audiovisual production and talent. In addition to his role at the festival, he is active as a consultant, producer, and lecturer on topics related to film festivals and the audiovisual industry. He holds an academic background in cultural studies, film, and literature.



Ilse Ronteltap

Ilse Ronteltap heads the International Department at the Netherlands Film Fund, which supports minority co-productions for feature films, documentaries, (short) animation and interactive and immersive media productions. The department focuses on creative co-productions with a strong artistic and international appeal and substantial creative Dutch input.

With her team, she oversees minority co-productions as well as international collaborations such as the Thuthuka develop-

ment scheme with NFVF (South Africa), HBF+NFF and IDFA BERTHA+NFF, as well as funding all international festival activities, lab collaborations, the Netherlands Film Commission, and entries to Eurimages. Ilse is also the Film Fund's first point of contact for New Dawn, the international film production inclusion fund. Before working at the Film Fund, she worked as a line producer for several production companies in the Netherlands. She is an Eave Graduate.



Zuzana Mistříková

Zuzana Mistříková was Executive Vice President of the Slovak Film and Television Academy (2007 – 2013). Since 2013, she has held the post of President of Slovakia's Association of Independent Producers. At PubRes, she works as executive director and producer. She has produced the documentaries *Wave vs. Shore* (dir. M. Štrba), *The Lust for Power* (dir. T. Nvotová), *Alchemical Furnace* (dir. J. Daňhel and A. Olha), *On Your Marks!* (dir. M. Pinčíková), *Hanging Without Walls* (dir. J. Durajová and L. Kušnieriková), *Operation Monaco* (dir. D. Trančík), and the feature films *Wilson City* (dir.

T. Mašin), *The Teacher* (dir. J. Hřebejk), *The Watchmaker's Apprentice* (dir. J. Rudolfová), *Miki and Černák* (both dir. J. Kroner) and *The Hungarian Dressmaker* (dir. I. Grófová).

Zuzana is also a member of the European Film Academy and the Czech Film and Television Academy. In 2020, President of the Slovak Republic Zuzana Čaputová awarded Zuzana Mistříková with the State Order of Ľudovít Štúr. In 2024, Zuzana received the APA World Excellence Award 2025 at Ji.hlava International Documentary Film Festival.

Democracy Work In Progress / Hajtúkanyar Autósiskola



110 min, Hungary, Czech Republic, Germany

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

Kino Alfa

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Xova Film

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Plotless Film

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Germany
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Film synopsis

Júlia, a Hungarian anti-corruption activist disappears under mysterious circumstances on the day she uncovers a corruption scandal. According to the most recent information, she left to take her driving test. The domino of her disappearance sets off an avalanche of events that could even weaken the power of the authoritarian government.

Director's biography

Mihály Schwechtje is a Hungarian film and theatre director and university lecturer. In 2020, he was honoured with the Contemporary Hungarian Drama Award. His recent works explore contemporary societal issues through personal dramas. His debut feature film *Hope You'll Die Next Time* :) addresses the tragic realities of cyberbullying while also exploring the theme of forbidden love. The film received both critical acclaim and significant audience success. His second feature *A Hunt For Hedgehogs* has received great feedback in Hungarian cinemas.

Producer's biography

Kino Alfa is a Budapest-based film production company created in 2019 by film producer Genovéva Petrovits. She works with carefully selected talents who feel the urge to describe and reflect on our society. Thanks to the cash award from the CCB, Hungary's first independent film fund, the company is currently in pre-production with its first feature film from Olivér Rudolf, *My Mother, The Monster*. In 2022, the company released its first feature documentary, *Give Me Shelter*, directed by Mihály Schwechtje, which won the Best Hungarian Film Award in 2020 at Verzió IFF. *A Hunt For Hedgehogs* has recently premiered at TIFF in Romania.

Author's statement

The 1989 regime change in Hungary came about essentially as a result of the collapse of the Soviet Union rather than Hungarians' strong desire for democracy. The majority of society was happy enough with the mediocre quality of life ensured by the soft dictatorship. Self-representation and solidarity has no tradition in Hungary. In the 1980s, as the dictatorship weakened, the hero of everyday life was the black and grey-market worker, the doctor getting rich on bribes, and the shop owner running a sweatshop in her flat. *Democracy Work in Progress* is inspired by these roots. It is an auteur film masquerading as a genre film. It mixes elements of black comedy, crime film, thriller, and political satire in a slice of mid-decade Eastern Europe.

director **Mihály Schwechtje**
scriptwriter **Mihály Schwechtje**
producer **Genovéva Petrovits**
camera **Máté Herbai**
cast **Szabolcs Hajdu, Csaba Polgár, Dorottya Mari**
language **Hungarian**
website **www.kinoalfa.hu**
genre **black comedy**
release date **01.02.2027**
what's missing **additional financing,**
co-production partners



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Hijamat



90 min, Germany, Turkey

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

ArtHood Films

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Sky Films

Büyükdere Cad. No 201 Şişli
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Turkey

Film synopsis

Kerem's secret relationship with a man sends shockwaves through his deeply religious Muslim family, igniting a battle between faith, identity, and love. As his brother fights to save him from a dangerous exorcism ritual, long-hidden family secrets rise to the surface, threatening to tear them apart.

Director's biography

Nader Saeivar was born in 1974 in Tabriz, a city in northern Iran. He began his career in the film industry in 1990 after completing a degree in cinema at the University of Tehran. As a director, he has made numerous short films as well as three feature films, the latest of which received the Audience Award at Biennale Venice 2024 (*The Witness*). He also works as a screenwriter, including for the award-winning script of *3 Faces* by Jafar Panahi, which received the Screenplay Award at Cannes, and was the director of several TV series until 2016.

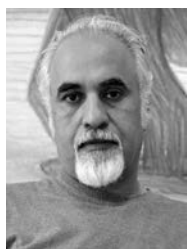
Producer's biography

Said Nur Akkus is the founder of the Berlin based production company ArtHood Films and the world sales company ArtHood Entertainment. He was born in Turkey in 1986 and has been living in Berlin since 2011. In his role as a producer, film executive, and head of production, he has made a variety of internationally acclaimed, award-winning films and has worked with Nader Saeivar and Özcan Alper, along with many other established filmmakers. Most recently, he received the Audience Award for the film *The Witness* at the Venice Film Festival this year. His network extends not only to the German-speaking territories, but also to the rest of Europe and the Middle East.

Author's statement

The central theme of this story revolves around Turkish immigrants in Berlin. The writer and director, who is of Turkish descent (Iranian Turkish), brings a deep understanding of the native culture and the ethnic dynamics of the Turkish community. While presenting an engaging narrative, the film also delves into the human dimensions of Turkish culture by highlighting traditional and religious ceremonies still practiced within the Turkish community in Berlin. Set against the backdrop of German society, the story also explores the interactions between Turkish families and German locals, offering insight into the complexities of their relationships.

director **Nader Saeivar**
scriptwriter **Nader Saeivar**
producer **Said Nur Akkus, Tatiana Tsyganova, Emre Oskay**
camera **Emre Erkmen**
editor **Jafar Panahi**
cast **Kida Khodr Ramadan, Moritz Bleibtreu, Nastassja Kinski**
language **German, Turkish**
genre **drama**
release date **01.11.2026**
what's missing **additional financing, broadcasters, distributors, post-production partners**



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Making-of / Film pro film



100 min, Ukraine, Czech Republic, Slovak Republic

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

This is the film's final distribution title.

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Silk Films s.r.o.

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Film synopsis

Not so young anymore, Kristof heads to the Tallinn Black Nights Film Festival with his debut film and is joined by his team – lead actors Barbara and Olaf, producer Alžběta, and sound engineer Lucas. Their film, based on real events, tells the story of a couple who spent years committing crimes in a small town. As the festival unfolds, excitement turns to unease when an audience member asks if the real criminals have seen the film. The team starts to unravel, questioning their choices, their film, and the blurry line between art and reality.

Director's biography

Ivan Tymchenko was born in Kyiv into a cinematographer's family. He graduated from the Kyiv Institute of Journalism and worked as a political photojournalist before transitioning to cinematography and eventually becoming a director. His works include *Oxygen Station* (2023), a poetic drama (director, co-author/co-scriptwriter) co-produced by Ukraine, Czech Republic, Slovakia, and Sweden. The film premiered at Tallinn Black Nights Film Festival and screened at major festivals worldwide. *Beshoot* (2019), a war drama, was well-received and successfully sold internationally, including in Poland, Slovakia, Romania, North America, Japan, South Korea, and Taiwan. Tymchenko is known for his thoughtful storytelling and ability to explore complex themes with sensitivity.

Producer's biography

Svitlana Solovjova is a Ukrainian film producer with more than 20 years of experience in film production. She was born in Kyiv and graduated from the Kyiv-Mohyla Academy. Svitalana has produced several films, including *Oxygen Station* (2023), a poetic drama co-produced by Ukraine, Czech Republic, Slovakia, and Sweden. The film premiered at Tallinn Black Nights FF, GoEast IFF, Jeonju IFF, etc. She also produced *Beshoot* (2019), a war drama sold internationally in Poland, Slovakia, Romania, North America, Japan, South Korea, and Taiwan. Svitalana focuses on international co-productions and has participated in various film labs and markets.

Author's statement

Oxygen Station is a deeply personal project for me, inspired by real events and emotions I've lived through. It explores the impact of the world around us, how our choices shape our lives, and the internal struggles we face. I wanted to mix drama and suspense with dark humour, creating a story where tragedy and comedy coexist. The characters are caught between fear and hope, and I hope the audience will connect with their journey. This film looks at moments when everything shifts, blending humour with the unsettling reality of human nature.

director **Ivan Tymchenko**
scriptwriter **Ivan Tymchenko**
producer **Svitlana Soloviova, Alžběta Janáčková**
camera **Thomas Stokowski**
language **English, Czech**
genre **horror, tragicomedy**
release date **01.02.2027**
what's missing **additional financing, development and pre-production funding**



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Svitalana Soloviova
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Alžběta Janáčková
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The Lime Works / Das Kalkwerk



90 min, Austria

In development.

This is the film's final distribution title.

Film synopsis

The Lime Works is based on a Thomas Bernhard novel. Konrad has been working for decades on a study about hearing. However, he hasn't even begun writing down the first sentence. In order to find the perfect conditions, he moves with his "crippled" (sic!) wife into an abandoned lime works factory.

On a daily basis, his wife is subjected to questionable hearing experiments: She must listen for hours until exhaustion to what Konrad shouts, whispers, or says to her from various directions.

Various events intensify the situation at the lime works. On Christmas Eve, Konrad shoots his wife in the head from behind with a rifle. The police discover him after a two-day search in a manure pit on the premises of the factory.

Director's biography

Andreas Horvath is an Austrian filmmaker and photographer. His films have premiered at festivals in Cannes, Venice, Locarno, Rotterdam, and Amsterdam, winning major awards in Karlovy Vary, Chicago, New York, Haifa, Orenburg or Minsk. He is a recipient of the Max Ophüls Prize, and the Outstanding Artist Award of the Austrian Ministry of Culture.

As a photographer, Andreas Horvath has published black and white photo albums. His work has been shown internationally at solo and group exhibitions.

Andreas has served as a jury member at Karlovy Vary IFF, Warsaw IFF, Belgrade IFF, Visions du Réel, Chicago International Documentary Festival among others, and has given masterclasses in Lima, Jihlava, Belgrade, or Karlovy Vary.

Author's statement

From the German publisher Suhrkamp, I was given the opportunity to create a film version of the novel *Das Kalkwerk* (*The Lime Works*) by the Austrian author Thomas Bernhard (1931–1989).

Thomas Bernhard once said he didn't understand why people read his books so seriously – he himself would often burst out laughing while writing. That may be an exaggeration in the case of *Das Kalkwerk*, but the tragic figure of Konrad is not without a certain irony.

55 years after *Kalkwerk's* first appearance as a book, I am convinced that the time is right for an international movie-going audience to delve into Thomas Bernhard's idiosyncratic world and invite the power of his unorthodox and compelling art with open arms.

director **Andreas Horvath**
 scriptwriter **Andreas Horvath**
 producer **Andreas Horvath**
 camera **Andreas Horvath**
 cast **Caspar Pfaundler, Patrycja Planik**
 language **German**
 genre **drama**
 release date **01.07.2027**
 what's missing **co-production, film buyers, financing, world sales agent**



Andreas Horvath
 Director, Scriptwriter, Producer
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Some Good News / Kicsi jó hír



90 min, Hungary, Romania

Eligible for Eurimages Co-production Development Award.

In development.

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

Cinesuper Kft

Rákóczi út 10
1072 Budapest
Hungary

Film synopsis

Present-day Transylvania. A crumbling town buzzes over a peculiar miracle: a forest cabin burns eternally, defying attempts to extinguish it. Some declare that the fire grants wishes, sparking a pilgrimage. A Western European investor smells profit and plans a wellness centre nearby. Citizens go mad over the investment. Political schemers, get-rich-quick dreamers, wannabe prophets, and disgruntled foundry workers fight for or against construction. Old grudges resurface as interests clash. But the millionaire backs out, and the townspeople gradually forget their miracle. Meanwhile, the fire burns on, steadfast and unimpressed.

Director's biography

László Csujá graduated at the Academy of Film and Drama in Budapest. His first feature film, *Blossom Valley* (2018), premiered at Karlovy Vary and won the festival's Jury Prize. Shortly after, his feature length documentary *Nine Month of War* (2019) won the Jury Prize at Sarajevo Film Festival. László made his sophomore feature, *Gentle* (2022), together with painter Anna Nemes. *Gentle* premiered in Sundance's World Cinema Competition, where it received rave reviews, and after winning the East-European Film Award in Cleveland, it is slated to be showcased in festivals from Sydney to Hong Kong.

Producer's biography

Anna Szijártó studied film history and theory at Eötvös Loránd University before earning an MA degree in line producing from ESCAC Barcelona in 2012. After managing production for award-winning music videos (SXSW, Encounters), she was the managing director of the production company Kinomoto from 2014 to 2023. Since 2020, she has shifted her focus towards cinema, producing several short films including the acclaimed *Diamond Beauty* (Krakow Film Festival – Silver Dragon, Filmfestival Kitzbuehel – Best International Short Film, Pragueshorts Special Mention, multiple national awards) and *Pun Intended* (Palm Springs ShortFest, PÖFF Tallinn, Cinefest – Fipresci Award). Her portfolio also includes the HBO Europe co-produced feature documentary *Cabin Pressure*, which premiered at Zagreb Docs.

Author's statement

Some Good News is a multiplot, satirical, magical-realist film set in Eastern Europe, exploring whether a community can redeem itself through a miracle. With no main character, parallel storylines feature locals embodying distinct ways of life. Robert Altmanian plotting meets Gogolian-Kafkaesque humour in a melancholic town on the world's edge. The ex-Soviet bloc faces immense tensions – socialist shadows linger while capitalism rises atop crumbling industrial sites. People live better yet feel lost, awaiting salvation. Will the miracle deliver? Baron Münchhausen pulled himself from the swamp by his own hair. That too is a miracle.

director **László Csujá**
scriptwriter **Éva Zabezsinszkij, László Csujá**
producer **Anna Szijártó**
camera **Márton Kis**
language **Hungarian**
genre **magical realist satire**
release date **30.01.2027**
what's missing **co-production partners, festivals, financing, international sales agent, post-production partners, pre-sales**



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Around the Fire / Kolem ohně



100 min, Czech Republic, Netherlands, Slovak Republic

In development.

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

Xova Film

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Film synopsis

Camp leader Tereza (23) breaks the rules and sleeps with teenager Jonáš. But when he's rejected, it brings out his toxic side. Can Tereza keep the camp in order and protect herself and the kids from the consequences of her failure?

Director's biography

Michal Hogenauer (1984, Czech Republic) studied graphic design and holds a degree in film directing from FAMU in Prague. His diploma film *Tambylles* (2012) was screened in the Cinéfondation section at the Cannes Film Festival. In 2015, he co-founded the film education platform Cinergy Prague, which organises master-classes with outstanding filmmakers. His debut feature film *A Certain Kind of Silence* – the story of a young au pair manipulated by a cult – premiered at IFF Karlovy Vary 2019 and won the Bronze Pyramid award for best first film at IFF Cairo. His second feature film *Calm in the Canopy* had its world premiere at IFF Pingyao 2023.

Producer's biography

Marek Novák is a graduate of Prague's FAMU, an alumnus of EAVE and a member of ACE Producers. He is the CEO of Xova Film, a Prague-based production company with an auteur-driven, eclectic profile producing audiovisual works with authentic creative vision. Recent productions include the Venice-awarded *Ordinary Failures* by Cristina Groșan (2022) or *After Party* by Vojtěch Strakatý, which premiered at the 81st Venice International Film Festival's Orizzonti Extra section in 2024.

Author's statement

Since childhood, I've felt deeply connected to summer camps – my family runs one, and I was a camp director for over a decade. Camps create an intense, enclosed world where emotions run high and ordinary rules fade. The project *Around the Fire* explores a charged relationship between camp leader Tereza and teenager Jonáš, where desire, power, and manipulation dangerously blur. Told from Tereza's perspective, the film follows her failure and Jonáš's descent into control, examining toxic masculinity, shifting power, and irreversible choices. Although provocative, the story is told with empathy, capturing a few summer days where both teens and adults face loss, responsibility, and emotional reckoning.

director **Michal Hogenauer**
scriptwriter **Michal Hogenauer**
producer **Marek Novák**
camera **Šimon Dvořáček**
language **Czech**
genre **drama, young adult**
release date **23.05.2027**
what's missing **additional financing,**
international sales agent



Michal Hogenauer
Director



Marek Novák
Producer
marek@xovafilm.cz

Voracious / Lakome



120 min, Poland

Eligible for Eurimages Co-production Development Award.

In development.

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

Shipsboy

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Film synopsis

Mauł returns to her childhood village in the mountains to care for her dying grandmother. Her grandfather distances himself from the illness, focusing on constant house repairs. Ann drifts back from a long journey. As death nears, life sharpens: starlings greedily strip the cherry trees, cries of dying animals drift from the slaughterhouse, and the hillside begins to collapse. Awaiting the inevitable, Mauł confronts long-buried memories and pain. A quiet longing stirs – to carry the seeds of her homeland within her. Mauł and Ann prepare a space for something new. When the house is repaired, grandfather dies. After the funeral, Mauł visits her childhood friend and instinctively takes his semen. She returns home and lies beside Ann and grandmother. Life fades – and begins to sprout again.

Director's biography

Jagoda Szcelc is a Polish director and screenwriter focusing on ecological and spiritual crises in the contemporary socio-political context. Her films have been screened at Berlinale, Karlovy Vary, Hot Docs, Cottbus, IDFA, Cannes Short Corner, and New Horizons. Her short film *Such a Landscape* won the Golden Tadpole at Camerimage (2013). Her first feature, *Tower. A Bright Day* (2017), premiered at Berlinale (Forum) and won the Best Debut and Best Script awards at the Polish FF in Gdynia. Her second feature, *Monument* (2018), premiered at IFF Rotterdam. In 2018, she won the Polityka Passports Award.

Producer's biography

Joanna Szymańska is an accomplished producer and development executive with over 15 years of experience in feature films, shorts, and international co-productions. A graduate of film studies and law, she is an alumna of EAVE, ACE, and Torino Script Lab. Joanna is a founding member of the Polish Producers Guild and deputy chair of the European Film Academy Board since 2017. Her recent work includes *Red Path* (2024), which premiered at Locarno Film Festival alongside acclaimed titles like *Operation Hyacinth* (Netflix Original) and *Detective Bruno*. She is currently pursuing a PhD at Łódź Film School.

Author's statement

The film is an adaptation of Małgorzata Lebda's book, which inspired me to create a story about bodies and their natural entanglement. The film seeks to challenge prudish depictions of female physicality and nature, presenting their raw, unromanticized bodies. It explores birth, death, and transformation, with no biological hierarchies – just life in all its forms. Through the characters of Mauł and Grandma, I aim to reconnect viewers with their origins, embracing the rawness of nature and existence.

director **Jagoda Szcelc**
scriptwriter **Jagoda Szcelc - based on the novel by Małgorzata Lebda**
producer **Joanna Szymanska**
camera **Przemysław Brynkiewicz**
cast **Małgorzata Trofimiuk, Izabela Dudziak, Cezary Zak**
language **Polish, French**
website **www.shipsboy.com/en/**
genre **drama**
release date **15.05.2027**
what's missing **additional financing, co-production partners, international sales, post-production partners**

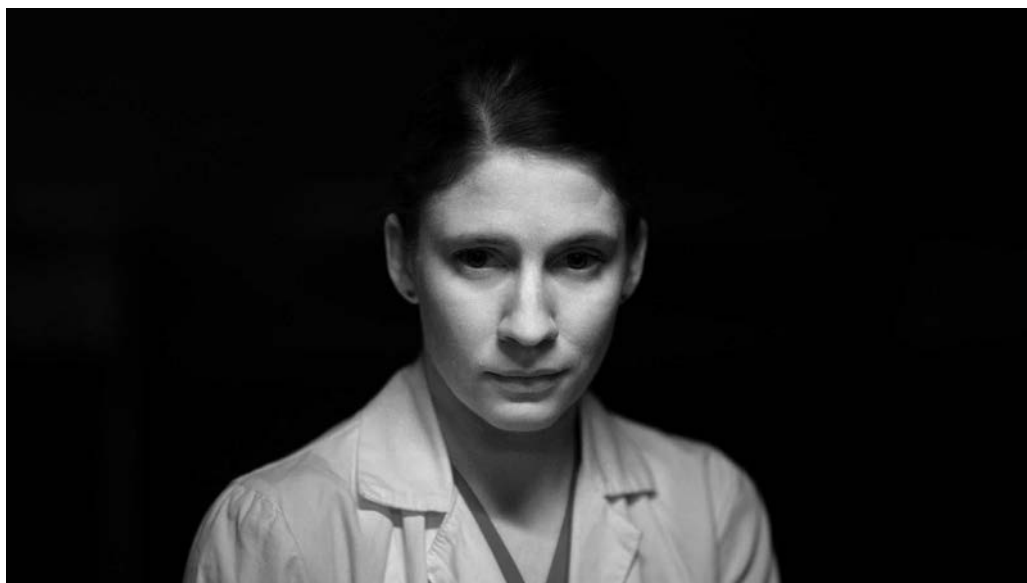


Jagoda Szcelc
Director
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Joanna Szymańska
Producer
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Láska



100 min, Slovak Republic, Czech Republic, Croatia

In post-production.
This is the film's working title and may change.

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Film synopsis

Anna (30) is seeking a steady foundation in her relationships, but she unknowingly repeats the manipulative patterns learned from her mother. When she crosses paths with a terminally ill patient and his devoted wife, she encounters a profound love that transforms her life.

Director's biography

Marko Škop is the director of the full-length documentary films *Other Worlds* (2006) and *Osadné* (2009), both of which received awards at Karlovy Vary IFF. His fiction feature debut *Eva Nová* (2015) received the FIPRESCI Prize for Discovery at Toronto IFF. His second fiction feature *Let There Be Light* (2019) received Best Actor Award and Special Mention from the Ecumenical Jury at Karlovy Vary IFF.

Producer's biography

ARTILERIA is a Slovak production company led by Marko Škop and Ján Meliš. It has produced acclaimed documentaries like *Other Worlds* (2006, Audience Award at Karlovy Vary IFF), *Blind Loves* (2008, CICA Award at Cannes Directors' Fortnight), and *Osadné* (2009, Best Documentary at Karlovy Vary). As a delegate producer, it has produced *Eva Nová* (2015, FIPRESCI Prize at Toronto IFF) and *Let There Be Light* (2019, Best Actor at Karlovy Vary). ARTILERIA also co-produced award-winning films such as *Little Crusader* or *Ice Mother*.

Author's statement

Láska portrays wounded souls – people consumed by their own pain and grievances, unable to love either themselves or those around them. They yearn to feel whole, to find peace within, but remain trapped in cycles they cannot break. At the same time, I want to emphasize that true love does exist – and it can always offer a new direction in life.

director **Marko Škop**
scriptwriter **Zuzana Liová, Marko Škop**
producer **Marko Škop, Ján Meliš, Alice Zárubová Tabery, Marina Andree Škop**
camera **Ján Meliš**
cast **Jana Kovalčíková, Ingrid Timková, Rebeka Poláková, Milan Ondřík**
language **Slovak, Czech**
genre **drama**
release date **01.03.2026**
what's missing **additional financing, final editing, sound post-production, color grading, music, post-production partners**



Marko Škop
Director, Producer
+385 912 821 908
skop@artileria.sk



Ján Meliš
Producer
melis@artileria.sk

Masaryk: The Coup / Masaryk 2



120 min, Czech Republic, Poland, Slovak Republic

Eligible for Eurimages Co-production Development Award.

In development.

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

In Film Praha s.r.o.

Žitná 23

110 00 Praha 1

Czech Republic

produkce@infilm.cz

Film synopsis

In 1946, Jan Masaryk, son of Czechoslovakia's founder, becomes foreign minister in a communist-led government. He battles to prevent a Stalinist coup and defend his country's democratic legacy. *Masaryk: The Coup* is a standalone sequel to the successful film *A Prominent Patient* (2017).

Director's biography

Director and co-writer Julius Ševčík won Best Director at Shanghai IFF for *Normal* (2009) and 12 Czech Lions & 8 Slovak Sun in a Net national film awards for *A Prominent Patient* (2017), which premiered at Berlinale Official Selection.

Producer's biography

Producer Vanessa Biermannová, who worked with Julius Ševčík on features *The Prominent Patient* (2017) and *The Glass Room* (2019), recently produced *Once Upon a Time in the East* (2024), which was selected for the Competition Section at Warsaw IFF. She is a participant in the Atelier programme and is now shooting a short film for ARTE and developing five feature films.

Author's statement

Masaryk: The Coup is a story of courage and betrayal – set at the flashpoint where hope dies and the Cold War begins. As today's world once again teeters on the edge of a great power conflict, Masaryk's tragedy echoes with haunting urgency.

director **Julius Ševčík**
 scriptwriter **Julius Ševčík, Petr Kolečko**
 producer **Vanessa Biermannová, Rudolf Biermann**
 camera **Martin Štrba**
 language **Czech, English, Russian**
 genre **political drama**
 release date **10.02.2028**
 what's missing **additional financing, co-production, international distribution, international sales, post-production partners**



Julius Ševčík
Director, Scriptwriter



Petr Kolečko
Scriptwriter



Vanessa Biermannová
Producer
produkce@infilm.cz



Rudolf Biermann
Producer

The Happiest Day / Najsrečnejši dan



105 min, Slovenia, Norway, Italy

In pre-production.
This is the film's working title and may change.

Monoo

Kvedrova cesta 36
1000 Ljubljana
Slovenia
rok@monoo.si

Film synopsis

Three women of different ages and backgrounds – a family fugitive, a reluctant bride, and a flamboyant tourist turned accidental saviour – move through separate lives across Italy and Slovenia, unaware they are all heading toward the same deserted beach near the border. When their lives collide in a single day, a violent encounter forces each to act beyond fear, in service of the others. *The Happiest Day* is a poetic borderland thriller about survival, female alliance, and the transformative power of the accidental, sometimes darkly absurd.

Director's biography

Sonja Prosenc is a screenwriter, director, producer, and PhD candidate in film at AGRFT. Her three feature films – *The Tree*, *History of Love*, and *Family Therapy* – were Slovenia's official Oscar entries and received both international recognition and national awards. She was named one of Cineuropa's "female directors to watch" and was featured in Eurimages' Golden Album among the 50 most prominent European female directors of the past 20 years. Her work, spanning arthouse drama, dark comedy, and thriller, is known for its poetic cinematic language. It has been the subject of academic study and has garnered international critical acclaim.

Producer's biography

Rok Sečen co-founded the production company Monoo with director Sonja Prosenc. He has produced and co-produced both feature films and shorts. All of his feature films were selected as national Oscar entries and premiered at renowned festivals such as Tribeca, Karlovy Vary, and Sarajevo. His films have received multiple national and international awards and continue to travel the global festival circuit. The most recent feature he produced, *Family Therapy* (2024), is currently being distributed worldwide by Giant Pictures. His last three features were international co-productions, and his projects are regularly supported by Eurimages and the Creative Europe MEDIA program. Rok is also an EAVE and Producers on the Move alumnus.

Author's statement

The Happiest Day condenses into a single image: a body drifting in water, echoing Medusa – but this time, the myth is reversed: a woman is reclaiming power. Set between Italy and Slovenia, the film follows three women whose timelines converge in an unexpected, transformative encounter. Their collision allows them to break free from the roles imposed on them. Told in a mosaic structure with stripped-back thriller tension and a touch of the darkly absurd, I explore fear, instinct, and imperfect solidarity – an alliance that arises not from intention, but from accidental connection. I wanted to see how, in this world, *Thelma and Louise* might decide not to drive off the cliff – but keep going instead.

director **Sonja Prosenc**
scriptwriter **Sonja Prosenc**
producer **Rok Sečen**
camera **Mitja Ličen**
language **Slovenian, Italian**
website **www.monoo.si**
genre **drama, thriller**
release date **07.01.2027**
what's missing **international co-producers,**
international sales agent, post-production
partners

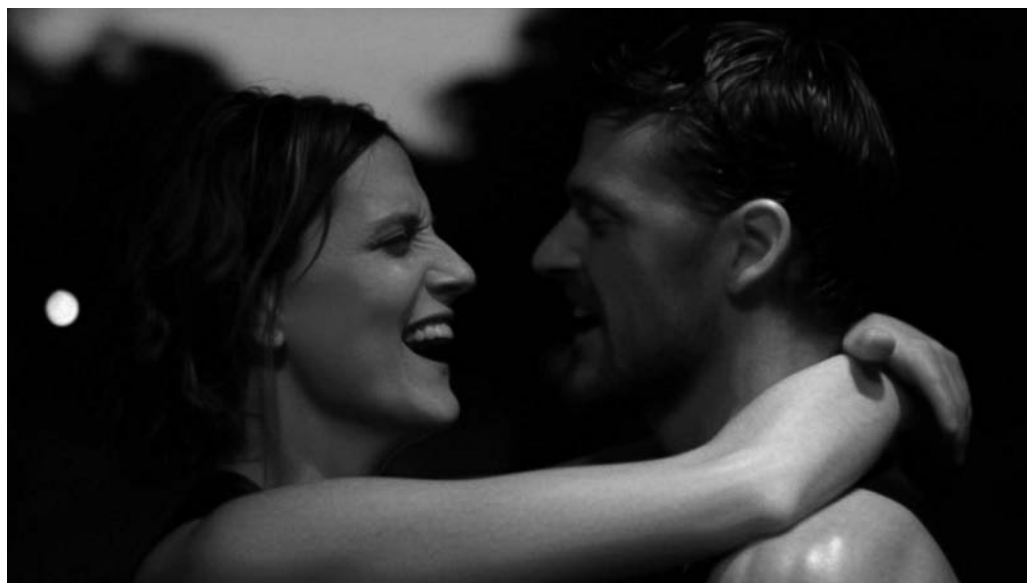


Sonja Prosenc
Director



Rok Sečen
Producer
+386 41 865 751
rok@monoo.si

First Dates / První schůzky



100 min, Czech Republic, Bulgaria, Poland

In development.

This is the film's final distribution title.

Xova Film

Sudoměřská 893/52

130 00 Praha 3

Czech Republic

+420 607 240 966

marek@xovafilm.cz

Film synopsis

In Prague's Vinohrady, Marta (20) experiences love, one first date at a time. Some are awkward, some are exciting, and each reveals a new facet of intimacy. A chaotic student party unexpectedly leads her to Tomáš, a psychology student who seems to truly understand her. Their romance feels like love that will last – until it doesn't. Years later, they meet again. The spark remains, but can a first love ever truly be revisited?

Director's biography

Šimon Holý (b. 1994) is a graduate of Prague's FAMU. His debut *Mirrors in the Dark* (2021) premiered at Karlovy Vary and was nominated for two Czech Film Critics' Awards. His second film, *And Then There Was Love...* (2022), competed in Karlovy Vary's Proxima section and was nominated for the Czech Lion and Czech Film Critics' Awards. His third feature, *Hello, Welcome*, entered Czech cinemas in 2024. His 4th film, *Chica Checa*, a Czech-French-Slovak co-production, is now in post-production.

Producer's biography

Marek Novák is a graduate of Prague's FAMU, an alumnus of EAVE and a member of ACE Producers. He is the CEO of Xova Film, a Prague-based production company with an auteur-driven, eclectic profile producing audiovisual works with authentic creative vision. Recent productions include the Venice-awarded *Ordinary Failures* by Cristina Groșan (2022) or *After Party* by Vojtěch Strakatý, which premiered at the 81st Venice International Film Festival's Orizzonti Extra section in 2024.

Author's statement

First Dates is the story of a woman looking for herself and a relationship in order to discover the love of her life. While she eventually loses this love, she starts to find meaning in life instead. In the end, she may end up finding both. The film looks back at the transition from youth to adulthood and the moments in which we redefine ourselves while discovering love for ourselves and the world around us. This is a film about the fear of vulnerability and all the emotions we attempt to conceal. I hope the audience will love Marta's character as much as I do, because for many of us, acknowledging our emotions is a life-long struggle.

director **Šimon Holý**
 scriptwriter **Šimon Holý**
 producer **Marek Novák**
 camera **Jana Hojdová**
 music **Šimon Holý**
 language **Czech, English, Polish**
 genre **romance**
 release date **07.07.2027**
 what's missing **additional financing,**
international sales agent



Šimon Holý
Director



Marek Novák
Producer
marek@xovafilm.cz

Purgatory / Purgatorij



90 min, Slovenia, Austria

Eligible for Eurimages Co-production Development Award.

In development.

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

Lilit

Tovarniska 18
1000 Ljubljana
Slovenia
info@lilit-film.si

Film synopsis

In *Purgatory*, it's not the dead who haunt – it's the living. After their father's death, three siblings and a pregnant outsider gather in a hunting lodge deep in the forest. Surrounded by decaying masculinity, freezer-burned meat, and generational rot, they descend into a psychological purgatory where family roles become predators and prey. The food chain is more than a metaphor. It's a ritual, hierarchy, and curse. As the lines between mourning and menace blur, the question becomes not who will survive the weekend, but what part of themselves they'll have to swallow. The patriarch may be dead, but his hunger still lives on.

Director's biography

Žiga Virč is a director and producer known for blending documentary and fiction. His debut feature, *Houston, We Have a Problem!* (2016), premiered at Tribeca and had its European premiere at Karlovy Vary. It was Slovenia's official Oscar submission and received international acclaim. In 2024, he directed *Kismet*, a short film featuring Roma actors, which received Special Mention at the Oberhausen International Short Film Festival and will have its North American premiere at Palm Springs ShortFest. In 2023, his feature *Shooting Blanks*, a Slovenian-Greek-Croatian co-production starring Angeliki Papoulia, was released. Virč recently completed the TV drama *A Cry for Help* for National TV Slovenia. He is currently in pre-production of the feature film *Purgatory* and the series *Aristocracy*.

Producer's biography

Producers Žiga Virč and Iza Strehar bring a wealth of experience from years of collaboration with various production companies. Iza is a Berlinale Talents alumna, Žiga is an EAVE graduate, and together they run the recently established LILIT. Their recent work includes the award-winning doc series *Heroines*, the documentary *Of Birds and Bees*, and the drama features *Land Stealing* and *Overtime* (dir. Áron Horváth). They are in the financing stage with the feature *Purgatory* and in preproduction of the financed TV series *Aristocracy*, with features *Liberty* and *Demons* in development. They focus on bold, socially engaged storytelling and are establishing themselves as strong international co-production partners.

Author's statement

Purgatory is a personal film born from grief and reflection. After losing a loved one, I witnessed how death brings out both tenderness and brutality in families. Set in a remote forest, the story mirrors that emotional terrain – where inheritance becomes a power struggle, and nature quietly watches. The brown bear, once hunted by the family's patriarch, symbolizes what we try to control but never truly understand. Blending fiction with found footage, the film explores our ties to land, food, and each other – asking what kind of legacy we leave behind and what it really means to survive.

director **Žiga Virč**
scriptwriter **Iza Strehar**
producer **Žiga Virč, Iza Strehar**
camera **Fabris Šulin**
language **Slovenian, English**
genre **drama**
release date **01.11.2027**
what's missing **distributors, international co-producers, international sales agent, post-production partners**



Žiga Virč
Director, Producer
zigavirc@gmail.com



Iza Strehar
Scriptwriter, Producer
iza.strehar@gmail.com

Starska



110 min, Poland

Eligible for Eurimages Co-production Development Award.

In development.

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

Kijora Film

Jarosława Dąbrowskiego 18/15
02-561 Warsaw
Poland
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ala@kijorafilm.com

Film synopsis

Starska is a family epic about a businesswoman with bipolar disorder – a woman who moves mountains in her manic highs but pays a devastating price in her depressive lows. It is a love story about a woman defying patriarchal norms, fighting to claim her independence while yearning for the recognition of the man she loves. She is the obsessive director of her own life who, even in a psychiatric ward, refuses to be subdued and builds a world on her own terms. Ultimately, it is the story of someone grappling with mental illness in a world that itself is profoundly unwell, forcing us all to confront the question: What does "normal" truly mean?

Director's biography

Piotr Adamski is a visual artist, film director and screenwriter. He is a graduate of the Academy of Fine Arts and Wajda School and a three-time Polish Ministry of Culture and National Heritage scholarship recipient. In 2016, Adamski made his short film debut *Opening*. In 2019, he released *Eastern*, his feature-length debut. After its initial screenings, critics hailed the work as one of the most original Polish films in recent years. In 2023, Adamski directed the psychological thriller *The Hidden Web*, based on the bestseller by Jakub Szamałek.

Producer's biography

The Kijora company was founded in 2007 by Anna Gawliita. It focuses on producing both documentary and feature films, with a strong emphasis on stories that address current social and ethical issues as well as intimate, local narratives. Kijora's productions have been showcased at international festivals such as Berlinale, Busan, Visions du Réel, Slamdance, Karlovy Vary, Camerimage, and many others. Our latest documentary, *The Big Chief*, premiered at Visions du Réel 2025 in the Burning Lights competition. Our filmography contains acknowledged projects from directors such as Tomasz Wolski (*An Ordinary Country*, 1970), Piotr Stasik (*Opera about Poland*, *A Diary of a Journey*), Zuzanna Solakiewicz (*Soil*), or Tomasz Wolski & Piotr Pawlus (e.g. *In Ukraine*).

Author's statement

Starska is inspired by my late mother. This screenplay is deeply personal; one I have carried with me since my mother's passing. In mania, my mother was a charismatic force – impossible not to follow. In depression, she became a shadow of that person, beyond reach, beyond help. Today, I feel as though I had two mothers, and this inherited duality often serves as a creative impulse for me. I believe that exploring what is most personal – even when it is extreme – can give rise to something profoundly universal, a work that affirms the power of human connection.

director **Piotr Adamski**
scriptwriter **Piotr Adamski**
producer **Anna Gawliita, Marta Szymanowska**
language **Polish**
genre **business thriller, drama, love story**
release date **15.02.2028**
what's missing **financing, international co-producers, world sales agent**

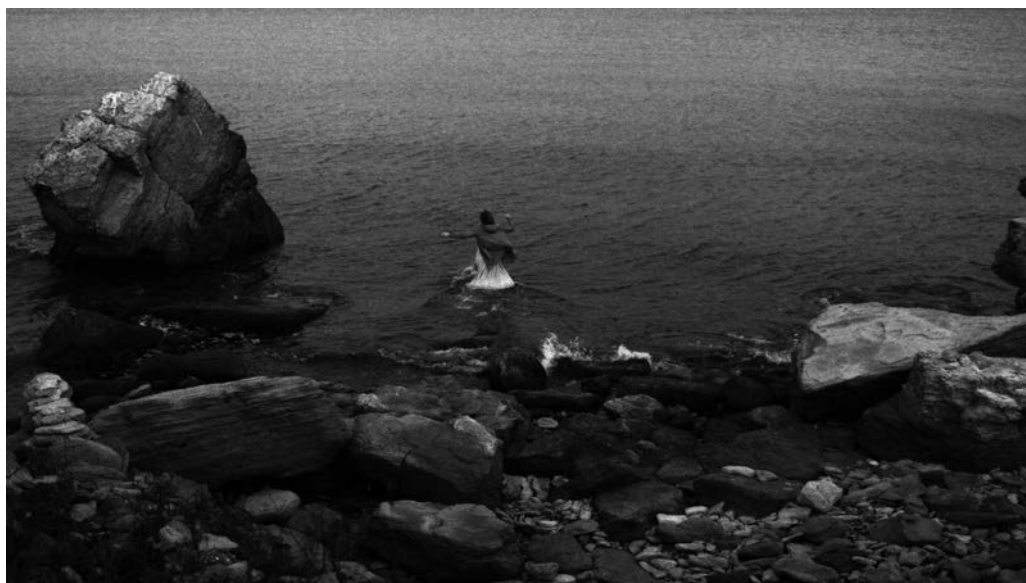


Piotr Adamski
Director, Scriptwriter
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adamskiego@gmail.com



Marta Szymanowska
Producer
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marta@kijorafilm.com

In Vacuo / Vacuum



90 min, Ukraine, Germany

Eligible for Eurimages Co-production Development Award.

In development.

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

TABOR LTD

Dalnytska street 2

65005 Odesa

Ukraine

tabor.production@gmail.com

Film synopsis

A young archaeologist returns to her hometown to sell her missing father's apartment, but past and present unexpectedly change her plans.

Director's biography

Yelizaveta Smith is a film director, co-founder of TABOR, and a member of the Ukrainian and European Film Academy. Her documentary, *School Number 3*, co-directed by George Genoux, won the Grand Prix of the Generation 14plus International Jury Berlinale 2017 and a Special Award at the HumanDOC Festival in Warsaw. Her latest film, *Militantropos*, had its world premiere at the 57th Directors' Fortnight at the Cannes Film Festival.

Producer's biography

Eugene Rachkovsky is a film producer and CEO at TABOR. A participant of EURODOC and ARTE Ukraine Generation, he produced *Black Dog* by Nikita Zarkh and *Ukraine: Nightlife in Resistance* by Maksym Nakonechnyi. His latest film, *Militantropos*, had its world premiere at the 57th Directors' Fortnight at the Cannes Film Festival.

Author's statement

In Vacuo explores the voids left behind, traces in memory, gaps in identity. Marta returns to her hometown of Odesa after her father's disappearance, confronting shame and rediscovering her father through absence. Inspired by personal experience, this story reflects how loss shapes us. In Ukraine, where memory and heritage are under threat, the film asks: what does the world retain, and what does it erase when someone vanishes? *In Vacuo* is not just about one missing person, but about the fragile human connections and the importance of remembering before it's too late.

director **Yelizaveta Smith**
 scriptwriter **Yelizaveta Smith**
 producer **Eugene Rachkovsky**
 camera **Viacheslav Tsvietkov**
 language **Ukrainian**
 genre **drama**
 release date **20.01.2027**
 what's missing **additional financing,**
post-production partners



Yelizaveta Smith
 Director
 yelizaveta.smit@gmail.com



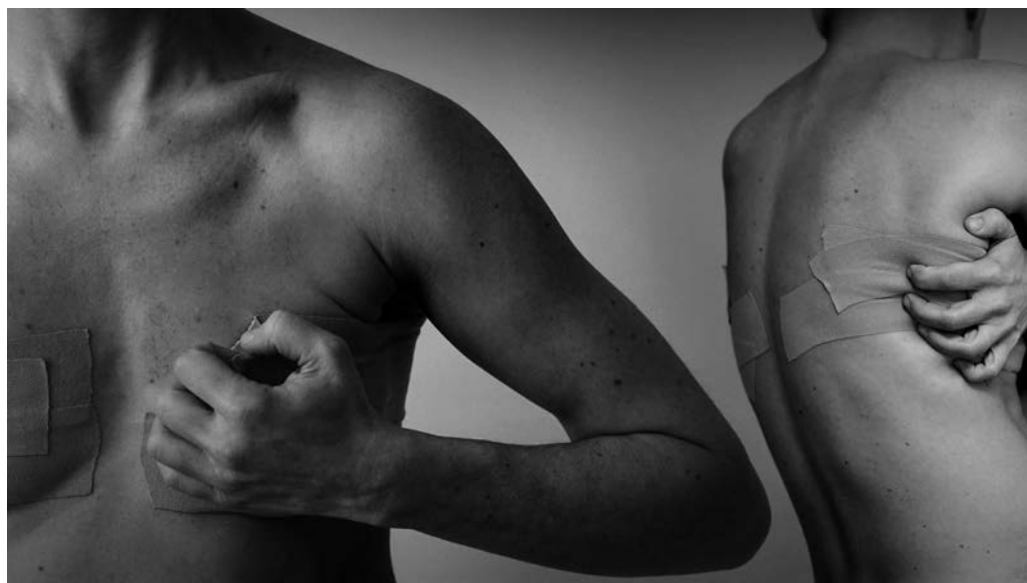
Eugene Rachkovsky
 Producer
 e.rachkovsky@gmail.com

KVIFF Talents

A year-round initiative supporting promising new Czech and Slovak filmmakers under the patronage of KVIFF. Feature Pool focuses on debut feature films, Creative Pool supports all types of audiovisual works, including series, experimental, and hybrid formats.



Nameless / Nepojmenovaná



100 min, Czech Republic

In development.

nutprodukce
Píseckého 333/15
150 00 Praha 5
Czech Republic
info@nutprodukce.cz

Synopsis

In the near-future, where birth rates have dropped to historic lows, the state imposes high taxes on the childless to fund parental benefits and infertility treatments – making the choice to remain childless unaffordable. Eva escapes to a country where reproductive duty can be fulfilled through work with artificial wombs at the Institute for Reproductive Continuity. Parenthood without pain, blood or tears – nine to five, with a lunch break. But the pain of her bandaged breasts, unclaimed babies born from artificial wombs, and the water pulling her into layers of bodily memory awaken the guilt she tried to silence – leading her back to the child she abandoned out of fear she might harm her.

About the authors

Daria Kashcheeva is an independent filmmaker and a graduate of FAMU. In *Daughter* (2019), her bachelor's puppet animation work, Daria experiments with camera motion and explores the topic of the father-daughter relationship. The film premiered at Annecy Animation Film Festival and won Best Student Film Award. It went on to receive over 100 more prizes, including the Student Academy Award, Sundance Animation Jury Award, and an Oscar nomination. In her master degree film *Electra* (2023), which premiered at Cannes and won Best Short Film at TIFF, she experiments with a combination of live action and stop motion animation, exploring new possibilities of the medium.

Target group

The film combines sci-fi and psychological drama with socio-political critique. It targets audiences aged 18-55 who are interested in arthouse and innovative genre work. We address young people facing decisions about having children or a second child and viewers grappling with choices between family care and career, reflecting on past decisions and doubts. Our audience is one contemplating motherhood, social expectations, and personal freedoms, seeking space for honest, open, necessarily controversial discussion about alternative forms of parenthood and reproductive choice regarding demographic trends and gender issues in contemporary society.

Further development plan

Nameless is in early development, with director Daria Kashcheeva researching and polishing up the treatment. The next steps will include writing the first script draft and shooting a proof of concept teaser showcasing the film's audiovisual style. Simultaneously, we'll focus on casting, location scouting, and testing technical tools that we'll be working with during the film's production (see Daria Kashcheeva's previous films). We have Czech State Audiovisual Fund support, plan to apply for MEDIA Creative Europe funding, and will seek co-production partners, sales agents, and potential distributors.

director **Daria Kashcheeva**
producer **Lukáš Kokeš, Tomáš Hrubý, Jakub Viktorin**
genre **hybrid, live action, stop motion animation**
release date **2030**
what's missing **co-production, sales agent**



Daria Kashcheeva
Director
+420 774 965 198
dariakashcheeva@gmail.com



Lukáš Kokeš
Producer
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lukokes@gmail.com

Spirit Moose



100 min, Slovak Republic, Czech Republic

In development.

MasterFilm
Šumavská 13
120 00 Prague 2
Czech Republic
tomas@masterfilm.cz

Synopsis

Viktoria was raised on her father's creed: "Nature is an arena to be conquered – just like business." A family hunt for the mythical albino reindeer in the Mongolian taiga turns into a battle for power. When snow cuts them off from civilization, their guide Wolf follows his own law of survival and opens fire on the group, killing her father. Viktoria and her brother subdue him and drag him across the wilderness. Exhausted, torn between her father's vision of the hunter and the animal awakening within, she must decide who she will become. The taiga is silent and cruel. The White Moose watches as hunters slowly become the hunted.

About the authors

Tomáš Klein is a director and screenwriter. His film *Retriever* was selected for the Cinéfondation section at Cannes Film Festival. He debuted with the feature *A Sensitive Person* in the main competition at KVIFF. He contributed to *FREM* (Czech Film Critics' Award), directed the series *You Barely Know Me*, and is preparing the film *Fantasma*. Barbora Námerová is a screenwriter, author of the film *Filthy* (Rotterdam, Czech Film Critics' Award), and co-writer of *Nightsiren* (Golden Leopard in Locarno, Méliès d'Argent in Sitges). She collaborates with Tereza Nvotová and Tomáš Klein and is the head writer for *Sweet Seventeen* (Dark Riviera). She is the head writer of the *Monyová* series for VOYO.

Target group

We don't define our target audience primarily by age, but thematically. The film questions the notion of human superiority over nature – a theme that resonates across generations. We believe environmental anxiety is not just the domain of the youngest, but deeply connects with adult audiences as well. At the same time, we aim for viewers who see film as an experience – who prefer the cinema as a space for focused and visually powerful storytelling.

Further development plan

The project has received development funding from the Czech Film Fund for script development in 2024. In June 2025, we plan to conduct a research trip to Mongolia to visit the Tsaatan community. Over the course of the year, we aim to complete the first draft of the screenplay and begin applying for further national and international funding. We've outlined the project within a co-production framework and are currently developing key partnerships.

director **Tomáš Klein**
scriptwriter **Barbora Námerová**
producer **Tomáš Michálek, Jakub Mahler**
genre **adventure, survival, thriller**
what's missing **co-production, development and production funding**



Tomáš Klein
Director



Barbora Námerová
Scriptwriter



Tomáš Michálek
Producer



Jakub Mahler
Producer

Burnout / Vyhoření



100 min, Czech Republic

In development.

Xova Film

Sudoměřská 893/52
130 00 Praha 3
Czech Republic
+420 607 240 966
marek@xovafilm.cz

Synopsis

Kryštof, a food courier in his late thirties, is barely surviving – no family, no degree, just endless rides through a hostile city. Delivering gourmet meals to luxurious offices but also food to struggling single mothers – he maps the deep inequalities of urban life. A chance encounter with Klára, an art student and activist, sparks hope. Drawn into her world of protests, he soon realizes her activism is a hobby, while for him, it's survival. After a protest turns violent, he joins Elena, a radical who believes only revolution can bring change. Together they sabotage cars and lash out at the city – but when violence spirals, Kryštof must confront whether destruction can ever lead to justice.

About the authors

Greta Stocklassa is a Czech-Swedish director and graduate of FAMU in Prague. Her documentaries (*Kiruna – A Brand New World*, *BLIX NOT BOMBS*) have been screened at numerous festivals around the world, including Visions du Réel, CPH:DOX and Hot Docs. *BLIX NOT BOMBS* was nominated for the Cinema for Peace Award in 2024. Her short fiction film *Buzz of the Earth* won the Czech Lion Award for Best Short 2024. Marek Novák is the CEO of Xova Film, a Prague-based production company with an auteur-driven profile. Recent productions include the Venice-awarded film *Ordinary Failures* by Cristina Groșan (2022) or *After Party*, the debut feature by Vojtěch Strakatý, which premiered at Venice in 2024.

Target group

Burnout is a loose adaptation of Petr Šesták's 2023 novel, which was nominated for the Magnesia Litera Award. In terms of genre, the film is an environmental drama, touching on burning issues of life in a European metropolis: the gap between the rich and the rest of the population, social polarisation, culture wars, the precarization of work, and radicalisation. The target group mainly includes young, involved people aged 18-30 who are not indifferent to the state of public space; activists and individuals involved in environmental or political movements/non-profit sector; and generally audiences who are looking for independent productions with social themes. Another target group includes fans of European cinema, with an emphasis on rawness and emotional authenticity.

Further development plan

The project is now in its early development phase. The rights to the book have been secured, a film script treatment has been created, and we are now consulting with the author of the book. For script collaboration, we also intend to include dramatic director/screenwriter Veronika Dvorská, who has worked with the director on the previous award-winning film *Buzz of the Earth*.

This autumn, we intend to apply for development support from the Czech State Audiovisual Fund and the Creative Europe MEDIA programme.

director **Greta Stocklassa**
producer **Marek Novák**
genre **drama, feature film**
release date **2027**
what's missing **co-production, development and production funding**



Greta Stocklassa
Director
greta.stocklassa@gmail.com



Marek Novák
Producer
+420 607 240 966
marek@xovafilm.cz

Mould / Plíseň



132 min, Czech Republic

6x22 min
In early development.

BATCH film

Pálavská 15
323 00 Plzeň
Czech Republic
tereza@batchfilm.eu

13ka s.r.o.

Myslivečková 1798/5
162 00 Prague
Czech Republic
+420 721 011 357
karolina@13ka.eu

Synopsis

Three kids – Lea, Stevie, and Eddie – are friends and neighbours in an old, mouldy tenement. One day, Eddie disappears. As Stevie and Lea investigate, they start uncovering a much deeper and more dangerous mystery, triggering a chain of mysterious events and neighbourly conflicts. The whole situation goes far back in the past, and it seems that every neighbour has something to do with Eddie's disappearance.

About the authors

Philippe Kastner is an animator, director, illustrator, and musician. His student film *Dede is Dead* (2023) won special mention at Berlinale and the Best Czech Student Film Prize at Anifilm. His bachelor's film *Wolfie* (2025) premiered this year at BAFICI in Argentina and won a Children's Jury Award at Zlín Film Festival.

Tereza Havlová is a young film producer studying at FAMU. She worked on the short film *A Better Person* (dir. Eliška Jirásková), which was selected for Annecy 2025. Since 2024, she has been collaborating with the production company 13ka. She is currently focusing on developing her own production company, BATCH film.

Target group

Our project combines the genre of a mystery detective story with a slightly spooky visual style. Our primary target audience is children aged 8 and up. We want to create the feeling that they're watching something a bit forbidden, something they maybe shouldn't be watching, but their curiosity will keep them engaged. One of the key elements for young viewers is that the protagonists are their age. The secondary target group is adult viewers who may appreciate the symbolic layers of the narrative and the artistic animation style.

Further development plan

Our goal at this stage is to start working with script consultants to develop the first draft of the script. At the same time, we are testing the animation software Moho, which we plan to use for the animation process. The project is being developed under the production company BATCH film in collaboration with 13ka. We are looking for a VOD platform that would be interested in joining the project as a co-producer already during development. We see this as an important step, as one of the main challenges of the project is to find the right balance between a market-driven approach and a strong artistic vision.

director **Philippe Kastner**
producer **Tereza Havlová**
Co-producer **13ka, Karolína Davidová, Anna Vášová**
genre **miniseries for children and adults**
release date **2029**
what's missing **contact with VOD platforms**
interested in the series, funding, script consulting



Philippe Kastner
Director
filakastner@seznam.cz



Tereza Havlová
Producer
+420 724 963 654
tereza@batchfilm.eu

Remake / Rymejk



240 min, Czech Republic

8x30 min
In development.

Synopsis

REMAKE pulls back the Iron Curtain to reveal how “the West” really sounded in communist Czechoslovakia – familiar melodies, never the whole truth. In a system where freedom sneaks onto the airwaves disguised as cover versions, three young musicians – Janek, Josef and Cyril – cling to rock-'n'-roll hopes while the grey machinery of Normalisation grinds on around them. A lucky break, reckless courage, and wild improvisation land the trio in front of formidable label boss Šmidová, who hires them as lyricists in a brand-new “translation department” tasked with rewriting Western hits into sanitized Czech. An absurdly timely story of how music moulds society – and how effortlessly it can be weaponized.

About the authors

Kateřina Letáková, a graduate of drama directing at DAMU, has worked with CED Brno, the Drama Club (Činoherní klub), the JEDL Ensemble, and the Czech National Theatre, and she is now part of the creative team of Dejvice Theatre. In 2022, she won an award for her play *The Worm in the Human Heart* at the Janus International Festival in Hungary, and in 2023 she received the Encounter Festival Prize for her original adaptation of *The Beggar's Opera*. An indispensable collaborator on Letáková's projects is drama director Adéla Čermáková, a DAMU dramaturgy graduate. Daniel Bleha, a graduate of FAMU's Production Department, has produced short fiction and documentary films, organised festivals, and founded the VOD platform FAMU FILMS. Since 2021, he has been working with the production company FILM KOLEKTIV.

Target group

The primary audience consists of younger Millennials and Generation Z (ages 16–35) who consume online series. This group is used to fast-paced, visually attractive storytelling with a pronounced authorial style. Therefore, we employ grotesque stylisation, musical dynamism and humour – elements that this segment values. The secondary audience is viewers aged 45 and over who are drawn to the television screen for stories tinged with nostalgia. This generation grew up with both the original Western hits and their Czech cover versions and has personal experience with them. We are thus addressing a demographically broad spectrum, increasing the potential viewership on VOD as well as in linear broadcasting.

Further development plan

Development (2025–2026): Within the KVIFF Talents residency, we will prepare the series bible, a pilot treatment, and the first draft of the pilot script.

Production (2026–2027): Once we secure a preliminary commitment from a broadcaster or VOD platform, we will apply to the newly re-structured Czech Audiovisual Fund calls – for both Development and Production – and, where possible, draw on regional incentives and grants.

Distribution (2027 onward): Following the Czech premiere, we plan a festival circuit focused on high-profile series events to generate international buzz and secure sales in additional territories.

director **Kateřina Letáková**
producer **Daniel Bleha**
genre **musical retro dramedy, serie**
release date **2027**
what's missing **creative and production team**



Kateřina Letáková
Director
Katerina.letakova @dejvickedivadlo.cz

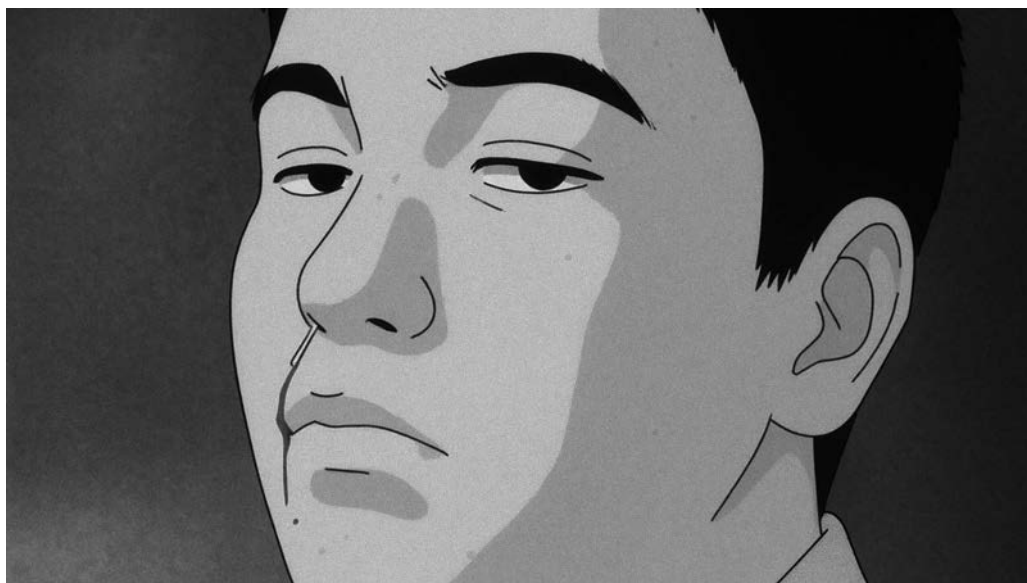


Adéla Čermáková
Script editor



Daniel Bleha
Producer
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Lost Boys



140 min, Czech Republic

7x20 min
In development.

nutprodukce
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150 00 Praha 5
Czech Republic
info@nutprodukce.cz

AZN kru.
Počernická 699/62e
108 00 Prague
Czech Republic
produkce@aznkru.com

Synopsis

Zang, a teenage Vietnamese girl, finds it hard to feel comfortable in her own skin. She struggles with an inherent feeling of inadequacy and shame at her inability to do anything that might make her feel better. Zang is paralyzed in the modern world of technology. She finds a way out of it in the world of masculine boys (LOST BOYS), who have found their place in a world of fighting and violence. In a desperate attempt to fit in, she hides her own identity as a girl and creates a boyish alter ego – Kenny. Zang manifests everything into him that she herself could never be. But her fight to be accepted and belong leads to a dangerous escalation of events that endanger her and those around her.

About the authors

The *LOST BOYS* project is led by director and producer Dužan Duong (successful short films *Mat Goc*, *Bo Hai*; feature-length debut *Summer School*, 2001), who brings his distinctive vision to the project. Experienced producers are involved in production and screenwriting. Lukáš Kokeš (award-winning documentaries *Nothing Like Before*, *Fortress*; Berlinale's *I'm Not Everything I Want to Be*) contributes with his sensitive treatment of relevant themes and international overlap. Tomáš Hrubý (pioneering HBO series *Burning Bush* and *Wasteland*) provides thorough guidance in terms of narrative structure.

Target group

The series primarily targets young adults (11-18) who are experiencing the turbulent period of identity-seeking, pressure from their surroundings, and the desire to belong. Secondly, it will also be aimed at parents and educators who are struggling to understand today's teenagers. The filmmakers have chosen a visual style inspired by 90s-era anime because of its emphasis on detailed character emotions, allowing for an authentic exploration of complex psychology and inner conflicts. The project asks questions concerning what young people are willing to do to escape their sadness and find their place in today's technological age.

Further development plan

The project is in the advanced stage of development. We are finalizing the script for the pilot episode and working with a team of animators from Myanmar to produce a two-minute teaser. It will aim to showcase a unique visual style that emulates the aesthetics of 90s-era anime using modern Blender software. The teaser will serve as the key presentation tool for Czech Television (which has supported development), the Czech State Audiovisual Fund, and for finding international co-producers. Production is backed by nut-produkce and AZN kru.

director **Dužan Duong**
producer **Dužan Duong, Lukáš Kokeš, Tomáš Hrubý**
genre **anime series**
release date **2030**
what's missing **co-production**



Dužan Duong
Director
duzan@aznkru.com

A Siege / Ostrom



Hungary

Good Kids

Szentendrei út 95
1033 Budapest
Hungary
eszter@goodkids.tv

Synopsis

In a city ravaged by war, Thea struggles to survive while waiting for her son. Trading food for water, she clings to a single, deeply human desire: to take a bath. When her supply is bombed, she tries stealing from a military depot but injures a young soldier and becomes a fugitive. Hiding with Ismet, a deserter, they forge a fragile trust. As the city descends into chaos, Ismet saves her, risking his own escape. Both haunted by guilt, they find solace in each other and Thea chooses to stay. At a wedding in the ruined city, she shares a fleeting moment of joy, realizing that survival is not just about endurance – it's about learning to live again.

About the authors

István Kovács holds a master's degree from the University of Theatre and Film Arts in Budapest. His BA graduation film, *The Sound of Concrete*, won numerous awards and was selected for competition at Montreal World Film Festival and Cairo IFF. His MA thesis film *A Siege* won the Student Academy Award, the CILECT Prize, the AFI Special Jury Award, and the Cannes Lions Young Director Award. Kálmán Gasztonyi is a Berlin-based screenwriter. His work spans TV dramas and award-winning short films (*A Siege*, *Sound of Concrete*), the former earning him a Student Academy Award. He has taken part in international workshops and programmes such as Serial Eyes and MIDPOINT.

Target group

Our primary target audiences are adults aged 35-80 (50-50% female and male) who are socially sensitive, highly interested in history, and might have been personally affected by armed conflict during their lifetime. Our main topic of war, which predominantly enjoys the interest of male audiences, is balanced by a strong female protagonist and point of view, attracting female audiences as well. Our secondary target audience are young adults, aged 25-35 (75% female – 25% male) who are deeply invested in social issues, activism, and women's rights while simultaneously enjoying art house and festival films. Genre: Drama

Further development plan

We are currently in the late stage of project development with a completed script. We are now looking for financing, producers, and private investors. We have secured development (Media mini slate, HNFF development funding), and we are also relying on Hungary's 30% tax rebate. However, we are looking for producers who could secure even majority financing from their countries with the possibility of us co-delegating the project. Our priority is to find strong partners who also believe in the relevance and importance of this project and take our financing to the next level.

director **István Kovács**
scriptwriter **Kálmán Gasztonyi**
producer **Patricia D'Intino**
language **Hungarian**
genre **feature film**
release date **2027**
what's missing **additional financing, co-production, distributor, sales agent, funding**



István Kovács
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Kálmán Gasztonyi
Scriptwriter
gasztonyi.kalman@gmail.com



Patricia D'Intino
Producer
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Pop Up Series Incubator

European drama series developed within the framework of the Pop Up Series Incubator 2025, a comprehensive creative hub with a focus on adapting distinctive intellectual properties, initiated by Tatino.



Angelmaker



300 min, Romania, Czech Republic, Germany

6x50 min

Based on a true story of The Angel Makers of Nagyrév.

This is the series' working title and may change.

Tangaj Production

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010775 Bucharest
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office@tangajproduction.com

Series synopsis

While the men were at war, the women kept the village running, and they did just fine. They worked, drank, even took lovers from the enemy's side. But when peace comes and the men return, furious and ready to reclaim control, something shifts. There's no help coming. So Hilda offers a quick fix: hard-to-detect arsenic. One drop calms him; the whole bottle ends it. Together with nurse Carina, they turn survival into a system. A council forms. Poison becomes policy. But what starts as homemade justice now begins to rot. The cemetery overflows with fresh graves. And a curious General comes poking around. Still, everything is running smoother than ever. Welcome to the village. Try not to eat the stew.

Director's biography

Cristina is a Romanian-Hungarian filmmaker working across Hungary, the Czech Republic, and Romania. She co-directed the TV mini-series *Daughter of the Nation* (2024), which premiered on Canal+ in seven countries and was nominated for five Czech Lion Awards. Her feature film *Ordinary Failures* (2022) premiered at Venice IFF, where she won the Best Director under 40 prize. Cristina's debut film *Things Worth Weeping For* (2021) premiered at Sarajevo FF, screened at over 25 festivals, and was nominated for Best Screenplay at the Hungarian Motion Picture Awards. She is a member of the Hungarian Film Directors' Association and ARAS Czech Republic. She is currently a lecturer at FAMU International.

Producer's biography

Anda is an owner, managing partner, and producer at Bucharest-based Tangaj Production. She has produced and released a number of features, documentaries, and shorts, the most recent titles including *TWST/Things We Said Today* by Andrei Ujică, part of the Official Selection of the 81st Venice IFF and *My Uncle Jens* by Brwa Vahabpour, selected at SXSW in 2025. Anda is an EAVE Producers Workshop, Ties That Bind and EAVE+ alumna, Cannes Producers Network participant, as well as a graduate of Emerging Producers, Berlinale Talents, and ACE Series Special. She's also a member of the European Women's Audiovisual Network (EWA), European Producers Club (EPC), and Documentary Association of Europe (DAE).

Author's statement

Inspired by true events from the forgotten edge of the Austro-Hungarian Empire, *Angelmaker* shows what happens when the powerless stop asking and start organizing. In a village where divorce is a fantasy but the bruises are very real, women turn to arsenic poison, forged documents, and resourceful teamwork. The series explores inequality, justice, and what happens when people take the law into their own hands. This power is meant to protect, yet it spirals out of control and becomes a new form of violence. As filmmakers from the region, we're drawn to stories buried in our shared memory that echo even today. When the law looks away, you boil flypaper, form a council, and keep smiling.

director **Cristina Groșan**
scriptwriter **Cristina Groșan, Loïc Barrère, Leana Jalukse**
producer **Anda Ionescu**
camera **Márk Győri**
language **Hungarian, German, Czech, Romanian**
genre **revisionist western, dark comedy**
release date **01.09.2027**
what's missing **broadcasters, co-production partners, distributors, financing**



Cristina Groșan
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Loïc Barrère
Scriptwriter
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Leana Jalukse
Scriptwriter
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Anda Ionescu
Producer
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Erotic Lives of the Superheroes



312 min, France

6x52 min

Based on *La Vita Erotica Dei Superuomini* by Marco Mancassola. This is the series' working title and may change.

Incognito Films

76/78 Rue du Faubourg Saint-Antoine
75012 Paris
France
eric@incognitifilms.fr

Series synopsis

When disgraced superheroes start dying exactly as he sees in his dreams, a hard-drinking paparazzo and his estranged detective twin sister are pulled into a hunt for a killer hiding dangerously close to home.

Producer's biography

Eric is an Oscar-nominated producer with a deep passion for independent filmmaking. His credits include *Last Film Show* (Academy Awards shortlist, 2023), *Mobile Homes* (Cannes Directors' Fortnight, 2017), and the Academy Award-nominated short *Ave Maria* (Cannes Official Selection, 2016). Before founding Incognito Films, he shepherded book adaptations as head of development for several production companies and scouted emerging writing talents for the London-based agency Hamilton Hodell. These experiences honed his skills in storytelling, which he now applies to his own projects. Recently, among its key projects in development, the company has expanded into television with *Crimson Crown* – a 6 x 52' English-language mystery thriller series developed in collaboration with ZDF.

Author's statement

Based on the Italian best-seller, *Erotic Lives of the Superheroes* is a noir thriller with a provocative twist on the superhero genre. In a crumbling European city haunted by its past, compromised superheroes wrestle with trauma, power, and the corrosive afterlife of fame. Part mystery, part family drama, and part cultural reckoning, the series confronts the toxic legacy of invincible icons and asks: What happens when the figures we once worshipped are revealed to be as broken as the rest of us? And above all, it's the first chapter of a bold, diverse, and disturbingly relevant new mythology of European superheroes.

scriptwriter **Eric Dupont, Ruddy-Williams Kabuiku, Nadya Todorova**
producer **Eric Dupont**
language **English**
genre **crime thriller, superhero**
release date **02.06.2028**
what's missing **broadcasters, co-production partners, distributors, financing, streaming platforms**



Ruddy-Williams Kabuiku
Scriptwriter



Nadya Todorova
Scriptwriter



Eric Dupont
Scriptwriter, Producer
eric.dupont@gmail.com

The Night of the Beguines / La Nuit des Béguines



300 min, France, Belgium, Italy

6x50 min

Based on *La Nuit des Béguines* by Aline Kiner.

This is the series' final distribution title.

Eliane Antoinette

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75002 Paris

France

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Reboot Films

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75010 Paris

France

olivier.aknin@rebootfilms.com

Series synopsis

Set in 14th-century Paris, a community of independent women – the Beguines – face rising danger after their visionary spiritual leader, Marguerite Porete, is arrested for heresy. At the heart of the turmoil stands Ysabel, the community's elected leader, a woman with a hidden past and a dangerous secret: she is the only one who holds the last surviving copy of Marguerite's banned book, rumoured to possess dark powers. As the Inquisition closes in and fear spreads like wildfire, Ysabel must decide whether to destroy the book to save the sanctuary – or protect it, save its spirit, and risk everything: The sanctuary. The women. And Herself. A gripping historical drama about forbidden knowledge, female resistance, and the price of freedom in an oppressive age.

Director's biography

David Roux started his career as a theatre journalist and launched the theatre magazine *Rappel*. In addition, he has worked as a 1st AD and literary advisor. He started co-writing with the short *Donde està Kim Basinger?* by Edouard Deluc and then wrote and directed two shorts – *Leur Jeunesse* (2012) and *Répétitions* (2014) – which were screened at more than 40 festivals. He attended l'Atelier scénario de la Femis, where he developed his first feature, *Breath of Life*, which premiered in Locarno Piazza Grande in August 2018 and was released in France in January 2019. Attended festivals include Namur, Tbilisi, Istanbul, Lecce, Hong Kong, and Richmond. *Mrs.*, his second feature starring Mélanie Thierry, Eric Caravaca, Jérémie Renier, and Arnaud Valois is in post production. International sales: Luck Number French, distributor: Jour2Fête.

Producer's biography

After working for UGC Fox Distribution, Candice Zaccagnino joined Sony Pictures as VP of European production and then partnered with Luca Guadagnino for *I Am Love*. Back in France, she founded ElianeAntoinette. In 2001, Olivier Aknin founded Backup Films, which offered what at the time was seen as the ground-breaking activity of looking for and structuring international funding. In 2010, he moved to production and founded Reboot Films. Films include *The Big Fix* by Josh Tickell (Cannes 2011), *Fantasia* by Wang Chao (Cannes 2014), *Eva and Leon* by Emilie Cherpitel (Seoul 2015), *Looking for Rohmer* by Wang Chao (Busan 2015), *Breath of Life* by David Roux (Locarno 2018), *A Distant Thud in the Jungle* (Leeds 2021), and *For Night Will Come* (Mostra di Venezia 2023), both by Céline Rouzet.

Author's statement

"Women were long overlooked by history", Jacques Le Goff, the famous French historian, used to say. And it's high time this injustice was fixed. Through the destiny of the Parisian Beguines, my dream is to build an epic thriller that fully takes into account the intimate dramas women have had to suffer through the centuries. I dream of a modern, clever, refined mini-series that depicts the Middle Ages in the most unintimidated way – at a crossroads with the poisonous vividness of *Queen Margot* by Patrice Chereau and the modern and radical tone of *The Favourite* by Yorgos Lanthimos. I find this project highly exciting and I cannot wait to direct it.

director **David Roux**

scriptwriter **David Roux, Yaël Kayam**

producer **Candice Zaccagnino, Olivier Aknin**

camera **Aurélien Marra, Augustin Barbaroux**

music **Quentin Sirjacq**

language **French**

genre **historical thriller**

release date **02.10.2027**

what's missing **broadcasters**



David Roux

Director

david_roux@yahoo.fr



Yaelle Kayam

Scriptwriter

kayam.yaelle@gmail.com



Candice Zaccagnino

Producer

candice@elianeantoinette.com

Therapies / Terapijos



210 min, Lithuania

7x30 min

Based on a play by Birutė Kapustinskaitė.

This is the series' working title and may change.

Just a moment

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Lithuania

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Series synopsis

When a sharp-tongued professor checks into a remote hospital expecting peace and privacy during chemotherapy, she ends up in a six-bed cancer ward full of loud, impossible-to-ignore women, including her old college nemesis. Beating cancer might be the goal, but first, they'll have to survive each other. As gossip spreads, WhatsApp groups form, and crystal healing sessions clash with silent hours, the ward becomes its own dysfunctional universe. Amid the absurdity, the women slowly chip away at each other's defences – finding unexpected friendship, meaning, and a strange kind of freedom. A slice-of-life existential comedy about illness, control, and letting go.

Director's biography

Lithuanian writer-director Birutė Kapustinskaitė has written seven plays staged in Lithuanian theatres and scripts for six feature and seven short films. Two of her plays – *Therapies* (2014), the inspiration for this series, and *Stand Up for Suicide* (2024) – won Best Play at the National Theatre Awards. She has directed two short films and is developing her first feature.

Lithuanian writer-director Marija Kavtaradzė's debut *Summer Survivors* (2018) screened at Toronto IFF. Her second film, *Slow* (2023), won Best Director at Sundance, and both were awarded Best National Film in Lithuania. Marija has also written numerous shorts, features, and the recent animated series *BFF*.

Producer's biography

Dagnė Vildžiūnaitė is a Lithuanian producer and the managing director of the production company Just a moment, working across fiction, documentary, animation, and experimental cinema. A member of the EFA and EPC, she is an alumna of renowned training programmes including EAVE, ACE Producers, and EURODOC. She has produced 40 titles, and her films have been screened at leading festivals such as Venice, Rotterdam, Sheffield DocFest, IDFA, Hot Docs, and Karlovy Vary. Recent highlights include *Twittering Soul*, the first Lithuanian 3D feature film, which received five major awards at the National Film Awards; *Burial*, screened at Visions du Réel, Hot Docs, and Viennale; and *Dance Plus City*, an ambitious dance film series co-produced by partners in Lithuania, France, Ukraine, Latvia, and Estonia.

Author's statement

When I was twenty-two, I took care of my mom during her six-month chemotherapy treatment, and I spent a lot of time with her at the hospital. There was plenty of laughter, and also plenty of silent pain. Every three weeks, we'd return to the same ward and see the same women. They were all so different, yet something connected them – not just cancer, but the everyday moments they shared in that room. Back then, I told my mom I would write a play about it. She said to focus on life in the ward, not the illness. My mom didn't make it, but her story did. And now, it continues its journey – this time, as a TV series.

director **Birute Kapustinskaite, Marija Kavtaradzė**
 scriptwriter **Birutė Kapustinskaitė, Ruxandra Ghitescu, Fabrizio Muscia**
 producer **Dagnė Vildžiūnaitė**
 language **Lithuanian**
 genre **tragicomic slice of life**
 release date **01.09.2028**
 what's missing **additional financing,**
co-production, international sales agent



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Ruxandra Ghitescu
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Fabrizio Muscia
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Dagnė Vildžiūnaitė
 Producer
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The Three Burials of Irma / Oi Treis Tafes tis Irma



270 min, Greece, Luxembourg, Switzerland

6x45 min

Based on *Alfatride* (O iatrodikastis) by Vassilis Vassilikos.

This is the series' final distribution title.

Blonde

Garyttou St.61

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Greece

blonde@blonde.gr

Series synopsis

1973. At the height of the Greek junta, Irma is murdered by her husband, a tycoon, on their private island. When the coroner is called upon by the tycoon to cover up the crime, Maria, the coroner's wife, tries to prevent it, and she mysteriously loses her voice. As Irma's dead body becomes a battlefield, Bianca, a lost Italian girl, grows close to the coroner's young assistant. Together, in a misguided act of supposed social justice, they kidnap the tycoon's son. In a final act of defiance, Maria publicly denounces Irma's femicide and her husband's complicity and commits suicide. The junta sends a tank crashing through the gates of the Athens Polytechnic, suppressing the student uprising. Bianca, betrayed by the coroner's assistant, emerges from the chaos, but for the first time, she is truly free.

Director's biography

Born in Greece in 1977, Elina Psykou studied filmmaking and sociology in Athens. Her debut feature, *The Eternal Return of Antonis Paraskevas*, premiered at the Berlinale Forum in 2013 and has been screened at more than 40 international film festivals. In the same year, the trade publication *Variety* singled her out as one of the "10 European Directors to Watch". Her second feature, *Son of Sofia*, premiered in the competition at Tribeca FF in 2017, where it won Best International Narrative Feature Award. Both her films were shortlisted at the European Film Awards in 2013 and 2017 respectively. Her first documentary, *Stray Bodies*, premiered at CPH:DOX and Hot Docs in 2024.

Producer's biography

Fenia Cossovitsa is an acclaimed film producer with many years of experience in the development, production and post-production of feature films, documentaries, and TV series. Her résumé includes over 30 Greek and international feature films and high quality TV series. She has worked with internationally acclaimed filmmakers like Peter Bogdanovic, Jonathan Nossiter, Tony Gatlif, Dominik Moll, Delphine & Muriel Coulin, and Cedric Klapisch, and has co-produced with Italy, France, Germany, Canada, Algeria, and Cyprus. Fenia has played a pivotal role in producing noteworthy works, including the Emmy-winning series *Tehran* (Apple TV), *Greek Salad* (Amazon Originals), *Tom Clancy's Jack Ryan* (Season 3 for Paramount), *Karantina* (MBC), *Eteros Ego* (Seasons 1 - 3 for Cosmote TV), and *Kabul* (Alliance, New8 and Cosmote TV).

Author's statement

The Three Burials of Irma is based on the book *Alfatride* by Vassilis Vassilikos and deals with the cover-up of a femicide in the 1970s, making this seemingly straightforward crime thriller instigate a dialogue with the present day in surprising ways, adopting a profoundly political and unexpectedly modern perspective. The contemporary take, combined with the intense atmosphere of the book and the images inspired by the narrative and the characters themselves – their lust, their guilt, their fears – convinced me it would make a unique screen adaptation. *The Three Burials of Irma* takes place in 1973 in the midst of a dictatorial regime. Fifty years later, the steps that humanity has taken towards exposing violence and corruption are very few, and cover-ups are flourishing.

director **Elina Psykou**
scriptwriter **Elina Psykou, Lemba de Miranda**
producer **Fenia Cossovitsa**
language **English, Greek, German, Italian**
genre **neo-noir, thriller**
release date **03.09.2027**
what's missing **broadcasters, financing, international sales agent**



Elina Psykou
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Lemba De Miranda
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Fenia Cossovitsa
Producer
fenia@blonde.gr

Works in Development Feature Launch

First and second feature film projects developed
within the Midpoint Feature Launch 2025
program.



MIDPOINT
INSTITUTE

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Creative
Europe Desk CZ
MEDIA

Co-funded by
the European Union



KVIFF & MIDPOINT Development Award Jury



Martin Horyna

Martin Horyna is a Prague-based story consultant and festival curator. Since 2011, he has been affiliated with the Karlovy Vary IFF, initially as a programmer and currently as a consultant focusing on Asian cinema and experimental works. His other festival collaborations include the Alternativa Film Festival, Pragueshots, Focus Asia in Udine, and When East Meets West in Trieste, among others. Since 2022, Martin has worked as a script consultant, rough-cut reviewer, and festival strategist.

His recent credits include *Action Item* (KVIFF + FIDMarseille 2025),

Bardo (FIDMarseille 2025), *Queens of Joy* (Thessaloniki 2025), *Caravan* (Cannes 2025), *Better Go Mad in the Wild* (KVIFF 2025), and *I Am Not Everything I Want to Be* (Berlinale 2024). He regularly collaborates with international workshops such as EAVE Ties That Bind, First Cut Lab, Ex Oriente, and DOK.Incubator.

Martin is the acting president of the Czech national section of FIPRESCI. In 2019, he was named one of Screen International's "Future Leaders" in film programming and curation.



Danijel Hočevar

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. Feature films (selection): *Pero* by Damjan Kozole (doc, 2023; IFF Rotterdam), *The Happiest Man in the World* by Teona Mitevska (2022; Venice FF – Orizzonti), *Wake Me* by Marko Sanić (2022; Black Nights FF - Critic's Pick), *Small Body* by Laura Samani (2021; Cannes FF Critic's Week 2021; European Discovery – Prix FIPRESCI), *Reconciliation* by Marija Zidar (doc, 2021; CPH:DOX, IDFA), *Otac – Father* by Srđan Golubović (2020; Berlinale Panorama), *An Episode in the Life of an Iron Picker* by Danis Tanović (2013, Silver Bear: Grand Jury Prize at Berlinale), *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), and *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 has been selected among 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 is actively involved as a tutor with several European training initiatives such as MIDPOINT, EAVE, Nipkow Program, 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.



Egle Vertelyte

Egle Vertelyte is a Lithuanian screenwriter and director with an MA in Screenwriting from the National Film and Television School (NFTS) in the UK.

Her feature debut *Miracle* premiered at the Toronto International Film Festival, was selected by over 50 festivals – including six A-class – and sold to 24 territories. It received four Silver Crane awards – Lithuania's national film awards – for Best Film, Director, Screenwriter, and Actress. Her second feature, *Tasty*, premiered at the Tallinn Black Nights Film Festival and Film Festival Cottbus, and earned eight Silver Crane nominations, including Best Director

and Best Screenplay (co-written with Irena Kuneviciute).

Egle also collaborates with other filmmakers as a screenwriter and script consultant. She wrote *9th Step* (2022, dir. Irma Puzauskaite), acquired by HBO and awarded at several festivals. Her latest work, *Southern Chronicles* (2024, dir. Ignas Miskinis), based on a novel, became the highest-grossing film in Lithuanian history and won Best Baltic Film at Tallinn. She teaches screenwriting at the Lithuanian Academy of Music and Theatre, mentors emerging talent, and is a PhD candidate in film.

MIDPOINT Feature Launch Script Consultant Trainees



Juraj Lerotić

Juraj Lerotić graduated in Film Directing from the Academy of Dramatic Arts in Zagreb, Croatia. His first feature film, *Safe Place* (2022), which he wrote, directed, and acted in, premiered at the Locarno Film Festival (winning three awards) and was showcased at festivals worldwide, from Rotterdam IFF and Shanghai IFF to New York's MoMA. The film was also nominated in the European Discov-

ery category of the European Film Awards as one of the five best debut features in 2023.

Juraj currently works in Zagreb, where he lectures at the Academy of Dramatic Arts and serves as an artistic consultant for the Croatian Audiovisual Centre.



Karol Marczak

Born in 1995, Karol is Warsaw based writer, specializing in auteur cinema. He graduated in Screenwriting at the National Film School in Łódź in 2022, and in Liberal Arts at the Warsaw University in 2017. He previously worked as a journalist at the Newsweek Poland magazine.

His short film *A Beautiful Wildflower Meadow* (dir. & co-written by Emi Buchwald) was screened at various festivals worldwide, including Palm Springs Int'l Shortfest, Warsaw FF (Best Live Action Short Award), Gdynia FF (Special Jury Award). His debut feature film *No Ghosts on Good Street* (dir. & co-written by Emi Buchwald) is currently in post-production. For his script for the feature film *Anxiety*

of the Heart (dir. by Michał Edelman), he received the Script Wars Award in 2022. The project has also participated in the MIDPOINT Feature Launch 2024 (Marché du Film Producers Network Award), the New Horizons Studio+ 2023 (Special Mention Award), as well as the Les Arcs Industry Village 2024, and is currently in the financing stage.

Karol enjoys working with strong-minded directors and creative producers, seeing the fun of moviemaking in colliding diverse ideas to carry out a common vision. He secretly wants to be an actor one day.



Lina Luzyte

Lina has completed her MA in Film Directing at the Lithuanian National Film School in 2012, where she currently continues teaching. She has directed three feature films *Together For Ever* (KV-IFF 2016), *The Castle* (Galway Film Fleadh 2020), *Johatsu* (co-directed, Tallinn Black Nights FF 2024) and two documentaries – *Igrushki* (2012) and *Blue/Red/Deport - Picknick in Moria* (2022). Lina's work often focuses on humans battling unbearable or even grotesque circumstances, typically using awkward humour as her signature style. Lina has also directed short films on contemporary dance and architecture *DANCE + CITY* (2022-2024) commissioned

and partly supported by ARTE, still active on the festival circuit.

An alumna of many script workshops, Lina has encountered a number of script editors throughout her professional path and was exposed to a variety of techniques. Lina herself has a rather analytical approach and always leads the filmmakers to the bottom of their true intentions so as to help them write a script they really aim for. She is looking into short and feature-length dramas dealing with human condition, coming-of-age stories and those that have a touch of humour.

Carla's Enzo



Germany, Italy

Eligible for Eurimages Co-production Development Award.

COLOR OF MAY

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Film synopsis

Enzo (47) is a good-hearted yet lonely worker living in an ordinary city. Carla (15), similarly unhappy and self-aware, desperately craves for the love that her parents, humanoid robots, are not able to provide. One day, Carla's parents are late picking her up from school. Not allowed to leave alone, Carla is stranded at the entrance. The same day, Enzo almost dies at work. Shattered and shocked, he absent-mindedly passes by the school and suddenly stops. His eyes meet Carla's and an immediate connection is formed. Without hesitation, Carla leaves with Enzo. Days pass, no one seems to be missing Carla, not even her robot-parents. Living at Enzo's apartment, they create a pure and platonic relationship in their own safe space, until a misunderstanding tears them apart: and Enzo realizes he needs to stand up for his new family – Carla.

Company's profile

COLOR OF MAY produces international documentaries and feature films, often in co-production, with a focus on unique, human stories. Founded in 2013 by Elmar Imanov and Eva Blondiau, the company's first short, *The Swing of the Coffin Maker*, won a Student Oscar® and 40+ awards. Films like *TORN* (Cannes), *End of Season* (IFFR, FIPRESCI Award), *Otar's Death* (KVIFF, FEDORA Award), and *Long Echo* (Visions du Réel) followed. COLOR OF MAY co-produced *Arrhythmia* (KVIFF, TIFF) and *Kabul, City in the Wind* (IDFA, CPH:DOX). Recent works include *A Room of My Own* (KVIFF, HBO), *Smiling Georgia*, and *The Kiss of the Grasshopper* (Berlinale 2025). Eva Blondiau has been honored as a Screen International "Future Leader", EFP "Producer on the Move", and is part of the European Film Academy and EAVE network.

Author's statement

Carla's Enzo is a film about choosing your family. In a world where loveless parents are literal robots, a fragile, kind-hearted man and a neglected teenage girl form an unexpected bond. Enzo, reminiscent of Marcello Fonte in *Dogman*, brings warmth and quiet strength to their shared life. The film is a brightly toned buddy story – accessible, tender, and never banal. It's a tale of firsts: a first meal, a first swim, the first time being missed, the first apology. From time to time, society observes this unusual microcosm with suspicion or fascination, echoing the audience's own questions. *Carla's Enzo* explores what it means to be a family.

Producer's statement

As the producer of *Carla's Enzo*, I'm proud to support a creative collaboration between two exceptional directors: Elmar, whose award-winning films (*End of Season*, *The Kiss of the Grasshopper*) have screened at Berlinale, Cannes and Rotterdam, and Adel, a visionary Italian filmmaker with a strong background in art and film education at NFTS with internationally traveling short films. This German-Italian co-production, supported by Creative Europe MEDIA, explores with humor the theme of chosen family and the need for connection through a deeply human lens. These are universal themes that make the film very accessible across borders and can reach an audience among a wider age group. While the emotional core of the story speaks to a more mature audience, the younger audience might identify more with the teenage girl.

director **Elmar Imanov, Adel Oberto**
scriptwriter **Elmar Imanov, Adel Oberto**
producer **Eva Blondiau**
language **Italian**
genre **comedy**
estimated budget **2.779.200 EUR**
release date **2027**



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Sailing Close to the Wind / Jedrima u orcu



Croatia

Eligible for Eurimages Co-production Development Award.

This film is director's debut.

Marinis Media

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Film synopsis

Roko (24), a sailor from the Mediterranean town of Split, is imprisoned for killing three drug dealers with an automatic rifle in broad daylight on the town's promenade. Yet the public hails him as a vigilante hero, glorifying an act of cold-blooded murder. His monotonous prison routine is disrupted by Nika (34), a filmmaker intrigued by his story. At first, she follows the media narrative, and Roko enjoys this spotlight. He presents himself as a victim of a violent childhood and a broken system. But layer by layer, his charm twists into control. The deeper Nika digs, the more Roko manipulates. What begins as a film about justice slowly turns into a psychological game, played by the mind of a narcissist who faked insanity – not just to fool the system, but to become a street legend.

Company's profile

Marinis Media is a Croatian independent production company founded in 2016, focusing on short films, features, and creative documentaries. We collaborate with writers and directors from Croatia and Southeast Europe, developing socially engaged and contemporary stories that foster connection and dialogue across cultures. Our films have been screened and awarded at festivals such as Black Nights Tallinn IFF, SEEFest, Sarajevo FF, FIDBA, One World FF and Jihlava IDFF. We are dedicated to strong project development of socially relevant and contemporary stories, and take part in international co-production markets and workshops. Highlights include *Nun of Your Business* (2020), an award-winning documentary honored at FIDBA (Argentina) and Underhill Fest (Montenegro), and *Sweet Sorrow* (2023) a feature film premiered at Black Nights Tallinn IFF.

Author's statement

Inspired by the true events of a triple murder that took place just a few streets from the house where I grew up, this film explores something even more disturbing than the crime itself – the public reaction, which turned the killer into a regional antihero. This film questions how society frames violence and opens space for dialogue about the responsibility between the individual and the community. The location plays a vital role in the story, the sharp seasonal contrasts reflect Roko's shifting inner state, as he transforms from victim to manipulator. The handheld camera creates a dynamic and immersive visual style. The sea and sailing are central motifs, serving as metaphors, with sailing close to the wind symbolizing Roko's struggle against a predetermined fate. This is not only a story of one man, but of a society that shapes him.

Producer's statement

In a time marked by war, rising violence, and a collective sense of insecurity, the moralization of murder is increasingly becoming a societal reflex. This film addresses that exact issue: when violence becomes accepted, even celebrated, instead of condemned. We plan to launch an impact production campaign to spark dialogue on domestic abuse, institutional failure, and social responsibility. The goal is to foster empathy and inspire change in a society that often conceals, rather than confronts, its problems. This film is a wake-up call to reexamine our values. While based on an event that shook the region, the story resonates in a broader global context. As it is told through the lens of a genre film, the project acquires additional strength and reach.

director **Ivana Marinić Kragić**
scriptwriter **Ivana Marinić Kragić**
producer **Milica Jokić, Ivana Marinić Kragić**
language **Croatian**
genre **crime thriller**
estimated budget **1.567.300 EUR**
release date **2027**



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Battalion Records / Măinile Sus!



Romania

Eligible for Eurimages Co-production Development Award.

This film is director's debut.

microFILM

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Film synopsis

A group of young artists hijacks Romania's oldest music studio to stage a cultural revolution: masked and armed, they take the staff hostage to film a musical manifesto against Romania's cultural decay. Leading them is Ana, a defiant 31-year-old, with a grudge against the system but also against her estranged father, a washed-up rock star, and her controlling mother, the current Minister of Culture. As police, journalists, and on-lookers gather outside, the siege spirals into a televised circus. Ana's forceful demonstration awakens "The Wave", a mythical force that can bend reality through sound and memory, rooted in Cold War conspiracies and buried folklore. Under its influence, Ana rises as the ultimate anti-system icon, confronting her parents and the system that broke her, only to become what she set out to destroy.

Company's profile

Helmed by a collective of producers (Ada Solomon, Carla Fotea, Diana Caravia and Alexandru Solomon), microFILM is a Romanian production company created to develop and produce socially relevant films which constantly challenge the cinematic language. Its aim is to nurture fresh talents and help acclaimed directors break new boundaries. The company is united by the belief that films should ask questions which are not always comfortable and show perspectives which are not always visible. Recent titles include *Horia* (Tallinn 2023), *Mammalia* (Berlinale 2023), *Bad Luck Banging or Loony Porn* (Golden Bear 2021), *Ivana the Terrible* (Locarno 2019), *Arsenie. An Amazing Afterlife* (KVIFF 2023), *An Almost Perfect Family* (Jihlava 2024), and *Do Not Expect Too Much from the End of the World* (Locarno 2023). In 2022, microFILM was named one of Europe's top 75 independent production companies by Screen Daily.

Author's statement

I grew up with communist-era music buzzing from my grandparents' radio – a false nostalgia for a time I never lived. This film began as a personal fantasy of revolt against a society in quiet collapse. Set in a Romania where retro-futurism collides with institutional decay, Ana tries to dismantle the system using the very tools that once upheld it. The Wave, a surreal propaganda force, reveals how memory and ideology are weaponized in uncertain times. Ana accidentally unleashes The Wave and she becomes shaped by it, until it's no longer clear who's in control. The Wave manifests through shifts in media formats and realities. I wanted to build a world where nothing feels solid – where sitcom tropes, slow-burn suspense, music video gloss and Brechtian distance mirror a psyche and a society losing its grip on what's real.

Producer's statement

This film is a vital confrontation with the fragility of belief systems in a polarized world. For this reason, its impact will be significant both locally, where social tensions run deep, and internationally, where ideological divides keep accelerating. Blending absurdist comedy, music, surreal elements, and family drama, it speaks to younger audiences raised in chaos and contradiction, but also to cinephiles interested in genre-bending, politically sharp cinema. Working with debut director Ștefan Bitu-Tudoran, whose background in bold, almost avangarde commercials feeds the film's striking visual identity, has been a chance to shape something unpredictable, entertaining, and inciting. As a film fund commission member put it: "It's right on the edge between a future cult classic or a complete failure". I am betting on the first one.

director **Ștefan Bitu-Tudoran**
scriptwriter **Ștefan-Bitu Tudoran**
producer **Diana Caravia**
language **Romanian**
genre **absurdist satire**
estimated budget **1.300.000 EUR**
release date **2028**



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Diana Caravia
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Restless / Neklid



Czech Republic

Eligible for Eurimages Co-production Development Award.

Beginner's Mind

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Film synopsis

Nothing seems to calm Lola's (27) increasingly restless heart – neither the marriage to her down-to-earth husband Sláva (26), nor an ambitious fashion show she throws to make a countryside community feel like home. Lola yearns to share her spiritual hunger with the man she loves, but each time she tries, Sláva retreats, afraid to face the depth of her emotion. Fueled by her lonely feeling of despair, Lola kickstarts a journey of discovery, grabbing onto a sudden opportunity to escape to a deserted Mediterranean island – and forces Sláva to go with her. As her emotional compass starts spinning out of control, the vicious spiral culminates in a self-inflicted snakebite. And on the edge of life and death, Lola glimpses clarity – maybe stability doesn't smother passion, and surrender doesn't mean defeat.

Company's profile

Beginner's Mind, founded in 2022, focuses mainly on feature films with a strong authorial vision and international potential. The company's founder, Ondřej Lukeš, debuted in 2023 with *Brutal Heat* (dir. Albert Hospodářský, produced under nut-produkce), which received Jury's Special Mention in the Proxima section at KVIFF. Beginner's Mind's first documentary, *Urban Disobedience Toolkit* (dir. Vladimír Turner) premiered at One World FF in 2025. Its first fiction feature, *The Other Side of Summer* (by Vojtěch Strakatý, whose debut *After Party* premiered at the Venice IFF in 2024) will premiere in the Proxima section at KVIFF in 2025. Nearly completed is *The Champion* (by Bohdan Karásek, whose *Karel, Me and You* premiered at KVIFF in 2019). Beginner's Mind values human relationships and the efforts towards environmental and social responsibility.

Author's statement

Restlessness is the heartbeat of this film. It lives inside Lola – a force fueling her creativity, yet threatening to consume her. To me, *Restless* is the story of a woman whose inner chaos demands to be shared, but her husband meets it with resistance, trying to contain what he doesn't understand. I'm very drawn to this clash, where love exists, yet fails to translate. I want to explore the limits of a relationship surviving the weight of unspoken desire.

I aim for elevated realism to shape a story both complex and wild, yet deeply relatable. The form will amplify the intensity, blending authenticity with poetic depth. Collaborating with Simona Lewandowska, a rising Czech star, we'll harness her unique energy to infuse Lola with expressive ambiguity. *Restless* is a celebration of love's contradictions – messy, profound and utterly human.

Producer's statement

After our mutual debut *Brutal Heat*, *Restless* continues our journey with Albert. This film is a bold, emotionally charged exploration of the fault lines in love and communication, where unspoken tensions simmer beneath the surface of everyday life. While elements such as raw intimacy and poetic imagery are likely to resonate strongly on the festival circuit, they are also universal in their relevance – particularly for young people navigating relationships and identity around the world. And for me, Albert has already demonstrated in his previous work that he is one of the authentic voices of his generation. Setting the story between South Moravia and the Mediterranean not only enriches the narrative with a unique visual and cultural contrast, but also makes *Restless* a natural fit for international co-production.

director **Albert Hospodářský**
scriptwriter **Albert Hospodářský**
producer **Ondřej Lukeš**
language **Czech, English**
genre **drama, romance**
estimated budget **1.445.662 EUR**
release date **2028**



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History of Illness / Povijest bolesti



Croatia

This film is director's debut.

Eclectica

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Film synopsis

In the midst of hospital renovations, Jošt, a sensitive young man, is spending the day trying to find out more about the tic of his left eye. Frustratingly, the tic won't show itself in front of medical personnel. Meanwhile, a surgeon is struggling to explain an intuitive feeling caused by a dream which is holding him back from doing an operation, all while his hungry patient starves as the surgery keeps getting postponed. On the same day, the quality assurance nurse gets a birthday surprise, even though her birthday was two months ago, while a determined pigeon is trying to get inside the hospital, and a thirsty patient struggles to reach her glass of water. By the time Jošt leaves the next morning, strawberry cake leftovers will cause an allergic reaction, someone will wet their bed and two people will die.

Company's profile

Eclectica is a film & TV production company and post-production studio from Zagreb. It has produced over a dozen of short films that have been selected to festivals such as Toronto IFF, Tampere FF, Palm Springs Short-Fest and many others.

Eclectica's first feature *The Uncle* by Andrija Mardešić and David Kapac, which had its world premiere in the Proxima competition at KVIFF in 2022, followed by *Celebration* by Bruno Anković which premiered also at KVIFF in the Crystal Globe competition in 2024, and *Honey Bunny* by Igor Jelinović that was awarded at Cinelink WIP at Sarajevo FF 2024 and is expected to premiere in 2025. Eclectica is further developing feature films: *Leave the Door Open* by Judita Gamulin awarded with Eurimages award at CineMart 2021 and *Pogana* by David Kapac presented at Berlinale Talents 2024.

Author's statement

History of Illness is a visually stylized absurdist comedy built upon years of personal notes and experiences within the medical system, which has always personally entertained and intrigued me. The story is set around several main characters whose stories only loosely connect, but share a lot of similarities, anxieties and existential concerns. Alongside them, a large web of secondary characters wander in and out of the story during the same twenty-four hour period. The building itself is an important protagonist, comparable to a fragile living organism, pretending to be perfect but subject to fault just like the people inside. Machines break, the kitchen runs out of coffee and people die – it's just another day at a place where being human feels different.

Producer's statement

Since we started working together at university, David has demonstrated a unique ability to address serious topics with a comedic touch. At a time when high-concept storytelling is thriving, we believe *History of Illness* stands out as an easy-to-pitch narrative from a rising talent who is unafraid to tackle the complexities of the human experience in unexpected ways. David has successfully presented himself internationally with his short film *Short Cut Grass* (Oberhausen FF). We believe his debut feature continues to explore the absurdity of human existence, this time through the chaotic yet structured world of a hospital – a theme with clear international appeal, grounded in a familiar but emotionally provoking environment. The film has been supported by HAVC for script and project development and by CE MEDIA Mini-Slate Development.

director **David Gašo**
scriptwriter **David Gašo**
producer **Marta Eva Mečava**
language **Croatian**
genre **comedy**
estimated budget **1.400.000 EUR**
release date **2028**



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RadioAmateur / RadioAmator



Poland

Eligible for Eurimages Co-production Development Award.

Watchout Studio

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Film synopsis

Krzysztof, a lonely widower forced into retirement, faces an ordinary last day at work – until his beloved dog dies. The loss triggers a health crisis and a stay at a faded post-Soviet sanatorium, where he hides from his daughter, Dagmara, who wants to mend their relationship. He isolates himself there with an old radio set, until Małgorzata – a vibrant, rule-breaking woman – draws him into her world of senior discos and defiant joy. As their bond deepens, Krzysztof prepares his flat for a shared life, unaware that Dagmara has her own plans. When Małgorzata disappears, he discovers she is married and terminally ill. Shattered, he attempts suicide at his old factory – but the thought of Dagmara stops him.

Company's profile

Watchout Studio is one of the leading production companies in Poland, known for bold storytelling and cinematic success. *Its hits Gods* (2014) and *The Art of Loving* (2017) drew millions of viewers and won top awards at Gdynia FF, EnergaCAMERIM-AGE FF, and the Polish Film Awards "Eagles". *Prime Time* (2021) had its world premiere at the Sundance IFF. Recent premieres include Xawery Żuławski's *Apokawixa* (2022) and *Kulej. Two Sides of the Medal* (2024) at the Gdynia FF.

Author's statement

RadioAmateur is a meditative portrait of emotional reawakening in old age. Too often, we reduce older people to symbols of decline, denying them access to love, desire, or transformation. But it is not just a story of late-life romance; it is also one of emotional courage across generations – a tender rebellion against invisibility, grief, and the outdated idea that it's ever too late to change. Through Krzysztof's journey, the film explores outdated notions of masculinity and the quiet shame that often comes with emotional repression. It's a story told in intimate fragments – blending memory, dream, and reality. Though rooted in post-Soviet nostalgia, *RadioAmateur* is rich with colour and warmth, inviting viewers to see aging not as an end, but as a quietly radical new beginning.

Producer's statement

RadioAmateur is our second film together, following *Songs About Love* – an acclaimed, award-winning debut and Polish box office hit. Building on that success, we again aim to reach wide audiences with a story about longing – for connection, understanding, and second chances. Our protagonist's only safe form of connection is through his shortwave radio, using coded messages to reach strangers he will never meet. But those around him – his daughter and a lover from a sanatorium – demand what he fears most: emotional honesty and a chance to live fully again. We believe the film resonates across borders and generations, especially with boomers and millennials who may recognize in the main character their own quiet battles with identity, purpose, and emotional openness.

director **Tomasz Habowski**
scriptwriter **Tomasz Habowski**
producer **Marta Szarzyńska**
language **Polish**
genre **dramedy**
estimated budget **2.121.000 EUR**
release date **2026**



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Soyboy



United Kingdom

This film is director's debut.

Jante Films

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Film synopsis

A London street at dusk. Masked perpetrators film progressive teacher Gabe licking a shoe in exchange for his phone. When the incident goes viral and he discovers the aggressors were his own students, Gabe senses an opportunity to practice his values, be the good guy, and so win back the respect of his humiliated teenage son Emile.

But reading his forgiveness as weakness, his students start running riot, their behaviour worsening to the point that Gabe is issued an ultimatum by the school – embrace their hard-line response, or face disciplinary action. With even loving partner Clem starting to read his vulnerability as a threat to their ever-distancing Emile, Gabe is forced to choose between becoming the father, the teacher – the man the world expects him to be, or face the consequences of accepting himself for the one he thought he was.

Company's profile

Jante Films is an independent production company based in London, dedicated to creating bold, genre-bending cinema across live-action, animation and documentary. Founded by Danish producer Michelle Brøndum, Jante Films takes its name from the Scandinavian concept of the Law of Jante, and is committed to radically egalitarian working practices, whilst refusing to shy away creatively. Jante Film's previous films include the theatrical feature documentary *The Other Fellow*, which premiered as the Opening Night Film at DocEdge 2023, before a successful run at festivals such as DOCVILLE and Austin Film Festival. More recently, the company produced the next stop-motion animation by BAFTA-nominated Ida Melum, *Ovary-Acting*, which was selected for Official Competition at Tribeca and Annecy 2025.

Author's statement

It's over. The bad guys won. Shouting, denial, despotism are in. Peace, accountability, equity are out. We've tried calling out, presenting facts, shouting back. The repercussions only get worse. But could they ever be as bad as licking the enemy's shoe?

Soyboy is a darkly comic character study as shot from the voyeuristic walls of a vibrant London school. Long lenses pick Gabe out from the non-professional student ensemble, tracking him across playgrounds, down corridors, scrutinising him as much in private spaces as threatening him in public ones

An examination of what happens when a "good man" is confronted with the violent forces of toxic masculinity, *Soyboy* is a challenge to deny that we all carry these forces in spite of ourselves. It is the story of a family trying to reconcile this the best they can. It's personal. Not political.

Producer's statement

With *Soyboy*, we are driven by the urgent need to explore how masculinity is shaped, challenged, and weaponised in today's world. Written and directed by Raphael von Blumenthal, whose previous work has sought to challenge mainstream narratives around masculinity, *Soyboy* will be a raw, unsettling and darkly satirical drama. Confronting in its themes but never shouting in its politics, we believe the film has the potential to spark meaningful dialogue. In 2024 the project was selected for Less is More's Boosting Ideas Pre-Writing Workshop at FOCAL in Bern and is now currently at script stage. With a multilingual family at the centre of the story, and with a team with ties to Germany, Romania, Denmark, Switzerland and the UK, the film lends itself to European co-production.

director **Raphael von Blumenthal**
scriptwriter **Raphael von Blumenthal**
producer **Michelle Brøndum**
language **English**
genre **drama**
estimated budget **2.132.200 EUR**
release date **2027**



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The Last Game / Ultima joacă



Romania

This film is director's feature debut.

Point Film

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Film synopsis

Marius (14) fills the absence of his father by engaging in mischief with a group of older boys from his poor neighborhood. But when a reckless game of throwing rocks from a rooftop leaves a man in a coma, their carefree world collapses. Florin, one of the boys, betrays the group and cooperates with the police. Gabi, the oldest and Marius's role model, takes control, urging the others to go on the run. Marius follows blindly, but soon Gabi's behavior grows dangerously erratic. He lies, steals money, threatens an old woman, and keeps pushing the others' moral limits. Slowly, Marius's admiration turns into doubt. When the boys seek help from Sabin, the brother of one of them, a final blow lands: they learn the injured man has died. The group shatters, and Marius must decide: stay loyal to Gabi or break free before it's too late.

Company's profile

Point Film aims at discovering new directors and supporting them through their first shorts and features. The company is led by director/producer Tudor Giurgiu and producer Oana Giurgiu – co-founders of Transilvania IFF, the distribution company Transilvania Film, Romanian streaming platform TIFF UNLIMITED, and the well-established production company Libra Films – and producer Adriana Răcășan, a film directing graduate who has worked on more than 30 films. Point Film co-produced *Servants* by Slovak director Ivan Ostrochovský (Berlinale Encounters 2020 Competition) and *Hesitation Wound* by Turkish director Selman Nacar (Venice Orizzonti 2023). The 2025–2026 slate include three debut films: *A Safe Place* by Cecilia Stefanescu, *A Flower is not a Flower* by Cristian Pascariu (MID-POINT Feature Launch 2022) and *Edelweiss* by Adriana Răcășan.

Author's statement

Marius is the symbol of innocence caught in a violent collapse. We follow him closely, in his silences, doubts, and fear, while the world around him falls apart. We leave his perspective only briefly for Gabi – a boy who already lost the battle, shaped and hardened by an uncaring world. I want the film to be a raw, visceral descent into the brutal reality of poor, neglected children, broken by the very place they were born into. We'll shoot handheld, with natural light, real streets and a lot of real people, and we'll move with the fast pace and rising tension of a Safdie brothers' film. As the story darkens, so does the world: sunny skies give way to a cold, dark night and the soundscape grows louder and chaotic. In the end, when Marius cries in the back of a police car, everything else goes quiet. Maybe for him, not all is lost.

Producer's statement

Having worked with Andrei before, including on his short film *All That Remains* (Best Live Action Short at Warsaw IFF 2024), I've come to know and deeply admire his filmmaking skills, sharp narrative instincts and keen sensitivity to human behaviour. As a producer, I strive to foster a supportive creative process, secure an experienced team that can deliver his vision, while ensuring ample time for rehearsals and cast preparation within a workflow suited to night shoots and underage actors. I fully believe in *The Last Game* and its emotionally charged story about loyalty, life choices and dramatic consequences. Delving into themes like social stratification, parental absence, and the struggles of youth in crime-ridden environments, I see it resonating beyond Romania, engaging international festival audiences and co-producers alike.

director **Andrei Redinciuc**
scriptwriter **Andrei Redinciuc, Carol Ionescu**
producer **Eliza Ceprăzaru**
language **Romanian**
genre **drama, thriller**
estimated budget **850.000 EUR**
release date **2028**



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In Good Faith / V dobré víře



Czech Republic, Poland

Eligible for Eurimages Co-production Development Award.

This film is director's debut.

Perfilm

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Film synopsis

Hanna (15), a devout and selfless Catholic, lives a simple life with her feisty sister Paula (17) and their single mother in a small Polish town. As Hanna prepares for confirmation, her world is shaken when Paula reveals she is unintended pregnant – and what's more, she doesn't want to become a parent; she wants freedom of choice. However, their mother insists on tradition: marriage and family, just as she did. Caught between her sister and her faith, Hanna decides to help Paula by turning to dodgy abortion tips found on TikTok. When complications arise, doctors – restricted by Polish law – refuse to help. After three days, Paula dies from delayed treatment. Guilt consumes Hanna, and her faith begins to crack. God no longer offers comfort – but, surprisingly, her mom does. With or without faith, they now must care for each other more than ever before.

Company's profile

Perfilm is an independent production company based in Prague, Czechia, founded in 2018 by producer Tomáš Pertold. Perfilm focuses on films with a strong creative value and international outreach, both fiction and documentary films. Perfilm's feature debut, *March to May*, directed by Martin Repka, premiered at the 58th KVIFF and was honoured with a Special Jury Mention. The film also won the Czech Film Critics Award for Discovery of the Year and was nominated for the national Awards in the Best Film and Best Director categories. Perfilm has also produced several notable shorts, including *Eighth Day* by Petr Pylypčuk, which premiered at the Festival de Cannes–La Cined. Currently, Perfilm is developing several fiction feature debuts, including *God Break Down the Door* by Vojtěch Novotný, (MIDPOINT FL, Thessaloniki IFF Agora); and *Eli and Them* by Petr Pylypčuk, (MIDPOINT FL and coco).

Author's statement

Growing up in a small Polish town as the child of a former priest, I was shaped by unquestionable Catholic values – until I moved to Czechia nine years ago. Stepping away from the world I had known, my perspective began to shift, and I started to see both my homeland and myself in a different light. My debut feature is inspired by true stories of people who risked everything to end pregnancies under Poland's restrictive abortion laws. Fictionalizing them let me confront my own inner conflict. Hanna's world blends church-rooted tradition with TikTok culture, highlighting her struggle between religious devotion and her love for her sister. We aim to create a vivid, emotionally resonant film that captures the volatility of youth and the pain of awakening, immersing the viewer in the inner chaos of adolescence – with sincerity, humour, and humanity.

Producer's statement

In Good Faith is a powerful debut feature that explores sisterhood, faith, and reproductive freedom in today's Poland. Particularly in light of the current global trend of restricting women's rights, this story feels more urgent than ever. However, it is not a political manifesto but a deeply human drama rooted in emotional truth. Told with intimacy and humor through female-led characters, the film speaks across generations and borders. Director Anna Wowra's personal connection and vibrant, naturalistic style promise a film both resonant and accessible. Developed with support from the Czech Audiovisual Fund and winner of the Canal+ Award at New Horizons FF, the project was also selected by Les Arcs and Tallinn Black Nights. Structured as a three-way co-production, the film is planned for a majority-Polish shoot, aiming to film in 2026 and reach audiences in 2027.

director **Anna Wowra**
scriptwriter **Alžbeta Gertli, Anna Wowra**
producer **Julie Soffer, Tomáš Pertold**
language **Polish**
genre **coming of age, family drama**
estimated budget **1.748.900 EUR**
release date **2027**



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Works in Development

Focus Queer

Feature film projects with queer narratives developed within the Midpoint Focus Queer 2025 program.



The House of The Mother / La casa de la mamá



Dominican Republic

This film is director's debut.

No Hay Sitema S.R.L.

Distrito Nacional

Santo Domingo

Dominican Republic

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Film synopsis

During one of the frequent black-outs of a Dominican neighbourhood, Vitico (12) plays hide and seek with his friends. They dart across rooftops like cats in the night. The kids catch Vitico's uncle, Jorge (35), kissing and dancing with another man at a street party. Despite insults from the other kids, Vitico defends his uncle and ends up in a violent fight. Bruised and alone, he is forced to spend the night at the home of his neighbor Rosita (72). She's an elderly woman with an overwhelming fear of the dark that's kept her apart from the community. The next day, they find out Jorge was arrested for public indecency and are told he'll be held one more day. Jorge tells them he will return to the party to dance with his lover once he's released. Vitico and Rosita spend the day together, knowing they must show up for him that night.

Company's profile

No hay sitema is a Dominican production company committed to telling stories that emerge from the periphery, and is driven to ask urgent questions and offer new perspectives. Led by creative producer and lawyer Yatnna Montilla (Ibermedia Development Fund 2023 for a Dominican-Argentinian co-production, DR FONPROCINE Production Fund 2023 and Development Fund 2021, Talents Alumni 2024, Nuevas Miradas 2021, EICTV), and director-producer Jeure Tavare (FONPROCINE Production Fund 2023, selected at Trinidad + Tobago Film Festival 2022, Fabrica resident), the company is building a space for those who understand cinema as a tool for social and cultural transformation. It actively seeks international co-productions that align with its values and expands the reach of underrepresented narratives.

Author's statement

I wrote the characters of Vitico and his uncle with myself in mind, thinking about what it means to be queer in the suburbs, not from a place of victimhood or caricature, as so often seen in local cinema, but from a place of protest and hope. For queer people, holding hands, walking, dancing, living is an act of resistance. I want to push back against the persistent idea that queerness is somehow a threat to children. I see children as fully sensitive people, capable of understanding the world on their own terms. This film is also a portrait of the person I love most in the world and, in many ways, it's a self-portrait. Rosita's character is heavily based on my grandmother, her fear of the dark, her fear of being alone. The film explores how emotional connections can grow through the rhythms of everyday life, care, and shared resistance.

Producer's statement

I've collaborated with Jeure ever since we've both studied at film school, including on the animated short *Cabezu*. His perspective and authorial voice have always struck me as both admirable and necessary in our region. With his feature-length debut, he is taking his exploration of the same subject even further. We are currently co-developing the project with the Brazilian company Carnival Filmes, aiming to access the Ibermedia development fund, and we are interested in completing our structure with a European co-producer, whose funding and creative experience will strengthen the production. We believe this project is positioned to meet the demand and interest in firsts features and voices from our region in the international market.

director **Jeure Tavare**
scriptwriter **Jeure Tavare**
producer **Yatnna Gabriela Montilla**
language **Spanish**
genre **drama**
estimated budget **500.000 EUR**
release date **2027**



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Devil's Instrument



Germany

Eligible for Eurimages Co-production Development Award.

This film is director's debut.

Freud & Ecstasy

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Film synopsis

Akmar (17), a queer violin prodigy and recent immigrant to Germany, earns a spot at the prestigious Academy of Music in Munich. Having fled persecution in Russia, he finds fleeting peace in a budding romance with Wai, a gifted cellist. But under relentless pressure from his perfectionist teacher and the looming threat of losing his legal status, Akmar's trauma resurfaces. He senses his shadow dissociating and splitting from him: playing better, acting bolder, embodying all he represses. At first, it helps him thrive, sharpening his performance and confidence. But when it nearly chokes Wai to death in a jealous fit, Akmar spirals, losing his grip on reality. As he advances to the finals of a major competition, he must confront the pain and darkness within himself to stop his shadow from fully consuming him; onstage, in front of the world.

Company's profile

Freud & Ecstasy focuses on stories that spark the mind and stir the soul, committed to filmmaking that is as smart and sophisticated as it is fun, fearless, and emotionally gripping. Based in Germany and the United States, it champions an international perspective, connecting bold storytellers and boundary-pushing narratives across borders, specializing in co-productions with a local texture and a global heartbeat. Past projects include the screen adaptation of *Stalking the Bogeyman*, based on Markus Potter's Outer Critics Circle-nominated Off-Broadway play, starring Tony winner Santino Fontana; and Pablo Pagán's neo-noir drama *Voyager*, shortlisted for the Goyas. Upcoming work includes *Big Man*, the next narrative feature from Independent Spirit Award winner Rashaad Ernesto Green, currently in pre-production.

Author's statement

Visually, we aim to make Akmar's pressures and torments, which reflect the experience of many musicians, fully tangible. His violin will show growing wear: strings fraying, metal wrappings bursting; a visual metaphor for Akmar's unraveling. Fabric and light will be used to cast Akmar's shadow, until a bow pierces through, violin strings erupting like hair from a monster within. The shadow won't appear as a clean silhouette, but as a volatile, shifting presence. Rough, unpredictable, and as if drawn in charcoal. Ready to break free and spiral out of control at any moment. The Sibelius Concerto, one of the most demanding and emotionally gripping pieces in the violin repertoire, will be woven throughout to heighten dramatic tension. Its raw energy mirrors Akmar's inner chaos, becoming both a driving force and a psychological battleground.

Producer's statement

Devil's Instrument blends queer character drama with supernatural genre elements. Set against the high-stakes world of classical music, the project builds on Andreas Kessler's award-winning body of work. His films *Blind Audition* (Tribeca, Disney+) and *Nakam* (Oscar-shortlisted) both center on young musicians and have received international acclaim. A trained violinist himself, Andreas brings rare authenticity and insight to the story. The project has been selected for the 2025 Stowe Story Producers Lab. It will be supported by a proof-of-concept short, shooting this year with named talent attached. The short will help refine the visual language, especially the evolving presence of the shadow. Given the international scope of the classical music world, the project is well suited for co-production and attaching an international cast.

director **Andreas Kessler**
 scriptwriter **Frederik Ehrhardt**
 producer **Frederik Ehrhardt**
 language **German, English**
 genre **drama**
 estimated budget **1.600.000 EUR**
 release date **2027**



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Gillyfish



Ireland, United Kingdom

Eligible for Eurimages Co-production Development Award.

This film is director's debut.

MHK Productions

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Film synopsis

While attempting to keep her mother's Bed and Breakfast afloat, Gillian falls for a young drifter, Lana. When Lana shares that her father abandoned her as a child, Gillian offers to drive with Lana across Ireland to confront him. But when they arrive, Lana freezes and runs away with the car, leaving Gillian stranded. In a moment of grief, Gillian approaches Lana's father's home, where his new family mistakes Gillian for Lana, and takes her in. Living as Lana for the summer, Gillian forms a connection with their young son on the autism spectrum, navigates her suspicions they all know more than they seem, and encounters repeated magical signals from the land. As things intensify, the truth is revealed, and the family shares that Lana ran away just years ago – they played along for a chance at closure, everyone using proxy to heal.

Company's profile

MHK Productions is a production company, based in Los Angeles, London & Cork. Its focus is feminist, diverse and queer stories, often through a genre lens. Its narrative work thus far has been to over 300 festivals and won over 100 awards. These include *Diabla* (premiered on Alter to 50k views); *#NoFilter* stars Misha Oshervic from *Freaky* (distributed via Omeleto) & *Blue Hour* (part of the AFI DWW lab & WIF funded). Feature highlights include: *Lucky Strikes* that completed the Berlinale Talent Project Market Lab and Fantasia Frontières; *ICON* that completed Cine Qua Non and EAVE Ties That Bind. Its commercial and TV work has forged collaborations with MTV and Facebook Live. The brainchild of Maya Korn who herself has a passion for the strange and unusual. She is a Columbia University Producing MFA, La Femis, WIF Producing and WEMW graduate.

Author's statement

As the most personal story I have ever written, *Gillyfish* has helped me understand my own autism, my own queerness, and even my own magic. A modern love story, steeped in the visceral and textured, it uses magical realism and Irish folklore via the sudden appearance of animal guides, and other signals from the universe to support its protagonist's journey. We plan for a rich and precise visual style with naturalistic performances. Wide shots rooted in the land and aliveness of Ireland, detailed close ups of environmental details, reflections and mirrors in the human and natural world, bursts of digital animation, and vivid flashbacks convey the specific inner world of our main character. A film about knowing without ever having been told, *Gillyfish* is a surreal telling of the mirrors we hold up to ourselves through relationship.

Producer's statement

Gillyfish is planned as a Canadian / Irish co-production, with the participation of US - UK equity and an Irish tax credit. Through MHK's long-standing UK equity partnerships we have already raised 30% of the budget. Sarah, a seasoned industry professional, has worked on television shows at Syfy, Netflix and Amazon. Their pilot - COTTONWOOD – won Series Fest's Writer Initiative, was presented at IFP's forum and featured in Deadline's Top Unproduced Scripts. In 2023, we shot a proof of concept for the film which premiered at BFI Flare (UK), and continued to Kinoforum (Brazil), Denver Cinema Q (US) and Whistler (Canada), which gave us some idea of the scope of territories that would celebrate the premise. Our project has also successfully participated in the Stowe and Cinestory labs, as well as Galway Fleadh market.

director **Sarah Sellman**
scriptwriter **Sarah Sellman**
producer **Maya Korn**
language **English**
genre **coming of age, drama**
estimated budget **900.000 EUR**
release date **2027**



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Mazel Tov, David! / Mazel Tov, Davide!



Czech Republic, France, United Kingdom

Eligible for Eurimages Co-production Development Award.

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Film synopsis

David, a 25-year-old Czech architect, receives an unexpected invitation from his former best friend, Klára, to her Jewish wedding in France. What seemed like a great way to rekindle their friendship turns out to be a "wedding from hell." Old wounds are reopened and doubts arise. David, who now navigates various aspects of his life – from enjoying queer parties to spending tense time with his family to joining pro-Palestinian protests in the streets – can't forget how Klára abandoned him when he came out as gay. Klára feels he abandoned her and the rest of the Jewish community when she met the love of her life in Israel. This irreparable rift finally forces David to move on with his life. He leaves the confines of his family's apartment and finds hope that he can fall in love.

Company's profile

Helium Film is a film production company based in Prague, led by female producers Pavla Klimešová and Mária Môtovská, who complement each other with the diversity of their experiences, mainly in animation and documentaries. They share a passion for collaborating with young artists of their generation and creating high-quality films with international potential. Online child abuse (*Caught in the Net*, 2020), same-sex marriage (*The Law of Love*, 2021), the landscape of the OnlyFans platform (*Virtual Girlfriends*, 2025), and nervousness and performance anxiety (*Melodies of Resilience*, 2026) are among the socially relevant topics that Helium Film focuses on, aiming to spark important public debates. Since 2023, Helium Film has been a part of the Czech Association of Audiovisual Producers

Author's statement

This film is my most personal project to date. Through David's story, I explore the challenges of expressing our feelings, identity, and history. Just as David and Klára could not agree on what happened between them when they were eighteen for years, Israelis and Palestinians cannot agree on historical events in the territory they share. However, this is not a film about war and colonialism. It is a story about consequential divides within Jewish communities around the world – communities that struggle with anti-Semitism and seem to forget the values and humanity they otherwise uphold. The film offers a stark conclusion: sometimes it's better to disagree, and friends can become mere acquaintances. Nevertheless, the film offers hope for a better world where everyone has the right to love whomever they choose.

Producer's statement

Mazel Tov, David! is a film about complexity – of identity, heritage, and political reality. It is set in a time when the Israeli-Palestinian conflict divides families, communities, and the world. Both as producers and director, we share a commitment to supporting underrepresented minorities in our projects (documentary *The Law of Love*, 2021, prod. Pavla Klimešová, Martina Štruncová, dir. Bára Chalupová) or showing queer people and topics on screen (*And Then There Was Love...*, 2022, dir. Šimon Holý, premiered at KVIFF, being shown on HBO Max in 16 countries). As producers, we feel we are still missing a major Czech film with positive queer representation, which would speak to younger audiences and help them feel connected and heard. After deep research and development, we feel that as a team, we are ready to move this project forward.

director **Šimon Holý**
scriptwriter **Šimon Holý**
producer **Pavla Klimešová, Jan Syruček**
language **French, English, Czech, Hebrew**
genre **coming of age drama**
estimated budget **3.800.000 EUR**
release date **2027 / 2028**



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Jan Syruček
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No Money No Honey / Yi Jian Hao Shi



Taiwan

This film is director's debut.

A House Film Production

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Film synopsis

In southern Taiwan, Ricardo (25), an undocumented, self-serving Filipino caregiver, is assigned a job looking after Yen (25), a sad and lonely young man with severe disabilities – with only one functional hand – from a wealthy but controlling family. Realizing that Yen is attracted to him, Ricardo offers hand-job services in exchange for money, hoping to save up for a black-market ID. A fragile intimacy develops as he helps Yen complete his studies and pursue his dream of making electronic dance music. When Ricardo begins to feel desire for Yen as well, he panics and tries to flee, accidentally nearly killing Yen. Amid the chaos, Ricardo slips away from the family and walks out a free man, yet he's overwhelmed by regret of losing Yen and uncertain of what he truly wants or where he belongs.

Company's profile

A House Film Production, co-founded by Etsen Chen and Brendan Huang, focuses on project development across shorts, animation, and series. Its first production, *Damp* (in post), a co-production between Taiwan and Korea, serves as a proof of concept for their feature *No Money No Honey*. Brendan, a 2025 Busan Asian Film School (AFiS) fellow, is a Taiwanese producer with a background in literature and cultural studies. His credits include *In the Belly of a Tiger* (Berlinale Forum 2024) and *Deep Quiet Room* (HAF WIP, Focus Asia WIP). Etsen, an alumnus of Busan Asian Film Academy and Taipei National University of Arts, won Best Fiction Short in the Golden Harvest Award with *The Younger* (2015), widely screened at LGBTQ+ film festivals, and his co-directed short, *Lipstick* (2019), premiered at Busan International Film Festival.

Author's statement

No Money No Honey is inspired by my time volunteering with an NGO advocating sexual rights for people with severe disabilities. One client's agency and openness surprised me. What began as a sexual experience became something deeper. I liked feeling needed, but often questioned whether I was helping or taking advantage. When I expressed doubt, he would just laugh, "It's okay, we're both taking advantage of each other." That stayed with me. The film centers the protagonist in symmetrical, saturated frames, following his movement through vividly composed spaces. As the story progresses and the power dynamic shifts, the framing tightens, the light dims – mirroring Ricardo's growing sense of entrapment. Desire is portrayed in a direct and realistic way – not through explicit sex, but through glances, breath, and sound design outside the frame.

Producer's statement

In *No Money No Honey*, Ricardo reflects an important part of us all: a fear of losing control, only to lose what matters most. The film explores the fragile line between care and desire, survival and connection, especially within the context of migrant caregiving. This isn't just a local issue but a globally resonant narrative about labor, power, and the human need for love. I previously worked with Etsen on *Damp*, a short exploring power imbalances and physical intimacy in caregiving. As with *Damp*, in which we worked with an actor with a disability, we are committed to authentic casting and representation. We are currently seeking a Filipino co-producer to support casting for the lead role and a European co-producer to bring an editor, cinematographer, and composer of electronic music on board to shape this emotionally layered story.

director **Etsen Chen**
scriptwriter **Etsen Chen**
producer **Brendan Yan-Hao Huang**
language **Mandarin, Tagalog, English, Taiwanese**
genre **drama**
estimated budget **800.000 EUR**
release date **2028**



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Book of Projects
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