

**KVIFF EASTERN PROMISES  
BOOK OF PROJECTS 2020**

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## DISCOVER NEW TALENTS AT KVIFF EASTERN PROMISES 2020

Dear Film Industry Professionals,  
thank you for picking up the Book of Projects – a compilation of various projects that are still in the making and that we at KVIFF believe have strong potential in the following years. This book presents a selection of 41 film projects which are now in development, production or post-production and are expected to be duly noted by the international film community. The projects will be introduced by filmmakers and producers at several events throughout our on-line Industry Days. Under the flag of KVIFF Eastern Promises, we are introducing: Works in Development – Feature Launch, Works in Progress, First Cut+ Works in Progress, Eurimages Lab Project Award and Docs in Progress. One-on-one meetings will be held online July 9 – July 10.

### WORKS IN DEVELOPMENT – FEATURE LAUNCH

**Tuesday, July 7, 10 am – 12 pm**

Works in Development – Feature Launch is a presentation of nine selected projects that have been developed within the MIDPOINT Feature Launch program, a unique training and networking platform for emerging talents from Central and Eastern Europe that is aimed at scouting the most talented filmmakers and producers of the future. It focuses on creative teams who are developing their first or second feature film. The program has been conducted in partnership with the Karlovy Vary IFF, When East Meets West and the Trieste FF. The projects are in the development stage and are looking for further co-production partners as well as potential markets and sales opportunities. The best project of the program receives the KVIFF & MIDPOINT Development Award of 10,000 EUR.

### WORKS IN PROGRESS

**Monday, July 6, 2 pm – 5 pm, and Tuesday, July 7, 2 pm – 5 pm**

A presentation of eight selected films from the countries of Central and Eastern Europe, the Balkans, the former Soviet Union, the Middle East and North Africa that are currently in post-production. These films don't have international sales yet. The most promising project of Works in Progress and First Cut+ Works in Progress will receive the TRT prize of 10,000 EUR regardless of its post-production needs. In addition to that, one project will be awarded a Post-production Development Award which consists of the post-production services package that will allow the producers to finish the film.

### EURIMAGES LAB PROJECT AWARD

**Wednesday July 8, 10 am – 12 pm**

Eight projects from Eurimages countries that are in production or post-production, made outside the traditional filmmaking framework and involving international cooperation will be presented here. The best project will receive an award of 50,000 EUR. This is an effort on the part of Eurimages to encourage those filmmakers who do not fit into a typical funding box, i.e. those who refuse to follow the crowd or aim at bringing down the traditional barriers of film development and production.

### DOCS IN PROGRESS

**Wednesday July 8, 2 pm – 4:30 pm**

A presentation of eight promising documentary films from the countries of Central and Eastern Europe, the Balkans, the former Soviet Union, the Middle East and North Africa that are currently in production or post-production. These films don't have international sales yet. The best project will receive an award of 5,000 EUR.

### FIRST CUT+ WORKS IN PROGRESS

**Monday, July 6, 2 pm – 5 pm, and Tuesday, July 7, 2 pm – 5 pm**

Eight feature films in post-production stage, predominantly from countries with a low production capacity and with a focus on Central & Eastern Europe. The most promising project of Works in Progress and First Cut+ Works in Progress will receive the TRT prize of 10,000 EUR regardless of its post-production needs. In addition to that, one project will be awarded a Post-production Development Award which consists of the post-production services package that will allow the producers to finish the film.

# WORKS IN DEVELOPMENT – FEATURE LAUNCH



MIDPOINT  
institute



## KVIFF &amp; MIDPOINT DEVELOPMENT AWARD JURY

**JOSEPH FAHIM**

Joseph Fahim is an Egyptian film critic, programmer and lecturer. He is the Arab delegate of the Karlovy Vary International Film Festival, a former member of Berlin Critics' Week, the curator of the 2018 Safar Film Festival in London, and ex-director of programming of the Cairo International Film Festival. He has co-authored various books on Arab cinema and has contributed to numerous online outlets in and outside the Middle East. To date, his writings have been published in six different languages. He also works as a script consultant for various institutions and production companies around the globe.

**DANIJEL HOČEVAR**

Born in 1965 in Ljubljana, Slovenia (former Yugoslavia), Danijel is a film producer with extensive working experience in international co-productions and narrow-budget films, and is also the managing director of Vertigo, a Ljubljana (Slovenia)-based film production company. Danijel has produced or co-produced more than 40 feature films, as well as more than 15 documentaries, including award-winning films such as *Otac / Father* (2020, Berlinale Panorama: Audience Award and Ecumenical Prize) and *Circles* (2013, Sundance FF World Cinema Competition's Jury Prize), both directed by Srdan Golubović, *God Exists, Her Name is Petrunya* (2019, Berlinale Competition: Ecumenical Award and Guild Prize) by Teona Mitevska, *Half-Sister* (2019, Karlovy Vary IFF Main Competition), *Nightlife* (2016, Karlovy Vary IFF's Best Director Award), *Slovenian Girl* (2009, Toronto IFF) and *Spare Parts* (2003, Berlinale Competition), all three directed by Damjan Kozole, *An Episode in the Life of an Iron Picker* (2013, 2 Berlinale Silver Bears) by Danis Tanović, *Alexandrians* (2011, Trieste Film Festival Best Documentary) by Metod Pevec, *Bread and Milk* (2001, Venice FF's Lion of the Future Award) by Jan Cvitkovič and many more. Danijel has been selected among Variety's Ten Producers to Watch in 2001, is a voting member of the European Film Academy and has been actively involved since 2005 in several European audio-visual training initiatives, such as MIDPOINT Feature Launch, EAVE (Group Leader between 2009–13), Nipkow Program and Maia Workshops. He is also an advisor and member of the selection committee of the When East Meets West co-production market in Trieste.

**ALESSANDRA PASTORE**

Alessandra has 15 years of experience in the audiovisual industry. She has been involved in the setup and coordination of international vocational training programmes for emerging professionals, including MAIA Workshops, Hermes, and Directors Across Borders - Producers and Story Development Workshops. Alessandra is the founder and manager of LAND-Local Audiovisual Network & Development, a format to develop professional skills and networks in local environments in connection with the work of Film Commissions and Regions. Since 2016, she has been Industry Coordinator at When East Meets West, the co-production forum in Trieste (Italy). Starting in 2019, Alessandra has been the Head of Industry of Meeting Point - Vilnius, the industry Work In Progress event under the Vilnius International Film Festival - Kinopavasaris. Alessandra is also a member of the European Film Academy.

## MIDPOINT FEATURE LAUNCH SCRIPT CONSULTANT TRAINEES



### MELISSA DHONDT

Melissa Dhondt is a producer and screenwriter for the production company Lunanime, part of the Lumière Group, and the founder and producer of the production company "in Hinterland", which focuses on author driven fiction (short) films and video-installations. She's a MAIA 2017 and a 2018 EP2C postproduction graduate. She participated in the MIDPOINT TV Launch 2018 as the creator and writer of *Transit*, which won the Art Department Masterclass Award at CineLink Industry Days.



### JUDIT OLÁH

Judit Oláh finished her MA at Eötvös Lóránt University in 2014 at the department of film studies, with the guidance of the head of the department, András Bálint Kovács. In parallel with her academic studies in film theory and history, she also attended the faculty of film-making. During her studies, she worked on several films in various positions. The most important are as follows: in 2013 with Vanda Arányi, she made the short film *Loop* at Katapult Film and Laokoon Film. With the support of the Hungarian National Film Fund she has made her own first short film *Beauty Queen* in 2015. In 2015, she worked both on television documentaries and short films. She finished her feature-length documentary entitled *Return to Epipo* in 2020, which premiered at CPH:DOX in the Next:Wave competition. She took part in several international workshops, including MIDPOINT Shorts 2019 as a writer-director, and as of this year she is a script consultant trainee at MIDPOINT Feature Launch.



### ANGELIKI VERGOU

Angeliki Vergou was appointed Head of the Crossroads Co-production Forum (for projects in development from Southeast Europe and the Mediterranean region) of the Thessaloniki IFF in 2019. Prior to that, she was the coordinator of Crossroads from 2008. Overall, she has been part of the Thessaloniki festival since 2001, having worked in various other departments and positions. She also works for the Thessaloniki Documentary Festival. She holds a BA in European Civilization (Hellenic Open University). She has participated in Sources 2: Training Mentors for Screenwriters (2013) and as an assistant trainer at MFI's Script2Film Workshop (2019). She is currently a script consultant trainee with the MIDPOINT Feature Launch 2020 program. She speaks English (fluently), French (well), and Czech (does her best). She will be incorporating her new knowledge in her work with Crossroads but also looks forward to working with creative teams as a script consultant in Greece and Europe.

## CRISSEA IV



### FILM SYNOPSIS

Adrian is a 30-year-old fisherman who lives in Sulina, a small town on the Danube Delta surrounded by water. He lives with his father and takes care of him. Together they own a small fish shop on the ground floor of their building. Things haven't been going so well for him lately and he's in a situation where he needs money. He finds out that a cruise ship with foreign tourists is about to arrive in Tulcea. To get money, Adrian decides to take his boat and go to Tulcea to take tourists on trips to the Delta. There, one night, out of curiosity, he enters the cruiser, where he sees his first love, Maria. He hasn't seen her for almost 10 years now. Soon, they recognise each other and spend the night together. They realise that they are still in love, so they plan to run away together and give their love another chance.

### COMPANY'S PROFILE

Libra Film Productions is an independent film production company founded by Tudor Giurgiu in 1994 and based in Bucharest. So far, Libra has produced more than 40 films, with a focus on international co-productions. At Libra we are dedicated to producing arthouse films, and one of our most important missions is to discover new voices of local and international cinema. Most recently, we produced the feature debut of Tudor Cristian Jurgiu, Iulia Rugina, Dorian Boguta and Mihai Sofronea. In the past, Libra co-produced films directed by acclaimed directors such as Eran Riklis, Alberto Fasulo and Radu Mihaileanu.

### AUTHOR'S STATEMENT

Undoubtedly, one of the fundamental experiences of human existence is the experience of constraint. All of human existence is nothing but a confrontation with various types of constraints, which people don't discover from the very beginning, but only gradually, as they progress through life. The script at hand firstly deals with the theme of abandoning one's family and birthplace and the need for freedom. Adrian is faced with a decision that he needs to make over a very short span of time – namely, the decision to leave the town he's always lived in. No less importantly, the script illustrates the issue of migration, which confronts a society on a downward trend, perpetually seeking answers regarding a decent livelihood. The script is about the presence or absence of opportunities for the future that a young man has to deal with and the illusion that the grass is greener on the other side.

Romania

This film is director's feature debut.

**Directed by** Vladimir Dembinski

**Scriptwriter** Vladimir Dembinski

**Producer** Bogdan Crăciun

**Language** Romanian

**Genre** drama

**Estimated budget** 850,000 EUR

**Release date** Autumn 2022

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### PRODUCER'S STATEMENT

This project was initiated after a long-time collaboration with Vladimir Dembinski. We worked together on several projects (shorts, teasers, docs), so I had already established trust in his creative resources, as well as his capacity for seeing a feature project through. I was also moved by the idea of the project on a personal level. A story about constraint, wanting freedom, the fear of taking a leap and the courage to take chances, which I believe has universal appeal and great artistic potential. **CRISSEA IV** has had an extensive development period, during which we've carefully reworked and challenged aspects of the script, until we reached what we feel is the best version. We've recently received a funding confirmation from the Romanian Film Centre to go into production, and we are focusing on finding co-production partners and sales agents.

## THE FRAGILE BEAUTY OF MASCULINITY / KŘEHKÁ KRÁSA MUŽSTVÍ



### FILM SYNOPSIS

Adam and Iva have been together for over 15 years and are married with two teenage girls. Everything in their lives would be ordinary if Adam wasn't craving to satisfy his thirst for adrenaline so often. Over the course of their marriage, Iva has learned to swim in this sea of aimless risks and macho gestures. She forgives her husband for everything – including a nasty accident that costs him a leg or a crazy winter motorbike rally which almost kills him. After this last and nearly fatal injury, Adam ends up in the rehabilitation centre where Iva works as a nurse. Unable to move, he starts to fall in love with Iva anew, while she sees that her own inner change and freedom is inevitable and finally decides not to take any more chances. Adam realizes this too late, and – instead of feeling remorse, taking responsibility and putting things in order – he acts like an adrenaline junkie for one last time in his life.

### COMPANY'S PROFILE

Duracfilm, founded in 2003, is dedicated to creating high-end documentaries, features, short animations and series, always combining an artistic approach with a passion for the subject. Working also on international co-productions, such as the award-winning feature **Children** by Jaro Vojtek (Beijing IFF), Duracfilm currently produces films by Czech director Andrea Culková exclusively, e.g. **H\*art on** (DOK Leipzig), **Grief** (One World IFF).

Silverart is a film production company managed by Katarína Krnáčová, an EAVE graduate and Producers on the Move participant. She produced **Little Harbour**, the Berlinale Crystal Bear winner, and is currently producing the upcoming film by director György Kristóf (whose previous film premiered at Cannes' Un Certain Regard). Silverart's Slovak-German co-production **Summer Rebels** is soon to be released, and its road-movie **Stand Up** was the first Slovak film shot green.

### AUTHOR'S STATEMENT

Thanks to my connections to the motorbike community and the rehabilitation centre in Kladruba, most of whose clients are adrenaline seekers, I had a chance to study the crisis of masculinity for many years, meeting the men attempting to define their life role as real men. I had to face the question: What does it mean to be a man, but also a woman, today, when old gender roles seem out-dated and functional new patterns are hard to find? My story touches on an ordinary middle-aged couple. While Adam's basic desire is to be a "virile man", he is also struggling with the need for sensibility and responsibility. Iva's role as an "angel" is also challenged, and she has to learn to set boundaries and accept her own incapacities. My intention is to identify with both characters equally and shift from one side to the other. The film's dark humour contrasts with the story events.

Czech Republic, Slovak Republic

This film is director's feature debut.

**Directed by** Andrea Culková

**Scriptwriter** Andrea Culková

**Producer** Miroslav Novák, Katarína Krnáčová

**Language** Czech, Slovak, English

**Genre** drama

**Estimated budget** 850,000 EUR

**Release date** 2022

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### PRODUCER'S STATEMENT

The writer and director Andrea Culková is known for her passion for the film's subject, a unique approach in every one of her projects (many of them produced with Duracfilm) and her ambition to address a world-wide audience. We chose the topic of masculinity and femininity together, and it fits perfectly, as it is the subject of heated controversy and has a great potential to engage audiences in an international context like that of an art-house festival film. The film will contain exterior shots reminiscent of road movies, contrasting with the stereotypical ambience of a sanatorium, which will be filmed near the scenic area of Tromsø (NO). The Kladruba (CZ) rehabilitation facility, which we know intimately, is a key location and is secured for the shooting. We plan an equal co-production between Duracfilm (CZ) and Silverart (SK), using talents from both countries and adding a Norwegian partner to the team.

## KYUKA – JOURNEYING TO THE MOON THROUGH THE ENDLESS SEA / KYUKA TAXIDE-VONDAS STO FEGARI MESA APO TIN APERANDI THALASSA



### FILM SYNOPSIS

A single father and his two mischievous adult twins take the family sailboat out for their yearly summer holidays; it's an opportunity to repair their fragmented relationship, which lacks mutual respect. Upon arriving on a Greek island, the father befriends a man who is docked nearby and the twins come across a little girl who has just lost her mother. Through this incident, the twins unknowingly meet their birth mother, who had abandoned them when they were babies. Their father soon realises that the man whom he befriended is married to his ex-wife. The father becomes vulnerable and mad. He lures the man and his family over for dinner and takes revenge on his ex-wife by exposing her to her new family and the twins. Overwhelmed, the twins violently escape their father's grasp. They separate and emerge as individuals, as they realise they want different things in life.

### COMPANY'S PROFILE

Founded by Giorgos Karnavas and Konstantinos Kontovrakis in 2013, Heretic is a company focusing on quality-driven films and international co-productions aiming to work with filmmakers with a natural talent for storytelling and bringing like-minded people together. Giorgos and Konstantinos have been trained at the Binger Film Lab, EAVE and ACE, are the recipients of the prestigious Co-Production Award - Prix Eurimages and have both been Producers on the Move. Their films have been selected for A-list festivals and have won numerous awards around the world. Heretic's recent produced films are *Pari* (2020), premiered at Berlinale's Panorama, and *Kala Azar* (2020), premiered at Rotterdam IFF. Heretic is currently co-producing Ruben Östlund's *Triangles of Sadness*. In 2014, Heretic launched Heretic Outreach, the international festivals and sales arm of the company.

### AUTHOR'S STATEMENT

*Kyuka - Journeying to the Moon Through the Endless Sea* is inspired by real events and people. It is a story immersed in an overwhelming summer – the Greek summer, the way I remember it as a kid, with its suffocating heat, the buzzing of cicadas and vast blue sea. An exaggerated portrayal of summer, a metaphor which emphasizes the primordial human madness hidden beneath a thin layer of ice, compressed by contemporary society. This human pathos is embodied by the father, a patriarch figure that eventually proves his vulnerability as he sinks into this madness. The landscape is the stage for the journey each character takes, a journey to substantial maturity, a story of adulthood. Poetry, surrealism and humour blend in with the main dramatic plot, communicating the core theme of the story which develops as an experimental, spontaneous and handcrafted film full of true images and vivid imagination.

Greece

This film is director's feature debut.  
**Directed by** Kostis Charamountanis  
**Scriptwriter** Kostis Charamountanis  
**Producer** Danae Spathara  
**Language** Greek  
**Genre** drama, comedy  
**Estimated budget** 251,000 EUR  
**Release date** 2022

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### PRODUCER'S STATEMENT

Kostis Charamountanis drew Heretic's attention with his short *Kioku - Before Summer Comes*, which won the Motive Award at Drama International Short FF and the Best Director Award at Athens International FF. His shorts impressed us with their wild, original and sensitive nature. Reading the first draft of *Kyuka - Journeying to the Moon Through the Endless Sea*, we were surprised by the authenticity of the project, as Kostis had created a poetic universe full of unexpected ideas both on a visual and narrative level, underlined by an emotional undercurrent that roots his film on a deeper level. *Kyuka - Journeying to the Moon Through the Endless Sea* is a story about adulthood that takes place on a sailing boat. Greek summer forms the film's setting, where reality and dreams merge, creating an idiosyncratic universe.

## NEITHER VOICE / NOBEN GLAS



### FILM SYNOPSIS

Ida (10) lives in a village in 1970s Yugoslavia. While her parents argue, she listens to obituaries with her Grandma, who means the world to Ida. One day, Grandma collapses while watering the flowers. Ida panics. Suddenly the beautiful sound of singing begins to resound out of nowhere and Grandma finally gets up. Astonished by the power of singing, Ida decides to join the school choir to save Grandma from dying. After turning out to be an awful singer, she is rejected, until a shy girl named Terezka helps her out. But their joy doesn't last long, as Ida finds out her Dad is cheating on Mom and, instead of singing, she finds herself on a bus to Mom's family in Serbia, where she spends the summer. She longs to get back to Grandma and constantly fights with Mom. When she returns home, Ida finds Grandma ill and the family falling apart, but she tries to grow up and embrace the change.

### COMPANY'S PROFILE

Temporama was established in 2013 by producers Jerca Jerič and Andraž Jerič as a collective of like-minded individuals of the upcoming generation of Slovenian filmmakers. Their main intention has been to create an environment in which promising talent can thrive and a platform where these artists can gain meaningful opportunities for succeeding in the filmmaking world. Since 2013, the collective has grown by attracting film school graduates and independent authors and producing several experimental and short films which received domestic acclaim. In 2018, the company's feature *Consequences* premiered at the Toronto IFF and followed with a successful festival and distribution career. With a stable production output of features, shorts, experimental films, comedy series and music videos, Temporama has found recognition in the film industry both at home and abroad.

### AUTHOR'S STATEMENT

I see this film as Ida's own little bubble that she made up to live in, to protect herself from her fears and the possibility of the loss she is obsessed with. Her loneliness forces her to experiment alone and process her intense emotions through her imagination. The way I remember my childhood, the strongest feelings I had were those that were almost "made-up". I feel Ida's own personal world lies somewhere in that space. The tone of the film will be playfully melancholic, somehow protecting Ida from the things a viewer might find morbid sooner than she realizes they are. She finds her love in animals, a magical ghost living next door and the Virgin Mary, which will also give the film an uplifting, hopeful, and sweet atmosphere.

Slovenia

This film is director's feature debut.

**Directed by** Ester Ivakič

**Scriptwriter** Nika Jurman

**Producer** Andraž Jerič

**Language** Slovenian, Serbian

**Genre** drama

**Estimated budget** 1,125,000 EUR

**Release date** Spring 2023

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### PRODUCER'S STATEMENT

*Neither Voice*, a book of short stories by acclaimed writer Suzana Tratnik, grabbed our attention from its very first page, making us immediately develop it into a film while engaging writer Nika Jurman and director Ester Ivakič, both of whom we've worked with previously. The tone of the story set in the Slovenian countryside and the humour in the protagonist's voice is very close to Nika's previous writing, while the mood, visual themes, and underlying emotional drive is something very present in Ester's earlier shorts as well. The story takes place in a peculiar time in the history of former Yugoslavia, spans across the borders of its republics and, although a sense of nostalgia might be familiar to older audiences, we also expect the story to resonate with younger viewers. We are in an advanced stage of development and are looking for co-producers and potential sales agents to come on board.



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## THE SANCTUARY



### FILM SYNOPSIS

Irina (40), the single mother of Kalina (18), runs her own fitness center. When her best friend is brutally beaten up by her fiancé, Irina hides her in a small village where she used to live 15 years ago before a car accident killed her husband. The life in the old house resurrects Irina's darkest secret – her own past as a victim. Gradually, Irina transforms the house into a sanctuary where female victims of domestic abuse can hide and take care of each other. But problems arise when the media, police and the husbands start looking for the women. The relations between Irina and Kalina also get tense as Irina becomes more controlling while still trying to keep the secret of her past. The unexpected death of Irina's best friend pushes Irina to confess to Kalina the dark truth about their own family and the two team-up to make a global campaign named #Talkaboutit to help other victims truly heal, not hide.

### COMPANY'S PROFILE

Semperia Films Ltd. was founded in 2016 by film director Katerina Borisova and producer Eleni Dekidis. They had the opportunity to work together on a variety of projects such as short films, music videos and events in collaboration with well-established agencies and young talents, some of which have joined the company as part of the creative team. The mission of Semperia Films is to become a support platform for inspiring film projects. The company has produced several award-winning shorts and documentaries, and is now focusing on developing its first two features: *The Muse of the Gobelin Master* and *The Sanctuary*, both of which are directed by Katerina Borisova.

### AUTHOR'S STATEMENT

*The Sanctuary* tackles the subject of domestic violence and explores how the ruined lives of victims destroy the lives of everybody involved. Our motivation is to create an up-to-date image of a warrior woman and redefine the meaning of strength. Who would she be today? Our main aspiration is to show how deep and unhealed trauma can affect the seemingly normal life of a strong woman and how thin the line between victim and abuser actually is.

Bulgaria

This film is director's feature debut.

**Directed by** Katerina Borisova

**Scriptwriter** Aleksandra Genova, Valentina Angelova

**Producer** Eleni Dekidis

**Language** Bulgarian

**Genre** drama

**Estimated budget** 290,000 EUR

**Release date** 2022

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### PRODUCER'S STATEMENT

*The Sanctuary* is a feature film project that addresses one of the most current topics in our society - domestic violence against women. Founded by women, it is part of our company mission to promote socially relevant women's topics. Frequent tragic news of this kind in Bulgaria has given us reason to believe that shedding light on this problem is of great importance to arouse concern, as this can happen to all of us. In order to present such a strong theme fully, we needed the whole team to work closely together from the very beginning, to build a controversial main character and a corresponding visual key, described by the director as a "dark poetry style", which crushes beautiful establishing shots with unbalanced compositions. A positive assessment from the National Film Center definitely made us believe we are on the right creative path.

## SARA'S BUNGALOW / BUNGALOW SARY



### FILM SYNOPSIS

Sara and Inkar were happily married. When the anti-aging vaccine was invented, they naturally promised each other they would age together. But Inkar betrayed Sara, and secretly took the vaccine. The film starts fifteen years later with the 70-year-old Sara living in the National Old People's Refuge on the outskirts of society. Impulsive by nature, she breaks the law and is forced to seek refuge in the City of Youth. As she can't stay there either, she needs money to run away and can only get it from Inkar. Pretending to be Inkar's mother, she moves in with him and his girlfriend – Layla, until he gives her the money. A strange love-triangle unfolds as Sara and Inkar rekindle their love. Sara begins her journey to awakening and acceptance. She learns to forgive, and while acknowledging the love she has lost and coming to terms with her own life choices, she finds a desire to live.

### COMPANY'S PROFILE

SHIPSBOY is a Warsaw based production company working in features and serialised storytelling and focusing on international projects. Founded in 2013, it is now managed by Joanna Szymanska, a producer with 15 years of experience in film production and an EFA board member. The company is currently working on a slate of audience-engaging, character-driven films such as **Mission Ulja Funk** (DE/LU/PL), a family comedy, and **Tete Coupee**, a drama in co-production with France and Tunisia. Its recent co-production, **Adventures of a Mathematician**, premiered in January 2020 at the Palm Springs IFF. SHIPSBOY's goal is to build and develop long lasting relationships with up-and-coming talents - it works with first-time writers and directors on a slate of diverse scripts. SHIPSBOY is a member of the Polish Producers Alliance.

### AUTHOR'S STATEMENT

**Sara's Bungalow** is primarily a love story set against the backdrop of a dystopian world, where youth represents the highest value. Old people have been pushed to the outskirts of society so as not to annoy and distract those who are trying to cheat nature. The creation of this futuristic situation allows us to talk about something very current and timeless. Love, betrayal and the way our society perceives aging and female sexuality. Emotions play the main part here, and the bizarre love triangle between the main characters creates an intimate drama about the right to love, desire and joie de vivre in general, regardless of age.

Poland

This film is director's feature debut.  
**Directed by** Julia Rogowska  
**Scriptwriter** Małgorzata Piłacińska  
**Producer** Krystyna Kantor  
**Language** Polish  
**Genre** dystopian love story  
**Estimated budget** 1,200,000 EUR  
**Release date** 2023

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**Krystyna Kantor** Producer  
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### PRODUCER'S STATEMENT

**Sara's Bungalow** is a character driven film, which will use the mechanisms of a drama to tell a story that reflects on today's society and is relatable to the audience. It is a familiar romantic tale with a main protagonist that is utterly atypical for the genre. We see Sara as a strong female lead on a journey that should resonate with women of all ages. The creative duo behind the project are two filmmakers whose ideas and visions flow into each other. Małgorzata brings out the heart of Sara's journey while Julia has her own visual storytelling style, which will smoothly connect the specifics of this dystopian world with the story's intimacy, allowing it to flourish on screen. We believe this film will cross borders and resonate with a European audience, and therefore we see it as a co-production. Shooting is planned for 2022. We are looking for international co-producers, financiers, sales agents and distributors.

## TWO TIMES ONE / DVE PO EDNO



### FILM SYNOPSIS

Victor, a charismatic politician, aims to become an MP when his 10-year-old son, Dani, re-enters his life after the sudden death of his mother. Victor adapts with the bravado of a man who is used to being in control. Quick to turn vulnerability into advantage, he tries to fold Dani into the world of political backroom dealings. Dani, however, finds himself out of his element and retreats, becoming more of a silent witness. As the stakes rise for Victor, so does the disturbing effect of Dani's presence. Grasping for a quick fix, Victor leaves Dani in the care of the boy's grandmother in a distant village. But just when Victor has cleared the way to his goal, it begins to lose its allure. Deprived of his drive and alertness, Victor is blindsided by a set-up that ends his political career. Victor heads back to get Dani. The journey, however, might be longer than he had hoped for.

### COMPANY'S PROFILE

Portokal is a boutique production company supporting emerging and established filmmakers in their author-driven work since 2011. Its documentaries and short fiction films have competed at some of the world's most prestigious festivals, including IDFA, DOK Leipzig, Hot Docs, Vision du Reel, Locarno IFF, and won awards at Clermont Ferrand ISFF, ZINEBI, Krakow IFF, Yerevan IFF and others. Portokal is now producing European feature films that have a distinct voice and aesthetics. It is in postproduction with Andrey Paounov's feature **January** (2020, BG/PT/LUX) and has several features in development: Stefka Mancheva's **Blind Spot** (developed at First Films First, Talents Sarajevo Pack&Pitch), Yana Titova's **Dyad** (developed at ScripTeast) and Vladimir Petev's **Two Times One** (developed at MID-POINT Feature Launch).

### AUTHOR'S STATEMENT

The characters in **Two Times One** follow parallel paths that strive to be united, but do not fit with ease. Bent on achieving his aspirations at all cost, Victor is blind to the needs and emotions of his son. The closer Victor gets to his goal, the further his son drifts away. By the time he is forced to re-evaluate his priorities, Victor has failed both at being a father and securing glory. Yet, despite — or because of — his flaws, he retains our empathy. At first, the fast-paced, high-stakes political world that Victor inhabits grants an all-important purpose to his deeds. Seen through the eyes of Dani, however, it is just a bigger sandbox for bigger boys to play in. The visual style mirrors this duality. Through shifting points of view, we juxtapose the perspectives of two incompatible world views - one driven and rational, the other more introverted.

Bulgaria

This film is director's feature debut.

**Directed by** Vladimir Petev

**Scriptwriter** Vladimir Petev

**Producer** Vanya Rainova

**Language** Bulgarian

**Genre** drama

**Estimated budget** 480,500 EUR

**Release date** 2022

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### PRODUCER'S STATEMENT

**Two Times One** is an organic hybrid between a political thriller and a father-son relationship drama. We envision the film as a bilateral coproduction with a CEE country, which will allow us to work comfortably within this debut's modest but sustainable budget. The project's greatest achievement is the narrative flow and aesthetic coherence it brings to a premise that rests on duality. It offers an edge-of-your-seat plot, treated by a director with an arthouse sensibility who stays attuned to the undercurrents of this dynamic world — the subtle yet tectonic shifts in the relationship of the characters, who are flawed, yet likable. This duality also shapes and enables our ambition to launch a successful international festival life for the film and cross over to meet a wide audience in domestic and international cinemas.

## USUD



### FILM SYNOPSIS

In a Slavic pagan village, two brothers – the hard-working Mladen and lazy Radovan – inherit a farm after their parents die. Mladen's frustration with his brother's relaxed attitude leads to the division of the estate, after which Mladen's luck takes a turn for the worse: grains don't grow, fruit rots, animals die and the troubles don't subside despite his diligence. When everything fails, he sets out to find the reason behind his misfortune, starting a long and adventurous journey to Usud, the god responsible for assigning destinies to people. It turns out that Usud has no real power or knowledge, but simply assigns destinies based on a predetermined set of rules. Mladen returns to his village broken, but wiser, trying to reconcile with his brother and unite the family property again.

### COMPANY'S PROFILE

NANA 143 was established in 2016 by Andrijana Sofranić Šućur. It focuses on auteur-driven films for both festival and theatrical distribution and presents a meeting point for young artists with distinctive stories. The company's first feature, *Mamonga* premiered in 2019 at KVIFF. NANA 143 is currently in postproduction of *Roots*, a hybrid documentary, and in production of two animated shorts. In 2019, Andrijana joined forces with producers Marija Stojnić and Miloš Ivanović to establish Set Sail Films, a partner company for the *Usud* project. It established firm regional connections and co-produced with Croatia, BiH and Montenegro. With its projects in development, Set Sail Films is aiming to expand its network with producers from other European countries. It produces fiction, documentary and animation projects, but also takes part in numerous non-profit cultural activities focused on film.

### AUTHOR'S STATEMENT

The ambiguous notion that we are the masters of our own destinies even if they are predetermined is what drew me to this tale. Mladen achieves what no one could imagine - meeting Usud (whose name literally means "destiny") and being able to ask questions - only to find out this divine entity has no answers. The image of a god shrugging in ignorance resonated with my struggles caused by the limits of human perception. The film will start in the 20th century, but as it progresses the costume and set-design will gradually become more inconsistent, combining elements from different eras. The sound design will rely on ambient sounds, using intensive traditional Balkan music at times to contrast the silence. Photography will employ a similar approach, with stark contrasts and a large unlit area. Just like Mladen has troubles finding the path in his world, the audience should also feel somewhat uneasy.

Serbia

**Directed by** Stefan Malešević  
**Scriptwriter** Stefan Malešević  
**Producer** Andrijana Sofranić Šućur  
**Language** Old Slavonic  
**Genre** drama, fantasy  
**Estimated budget** 947,000 EUR  
**Release date** 2024

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### PRODUCER'S STATEMENT

Stefan is a young director with versatile experience in the film industry and a unique director's voice. He has made two internationally successful features: the documentary *Gora* and fictional work *Mamonga* (KVIFF 2019). During *Mamonga*, Stefan and I developed deep trust and efficient communication, which was a great starting point for developing *Usud*. *Usud* is based on legends from Stefan's family that are woven into the narrative of a folktale known in all Slavic cultures. But, what makes this film universally appealing is the innovative director's approach and its distinctive visual language. It took part in the MFI script2film program and was awarded as the most promising project with direct access to Crossroads CoPro Market, where it won the main award. It was part of the International Project Discovery Forum and Sofia Meetings. *Usud* recently received support from the Hubert Bals Fund grant.

## VACUUM / VAKUUM



### FILM SYNOPSIS

A man disappears from his workplace. The police start an investigation and find the missing man's only relative – his grown-up daughter Marta, who works as an archaeologist. She has to return to her native city to settle the legal issues, hoping to sell her missing father's apartment and return to her usual life as soon as possible. Martha's missing father was a grave robber, which is an unbearable disgrace for grown-up Marta. Unexpectedly, Marta is confronted with feelings for her missing father, who she never really knew. She starts looking for leads that could help her learn more. Alongside all the bureaucratic red-tape, Marta meets the neighbors' son, Liubchyk, and realizes that he is most likely her half-brother. They quickly become true friends and Marta gradually becomes a part of a world she wanted to forget so much.

### COMPANY'S PROFILE

Bosonfilm is a recently established company, producing both national films and international co-productions and focusing mainly on first and second feature films. Its upcoming projects are features **Pamfir** by Dmytro Sukholytkyy-Sobchuk, selected for Cinefondation Residence of the Cannes IFF, co-produced with Madants (Poland) and Les Films D'Ici (France), supported by the Ukrainian State Film Agency, Polish Film Institute and the Vision Sud Est film fund, and **Vacuum** by award-winning Ukrainian director Yelizaveta Smith, whose previous film **School #3** received the Grand Prix of Generation 14+ for Best Film at Berlinale 2017. Bosonfilm is run by Aleksandra Kostina, whose previous executive producer's credits include **The Tribe** (Semaine de la Critique), **Evge** (Un Certain Regard), and **Partenonas** (International Critics' Week Venice).

### AUTHOR'S STATEMENT

When a person is gone, a void remains. Some parts of the world freeze in a constant memory of the missing, while some, on the contrary, are erased without leaving a trace of the person behind. The film will open with static frames of these empty spaces related to Marta's missing father. His abandoned apartment, a vacant place at his friends' table, and an empty coffin show us the presence of absence. But, when Marta enters these spaces, her perception changes – the camera begins to move along with her inner transformation and the plot. Marta rediscovers her father's identity through these voids left after him. The story takes place in a sunny port city in late summer. All turning points happen at dusk, when the human eye lacks light and information, as imagination changes forms around Marta. According to Plato, humans are already born with knowledge, and they only need to rediscover it.

Ukraine

This film is director's feature debut.

**Directed by** Yelizaveta Smith

**Scriptwriter** Yelizaveta Smith

**Producer** Aleksandra Kostina

**Language** Ukrainian

**Genre** drama

**Estimated budget** 710,000 EUR

**Release date** October 2022

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### PRODUCER'S STATEMENT

The first time I met the director, I was touched by the story of **Vacuum** and her intention to show a missing man through the emptiness that is left behind him. In Ukraine, this matter remains a highly important and emotional one, and boards with photos of missing kids and adults are everywhere. There is also no tradition of exploring the other perspective of the problem and speaking about the loss of those who experienced it. The journey of the main character is a way to find an answer to where human beings stay and whether we stay at all. It also seeks a way to deal with loss and feel emptiness. This project is a striking authorial expression with a promising creative duo of Berlinale award-winning director Yelizaveta Smith and Sundance award-winning DOP Vyacheslav Tsvetkov on board. The project is now in the late development stage and we're looking for partners to fulfill its international potential.

# WORKS IN PROGRESS



## WORKS IN PROGRESS JURY



### GABOR GREINER

After his studies in Cultural Management in Vienna, Birmingham and Chicago, Gabor GREINER worked as a journalist and film critic. In 2003, he moved to Brussels to take charge of the distribution support department of the MEDIA Program at the European Commission's Film Fund. In 2009, Gabor became acquisitions executive at the international sales agent The Match Factory. In August 2010, Gabor moved to Berlin to become COO of the French-German sales company Films Boutique, winner of the Golden Bear in 2017 and 2020 and the Golden Lion in 2011 and 2016. Gabor is a member of the European Film Academy.



### FARUK GÜVEN

Faruk started his career as an assistant producer in 2008 at the News and Sports Department at TRT (Turkish Radio and TV Corporation). He has produced more than 100 episodes of news, sports, economic and documentary shows. He took his first master's degree in business and finance in Turkey, and went on to Los Angeles for his second master's degree. He then graduated from the New York Film Academy's Master of Fine Arts in Film-making. He produced and directed several short movies in Los Angeles. Since 2014, he has been working for TRT Television Department as an executive producer. He has worked as an executive producer for more than 10 feature films, miniseries and short films for TV. He is now continuing his career as the Head of Co-Productions at TRT. For three years, he has been a jury member for the International Emmy Awards in the TV Films and Miniseries Category. He has also been a member of the TV Committee in the European Broadcasting Union (EBU) since 2019.



### VANJA KALUDJERČIĆ

Vanja Kaludjerčić has been appointed as the new International Film Festival Rotterdam (IFFR) festival director. Beginning in her new role in February 2020, she will lead the organisation in its future endeavours and act as the artistic voice of the festival. Kaludjerčić brings with her a wealth of industry experience, both internationally and within the Dutch film landscape – she was previously the director of acquisitions at MUBI, and held prior roles at Les Arcs European Film Festival, Sarajevo Film Festival, Netherlands Film Festival (NFF) and even IFFR itself, where she used her industry knowledge to reshape IFFR Talks & Masterclasses from 2016 to 2018. Kaludjerčić has also recently served as a jury member at Berlinale, International Documentary Film Festival Amsterdam (IDFA), CPH:DOX and many more festivals around the globe.

## THE POST-PRODUCTION DEVELOPMENT AWARD JURY

### IVO MARÁK

Head of Film & TV Services Department, UPP

### KAREL OCH

Artistic Director, Karlovy Vary IFF

### MICHAELA PATRÍKOVÁ

Representative of Sound Square

## ABSENCE



### FILM SYNOPSIS

Rouzbeh arrives in Prague, far away from his troubled family life in Tehran, and immerses himself in research into his father's past as a communist expatriate in Czechoslovakia. Upon visiting the flat where his father lived 50 years ago, he's stopped by a policewoman who's investigating a recent accident. The resident of the flat (Vladimir) has fallen out of the window and we find that his father's name is identical to Rouzbeh's - thus, Vladimir is his half-brother. As he discovers the hidden corners of Vladimir's life and gets closer to his soul, he learns a shocking fact about his father, which is in total contrast to the hero he admired. This sets him on a path that is identical to the one which caused Vladimir to fall out of the window.

### DIRECTOR'S BIOGRAPHY

Ali Mosaffa started directing films in 2005 (after years of professional acting). His *Portrait of a Lady Far Away* had its premiere in the main competition of Karlovy Vary IFF and was shortlisted for the Sutherland Trophy at London Film Festival. His second feature *The Last Step* won the FIPRESCI Award at Karlovy Vary 2012 and also the Best Actress Award for its lead actress Leila Hatami. It also received awards in Fajr, Batumi, Kerala and other festivals.

### PRODUCER'S BIOGRAPHY

Mosaffa began producing his own movie *The Last Step* in 2012. His second production in 2014, *What's the Time In Your World*, won awards at Fajr and Busan festivals. Some of his other productions are: *Yalda, a Night for Forgiveness* (2019 - French coproduction, Grand Jury Prize in the World Cinema Dramatic category at Sundance) *A Hairy Tale* (2018 - awarded at Warsaw and Fajr festivals)

106 min, Iran, Czech Republic, Slovak Republic

This is the film's final distribution title.

**Directed by** Ali Mosaffa

**Scriptwriter** Ali Mosaffa

**Producer** Ali Mosaffa, Jordi Niubó, Filip Remunda, Silvia Panáková, Eric Panák

**Camera** Massoud Salami

**Cast** Ali Mosaffa, Zuzana Stivínová, Magdalena Borová, Petra Nesvačilová, Zuzana Kronerová, Antonie Formanová, Klára Melíšková, Leila Hatami

**Language** English, Persian, Czech

**Genre** mystical thriller

**Release date** 07/10/2020

**What's missing** sales agent, additional financing for the postproduction

i/o post

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### AUTHOR'S STATEMENT

I have always been enchanted by stories in which someone is trying to understand someone else's predicaments, the situation which brought about their misery and the undulations which directed them to the point of no return. The protagonist is gradually stripped bare of all his own personal pursuits and is instead prepared, like an empty container, to embrace those of another. It would be even more challenging if the second party was absent and the entire clue was what remained of his life.

## THE ALLEYS / ZIQAQ



### FILM SYNOPSIS

**The Alleys** tells the story of a gossip-ridden, violent neighbourhood. At its heart is a charming hustler pretending to be a white-collar career man. He is secretly involved in a relationship with an innocent and playful young lady, but their romance is caught on camera by an extortionist and the embarrassing video is sent to her mother. Hoping to avoid public embarrassment, the mother discreetly convinces a gangster to put a stop to it all... but things don't go according to plan and all of their lives collide not just with each other, but with others in the neighbourhood.

### DIRECTOR'S BIOGRAPHY

Bassel co-wrote and produced **Theeb**, the 2016 nominee for Best Foreign Language Film at both the Academy Awards and the BAFTAs. He has also directed **Freekeh**, a short film set in the same world as **The Alleys**. Bassel is currently directing **Five Football Dreams**, a documentary following five Syrian footballers working hard at turning pro after being recruited by a Brazilian football club. His screenplay for **The Alleys** was selected to participate at Rawi (with the Sundance Institute), EAVE workshops and Sorfond Pitching Forum. **The Alleys** is Bassel's directorial debut. He is a graduate of the School of Cinematic Arts at the University of Southern California.

### PRODUCER'S BIOGRAPHY

The Imaginarium Films was established in 2010 with an aim at creating original audio-visual content that is captivating to audiences regionally and internationally. The company was founded by Rula Nasser, who has accumulated experience in various aspects of production from commercials, TV series and low budget films all the way to big budget studio films. She began with BBC Channel & Discovery Channel projects in the Middle East, a journey that involved self-exploration of local stories and talents across Jordan, and later joined the Royal Film Commission in 2005 for developing the Filmmaker's Support Program. The Imaginarium Films has produced more than 9 films and line produced films that have been selected for prestigious international festivals, e.g.: **Transit Cities** (FiPRESCI Award, Dubai 2010), **The Last Friday** (Berlin IFF, 2012), **Waiting for P.O. Box** (Cannes IFF, 2013).

113 min, Jordan, Qatar, France, Saudi Arabia

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

**Directed by** Bassel Ghandour

**Scriptwriter** Bassel Ghandour

**Producer** Rula Nasser

**Camera** Justin Hamilton

**Music** Nasser Sharaf

**Cast** Emad Muhtaseb, Maisa Abdul Hadi, Monther Rayahneh

**Language** Arabic

**Genre** drama, noir

**Release date** 10/01/2020

**What's missing** colour correction, sound postproduction, sound mix, packaging and exports

### The Imaginarium Films

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### AUTHOR'S STATEMENT

I immersed myself in a world and heard many tales and whispers as I made my rounds through the alleys of the neighbourhood. The gossip, as one would expect, was tainted before it landed on my ears, so it was impossible to tell the truth from lies and exaggerations. Research is key to my process. For this film, I spent a lot of time in the population of the dense neighbourhoods of East Amman, where gossip and violence dictate life. So I wrote the story as if it were the gossip I'd heard in the alleys – it is embellished and twisted, but the truth exists inside it somewhere. Therefore, on some level, this film to me is a cautionary tale of a society that holds unreasonable, unnatural social expectations.

## BLACK MEDUSA / HORRIGUA



### FILM SYNOPSIS

In today's Tunis, Nada is 25 years old. She is hard of hearing and communicates through a Smartphone app. She leads a lonely life and works as a web video content editor for a start-up.

But every weekend at night, Nada turns into a femme fatale: she dresses in black and walks the bars looking for men. She becomes confident and in control. Nada closes the trap on her prey by drugging them. In the men's houses, she sexually abuses them and leaves them unconscious. *Black Medusa* is a contemporary reinterpretation of the Medusa myth in the #MeToo era through genre films. It is also both the portrait of a young woman in post-revolutionary Tunisia and the portrait of the city of Tunis.

### DIRECTOR'S BIOGRAPHY

ismaël is the scriptwriter and director of *Leila's Blues* (a narrative short premiered at Cannes Director's Fortnight in 2018 and awarded at the African Film Festival of Montreal in 2019). His experimental work *Fragments of Self-phone-destruction* was awarded at the Experimental and Different Cinema International Festival, Paris 2019. *Black Medusa* is co-directed with Youssef Chebbi, director of *Heading North* in 2010 and *The Depths* in 2013 (both in competition at the Clermont-Ferrand International Short Film Festival). The two have already co-directed a feature documentary together alongside Ala Eddine Slim entitled *Babylon* (Grand Prix at the FID Marseilles).

### PRODUCER'S BIOGRAPHY

ismaël is the producer of the feature narrative *The Last of Us* (Lion of the Future at the Venice Biennale, Tunisian entry for the Oscars, theatrical release in Tunisia and France).

In 2017, ismaël created the production company Utopia Films, with which he's producing all the projects he's currently working on as a director.

These include *The Syrians*, international coproduction with Les Valseurs from France, Tavma from Germany and Orjouane Productions from Lebanon (awarded a grant by IDFA Bertha Fund, the Arab Fund for Arts and Culture, the Tunisian-French Coproduction Fund, and awarded 4 times in the framework of Dubai Film Connection 2017).

90 min, Tunisia, Luxembourg

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

This film is director's feature debut.

**Directed by** ismaël, Youssef Chebbi

**Scriptwriter** ismaël, with the collaboration of Youssef Chebbi

**Producer** ismaël

**Camera** Imed Aissaoui

**Cast** Nour Hajri, Rym Hayouni, Aymen Ben Hamida, Aymen Mejri, Karim Remadi, Ala Eddine Slim, Mehdi Hajri

**Language** Arabic, French, English

**Genre** drama, thriller, fantasy

**Release date** 10/01/2020

**What's missing** final editing, sound post-production, color grading, additional financing for the postproduction around 50.000 euros

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### AUTHOR'S STATEMENT

*Black Medusa* is a genre film on the issue of gender. From thriller to fantasy, through certain codes of film noir with a femme fatale character or even a thriller with a serial killer, the film deflects expectations on this topic and constantly oscillates between genres.

The story is told in an elliptical manner and the sharp editing creates a tense atmosphere and an incisive film.

With *Black Medusa*, we wanted to resolutely avoid any psychologizing or moralizing. We feel that it's more thrilling to catch the audience's attention through the mystery and atmosphere. The suspense and pace of the film arise from this enigmatic starting point.

## FIELD / VELI



## FILM SYNOPSIS

Nika and Salome are a young couple with a new-born son. Nika is unemployed. Salome works as a cleaner. Gigilo and his uncle are drug addicts and criminals. They take advantage of Nika's infantilism and deceive him into participating in various missions. Salome clandestinely joins a sect, where they believe that a great flood will destroy everything. Nika continually refuses to join the sect and forbids her to attend their gatherings. Gigilo makes Nika into an abuser, causing damage to his mental health and turning him into a murderer. Salome is forced to flee together with her child to India, where she tries to cut ties with her past traumas and goes on a journey into new and unknown feelings.

## DIRECTOR'S BIOGRAPHY

Lasha Tskvitinidze was born on 18.01.1988 in Tbilisi, Georgia. He studied film direction at Tbilisi State University. In 2012, he participated in the Berlinale and Sarajevo talent campuses. In 2014, he shot his debut feature *I'm Beso*, which premiered in the competition program at Sarajevo IFF and won the Tbilisi IFF Grand Prix. He is currently working on his second feature film *Field*.

## PRODUCER'S BIOGRAPHY

Nodar Nozadze is a film editor and producer from Tbilisi, Georgia. He was born in Borjomi, Georgia in 1989. He studied film direction at the Tbilisi University of Theater and Film. Nodar has been editing Georgian feature-length and short films since 2008, and has worked with the majority of current Georgian directors. In 2012, together with his long-time friend Lasha Tskvitinidze, he founded the PANSIONATI production company and in 2013 produced *I'm Beso*, which was written and directed by Lasha Tskvitinidze. He's currently producing Lasha Tskvitinidze's second feature *Field* and the feature documentary *Roma and the Camel Man* directed by Irakli Metreveli.

200 min, Georgia

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

**Directed by** Lasha Tskvitinidze

**Scriptwriter** Lasha Tskvitinidze

**Producer** Nodar Nozadze, Giorgi Kobalia, Nato Sikharulidze

**Camera** Irakli Metreveli

**Cast** Nika Natsvlishvili, Tamuna Berikishvili, Giorgi Khurtsilava, Zaza Salia

**Language** Georgian

**Genre** drama, comedy

**Release date** 05/18/2021

**What's missing** additional shooting, additional financing to complete the shooting

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## Terra Incognita Films

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## AUTHOR'S STATEMENT

Human behaviour is determined by two things: goals and needs. Needs are satisfied by the people next to us. And our goals are influenced by their actions. When developing, space is constructed subjectively by the individual.

I tried to show what causes a human being's personal growth, and to answer the question of whether human beings have power over their own freedom - or whether they are predestined by causes that are out of their control. Behind the veil of kindness, good moral values and intentions hide harsh and vulgar instinctive forces - incompatible, ineradicable monsters of the subconscious. Without them, human beings would be as idle as stones.

*Field* - like my previous films, this work will be about a harsh reality that is told by using humour.

## SNOW WHITE DIES AT THE END / SNEŽANA NA KRAJOT UMIRA



### FILM SYNOPSIS

Shown through three different threads, **Snow White Dies at the End** is a story about three groups of people whose paths cross, impacting one another and changing their lives' courses – it is a love thread about two socially challenged misfits from the fringes of society, a friendship thread of three childhood friends, now in their mid-30s, who are born too late for their own values, and a commitment thread of a woman who promised her best friend on her deathbed that she would look after her junkie teenage son after she dies. They all struggle to preserve their lives as they were before the world became dehumanized by virtual communication and the aggressive encroachment of politics, technology and media upon our existence.

### DIRECTOR'S BIOGRAPHY

Kristijan Risteski is director of two narrative short films, a medium length narrative TV film, two documentary TV series and more than fifty TV commercials. **Snow White Dies at the End** is his feature debut. His short film **Remain Upright!!** premiered at Sarajevo Film Festival and was selected for more than twenty other festivals – Palm Springs International ShortFest, San Francisco International Film Festival, Melbourne International Film Festival, Molodist Kyiv International Film Festival, Brussels Short Film Festival, etc.

### PRODUCER'S BIOGRAPHY

Darko Popov is a producer focused on author-driven films. He has produced two feature films – **Punk's Not Dead** and **Year of the Monkey**, which were screened at numerous festivals worldwide and won many awards.

111 min, North Macedonia

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

**Directed by** Kristijan Risteski

**Scriptwriter** Kristijan Risteski

**Producer** Darko Popov

**Camera** Sevdije Kastrati, Dimo Popov

**Cast** Verica Nedeska, Nataša Petrović, Saško Kocev, Deniz Abdula, Ivica Dimitrijević, David Janakiev, Tino Kostadinovski

**Language** Macedonian, Turkish

**Genre** comedy, drama

**Release date** 01/15/2021

**What's missing** music, sound design, color grading, final mix

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### AUTHOR'S STATEMENT

We live in a world that is worse than the world our parents lived in. Technology has done more harm than good. So-called prosperity has brought opulence to the few and poverty to the many. Democracy has brought more corruption than justice. Our abundance of information hasn't made us as profound as it has shallow. Our film is a story of human kindness, decency, integrity and joie de vivre. It aims to question contemporary societies, mostly regarding issues of ethics and sound judgement, and to present the audience with six amazing human beings that will somehow manage to exist, although today, more than ever, they need to fight as hard as they can just to be able to stay true to their own values.

## STOP-ZEMLIA



### FILM SYNOPSIS

The film presents a story about first sensual experiences, love, friendship, and responsibility. 16-year-old Masha is experiencing the intense routine of her pre-graduation year. Her close friends Iana and Senya support Masha and share this experience with her. So do her parents, who in spite of being anxious for their daughter still give her the freedom to act and think on her own. One more troubling detail that occupies Masha's mind is her classmate Sasha, who tests her courage at a crucial moment.

### DIRECTOR'S BIOGRAPHY

Kateryna Gornostai is a director and film editor who was born and lives in Ukraine. Film critics note her special style and ability to portray life without artificiality. In 2015, her short film *Away* received the Best Film Award at the National Competition of Molodist IFF. Kateryna started her career as a documentary filmmaker in 2012. Subsequently, she shifted to fiction films and hybrid forms. Now she is also involved in educational projects and teaches documentary filmmaking. *Stop-Zemlia* (original title) is her first feature film (Best Pitch and Producer's Network Awards at Connecting Cottbus 2017).

### PRODUCER'S BIOGRAPHY

ESSE Production House is the first full-service film production company in Ukraine. Since 1991, our company has delivered more than 800 commercials and music videos as well as numerous TV series and feature films. The company's work has been recognized by various awards and nominations. Our titles also include *Parthenon* (Lithuania, Ukraine, France / 2019) by Mantas Kvedaravičius, which premiered at the 34th Critics Week at the 76th Venice Film Festival in September 2019, and *Anna* (Ukraine, UK, Israel / 2019) by Dekel Berenson, which premiered at the short competition program of the 72nd Cannes Film Festival in May 2019 and was awarded the BIFA for the Best Short Film 2019.

90 min, Ukraine

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

This film is director's feature debut.

No English title available at the moment.

**Directed by** Kateryna Gornostai

**Scriptwriter** Kateryna Gornostai

**Producer** Vitaliy Sheremetiev, Viktoriia Khomenko, Olga Beskhmelnytsina, Natalia Libet

**Camera** Oleksandr Roshchyn

**Cast** Maria Fedorchenko, Oleksandr Ivanov, Arseniy Markov, Yana Isayenko, Serhey Derevyanko, Inna Belikova, Olesia Ostrovska

**Language** Ukrainian

**Genre** drama

**Release date** 02/01/2021

**What's missing** festivals, additional financing or partners for the post-production stage, sales agent, distribution

### AUTHOR'S STATEMENT

I was interested in a structure that would turn the remote object of passion into a full-fledged person who develops his own universe in a parallel narrative line. The film is built on the points of intersection between two main characters; however, what occurs in the background of their lives is more important, even though they fail to appreciate it. We managed to find real teens based on their biographies and arranged a 9-week acting prep lab for them. Even though the script was originally written with dialogues, it was crucial for me that the actors play out their characters with the features of their own speech and reactions to get a realistic performance.

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## TROUBLED MINDS / NEMIERĪGIE PRĀTI



### FILM SYNOPSIS

Brothers Robert and Martin are one month away from their contemporary art exhibition. In an effort to get his creative juices flowing, Martin confines himself to a dark, black cube – alone, for nine days. Once out, the brothers begin to lose control through a series of bad ideas, psychedelics and a total lack of sleep. Martin's behaviour becomes more extravagant and unpredictable. The tension between the brothers increases as they make a daunting performance and things ultimately erupt at an exclusive gathering for investors and contemporary artists. Martin flees and escapes to Saami Lapland, the very edge of the world. Robert begins a journey to find his bipolar brother.

### DIRECTOR'S BIOGRAPHY

Raitis and Lauris Ābele are Latvian filmmakers born in Riga, Latvia. They mostly work together with their third brother Marcis Ābele (D.O.P.) as a trio. The brothers' career took off after winning the Grand Prix at Tampere Short Film Festival in 2015 with the short film *Castratus the Boar*. After its success, they made the historical docudrama *Baltic Tribes | Last Pagans of Europe* (released in cinemas in Latvia and Lithuania) and now they are working on their debut feature film – a psychedelic cinema trip and dramedy called *Troubled Minds* (to be released in late 2020). Apart from this, the brothers compose music in two rock and post-metal bands – Soundarcade and Sonntags Legion.

### PRODUCER'S BIOGRAPHY

As the brothers are three filmmakers, they are able to share responsibilities. In *Troubled Minds*, Raitis Ābele takes part not only as director but also as one of the producers of the film together with his friend and mentor Roberts Vinovskis (producer and co-producer of several successful feature films) and Kristele Pudane. Raitis Ābele produced the short sci-fi *Leftovers and Leftovers* (2017), which was screened at European and US film festivals. The docudrama *Baltic Tribes | Last Pagans of Europe* (2018) was released in cinemas in Latvia and Lithuania and is now being distributed worldwide.

110 min, Latvia, Norway

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

**Directed by** Lauris Ābele, Raitis Ābele  
**Scriptwriter** Raitis Ābele, Lauris Ābele, Zanda Zeidaka

**Producer** Roberts Vinovskis, Raitis Ābele, Kristele Pudane

**Camera** Marcis Ābele

**Cast** Toms Aunins, Marcis Lacis, Daniela Vetra, Darta Danevica, Juris Zagars, Marija Skangale

**Language** Latvian

**Website** [www.filmstritone.com/troubledminds](http://www.filmstritone.com/troubledminds)

**Genre** dramedy

**Release date** 10/15/2020

**What's missing** studio and partners for the final sound mix

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### AUTHOR'S STATEMENT

The main story of the film is about two brothers and the loss of control. It's also an exploration of what is supposed to be normal and what is not. It's a contemplation about what it means to be an artist, to be independent, to be true and to make sacrifices. Two of our best childhood friends were diagnosed as bipolar. Later, one of them committed suicide. During our time together, we've witnessed many funny but also tragic situations. When we couldn't understand what was going on in the brains of our friends, I (Raitis) went to study psychology and ended up being a clinical psychologist. Because of the personal experience, education and long friendship I and my brothers feel, we had to make this film.

## WIAROLOM



### FILM SYNOPSIS

Mara, a retired schoolteacher, asks her husband Więzko to come back home. Their marriage fell apart years ago after she had an affair with the owner of a local metallurgical workshop. Więzko, now a scrap collector, does want to come back home, but not just as a "friend". He's struggling, as these are the last months of his wife's life. Many years have gone by since the affair, but it still consumes them. Things get more complicated when their daughter Anna comes back home after years of being away to take care of her mother. She left the village as a child and now she's come back as a young adult and meets her childhood love, Alko.

### DIRECTOR'S BIOGRAPHY

Piotr Zlotorowicz graduated from Film Directing at the Polish National Film School in Lodz. His student films garnered recognition in the form of over 80 awards and were broadcast by Polish Television. His graduation film **Mother Earth** (2014) was awarded at the 67th Locarno Film Festival and received 27 other prizes from various international festivals.

### PRODUCER'S BIOGRAPHY

Munk Studio has been functioning within the structure of the Polish Filmmakers Association since 2008. The studio produces short and feature-length debut films and young filmmakers who want to make their first film in a professional environment can count on the artistic, production and promotional assistance we provide. To date, nine full-length feature debuts have been made at Munk Studio, including Piotr Domalewski's **Silent Night**, Ewa Bukowska's **53 Wars**, Piotr Adamski's **Eastern** and Bartosz Kruhlik's **Supernova**. Post-production is underway on two other full-length debuts – **We'll Be Fine** by Sylwester Jakimow and **Wiarołom** by Piotr Zlotorowicz.

73 min, Poland

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

No English title available at the moment.

**Directed by** Piotr Zlotorowicz

**Scriptwriter** Piotr Zlotorowicz

**Producer** Jerzy Kapuściński, Ewa Jastrzębska

**Camera** Nicolas Villegas

**Cast** Małgorzata Hajewska-Krzysztofik, Mirosław Zbrojewicz, Jacek Koman, Julia Szczepańska, Mateusz Więclawek

**Language** Polish

**Genre** fiction, drama

**Release date** 02/01/2021

**What's missing** final editing, sound post-production, color grading, music, mastering

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### AUTHOR'S STATEMENT

**Wiarołom** is a visual poem that adopts non-linear storytelling, retells scenes from various perspectives, and lets us dive into the world of characters' dreamlike memories. Using these aesthetics, I want to show the audience how truly imperfect the human memory really is. I want the audience to ask themselves: What is the moral cost of truth? Is this cost always worth bearing?

# FIRST CUT+ WORKS IN PROGRESS



## WORKS IN PROGRESS FIRST CUT+ JURY



### GABOR GREINER

After his studies in Cultural Management in Vienna, Birmingham and Chicago, Gabor GREINER worked as a journalist and film critic. In 2003, he moved to Brussels to take charge of the distribution support department of the MEDIA Program at the European Commission's Film Fund. In 2009, Gabor became acquisitions executive at the international sales agent The Match Factory. In August 2010, Gabor moved to Berlin to become COO of the French-German sales company Films Boutique, winner of the Golden Bear in 2017 and 2020 and the Golden Lion in 2011 and 2016. Gabor is a member of the European Film Academy.



### FARUK GÜVEN

Faruk started his career as an assistant producer in 2008 at the News and Sports Department at TRT (Turkish Radio and TV Corporation). He has produced more than 100 episodes of news, sports, economic and documentary shows. He took his first master's degree in business and finance in Turkey, and went on to Los Angeles for his second master's degree. He then graduated from the New York Film Academy's Master of Fine Arts in Film-making. He produced and directed several short movies in Los Angeles. Since 2014, he has been working for TRT Television Department as an executive producer. He has worked as an executive producer for more than 10 feature films, miniseries and short films for TV. He is now continuing his career as the Head of Co-Productions at TRT. For three years, he has been a jury member for the International Emmy Awards in the TV Films and Miniseries Category. He has also been a member of the TV Committee in the European Broadcasting Union (EBU) since 2019.



### VANJA KALUDJERČIĆ

Vanja Kaludjerčić has been appointed as the new International Film Festival Rotterdam (IFFR) festival director. Beginning in her new role in February 2020, she will lead the organisation in its future endeavours and act as the artistic voice of the festival. Kaludjerčić brings with her a wealth of industry experience, both internationally and within the Dutch film landscape – she was previously the director of acquisitions at MUBI, and held prior roles at Les Arcs European Film Festival, Sarajevo Film Festival, Netherlands Film Festival (NFF) and even IFFR itself, where she used her industry knowledge to reshape IFFR Talks & Masterclasses from 2016 to 2018. Kaludjerčić has also recently served as a jury member at Berlinale, International Documentary Film Festival Amsterdam (IDFA), CPH:DOX and many more festivals around the globe.

## THE POST-PRODUCTION DEVELOPMENT AWARD JURY

### IVO MARÁK

Head of Film & TV Services Department, UPP

### KAREL OCH

Artistic Director, Karlovy Vary IFF

### MICHAELA PATRÍKOVÁ

Representative of Sound Square

## BROAD PEAK



### FILM SYNOPSIS

The film is based on real-life events. In 2013, a Polish group of mountaineers – Maciej Berbeka, Tomasz Kowalski, Artur Małek and Adam Bielecki reached the top of the second highest mountain in Karakoram. **Broad Peak** is the tale of a beautiful but destructive passion and the incredible determination that pushes a man towards a dangerous edge. It is also a moving story of the great but difficult love that brought Maciek Berbeka together with his wife Ewa. To faithfully convey the realities of the expedition and bring the audience closer to the power of the highest mountains in the world, a team of filmmakers prepared themselves for almost a year for the Karakoram expedition. The shots were taken at the base of K2 and at Broad Peak at over 5,000 meters above sea level.

### DIRECTOR'S BIOGRAPHY

Leszek Dawid is one of the most influential filmmakers shaping contemporary Polish cinema. He is a graduate of the Andrzej Ważda Master School of Film Directing and the Directing Department at the Film School in Łódź and the director of widely acclaimed documentary and feature films. His feature debut **My Name Is Ki** received excellent reviews in Poland. **You Are God** had a highly successful run in Polish and British cinemas. The film won numerous awards and recognition from both critics and the audience. Leszek Dawid has also directed a recognized and much-admired premium TV series for HBO and NC+.

### PRODUCER'S BIOGRAPHY

East Studio is a family film studio. Since 2010 it has passionately produced and delivered different projects and films ranging from advertising, traditional and fiction to documentaries, musicals and animation. The aim of East Studio is to do big things and – above all – to navigate important topics. The partners of the production house are Maciej Rzączyński, Krzysztof Rzączyński, Paweł Rymarz and Maria Stemplowska-Rymarz.

100 min, Poland, Italy

This is the film's final distribution title.

**Directed by** Leszek Dawid

**Scriptwriter** Łukasz Ludkowski

**Producer** Maciej Rzączyński, Dawid Janicki, Krzysztof Rzączyński, Paweł Rymarz, Pola Łangowska

**Camera** Łukasz Gutt

**Cast** Maciej Rzączyński, Dawid Janicki, Krzysztof Rzączyński, Paweł Rymarz

**Language** Polish

**Release date** 01/08/2021

**What's missing** sales agent

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## DESKMATE / OKUL TIRASI



## FILM SYNOPSIS

Young Memo, a boarder at a repressive boys' school secluded in the Anatolian mountains, falls mysteriously ill. Yusuf, his twelve-year-old deskmate, struggles through the bureaucracy of the school authorities to get help for his friend. When the tutors finally realize the seriousness of the little boy's condition and try to get him to a hospital, the school becomes completely isolated under heavy snowfall. While trying to get help from the outside, teachers and students engage in a blame-game where grudges, feelings of guilt and hidden secrets surface while time inexorably runs out.

## DIRECTOR'S BIOGRAPHY

Born in Muş, Turkey on 4 April 1983, Ferit Karahan is now living in Istanbul. He started working as a first assistant director on feature films. His short films *Before the Flood* and *Yusiv's Dream* have been screened at numerous festivals and won awards and honourable mentions. His feature debut *The Fall From Heaven* premiered at the Antalya Film Festival and won Best Film. It also won Best First Film Prize at the Ankara Film Festival, and was later screened at more than 15 festivals and won more than 10 awards.

## PRODUCER'S BIOGRAPHY

Kanat Dogramaci was born in Eskisehir, Turkey on 31 March 1987. After high school, he worked for a few production companies before going on to the United Kingdom to study Film Studies. He graduated from Anglia Ruskin University in Cambridge. When he got back to Turkey, he founded the Asteros Film Company in 2014. Since then he has produced many commercially successful films. For the last few years he has focused on arthouse productions and produced *La Belle Indifference* (2019), which premiered at Karlovy Vary IFF Main Competition and won numerous awards domestically and internationally. He also co-produced *A Girl With No Mouth* (2019) which premiered at Tallinn IFF and won numerous awards domestically.

90 min, Turkey, Romania

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

**Directed by** Ferit Karahan

**Scriptwriter** Ferit Karahan, Gulistan Acet

**Producer** Kanat Doğramacı

**Camera** Turksay Golebeyi

**Cast** Gozde Elmas, Asiye Kocaman

**Language** Turkish, Kurdish

**Website** [www.asterosfilm.com/en/movie/deskmate](http://www.asterosfilm.com/en/movie/deskmate)

**Genre** drama

**Release date** 02/02/2021

**What's missing** additional financing for VFX and sound

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## AUTHOR'S STATEMENT

I spent six years of my childhood at a boarding primary school. The reason I wanted to make this film has a lot to do with the fears that remain in me from those boarding school days. Fear is as old as humanity itself, and schools are one of the places that most effectively perpetuate the tradition of spreading fear and using it as a disciplinary tool. At boarding schools, in particular, these fears tend to be multi-layered.

## I AM FINE, THANKS / MAN VISKAS GERAI, AČIŪ



### FILM SYNOPSIS

Maria returns to her former life after checking herself out of a rehabilitation clinic where she was being treated for panic attacks. To gain back her position as lead researcher and convince her family she is fine, she hides her breakdowns, which manifest themselves as crazy hallucinations. However, hiding her special condition while also competing for a neuroscience project and the love of her family proves to be more difficult than she'd thought.

### DIRECTOR'S BIOGRAPHY

Ernestas Jankauskas directed over 40 award winning commercials. His short film **The Queen of England Stole My Parents** won best short movie award at the National Film Awards and several prizes at festivals and was the first short film distributed in Lithuania cinema chains. His first feature film **Sasha Was Here** premiered at Black Nights Film Festival/ First Feature competition in Tallinn and was selected for Shanghai, Les Arcs, Odesa Film Festivals and 15 more. **I Am FINE, Thanks** (post-production) Feature film/ 2021 **Sasha Was Here** feature film/ 2018 **The Queen of England Stole My Parents** Short Film / 2013 **No Focus** Short Film / 2006 **Draugu Draugai** TV series / Sit-com / 2012

### PRODUCER'S BIOGRAPHY

Gabija Siurbytė has worked on projects including: feature **The Crown Jewels** starring Alicia Vikander; feature **Gentlemen** starring David Dencik and Sverrir Gudnason; and the TV series **Farang** starring Ola Rapace. Gabija produced the feature **Sasha Was Here**, which premiered at Tallinn Black Nights FF and was selected for Shanghai, Les Arcs, Odesa Film Festivals and 15 more; the feature-length documentary about a hustler in the Amazon jungles **El Padre Medico**, and the horror short film (Berlinale Short Film Station) **When the Lights Go Out**. Gabija is a member of the board of the Independent Producers Association of Lithuania. She has also taken part in Inside pictures, EAVE+, Producers Network and Berlinale Talents Campus.

88 min, Lithuania

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

**Directed by** Ernestas Jankauskas

**Scriptwriter** Birute Kapustinskaite, Ernestas Jankauskas, Gabija Siurbytė

**Producer** Gabija Siurbytė

**Camera** Feliksas Abruokas

**Cast** Gabija Siurbytė, Andrius Paulavičius, Nelė Savičenko, Mija di Marco

**Language** Lithuanian

**Genre** dramedy

**Release date** 10/01/2021

**What's missing** additional financing for the postproduction

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**Ernestas Jankauskas** Director

### AUTHOR'S STATEMENT

The film raises the following question – does someone with imperfections deserve to be loved? Perfection is a new religion nowadays. Panic attacks are an expression of internal suffering, which accumulates within a person and suddenly explodes. It's like a doorbell. The main conflict of the film takes place between Maria and her closest ones. Maria can no longer be just a "handy tool" in someone else's hands. She wants to be accepted and loved for what she really is – imperfect, and not always sane. In the film, mystique is blended in with reality. Two worlds contrast and compete.

## IMMACULATE / IMACULAT



### FILM SYNOPSIS

When her junkie boyfriend ends up in prison, Daria is taken by her parents to rehab to quit heroin and become a good daughter again. Inside the clinic, Daria's unwavering loyalty to her boyfriend makes her exceptional in the eyes of the male junkies and saves her from their sexual pressures. Being desired yet protected by everyone makes Daria feel special for the first time in her teenage life. She relishes her position until a new mysterious patient is committed. His arrival confronts Daria with her own desires, triggering wild competition among the men. Suddenly trapped between everyone's clashing expectations, Daria must find her own path.

### DIRECTOR'S BIOGRAPHY

Monica Stan is a Romanian filmmaker with a background in psychology. She has been working as a screenwriter for 10 years and her filmography includes the features **Marussia** (Berlinale Generation 2013) and **Coureur** (IFF Rotterdam 2019) as well as several shorts. **Immaculate** is both a personal story and her debut as a director. George Chiper-Lillemark is a director of photography and director living in Copenhagen. He has photographed numerous feature and short films, including **Touch Me Not** (2018) by Adina Pintilie. He also co-directed the short **The Sandpit #186** (2009) with Adina Pintilie and **The Comet** (2017) with Mihai Mincan. His short **The Palm Lines** (2009) was screened by Locarno and Rotterdam IFF.

### PRODUCER'S BIOGRAPHY

In 2016, Marcian Lazar took over the company Axel Film in order to produce daring independent projects like the fictional short **Fog** by Adi Voicu, winner of the Grand Jury prize in Angers and Centaur Award for best debut in Saint Petersburg. The second short film by Adi Voicu, **The Last Trip to the Seaside** was selected in Semaine de la Critique Cannes 2019. Another two features and two documentaries are in different stages of production. With the company Strada Film, he produced **Loverboy** in 2011, the second film by Catalin Mitulescu selected for Cannes 2011 Certain Regard. In 2013, he finished the production of **Wolf** – director and writer Bogdan Mustata, which premiered in Competition at Sarajevo Film Festival.

110 min, Romania

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

**Directed by** Monica Stan, George Chiper Lillemark

**Scriptwriter** Monica Stan

**Producer** Marcian Lazar

**Camera** George Chiper-Lillemark

**Language** Romanian

**Genre** drama

**Release date** 10/08/2021

**What's missing** additional financing for the postproduction

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### AUTHOR'S STATEMENT

Monica: I was 19 when I ended up in rehab and was confronted with the advances of the mostly male patients there. Outside in my middle-class environment I was the corrupted one. Inside among the junkies I was seen as special. That powerful experience made me realise how the image that others have of us can seduce us to such an extent that we embrace it as our own identity, until we become aware that it is a delusion. George: We can read Daria's story as a critique of a macho society in which there is no good way for a woman to find her place outside the authority of a man. However, it is also the story of a human's need to become aware of their conditioning in order to assert their needs and wants.

## JANUARY



## FILM SYNOPSIS

Two men and a bird are trapped by a snowstorm in a desolate 1970s hotel at the edge of the world. One has to cross the woods to reach the nearest town, but that's insane in the midst of winter: the road is snowed over, you can get lost and freeze, the wolves are hungry and can be heard howling all night long, and who knows what other creatures roam these woods.

Still, early that morning, someone named Petar Motorov must have harnessed his sleigh and headed to town. Nobody saw him leave, but the falling snow still hasn't fully erased his tracks.

But when the sleigh returns, Petar Motorov isn't on it. Inside, the men find only Motorov's fur coat, his shotgun, and the frozen carcass of a wolf. Where is Petar Motorov, and what has happened to him? There is only one way to find out.

## DIRECTOR'S BIOGRAPHY

Andrey Paounov graduated from the Bulgarian Academy of Theatre and Film Arts in 2000, and started working on what would become an award-winning creative non-fiction trilogy on the absurdities of the post-totalitarian transition. His first documentary feature, *Georgi and the Butterflies*, won the Silver Wolf at IDFA in 2004. *The Mosquito Problem and Other Stories*, his second documentary feature, was included in the 46th International Critics' Week of the Cannes Film Festival 2007. *The Boy Who Was a King* (2011), Andrey's third full-length documentary, premiered at Toronto International Film Festival. Andrey's latest film, *Walking on Water* (2018) had its world premiere at Locarno Film Festival and has been distributed in cinemas worldwide. *January* is his fiction feature directorial debut.

## PRODUCER'S BIOGRAPHY

Vanya Rainova is an award-winning writer and producer and a partner in Portokal, a boutique production company that has supported established filmmakers and emerging talent in their author-driven works since 2011. Vanya is best known for international co-productions for feature-length creative documentaries (*The Last Black Sea Pirates*, *Soul Food Stories*) and short fiction films (*Pride*, *Setembro*, *Load*, *Mother*). She has presented her films at IDFA, HotDocs, Vision du Reel, Locarno, Busan, Tribeca and won awards at Clermont-Ferrand, ZINEBI, Brest, Krakow, Yerevan, the Bulgarian Film Academy and many others. She holds an MFA in creative writing from the University of San Francisco and is a graduate of Eurodoc (2015) and EAVE (2016).

110 min, Bulgaria, Portugal, Luxembourg

This is the film's final distribution title.

**Directed by** Andrey Paounov

**Scriptwriter** Alex Barrett, Andrey Paounov

**Producer** Vanya Rainova

**Camera** Vasco Viana

**Music** Ivo Paunov

**Language** Bulgarian

**Genre** drama

**Release date** 01/01/2021

**What's missing** sales company

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## AUTHOR'S STATEMENT

*January* is the story of two men and a rakija-drinking bird who try to solve a mystery while it slowly devours them. It was inspired by the eponymous play by Yordan Radichkov — Bulgaria's most distinctly-voiced author of the past century. I was drawn to the influence of folklore and magical realism in his works, and to *January*, in particular, because it went a step further into Beckett's theatre of the absurd and the Comedy of Menace by Pinter.

The film explores the narrative and aesthetic possibilities of the classical absurdist approach, where literal communication and meaning disintegrate in order to transcend to a universal existential message in a genre-flirting cocktail, served with a wink. It has the pace of a western, the engine of a mystery, and the aftertaste of a horror film.

## RUNNER / BĖGIKĖ



### FILM SYNOPSIS

After her boyfriend has a psychotic episode and disappears, Maria is willing to do anything it takes to help him. Grabbing at every clue concerning his whereabouts, she embarks on a fast-paced odyssey through the city. Always one step behind and against all odds, Maria's love will drive her to go all the way as she fights both for her love and her freedom.

### DIRECTOR'S BIOGRAPHY

Andrius Blaževičius was born in Vilnius in 1985. After finishing high school, he studied Cultural History and Anthropology at Vilnius University and, after a year, switched to the Lithuanian Music and Theater Academy, where he earned his Master's degree in Film Directing in 2011. Andrius completed six short films during his studies, including *Ten Reasons* (2011), the winner of two Lithuanian Film Academy Awards. His debut feature film *The Saint* (2016) premiered at Busan and Warsaw Film Festivals and received six Lithuanian Film Academy Awards. Andrius works as a freelance director and has also been a programmer for the Vilnius International Short Film Festival since 2010.

### PRODUCER'S BIOGRAPHY

Marija Razgutė is a Lithuanian film producer who has been running her own production company M-Films since 2008. Her latest feature film *Nova Lithuania* by Karolis Kaupinis premiered at Karlovy Vary IFF 2019, *Summer Survivors* by Marija Kavtaradze premiered at Toronto IFF 2018, *The Saint* by Andrius Blaževičius premiered at Busan IFF 2016 and Warsaw IFF and was awarded by the Lithuanian Film Academy in 6 categories, including Best Film, Best Script, Best Director, etc. She's also been co-producing as a minority co-producer since 2016 and has films with Spain - *Tres* by Juanjo Giménez & *Trote* by Xacio Baño, and Germany & Georgia - *Otar's Death* by Ioseb "Soso" Bliadze. Marija is also a graduate of EAVE Producers Workshop, a member of the European Film Academy, EWA Network, and Producer on the Move 2020.

83 min, Lithuania, Czech Republic

This is the film's final distribution title.

**Directed by** Andrius Blaževičius

**Scriptwriter** Andrius Blaževičius, Marija

Kavtaradze, Tekle Kavtaradze

**Producer** Marija Razgutė

**Camera** Narvydas Naujalis

**Music** Jakub Rataj

**Cast** Zygimante Elena Jakstaite, Marius

Repsys, Laima Akstinaite, Vytautas

Kaniusonis, Valentinas Krulikovskis

**Language** Lithuanian

**Genre** love thriller

**Release date** 01/01/2021

**What's missing** additional financing for the postproduction (45.000 Euro)

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**Andrius Blaževičius** Director

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### AUTHOR'S STATEMENT

My first feature *The Saint* addressed the topics of love and crisis, while the second one, *Runner*, is about love and freedom. Keeping in mind the threats that loom over Lithuania and the rest of Europe - the war in Ukraine, Russia's aggressive attitude, the refugee crisis, the rising popularity of the radical right, etc. - a film about freedom is more relevant than ever before. I want to talk about freedom through an ordinary person's everyday struggles. I'm interested in knowing what it means to be free when you're in love, when fear of war lingers over your country, when everyone's dependent on modern technologies, and when your body is sick. I'm interested in a person's free will and choice to sacrifice one's freedom for something they consider to be extremely important.

## THE USERS / KORISNICI



### FILM SYNOPSIS

Upon her arrival at an institution for youths with special needs, the rebellious girl Maria quickly becomes friends with the equally fiery and equally lonely Dragana. When it becomes clear that they are both in love with the more withdrawn Robert, their relationship is upset and gradually grows into a dangerous game of hide-and-seek to win him over.

Driven by newfound feelings of desire and envy, their impulsive actions topple the delicate balance preserved by the institution's stifling rules and spill over into confrontation and desperate measures for a way out.

### DIRECTOR'S BIOGRAPHY

Ivan Ikić's debut **Barbarians** premiered in 2014 in the East of the West Competition at KVIFF, winning a Special Jury Mention. The film was presented at over 30 international festivals, winning 12 prizes, and was sold to Japan, France, Italy, Romania, Hungary, USA and Turkey.

### PRODUCER'S BIOGRAPHY

Milan Stojanović produced **Barbarians** (2014) by Ivan Ikić and co-produced **Her Job** (2018) by Nikos Labot and **Malmkrog** (2020) by Cristi Puiu. Milan is an alumni of EAVE, Producers on the Move and Emerging Producers, and a member of the European Film Academy.

111 min, Serbia, Slovenia, Netherlands, Bosnia and Herzegovina

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

This film has sales company attached.

**Directed by** Ivan Ikić

**Scriptwriter** Ivan Ikić

**Producer** Milan Stojanović, Marija Stojanović

**Camera** Milos Jacimovic

**Language** Serbian

**Website** [senseproduction.rs/portfolio/the-users/](https://senseproduction.rs/portfolio/the-users/)

**Genre** drama

**Release date** 11/05/2020

**What's missing** mastering, DCP

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## WILD ROOTS / KÜLÖN FALKA



### FILM SYNOPSIS

Ex-con Tibor's brute force and savage temper serve him well in his work as a club bouncer, but less so in life. In financial straits and estranged from nearly everyone, Tibor hasn't seen his wild child daughter Niki in seven years. Twelve-year-old Niki lives with her grandparents, and like Tibor, she can't be kept under control. When Niki finds out that Tibor has been released from prison and is working at a local nightclub, she decides to go after him despite her grandparents' strictest warnings. This unexpected reunion may be Tibor's last chance to face his dark past, let the light into his life and face up to the responsibility of becoming a real father.

### DIRECTOR'S BIOGRAPHY

Born in 1990, Hungarian director Hajni Kis first studied philosophy before moving on to film. She was accepted to the University of Theatre and Film Arts, Budapest in 2013. Her 2nd year project was the fictional short *Beautiful Figure*, which was nominated for Student Academy Awards in 2016. Her graduation short *Last Call* was awarded the Best Short Film prize at numerous festivals (Sarajevo Film Festival, Trieste Film Festival, Filmschoolfest Munich, Lublin Film Festival etc.). Her feature directorial debut *Wild Roots* is now in post-production.

### PRODUCER'S BIOGRAPHY

Júlia Berkes was born in 1983. After graduating from the University of Theatre and Film Arts Budapest and Eötvös Loránd University, she began working at Proton Cinema as a line producer, where she made several international feature films. Since 2009 she has produced her own movies, starting with a handful of short films like *On a Lower Level* by director Gábor Reisz, and the 2014 EFA nominee *Wall* by director Simon Szabó. A cult hit feature titled *For Some Inexplicable Reason* (2014), which won 13 international prizes, is one of the most respected blockbusters in Hungary. In EAVE 2016 Producers Workshop, she participated with her new feature movie *Bad Poems* by Gábor Reisz, which premiered in 2018 and won the Hungarian Film Award in many categories, including Best Film.

98 min, Hungary, Slovak Republic

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

**Directed by** Hajni Kis

**Scriptwriter** Fanni Szántó, Hajni Kis

**Producer** Júlia Berkes, Balázs Zachar

**Camera** Ákos Nyoszoli

**Music** Oleg Borsos

**Cast** Gusztáv Dietz, Zorka Horváth, Éva Füstí Molnár

**Language** Hungarian

**Genre** drama

**Release date** 02/25/2021

**What's missing** additional financing for the publicity materials

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### AUTHOR'S STATEMENT

*Wild Roots* is the story of a father-daughter relationship, and the tale of two rebellious characters who are destined for a reunion. It is a story of growing up that starts with a rough encounter, goes through the loss of trust, and leads to mutual acceptance. I am engaged by the various types of relationships people live in without profoundly knowing each other's personalities. I wanted to talk about the fundamental concept of family, which is so difficult to turn into a meaningful connection because of all the presumptions and conventions that society ties to it. My goal was to make a film which is personal and rooted in stories of my own life, but also one that reaches to the heart of every viewer who has ever struggled with the hardship of an entirely honest connection with another person.

# EURIMAGES LAB PROJECT AWARD



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## EURIMAGES LAB PROJECT AWARD JURY



### ELS HENDRIX

Els Hendrix is responsible for international and European film policy at the Federal Government Commissioner for Culture and Media (BKM) in Germany and is the German representative in the Management Board of Eurimages and member of the Management Committee of the MEDIA Creative Europe Programme and the European Audiovisual Observatory.

Before joining the BKM, Els spent seven years as Head of European Affairs at the European Media Company ProSiebenSat.1 with TV channels, radios and VOD Platforms in various EU member states. Els has also been working as a solicitor at Taylor Wessing and Gaedertz Law Firm, mainly in the field of copyright, IT, media and competition law. Els has studied at the Universities of Hamburg (Germany) and Bordeaux (France) and completed her Master of Law at the College of Europe in Bruges (Belgium). She specializes in Film, Media and Entertainment Law as well as European and Competition Law.

She has been a lecturer for Media-, Event-, Copyright and Press Law at the Institute for New Media Pixelapostel University of Applied Sciences for Administration and Law in Berlin.



### MARK PERANSON

Mark Peranson is the Head of Programming of the Berlinale and editor and publisher of Cinema Scope magazine. He has served as a member of the selection committee of the Locarno Film Festival since 2010, and was the Head of Programming from 2013 to 2018.



### ADINA PINTILIE

Adina Pintilie is a Romanian filmmaker, visual artist and curator. Her first feature **Touch Me Not** won the Golden Bear and Best First Feature awards at the 2018 Berlinale, was nominated for the European Discovery Award at the European Film Academy Awards and was distributed in over 40 territories. It screened at major festivals such as Toronto, Karlovy Vary, BFI London, MoMA New York, Vienne, Sydney, Sarajevo and others, received positive reviews in the New York Times, Hollywood Reporter, Sight & Sound, Télérâma, Les Inrockuptibles, Indiewire, Die Welt, Die Zeit and many others. Her previous short **Oxygen** premiered in the Rotterdam 2010 competition. Her medium-length **Don't Get Me Wrong** premiered in the Locarno 2007 competition and went on to have an impressive festival career. On the fluid border between reality and fiction, born of innovative research processes with a profound social impact, her works are a singular phenomenon within the Romanian cultural landscape, standing out through cutting-edge aesthetics and an uncompromising exploration of the human psyche.

As guest-expert / tutor, Adina Pintilie has held masterclasses, workshops and lectures at institutions and events such as Stockholm University of the Arts, York University Toronto, National University of Drama and Film Bucharest, Berlinale Talents, SOURCES 2, Tehran Film Festival etc.

## ATLANTIDE



### FILM SYNOPSIS

Venice: a city of gondolas, canals and inexorably sinking palaces, where tourists come and locals go. There is a parallel world here where teenagers pimp out their motorboats, customizing them with dazzling LED lights and powerful stereo systems and souping up their engines to a stunning horsepower so they can race across the Lagoon and live out their adolescence freely. And after the usual party on a deserted island, here they are, challenging each other in dangerous illegal races to win girls' hearts, without lights to avoid the police, pointing their bows and wildly heading towards the Serenissima. Daniele, Luca, Alberto, our main characters, will drive us into their summer made by dreams and nightmares of a generation running at full speed.

### DIRECTOR'S BIOGRAPHY

Yuri Ancarani is an Italian video artist and filmmaker. His works come from a continuous mingling of documentary cinema and contemporary art, and are the result of research aimed at exploring regions which are not visible in daily life and realities into which the artist delves in the first person. He has won several awards, such as: Locarno Cine+ Jury Special Prize Cineasti del Presente, The Talent Prize 2012, a nomination in nonfiction feature filmmaking, Cinema Eye Honors (Museum of Moving Image, New York); Grand Prix in Lab Competition, Clermont-Ferrand Film Festival (France); Honourable Mention, Dokufest (Kosovo); Best Documentary, New Horizon I.F.F. (Poland).

### PRODUCER'S BIOGRAPHY

Dugong Films is an Italian company focused on exploring the blurred line between fiction and documentary. Their films have been shown at the most important international festivals such as Cannes Directors' Fortnight (**Samouni Road** by Stefano Savona, winner of the L'Œil d'Or Award as Best Documentary), Venice Film Festival (**The Years** by Sara Fgaier, winner of the EFA as Best Short), Locarno Film Festival (**The Challenge** by Yuri Ancarani, winner of Special Jury Prize), Rotterdam Film Festival (**Gold Is All There Is** by Andrea Caccia, winner of Eurimages Lab Project Award in Les Arcs 2018), BFI London Film Festival (**That Which Is To Come Is Just a Promise** by Flat-form, winner of Best Documentary Award at Go Short Nijmegen 2020).

85 min, Italy, France

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

**Directed by** Yuri Ancarani

**Scriptwriter** Yuri Ancarani

**Producer** Marco Alessi

**Camera** Yuri Ancarani

**Music** Lorenzo Senni

**Language** Italian

**Genre** creative documentary

**Release date** 02/11/2021

**What's missing** additional shooting, editing and post-production, financing, sales and distribution

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### AUTHOR'S STATEMENT

There is something deeply human and universally comprehensible in the image of a sixteen-year-old boy speeding across the lagoon on his small boat with his music playing at full volume. His girlfriend is at his side and a bunch of friends behind him, ready to shout, laugh and fool around despite a magnificent and ancient world that is literally collapsing around them. For me, teenagehood is an imaginary picture that, in the scenic space of the Venetian Lagoon, is so visible yet invisible in its deep truth – is comes like a shockwave in the desert, an element of resistance on the Canal Grande.

## BULA



### FILM SYNOPSIS

Marcelo, 17, lives confined to his teenage bedroom. So far, his days have been divided between his scientific research, his black metal solo band and his mother. One day, however, two events shake up his daily life: his failure on his final exam and the mysterious death of his father, Ziad, a famous anthropologist in Brazil. Determined to investigate his disappearance, he and his uncle embark on an adventure between electrifying cities and the Amazon.

### DIRECTOR'S BIOGRAPHY

Boris Baum grew up in India and Spain. After having worked in different posts on film sets, he turned to directing. His first medium-length film, *Une braise sur la Neige*, was one of the ten most profitable films of 2014 and allowed him to found the Belgian production company Les Films de la Récré in 2015. He produced the feature documentary *Damascus*, directed by Belgian-Syrian Myrna Nabhan, *Julian* by Belgian Maxime Fauconnier and *11.11.18 VR Experience* (selected at the 2019 edition of Tribeca). He has just finished his first feature film *Bula* and is preparing his next film, *Late Bet*, which is scheduled to be shot in 2021. *Late bet* was recently selected by Screen Brussels and the Madrid co-production festival Ventana Del Ciné.

### PRODUCER'S BIOGRAPHY

Les Films de la Récré is an independent Belgian production company based in Brussels. We are trying to develop a new generation of Belgian filmmakers and propose ambitious, free and innovative cinema. Our latest production was presented at the Tribeca Film Festival.

95 min, Belgium, Brazil

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

**Directed by** Boris Baum

**Scriptwriter** Boris Baum, Sébastien Tixador

**Producer** Boris Baum

**Camera** Clémence Thurninger, Maurício Padilha

**Music** Mathieu Gauriat

**Cast** Xavier Gallais, Zoé Adjani, Matthieu Delaunay, Lula Cotton Frapier

**Language** French, Portuguese

**Website** [www.filmsdelarecre.com/bula](http://www.filmsdelarecre.com/bula)

**Genre** drama

**Release date** 06/05/2021

**What's missing** VFX

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### AUTHOR'S STATEMENT

I decided to make this movie about the outcasts. I didn't intend to fictionalize their reality, but rather to make it resonate in a documentary-like manner along with the fiction. This movie questions where insanity lies, and Sao Paulo makes everything more striking: next to the skyscrapers, the constant pace, all the money and the high cost of living, insanity is just another label. I tried to gather everything together by allowing for the revelation of these aspects and making them intelligible. Through this movie, we really hope to encourage a curiosity that makes people want to know more, to respect that knowledge and to understand that it is important in today's world to lend an ear, and to leave your door open. You never know who might want to step inside.

## BURIAL / KAPINYNAS



### FILM SYNOPSIS

From the Soviet ruins of the Ignalina Nuclear Power Plant to the ancient tombs of the Etruscans, from the Andra nuclear fuel repository under France to the atomic deserts and abandoned mines of New Mexico, **Burial** takes us deep into the earth, not only past the thin crust of the surface beneath us, but into time. Technological, geological, metaphysical, **Burial** follows the cycle of power, the fire of creation and destruction, through dreamy sun-scapes to the shadowy under-lands where we bury both the dead and the apocalyptic wastes of our progress.

As Robert MacFarlane wrote. "Into the under-land we have long placed that which we fear and wish to lose, and that which we love and wish to save."

### DIRECTOR'S BIOGRAPHY

Emilija Skarnulyte (born in Vilnius, 1987) is a visual artist and filmmaker. She was part of Berlinale Talents 2018 and is the recent winner of the Future Generation Art Prize 2019 - a biannual global contemporary art prize which recognises and supports one artist age 35 or younger. Skarnulyte also represented Lithuania at the XXII Triennale di Milano and was commissioned by the First Toronto Biennial of Art, Toronto, Canada. Her films have been screened at the International Film Festival Rotterdam, Center Pompidou, Riga International Biennial of Contemporary Art, 31st São Paulo Biennial, Whitechapel Gallery, London and International Short Film Festival OBERHAUSEN, etc.

### PRODUCER'S BIOGRAPHY

Dagne Vildziunaite has been working in the TV and film industry for more than 15 years. In 2007 she established the independent production company Just a Moment, which has already produced 20 short, feature-length, documentary and fiction films. She is a national representative of EAVE in Lithuania. Her recent titles include **Breathing Into Marble** (Karlovy Vary IFF 2018, Busan IFF 2018), **Core of the World** (San Sebastian IFF 2018, Toronto IFF 2018, Grand Prix & Film Critics' Award at Kinotavr FF), **Nijole** (DOK Leipzig 2018, Cartagena Film Festival FICCI 2019), **Spoon** (Karlovy Vary IFF 2019, FIDBA 2019). In 2017, she was nominated for Best Professional Work in Cinema at the National Film Awards.

70 min, Lithuania, Norway

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

This film is director's feature debut.

**Directed by** Emilija Škarnulytė

**Scriptwriter** Emilija Škarnulytė

**Producer** Dagne Vildziunaite

**Camera** Eitvydas Doskus

**Language** English

**Genre** creative documentary

**Release date** 28/02/2021

**What's missing** additional shooting, editing and post-production, post-production funding (58,000 Euro budget gap)

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### AUTHOR'S STATEMENT

It is important for me to talk not only about mankind, but about the planet itself, which is truly the main character. When speaking about the Earth, why do we usually concentrate on humanity as the starting point? I want to explore how human activity has potentially altered the Earth's geologic record. I want to trace the scars of humans from the mines where we extract uranium through its full life cycle and finally to our desperate schemes to bury the waste. Through film, I want to see the remnants of a radiant supernova in the radioactive chambers where we hope these dead nuclear rods will stay buried. And by looking forward, I want to imagine the ghosts of our failures that will inevitably haunt us.

## FIVE DREAMERS AND A HORSE



### FILM SYNOPSIS

Yerevan, Armenia. An elevator conductor dreams of going to the cosmos. A lonely farmer dreams of his perfect wife. A young lesbian couple lives out their dreams through a revolution. Some dreams are an escape from life; others create a new reality.

### DIRECTOR'S BIOGRAPHY

Vahagn Khachatryan was born in 1991 in Yerevan, Armenia. From 2008 to 2014, he studied Filmmaking at the Beijing Film Academy. Between 2014 and 2016, he was part of the DOC Nomads Programme, making documentaries in three countries: Portugal, Hungary and Belgium. **The Moon The Sun And The Musketeers** premiered in Vision Du Reel in Nyon and was shown at DOK Leipzig and many more. Aren Malakyan was born in 1991 in Vanadzor, Armenia. In 2015 he graduated from Yerevan State Institute of Theatre and Cinematography. His graduation film **Girl On The Moon** received the prize of the President of the Republic of Armenia in 2015, as well as several prizes at international film festivals, including Bastau IFF, New Wave IFF and Fresco IFF. It won the Best Film Award at the Web Apricot Yerevan Festival.

### PRODUCER'S BIOGRAPHY

COLOR OF MAY was founded by E. Imanov and E. Blondiau. COM produced **The Swing of the Coffin Maker** (Student Oscar®), **Torn** (Directors' Fortnight, Cannes), **Three Steps** by I. Bliadze (IFFR 2017), **Tradition** (Clermont Ferrand SFF), **Arrhythmia** by B. Khlebnikov (Karlovy Vary IFF, Toronto IFF), the documentary **Long Echo** by V. Glasunowa & L. Lakomy (Vision du Réel, Nyon), the feature film **End of Season** by E. Imanov (IFFR Bright Future 2019, FIPRESCI Award), the documentary **Kabul, City in the Wind** by A. Amini (opening film IDFA, Jury Prize). E. Blondiau is an EAVE graduate 2016 and Producer on the Move 2019 in Cannes.

90 min, Armenia, Germany

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

This film is director's feature debut.

**Directed by** Vahagn Khachatryan, Aren Malakyan

**Scriptwriter** Vahagn Khachatryan, Aren Malakyan

**Producer** Vahagn Khachatryan, Eva Blondiau

**Camera** Aren Malakyan, Vahagn Khachatryan

**Language** Armenian

**Genre** docu fiction

**Release date** 15/11/2020

**What's missing** additional shooting, final editing, sound post-production, color grading, post-production funding, editing consultant/supervisor

### AUTHOR'S STATEMENT

When we were kids, we dreamed about reaching the stars and running under rainbows. I felt I had lost my childhood perception of dreaming. The only dream I could think of was showing my film in Venice. I felt that my mind and my heart had stopped communicating. I began to search for people with dreams similar to those of my childhood. Unreachable dreams. I found my protagonists from different generations. I felt the need to follow them in fulfilling their dreams and to figure out more about my own. I was looking for my dream and found myself in a revolution that changed Armenia. What are we without dreams?

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## HELLO MY FRIEND



### FILM SYNOPSIS

The experiences of the director and producer at the end of the last millennium in Cuba form the foundation of **Hello My Friend** and the journey of Benjamin, Judith and Katharina to find the latter's missing brother Wanja. They are deeply entrapped in a maze of delusions, real feelings and those that can easily be confused with sexual desire. Self-taped smartphone-cam diaries to represent the digital natives are blended with the classical film camera perspective and professionals are mixed with amateur actors. The culture clash of the Western world with Cuba's restricted society and daily grind mirrors the audience's expectations about this tropical paradise and raises questions about personal freedom vs. communist values.

### DIRECTOR'S BIOGRAPHY

Bettina Blümner was born in 1975 in Düsseldorf. She studied film direction at Filmakademie Baden-Württemberg in Germany and EICTV in Havana, Cuba. For her project **Prinzessinnenbad**, she received a grant from the Nipkow Programm. The film won Best Perspectives on German Cinema at the 57th Berlinale and the German Film Award for Best Documentary in the same year. In 2013, her first fictional feature film **Scherbenpark** was released theatrically in Germany and won several awards. Films & awards (selection): **Hello My Friend** (2020) - Wim Wenders Scholarship 2016, Guadalajara Pitch Award Best Imaginative Exposure 2017 **Broken Glass Park** (2013) - Max Ophuels Award Best Actress 2013 **Prinzessinnenbad** (2007) - Nipkow Scholarship, Berlinale Best Perspectives on German Cinema 2007, German Film Award Best Documentary 2007

### PRODUCER'S BIOGRAPHY

Jamila Wenske runs the production company Achtung Panda!. Her successes as an international co-producer include i.e. Un Certain Regard and EFA Discovery Winner 2016 for **The Happiest Day in the Life of Olli Mäki**. In 2018, she was named one of 10 Producers to Watch by Variety. Jamila is a member of ACE, EAVE, AN, EFA and DFA. Maria Carla Del Rio is based in Havana, is a member of EAVE and graduated from the EICTV. She runs Marinca Filmes, a Cuban independent film company focusing on eccentric art-house films with a strong cinematic conviction. In 2015, she was selected to be part of the Emerging Leaders of Latin America Program held by Concordia University in Montreal, Canada and was invited by the CNC to the Producer's Network in Cannes. In 2018 she won Best Producer Award by the Muestra Joven/ICAIC.

100 min, Germany, Cuba

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

**Directed by** Bettina Blümner

**Scriptwriter** Bettina Blümner

**Producer** Jamila Wenske

**Camera** Janis Mazuch

**Cast** Leonard Scheicher (BENJAMIN), Victoria Schulz (KATHARINA), Maya Unger (JUDITH), Eugenio Torroella Ramos (IGNACIO)

**Language** German, Spanish, English

**Genre** road-movie, adventure, drama

**Release date** 07/02/2021

**What's missing** additional shooting, editing and post-production, DCP print

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### AUTHOR'S STATEMENT

The film addresses issues of the young generation: the question of identity, challenging value systems, experience and acknowledgment of social disparity, what is real love and how to interact with emotions, conflict and disputes arising from these issues in a globalized and social media-driven world. As the protagonists are digital natives, we decided to use the "number one" communication tool and special object of desire for both Germans and Cubans – the smartphone – as a content provider. In addition to our film camera, our actors were given smartphones to create a diary with self-recordings, confessions, awkward situations and funny encounters. We'll blend both formats together as a narrative structure to reflect reality and transform it into an exciting fictional document of our times.

## ROOTS / KORENI



### FILM SYNOPSIS

Passengers in the back seat of a moving car. Thick fog. Conversations about hornet's nests, lonely Filipino farm workers, masked children fresh from carnival, petitions against nuclear waste, singing competitions, cemetery visits and roads home. Seven long static shots. Vast woods surrounding the place separating each of the seven journeys. Storms and snow. Lost origin and unclear destination. Still passengers and an ever-moving landscape. Quietness and rumbling. Intimate and public. Transience and eternity. A strangely wondrous and occasionally funny film. Discontinued blocks without progress in the narrative and visual repetition make **Roots** an innovative mix of aesthetics and ethnography.

### DIRECTOR'S BIOGRAPHY

Tea's short films screened at numerous film festivals (Cottbus, Trieste, Poitiers). Her documentary **The Most Important Boy in the World** premiered at Beldocs IFF 2016, was invited to IDFA Docs for Sale and was declared Best Film at Doc'n'Ritam IFF and Balkan FF. She has exhibited in galleries G12 Hub, Štab, Inex and others. She is currently doing her PhD and focusing on sensory ethnography documentary filmmaking.

### PRODUCER'S BIOGRAPHY

Andrijana Sofranić Šučur established NANA 143 in 2016. It is focused on producing auteur-driven films for festival and theatrical distribution. It presents a meeting point for young artists with distinctive stories. Our first feature film **Mamonga** premiered in 2019 at KVIFF. From 2019 on, Andrijana has joined forces with director/producer Marija Stojnić and producer Miloš Ivanović to establish Set Sail Films, which functions as a partner company. She produces fiction, documentary and animation (feature and short), but also takes part in and designs numerous non-profit cultural activities focused on film education and audience development.

75 min, Serbia, Croatia

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

This film is director's feature debut.

**Directed by** Tea Lukač

**Scriptwriter** Tea Lukač

**Producer** Andrijana Sofranić Šučur

**Camera** Sara Preradović

**Language** Serbian, Croatian, Tagalog

**Genre** sensory ethnography documentary, hybrid

**Release date** 13/02/2021

**What's missing** post-production funding and partners

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**Tea Lukač** Director

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### AUTHOR'S STATEMENT

In an ode to my hometown, which I had to leave due to the outbreak of war, **Roots** portrays fragments of life conflicted with the eternity of nature. In long static shots, passengers, natives of Dvor, create wondrous tales about customs, rituals and culture that still live in a place where beautiful vast forests witness the fragility of human life. The landscape seen in varying weather (fog, rain, wind) separates each journey. Minimalistic in style, the film combines a structural-formalistic approach with the method of sensory ethnography. While all stories are real, the framing is somewhat fictitious, adding to the hybridity of the project and blurring the line between documentary, concept film, ethnography and fiction.

## STEPNE



### FILM SYNOPSIS

Set amidst stunning Ukrainian winter landscapes, vanishing villages and an emerging feeling of alienation between people in a post-Soviet society, **Stepne** is a story of a mature man who comes back home from the city to take care of his dying mother. His mother's passing, together with a meeting with his brother and a woman he loves makes him reflect on the life he's had and choices he's made along the way. Then, just before her death, the mother tells Anatoly about a treasure she has buried inside the shed...

### DIRECTOR'S BIOGRAPHY

Maryna Vroda was born on February 22, 1982 in Kyiv, the capital of Ukraine. In 2007, she graduated from the Cinematography and TV faculty at the Kyiv National University of Theatre, Cinematography and Television named after Karpenko-Karyy, with a specialization in feature films direction. She has attended Mikhail Illenko and Valery Sivak's workshops. After graduation, she worked with Sergei Loznitsa. In 2008, her short student films were entered for international film festivals both in Eastern and Western Europe. Festival de Cannes in 2011 - Palme d'Or du court métrage. She lived in Berlin and Kyiv in 2015. Since 2016, she has been studying her Master's degree at the Konrad Wolf Film University of Babelsberg and working on her feature film – **Stepne**.

### PRODUCER'S BIOGRAPHY

Koi Studio was established in 2012 by producer Agnieszka Dziedzic and cinematographer Jakub Burakiewicz. The company consists of a production house and film equipment rental. Within six years of operating on the market, we managed to produce 8 fiction and documentary productions, including international co-productions that were successful at festivals (EFA nomination, premiere at Berlinale, Toronto IFF, Warsaw IFF) and 2 full-length domestic films, one of which (**Double Trouble**) was a box office success in Poland and is now being expanded to the first local live adventure film brand.

95 min, Ukraine, Germany, Poland

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

**Directed by** Maryna Vroda

**Scriptwriter** Maryna Vroda, Kirill Shuvalov

**Producer** Maryna Vroda, Agnieszka Dziedzic

**Camera** Andrey Lisetzkiy

**Language** Ukrainian

**Genre** drama

**Release date** 06/01/2021

**What's missing** additional shooting, part of financing, post-production, music recording

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### AUTHOR'S STATEMENT

I have always been interested in the topic of disappearance, vanishing, and parting with something really valuable. This refers to the disappearance of the whole system of social relations between people, erasing a person's or a state's past due to changes in a social structure. Overshadowed by the current situation of war in Ukraine, I see the beauty of these elusive things that never come back, as all those reasons people lived for, looked forward to and fought for were dissolving. The vanishing nature of old Ukrainian villages and people still living there but being outside the system – all this carries with it the striking beauty of dying.

## UTOPIA



### FILM SYNOPSIS

**Utopia** is an experimental disaster-film about one ordinary night during which an entire city goes through an extraordinary experience of temporary enlightenment. It consists of numerous simultaneously unfolding rhyming storylines, united by parallel editing, in the same city on the same night.

In its approach to acting and script, **Utopia** is closer to the art of performance than to classical drama. Each individual story begins, develops and ends during one night of shooting, as actors search in long blocks of improvised action for states of ecstasy and enlightenment, trying to redefine themselves from scratch and fighting the definitions one has grown accustomed to.

### DIRECTOR'S BIOGRAPHY

Juri Rechinsky (1986) is a director, editor and writer born in Turkmenistan, raised in Ukraine, and based in Vienna since 2013. His documentary **Sickfuckpeople** (75', 2013, Novotny Film) and feature film **Ugly** (92', 2017, Novotny Film/ Pronto Film/ Ulrich Seidl Film) have been shown among others at Rotterdam IFF, Hot Docs, Sao Paolo Mostra, DOK Leipzig, Thessaloniki DFF, Anthology Film Archives New York, Phi Centre Montreal, European Film College Denmark. He is the winner of several awards, including Heart of Sarajevo, Raindance, Viennale, Diagonale, European Independent Film Festival and DocsDF Mexico. Member of European Film Academy and Austrian Guild of Directors. **Utopia** is his long-term dream project.

### PRODUCER'S BIOGRAPHY

With almost 20 years of experience in film production, Maxim Asadchiy has been producer/executive producer of more than 30 films and TV series, including **The Leading Role** (DOK Leipzig; Ukrainian Film Academy Award for Best Documentary; Odessa IFF, Best European Documentary), **Breaking Point** (Santa Barbara IFF; Annapolis IFF, Best Documentary; San Luis Obispo IFF, Best Documentary), **The Guide** (Warsaw IFF; Odessa IFF, Best Actor, Best Cinematography; Palm Springs IFF, Cottbus IFF; Kyoto IFF), **Russian Triangle** (Moscow IFF, Special Jury Prize; Cottbus IFF; Nika Awards, Best Film from the CIS and the Baltics), **Import/Export** (Cannes IFF, Nomination for Palme D'Or).

110 min, Ukraine, Austria, Netherlands

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

**Directed by** Juri Rechinsky

**Scriptwriter** Juri Rechinsky

**Producer** Thomas Herberth, Maxim

Asadchiy, Kirsi Saivosalmi

**Camera** Sebastian Thaler

**Music** Anton Baibakov

**Language** Ukrainian, Russian, English, German, Dutch

**Genre** experimental disaster film

**Release date** 21/05/2022

**What's missing** additional shooting, financing, sales and distribution

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### AUTHOR'S STATEMENT

Thomas More's **Utopia** was a fantasy about society without private property.

This movie is a fantasy about the human being without fear. Fear of death, of failure, of change. What would happen if all these fears released their grip on us for one night?

In the end of the movie, I want people in front of the screen and people on the screen to experience the same effect – temporary "enlightenment", a shift in the perspective on our own lives. **Utopia** is about us, the working inhabitants of modern cities, captured in everyday activities; repeating thought patterns, mood disorders and conflicts; unanswered questions about our place and purpose; the suppressed pain of parents ageing, kids growing and life flying by.

# DOCS IN PROGRESS



## DOCS IN PROGRESS JURY

**SALMA ABDALLA**

Salma Abdalla began her work as international TV sales manager in 2005. In 2016, she took over all operational matters and acquisitions as Outlook's Managing Director and propelled digital distribution for documentaries. Salma speaks on panels and gives lectures and workshops at major film festivals with a focus on rights management and distribution. Outlook Filmsales was created in 2006 and has since established itself as a leading world sales agents for high profile documentaries, hybrids and series, including the Academy nominated *For Sama* by Waad al-Kateab & Edward Watts, the Sundance-awarded *The Painter and the Thief* by Benjamin Ree and *Acasa, My Home* by Radu Ciorniciuc, *Midnight Family* by Luke Lorenzen, and Academy nominated *Of Fathers and Sons* by Talal Derki.

**CHARLOTTE COOK**

Charlotte Cook is the Co-Founder and Executive Producer of Field of Vision, a film unit that supports and commissions filmmakers and artists to make short form, episodic and feature length creative visual journalism. Prior to Field of Vision, she was the Director of Programming at Hot Docs. In addition to her work at Field of Vision, Charlotte is currently a programmer at CPH:DOX and recently produced the films *Our New President* (Sundance '18), *The Proposal* (Tribeca '18) and *The Gospel of Eureka* (SXSW '18).

**RADA ŠEŠIĆ**

Festival programmer, film lecturer, film director. Born in former Yugoslavia, Rada lives in the Netherlands. She is head of the Documentary Competition at the Sarajevo FF, competition selection committee member at IDFA, and a program advisor of IFF Rotterdam. Rada also takes part in the selection of Hubert Bals and the Doha Institute funds. She lectures at the Master of Film in Amsterdam and is a mentor at various documentary workshops in Europe in Asia. She is the artistic director of Eastern Neighbours FF in The Hague. Rada has served on more than 50 juries at film festivals around the world (a.o. Joris Ivens Jury at IDFA, Hot Docs Toronto, CPH Dox, Moscow IFF, Cinema du Reel Paris, Dok Leipzig, Watch Docs Warsaw, Nordic Panorama, MIFF Mumbai, etc.). In Yugoslavia, she has directed several documentaries and was assistant director at fiction feature films. She has also directed four films in the Netherlands: *Room Without a View*, 1997, *Soske*, 2001, *In Whitest Solitude*, 2001, and *The Way to School*, 2007. Her films have been screened at 60 festivals worldwide and received several awards. Her work has also been presented and archived at MoMA New York, and she has published articles as a film critic in various film magazines and several books.

## EVERY SINGLE MINUTE / KAŽDÁ MINUTA ŽIVOTA



### FILM SYNOPSIS

Ever since his birth, Slovak married couple Michal and Lenka Hanuliak have been conducting a peculiar experiment on their now four-year-old son Miško. They spend every waking minute raising him to one day become a successful athlete and a “quality human being” in every sense of the word. They have decided to sacrifice everything, including their own individual pursuits, in order to achieve this goal. This film captures their efforts for a period of one year and, through raw scenes from the Hanuliak Family’s life, raises a number of questions with regard to the meaning of parenting in today’s society, a single-minded focus on performance and the possible “robotization” of our lives.

### DIRECTOR’S BIOGRAPHY

Erika Hníková (1976) is a Czech documentary filmmaker. She studied documentary film at the Film and TV School of Prague’s Academy of Performing Arts. In 2004, she earned broader recognition with her film *The Beauty Exchange (Ženy pro měny)*, which won the Audience Award at the Jihlava IDFF. Her second film *I Guess We’ll Meet at the Eurocamp (Sejdeme se v Eurocampu)* screened at various international festivals, including Hot Docs in Toronto. *Matchmaking Mayor (Nesvatbov)*, her third film, premiered in the Forum section of the 2011 Berlinale, where it received the Tagesspiegel Readers’ Award, and later screened at festivals around the world. It received a number of awards and is among the most successful Czech documentaries.

### PRODUCER’S BIOGRAPHY

Jiří Konečný (1973) is a Prague-based film producer and owner of endorfilm, a company focused mainly on producing films for cinema. His productions have been selected for numerous international festivals including Cannes, Berlinale, Toronto, Karlovy Vary, San Sebastian, Rotterdam, IDFA and others, winning more than 50 awards and six times a national candidate for an Oscar.

75 min, Czech Republic, Slovak Republic

This is the film’s final distribution title.

**Directed by** Erika Hníková

**Scriptwriter** Erika Hníková

**Producer** Jiří Konečný

**Camera** Lukáš Milota, Šimon Dvořáček

**Language** Slovak, Czech

**Genre** observational, situational, family, education, sports

**Release date** 9/9/2020

**What’s missing** post-production funding, festival premiere, sales agent, distributors, broadcasters

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### AUTHOR’S STATEMENT

What makes the protagonists of the film so intriguing is not just their extreme parenting style and sacrifice, but also their relationship, family situation and the values they believe in. All of this paints an interesting picture of our society. They essentially want a perfect child and a perfect world. Many aspects of their story are thought-provoking – the way they firmly control their son’s upbringing, the way they keep very much hidden away, as well as the way their performance-focused endeavour reflects our society and the mindset of people today. I’d like our movie to broach many of these complex issues.

## HOMES / MĀJAS



### FILM SYNOPSIS

Let us into your home (please) – and feel free to leave (please)! This film will be about people, their homes and... film.

### DIRECTOR'S BIOGRAPHY

Laila Pakalnina graduated from the Moscow Film Institute (VGIK), Department of Film Direction, in 1991. A director and scriptwriter of 31 documentaries, 5 shorts, and 5 fiction features, altogether she has 41 films, 2 children, 1 husband, 2 dogs and 2 bicycles – and many ideas for new films. Her films have screened in official programmes at Cannes, Venice, Berlinale, Locarno, Karlovy Vary, Rome and other international festivals, where they have won numerous awards.

66 min, Latvia

This is the film's final distribution title.

**Directed by** Laila Pakalniņa

**Scriptwriter** Laila Pakalniņa

**Producer** Laila Pakalniņa

**Camera** Gints Bērziņš

**Language** Latvian

**Genre** documentary

**Release date** 3/5/2021

**What's missing** post-production funding and partners, co-production

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### AUTHOR'S STATEMENT

We call our working method the "brutal documentary". Because forcing people to go out and stand where we want is something brutal. But, as it turns out, it's also interesting.

## INDOOR – TEHRAN / DAKHELI – TEHRAN



### FILM SYNOPSIS

Three single women live in an all-female building in Tehran. Zahra (55), Maryam (50) and Elena (37) are neighbours. They barely ever leave home and live in isolation from society outside. In one way or another, each of them has had a failed relationship with men and motherhood in their lives. This women-only film takes us on a purely intimate journey with three ordinary women. As each of their stories quietly unravels before us, the camera is their only companion in their quiet houses and during various moments that range from mundaneness to vulnerability.

### DIRECTOR'S BIOGRAPHY

Azadi Moghadam was born in Tehran in 1979. She has a BA in theatre and has worked for years as a theatre director, filmmaker, writer, translator and journalist. **Indoor - Tehran** is her first feature film after two successful documentary films. **The Broker** (2018) was officially selected for Hotdocs 2018, BFI London 2018 and New Horizon in Poland. **Kahrizak - Tajrish** (2015) was the winner of the 10th Iranian Gala Film Critics Association.

### PRODUCER'S BIOGRAPHY

Afsaneh Salari is an Iranian filmmaker, editor and producer. She's the co-founder of the Docmaniacs Collective in Iran and strives to accompany other filmmakers from the Middle Eastern region into the international film circle to produce their films independently. Her films **The Forbidden Strings** (IDFA 2019) and **The Silhouettes** (Visions du Reel 2020) have received funding from the Sundance Film Institute, Doha Film Institute, IDFA Bertha Fund, Vision Sud Est Fund and Asian Cinema Fund. Her last film **The Silhouettes** was awarded Special Jury Mention for Best Documentary Feature at Vision du Reel 2020. **Indoor - Tehran** is her third film as a producer.

80 min, Iran

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

This film is director's feature debut.

**Directed by** Azadi Moghadam

**Scriptwriter** Azadi Moghadam

**Producer** Afsaneh Salari, Azadi Moghadam

**Camera** Agata Grzybowska

**Language** Persian

**Genre** creative documentary

**Release date** 29/12/2020

**What's missing** post-production funding

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### AUTHOR'S STATEMENT

**Indoor - Tehran** stands for those "ordinary" women who are pushed to the margins by simply refusing to adapt to abusive dynamics. Those women who have to make themselves invisible in order to live a peaceful life. Some even like in Zahra's case have to change their names and addresses in order to gain at least a minimum amount of liberty. These women are from the middle-class and could be me, my sister, my aunt or my mother. They do not belong to the mainstream portrait of women that our society has made out to be normal. The portrait of a devoted lady whose identity is heavily tied to being a proper wife and mother – an extremely devoted mother "who will own paradise after death".

## THE INTENSIVE LIFE UNIT / JEDNOTKA INTENZIVNÍHO ŽIVOTA



### FILM SYNOPSIS

An alarming 80% of people die in hospitals, and there is a reason for this: terminally ill patients are not usually involved in discussing the choices of how, when and where they want to spend their last moments. Ondřej and Kateřina, two senior physicians, are deeply unsatisfied with the status quo, and so they decide to set up the first hospital palliative care team in the country. We follow their effort of learning how to communicate with patients and gently guiding them through the decision making process on the best way to spend their final moments in both a physical and spiritual manner. The observational camera focuses on our protagonists in moments of fragile intimacy, trying to prove that dying is as much a part of our lives as any other piece of our journey.

### DIRECTOR'S BIOGRAPHY

Adela Komrzý (1992) studied History of Art at Charles University, but then switched to documentary direction at FAMU, where she continues to study an MA program. In 2018 she was selected to participate at Berlinale Talents and in the same year carried out an internship at the Konrad Wolf Film University of Babelsberg. She participated in the IDFAcademy Summer School 2019 and IDFAcademy 2019. As a production assistant, she has worked on the TV miniseries *Burning Bush* (dir. Agnieszka Holland, 2013). Her film about the militarization of Czech society *Teaching War* received awards and was featured at international film festivals such as IDFF Ji.hlava, One World, DocLisboa, ZagrebDox, goEast, etc. Her latest documentary *Viva video, video viva* (UPP, 85min) had its Czech premiere at Jihlava 2019 and was recently released in Czech cinemas.

### PRODUCER'S BIOGRAPHY

Pavla Janoušková Kubečková (\*1985) studied Journalism at Charles University and FAMU in Prague. In 2009 she co-founded the nutprodukce production company. She has produced many documentary films, e.g. *Show!*, (Czech Critics' Award), *Great Night, Fortress* (both premiered at CPH:DOX), *FC Roma* (documentary competition at KVIFF) or *Nothing Like Before* (IDFA 2017). She is also one of the producers of the HBO miniseries *Burning Bush* directed by Agnieszka Holland and the HBO series *Wasteland* (international premiere at Toronto IFF 2016). She is also one of the co-producers of *Spoor* (dir. Agnieszka Holland), which was awarded a Silver Bear at Berlinale 2017. She also co-produced Sergei Loznitsa's latest film *State Funeral* (Venice IFF 2019).

75 min, Czech Republic

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

**Directed by** Adéla Komrzý

**Scriptwriter** Adéla Komrzý

**Producer** Pavla Janoušková Kubečková

**Camera** Prokop Souček

**Language** Czech

**Genre** documentary

**Release date** 23/11/2020

**What's missing** broadcasters, sales agent, financing (60,000 Euro budget gap)

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### AUTHOR'S STATEMENT

I had a very close friend who had a very bad illness. There was no treatment option. The doctors knew this, but told neither him nor his family how bad it was. They had no chance to say goodbye or be with him in his final days. Similar stories are a common experience throughout the Western world, where people die in hospitals even if they don't wish to do so. Nobody asks them for their opinions. When I found doctors who were trying to change this situation, I immediately knew a film would be made. Our documentary focuses on intimate conversations between doctors and patients. We also follow conversations between medical students and doctors, who are trying to pass on their knowledge. We explore our own capacity to communicate a simple yet long-forgotten truth: our own mortality.

## THE LINES / ČIARY



### FILM SYNOPSIS

Bratislava is a city of thick lines. A post-socialist metropolis, it is defined by the stereotypes and doctrines of its inhabitants. We are part of an on-going and everyday search for the right rhythm in an intimate and public setting. This urban essay about the loneliness of a city dweller is visually inspired by Slovak conceptual art and photography.

### DIRECTOR'S BIOGRAPHY

Barbora Sliepkova is a graduate of documentary direction at the Academy of Performing Arts in Bratislava. Her film **About My Sister** (2016) won the LITA prize for best direction at the Áčko Festival of Student Films and the Jury Prize for the Best Film and Audience Award at the Febiofest International Film Festival 2018. She worked with Hitchhiker Cinema on her short documentary **Xenophobia**. She now works as a member of the creative team behind the TV series **Evening with Havran**.

### PRODUCER'S BIOGRAPHY

Barbara graduated in Film Theory and Criticism at the Academy of Performing Arts in Bratislava. In the following years, she focused on film journalism, screenwriting and PR. In 2012 she founded the HITCHHIKER Cinema production company, where she develops and produces films with a focus on female filmmakers and social topics. In 2018 she won the award for the best documentary feature **A Hole in the Head (Diera v hlave, 2017)** at the Slnko v sieti Slovak National Film Awards. She is a member of the Slovak Film and Television Academy and is one of the Emerging Producers 2018 at Jihlava IFDF.

80 min, Slovak Republic

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

**Directed by** Barbora Sliepková

**Scriptwriter** Barbora Sliepková

**Producer** Barbara Janišová Feglová

**Camera** Maxim Klujev, Michal Fulier

**Music** Jonatán Pastirčák

**Language** Slovak

**Website** ciaryfilm.sk

**Genre** urban essay

**Release date** 15/10/2020

**What's missing** festivals, international sales, co-production

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### AUTHOR'S STATEMENT

**The Lines** is my debut, and therefore it is the biggest challenge and responsibility in my work so far. Nevertheless, the motivation to create always comes from within, and I find inspiration that transforms into an obsession. The topic of urbanism, theories about our cities and thoughts about the sociology of the city have been on my mind 24/7 for the last few years. I want to transform my thoughts into a visual film language – this is my craft and my way of joining the conversation and speaking my mind out loud.

## THE PAWNSHOP / LOMBARD



### FILM SYNOPSIS

Jola and Wiesiek, a couple of extraordinary entrepreneurs, run the biggest pawnshop in Poland. Profitable in the past, today the business is collapsing and financial troubles are affecting their relationship. There are several causes to these problems – the residents of the city in which the pawnshop operates are more and more often pawning worthless objects to make ends meet. Wiesiek's irrational marketing initiatives and the good-hearted Jola, who financially supports poor clients, are not improving the situation. Their love begins to falter when the money to live on runs out and they feel overburdened with problems and arguments. Meanwhile, a harsh winter is coming and the conditions in the shop deteriorate. The owners get into a big row. To save the business, they decide to organize a grand spring sale.

### DIRECTOR'S BIOGRAPHY

Łukasz Kowalski is a director, journalist, and creator of television programmes. He graduated from the Department of Philology at the University of Silesia in Katowice and the Wajda School of Film Directing. Since 2007, he has professionally cooperated with Polish Television. Author of over 170 short documentary films and reports broadcast on major Polish Television channels. He has won many awards in the most prestigious nation-wide journalist competitions, such as the Ryszard Kapuściński PAP Award or the "Watergate" Award granted by the Polish Association of Journalists. He has participated in many master classes, workshops, and professional training (in Poland and abroad) in the field of media and film direction.

### PRODUCER'S BIOGRAPHY

Anna Mazerant is a marketing and business strategist, and film producer. For the last 15 years, she has been involved in marketing, TV & the media industry. She has co-authored many marketing and communication strategies for the largest business entities in Poland. She has worked for brands such as Polish Public Television (TVP), BBC, Discovery Communications, ZPR Media Group, Mediacom, ING, Rasp Media, TMobile, IKEA, mBank, Carrefour, and Coca-Cola. She is the author and executive producer of several documentary projects realized for business customers. She has held the positions of production manager and film set manager in projects carried out in the Andrzej Wajda Master School of Film Directing. She is also co-owner of the 4.30 Studio production company.

75 min, Poland

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

This film is director's feature debut.

**Directed by** Łukasz Kowalski

**Scriptwriter** Łukasz Kowalski

**Producer** Anna Mazerant, Łukasz Kowalski

**Camera** Stanisław Cuske

**Language** Polish

**Genre** documentary, comedy, drama

**Release date** 6/1/2021

**What's missing** sales agent, broadcasters, festivals, distributors

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### AUTHOR'S STATEMENT

The story of the pawnshop is filled with humour and the grotesque, but is also very moving and thought-provoking. The protagonists are ordinary people who are extremely colourful and extraordinary characters. They are forced to struggle for survival each day anew, but they do not lose hope. The world they live in can be shocking, but it is also fascinating and magical. I have been living in Silesia for nearly a decade. It used to be an industrial mining region in Poland, but when the coal deposits began to shrink, the city started to "pass away". I was an eyewitness to the slow decomposition of the world for which the "Pawnshop" is the perfect metaphor. It is a voice in the fight for preserving values such as love, humanity, the struggle for dignity and hope for a better tomorrow.

## ROMA AND THE CAMEL MAN / MOMTABARE



### FILM SYNOPSIS

On the border between Georgia and Azerbaijan, a camel named Chini is waiting for her “husband” to show up, but the wait has been long. After living for 27 years on the road, Goran, who is the person responsible for Chini inside the nomadic camp, is now in his early 60s. He is plagued with problems and his life is a constant struggle for survival, be it against mosquitos in 42-degree summer heat or his criminal neighbour, who’s been stealing goats from him and turning his life into a nightmare. Roma lives 500 meters away from Goran’s camp, and some time ago his wife tried to poison him and run away with her lover. Roma survived but started drinking heavily, alienating himself from everyone and losing all his possessions. The appearance of Goran gives him new hope in his life.

### DIRECTOR’S BIOGRAPHY

Irakli Metreveli is a Georgian filmmaker who studied cinematography at the Theater and Film School of Georgia State University. He has been an active cinematographer in Georgia since 2011, shooting short films, documentaries and commercials. In 2014 he founded “Zango Studio” together with Tato Kotetishvili. In 2019, he shot his first feature films as a cinematographer, *Field*, directed by Lasha Tskvitinidze. He is currently working on his debut film *Roma and the Camel Man* as a director, and is also producing a debut feature *Holy Electricity* by Tato Kotetishvili.

### PRODUCER’S BIOGRAPHY

Nodar Nozadze is a film editor and producer from Tbilisi, Georgia. He was born in Borjomi, Georgia in 1989. He studied film direction at the Tbilisi University of Theater and Film. Nodar has been editing Georgian feature-length and short films since 2008, and has worked with the majority of current Georgian directors. In 2012, together with his long-time friend Lasha Tskvitinidze, he founded the PANSIONATI production company and in 2013 produced *I’m Beso*, which was written and directed by Lasha Tskvitinidze. He’s currently producing Lasha Tskvitinidze’s second feature *Field* and the feature documentary *Roma and the Camel Man* directed by Irakli Metreveli.

80 min, Georgia

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

This film is director’s feature debut.

**Directed by** Irakli Metreveli

**Scriptwriter** Irakli Metreveli, Nodar Nozadze

**Producer** Nodar Nozadze

**Camera** Irakli Metreveli

**Cast** Goran, Roman Klimkin

**Language** English, Turkish, Georgian

**Genre** documentary

**Release date** 20/3/2021

**What’s missing** post-production funding

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### AUTHOR’S STATEMENT

This film is about the friendship of two radically different individuals. The lives of both are full of problems and there is much absurdity in their existence. Goran has an impulsive and complex character – he’s often explosive, and because of this many people try to avoid him. Roma is subtle and caring when he’s not drunk, and he’s the only person in the area who has a good relationship with Goran. However, even their friendship will soon come to an end. The film will explore how people at the edge of society function, how they look for love in their lives and whether they find it or not. The film also explores the nomadic lifestyle, what it’s like not to have a roof over your head, why an individual chooses this lifestyle, what it brings and what it takes away.

## UNTIL THE WEDDING / DO ŚLUBU



### FILM SYNOPSIS

After 40 years spent together as a married couple, Dorota and Kazimierz are getting ready for their older son Łukasz's wedding. Their private archives prove that their own wedding ceremony was very modest compared to the chic and pompous celebration that is being set up for their son and his bride. The parents are up to their necks in the wedding preparations as they want the event to be exceptional and impressive: church choir rehearsals, game served for the main course, glamorous decorations and renovations of the family house. *Until the Wedding* is a bittersweet depiction of a marriage story that proves the old truth that a life together is all about the art of compromise.

### DIRECTOR'S BIOGRAPHY

Daniel Stopa was born in 1988 in Olkusz. He was a student of film direction at the Krzysztof Kieślowski Film School in Katowice. He has worked on documentaries with Wojciech Staron, Piotr Stasik and Bogdan Dziworski to name a few. His debut short film *Skinny* was screened at many festivals, such as the Camerimage Festival in Poland and Bogoshorts in Colombia. Currently, he is working on a fulllength documentary entitled *Kiosk* (production: Staron-Film).

### PRODUCER'S BIOGRAPHY

Małgorzata Staron is the head of the Staron-Film Polish production company. She is an EAVE graduate and holds a PhD from Paris V Sorbonne. Since 2005 she has produced many successful films that have premiered in Locarno, Cannes, Berlin, Toronto and San Sebastian. She is a member of EFA and an expert at the Polish Film Institute. In 2017 she was awarded a prize for the Best Producer's Debut for the documentary film *Brothers*.

80 min, Poland

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

**Directed by** Daniel Stopa

**Scriptwriter** Daniel Stopa

**Producer** Małgorzata Staron

**Camera** Daniel Stopa, Wojciech Staron

**Language** Polish

**Genre** documentary

**Release date** 8/5/2021

**What's missing** financing, sales agent, festival premiere

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### AUTHOR'S STATEMENT

A bittersweet depiction of a mature marriage. Their son's wedding is a pretext for the elderly couple to look back on their life together. A year ago, my father asked me to play him a film recorded on an 8 mm tape. And what was on it? His wedding! I rented a projector and played the film. For the first time, me and my parents watched these 13 magic minutes recorded 40 years ago. My parents spotted people there who have since passed away. I was moved by the parents I had never got to see: a young couple and very much in love. Right after, preparations for my elder brother's wedding began. Two weddings, the generation gap between them, and a love which has evolved so much. I took the camera and started shooting.