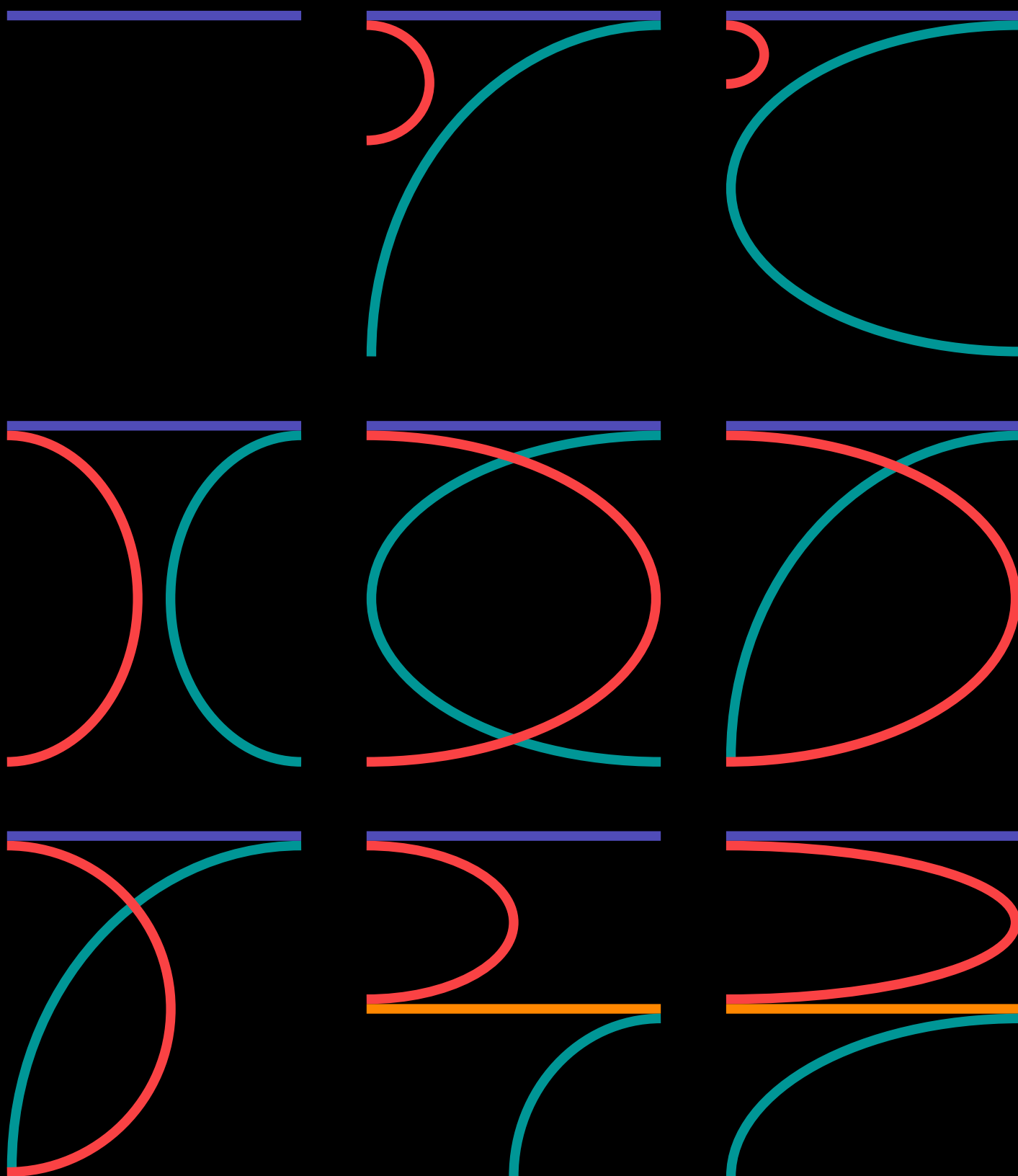


Book of Projects

KVIFF Eastern
Promises



KVIFF Eastern Promises Book of Projects 2023

Works in Development – Feature Launch
Works in Progress
First Cut+
KVIFF Talents

Media partner of KVIFF
Eastern Promises

Film Industry Office
supported by

DEADLINE



Partners



Contents

Works in Progress

Bikechess	8
The Editorial Office (working title)	9
I'm Not Everything I Want To Be	10
Mother Mara	11
Tasty	12
Distances	13
Gulizar	14
Beachcomber (working title)	15
Yalla, Baba!	16
The Other One	17
The Fifth Resurrection of Farid	18

KVIFF Talents

Orla	21
Skinny Bitch	22
The Hour between Dog and Wolf	23
Beneath the Mammoth	24
Don't light my fire	25
LUIGI	26

Works in Development – Feature Launch

The Boy Who Saw in the Dark	30
The Portuguese House	31
Excavators	32
Shadow Play	33
Flight from Kabul	34
God Break Down the Door	35
Paperplanes	36
Soft Hours	37

First Cut+

Allen Sunshine	40
The Garden of Earthly Delights	41
Raw Material	42
Era	43
I Don't Love You Anymore	44
Pasárgada	45
Family Therapy	46
The Woman Who Cries	47

Discover New Talents at KVIFF Eastern Promises 2023

Dear Film Industry Professionals,
Thank you for picking up the Book of Projects – a compilation of various projects that are still in the making and that we at KVIFF believe have strong potential in the upcoming years. This catalogue presents a selection of 33 film projects that are now in development, production or post-production and are expected to be duly noted by the international film community. The projects will be introduced by filmmakers and producers at several events throughout our Industry Days. Under the flag of KVIFF Eastern Promises, we are introducing:

Works in Progress
Works in Development – Feature Launch
First Cut+ Works in Progress 2023
KVIFF Talents

One-on-one meetings with the filmmakers will be held in-person on Tuesday, July 4, in the Blue Lounge of Lázně III. Online meetings can be scheduled after Industry days. The b.square online platform will make it easy for you to schedule mutually available time slots and enable you to meet directly at the festival or also online.

Works in Development – Feature Launch

Monday, July 3, 10:30 am – 12:00 pm CET
Čas Cinema

Works in Development – Feature Launch is a presentation of eight selected projects that have been developed within the MIDPOINT Feature Launch programme, a unique training and networking platform for emerging talents 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 programme has been conducted in partnership with Karlovy Vary IFF, When East Meets West and 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 programme receives a joint financial award of MIDPOINT Institute, Barrandov Studio and the Karlovy Vary IFF of 10,000 EUR.

Works in Progress

Monday, July 3, 2:30 pm – 6 pm CET
Hotel Thermal Congress Hall

A presentation of eleven selected documentaries and feature 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 the late stage of production or post-production. Following the last years' editions of Works in Progress, the presentation will merge fiction and documentary films. The most promising project will be awarded the main prize: Post-production Development Prize (in partnership with UPP and Soundsquare), which will allow the producers to finish the film. In addition, two projects will be given cash awards of 5,000 EUR each, one sponsored by TRT and the other by Barrandov Studio. Both awards will be designated by the jury regardless of the project's post-production needs.

First Cut+ in Progress

Tuesday, July 4, 1 pm – 3 pm CET
Hotel Thermal Congress Hall

First Cut+ is a programme created for boosting the promotion & audience engagement strategies of feature films that previously took part in a First Cut Lab workshop. First Cut+ operates twice a year, working in close cooperation with two dynamic and well-established film industry platforms: Trieste's When East Meets West and Karlovy Vary IFF's Eastern Promises. Each year, a portfolio of 16 feature films is promoted: 8 films during the winter session at Trieste's When East Meets West and 8 films during the summer session at Karlovy Vary IFF's Eastern Promises Industry Days. At each session, a jury awards the TRT Prize – a cash award of 5,000 EUR – to one of the films.

KVIFF Talents

A programme under the auspices of Karlovy Vary IFF to support bold and dynamic approaches in cinematography and other sectors of audio-visual production in the Czech Republic and Slovakia. Presented projects are feature or short films in the development or production phase. The selected projects were part of the KVIFF TALENTS 2022 program, this year they do not have a separate presentation, their presentations from last year can be seen on KVIFF.TV in the Industry talks section www.kviff.tv. Individual meetings with the authors of these projects will be held on Tuesday.

KVIFF Eastern Promises Works in Progress

Feature film projects in post-production from Central and Eastern Europe, the Balkans, the former Soviet Union, the Middle East and North Africa will introduce new films that will premiere after the Karlovy Vary IFF



Works in Progress Jury



Esra Demirkiran

Esra Demirkiran is Festivals co-ordinator at TRT Cinema (TRT is Turkey's public broadcaster). She is a co-ordinator of 12 Punto, Turkey's largest script development and co-production platform for Turkish and international feature films. For almost a decade, she worked as a news editor and executive-produced several flagship programmers and documentaries for Turkey's Haberturk news network. Prior to her journalism experience, Esra was the Board

President and Co-Director of NISI MASA, a Paris based European cinema network. In the past, besides working as a film critic and festival-distribution consultant for award winning Turkish feature films, she has contributed to the planning and organization of various Turkey-based film festivals. She studied Sociology at the Middle East Technical University, and holds an MA degree in Film & TV from Istanbul Bilgi University.



Petr Tichý

Petr Tichý (1971) has extensive international experience in various fields of audio-visual production. He studied in Australia, graduating in production and film and television management. Since 2009, he has been working at Barrandov Studio, where he first held the position of Head of International Film and Television Projects, then Commercial Manager and Vice-Chairman of the Board of Directors. In February 2013, he became CEO of the studio and in March 2017

also Chairman of the Board of Directors. During his tenure at Barrandov, the company co-produced numerous Czech and international features, including *In the Shadow*, *Fairplay*, *I*, *Olga Hepnarová*, *Lost in Munich*, *Little Crusader*, *Ice Mother*, the *Garden Store* trilogy, *The Devil's Quill*, *Hastrman*, *Toman*, *The Golden Sting*, *On the Roof*, *The Charlatan* and *Zátopek*. Recent Barrandov Studio co-productions include *Amerikánka* and *Waves* by Jiří Mádľ.



Óscar Alonso

Oscar Alonso earned a Degree in Business Administration at the Autonomous University of Madrid, a Master's degree in Cinema and Television Production at the Complutense University of Madrid and coursed the USC/Universal Studios Producing and Directing Programme at the University of Southern California. Starting in Film & TV Production, he spent most of his career in Latido Films, an international sales agency that focuses mainly on Spanish language titles. Latido Films collaborates with both prestigious filmmakers (Oscar-winning Juan Jose Campanella's *The Secret in Their Eyes*

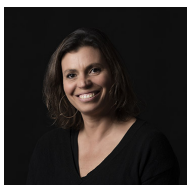
and legendary director Carlos Saura's *Fados*), established directors (Mariano Cohn & Gastón Duprat's multi-award-winning *The Distinguished Citizen* and Javier Fesser's box office hit *Champions*) and rising talents like Oscar-nominated Rodrigo Sorogoyen (*Goya* and Cesar award-winning *The Beasts*). In 2019, he was appointed Head of Acquisitions, and his first pick-up was *The Platform* by Galder Gaztelu-Urrutia (Grolsch People's Choice Midnight Madness Award at Toronto International Film Festival and the most-watched non-English language film ever on Netflix and 9th overall).



Nadia Ben Rachid

Nadia Ben Rachid is a French-Tunisian editor, born in 1962. Nadia started her career as an editing assistant for Roman Polanski films and worked on 35mm films over the course of 10 years. She has worked both on fictions and documentaries and with directors such as Anne Aghion, Yamina Benguigui, Michka Saal, Jero Yun, Firas Khoury (on his first feature *Alam*) and Abderrahmane Sissako. Her films have received many prizes collectively and, in 2015, Nadia Ben Rachid received a César for her editing work on *Timbuktu*

by Abderrahmane Sissako. Nadia Ben Rachid is also frequently invited to juries both in France and abroad. She was recently part of the Excellency Jury of the European Film Academy, the International Festival of Clermont-Ferrand and the JCCarthage, and Laes Ateliers de l'Atlas in Marrakech. In 2015, she became a member of the Oscar Academy. She describes her editing process as shaping the idea of a director in a harmonious and fluid way. Her style has been described as "nimble editing" by Britain's New Statesman magazine.



Agustina Chiarino

Renowned Uruguayan producer with more than 20 Latin-American feature films screened at the most prestigious filmfestivals worldwide, obtaining more than 100 international prizes and released in over 30 territories. These works include: *Gigante*, *3*, *So Much Water*, *El 5*, *The Waves*, *The Heiresses*, *My Friend From the Park*, *History of Fear*, *Monos*, *Aleli*, *Bosco*, *I Woke Up With a Dream*. She has a BA in Communication Studies, a Technical Degree in Political Sci-

ences and an MFA in Creative Documentary. She is a university professor, tutor at Biennale College (Venice) and PUENTES (co-organizer with EAVE) and part of the selection committee at San Sebastián's Co-production Forum. She has read and selected films and projects for Sundance, Locarno Open Doors, Torino Films Lab, Trieste WEMW and Ventana Sur (Marché du Film) among others.

Bikechess



98 min, Kazakhstan, France, Norway

This is the film's final distribution title.

Les Films d'Antoine

85 rue Vauvenargues

75018 Paris

France

E infos@lesfilmsdantoine.com

Alma Pictures

7/1 Aralskaya st.

050056 Almaty

Kazakhstan

E almashka@hotmail.com

Maipo Film

Mølleparken 4

0459 Oslo

Norway

E kifrik@maipo.no

Film synopsis

Dina works as a journalist for the Kazakh national television station. The stories she is asked to report on are becoming increasingly absurd and full of praise for the government. Her love life is limited to a few secret meetings with her married cameraman. Dina looks after her young sister, a lesbian activist, who regularly finds herself in trouble with the authorities.

Director's biography

Assel is a Kazakh director and screenwriter and graduated from the IFBA of the Busan Asian Film School. She is a Berlinale Talents alumna. *Bikechess* is her second feature film, and her first was *Welcome to the USA*, which had its world premiere at AFI Fest. This is the first Kazakh feature film with a protagonist from the LGBTQ community. It won the prize of Best International Feature at NewFest New York LGBTQ Film Festival. She has three short films that participated in the Cottbus Film Festival, PÖFF Shorts, Uppsala Short Film Festival, Go East Film Festival and others. Her recent short film *Comrade Policeman* was awarded Special Prize in the Short Film Competition at FilmFestival Cottbus.

Producer's biography

Antoine Simkine is an experienced professional focusing on production and VFX with over 30 years of practice in the cinema industry. Throughout his career, Antoine has been involved in the production of more than 20 feature films, many of which have been presented and recognized at A-list festivals. His expertise in visual storytelling has made him a respected figure in the film industry. He's currently the president of ACE Producers.

Author's statement

The idea of the film was born from a report on a new sport invented in Kazakhstan, which consists of playing chess while pedalling on a fitness bike. For me, this concept perfectly symbolizes the absurdity of many things in Kazakhstan, and the script is inspired by real facts and news reports. One of the themes of the film is journalism in contemporary Kazakhstan. Today, the main task of the media is to spread a positive image of the state. Our film shows "the little people" who have adapted to life in such a system. It is an absurd tragedy-comedy that deals with deeper issues: How much compromise can everyone tolerate? Can conformity and hypocrisy guarantee a stable and serene life?

director **Assel Aushakimova**
 scriptwriter **Assel Aushakimova**
 producer **Antoine Simkine, Almagul Tieukhanova, Christian Fredrik Martin**
 camera **Aidar Ospanov**
 cast **Saltanat Nauruz, Assel Abdimavlenova, Shyngys Beibituly, Duisenbek Atantayuli**
 language **Russian, Kazakh**
 genre **dark comedy**
 release date **01.03.2024**
 what's missing **VFX, additional financing, sales agent**



Antoine Simkine

Producer

T +33 687 753 095

E antoine@lesfilmsdantoine.com

The Editorial Office (working title) / REDAKTSIYA



120 min, Ukraine, Germany, Czech Republic, Slovak Republic

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

Moon Man

Kyiv

Ukraine

E info@moonman.com.ua

Film synopsis

The Editorial Office is an adventure film in which good faces evil in the course of investigations, chases, shoot-outs and truth-seeking. Once upon a time, young Yura, a junior researcher at the provincial nature museum, witnesses and documents an arson in the forest while on a field trip looking for a quickly disappearing species of marmot. Willing to expose the arsonists, he brings the photos of the crime to a local newspaper and coincidentally gets a journalist job there. His new profession exposes him to a treacherous world of post-truth while leading him at the same time to true friendship and love.

Director's biography

Roman is a graduate of the Kyiv State University of Theatre, Cinema and Television. He serves as artistic director and sits on the Selection Committee of Docudays UA International Human Rights Documentary Film Festival.

His first feature-length documentary film, *Ukrainian Sheriffs*, took the Special Jury Prize at IDFA 2015 and was selected as the Ukrainian submission to the 89th Academy Awards (Oscars) in the category of Best Foreign-language Film. His second documentary effort, *Dixie Land* (2016), premiered at the Full Frame Film Festival (USA) and received the Golden Duke Award for Best Ukrainian Film at the Odesa International Film Festival. Roman's fiction debut, *Volcano* (2018), has won 12 international awards and was selected for screening by more than 50 festivals worldwide.

Producer's biography

Darya Bassel has worked in the film-making industry since 2008 and served on juries at numerous festivals, including IDFA, Krakow IFF and Visions du Réel. In 2019, together with Vika Khomenko, she launched her company Moon Man, which produces fiction and documentary films with a strong author's approach. In 2022, Darya produced *Butterfly Vision* (dir. Maksym Nakonechnyi) for TABOR production, which premiered at Cannes 2022 in Un Certain Regard. She also co-produced the Oscar nominated documentary *A House Made of Splinters*.

Author's statement

The Editorial Office is about things that are now most on my mind. About people and places that are dear to me in the Southern Ukraine where I was born. About provincial newspapers like the ones I used to work for when I was very young. About the chimerical, fictitious reality they were making up in order to attract readers. How they would cover up - for a bribe - local shady businessmen who were burning and cutting down the forests. About our last summer before the full scale war - someone was getting ready, but most of us were just living every day to the fullest, refusing to notice the Russian tanks just 70 kilometres from the city. Now part of this land is flooded with Russian terrorists, who blew up the Kakhovka Dam. Those whose homes are still intact are evacuating people and animals in the midst of artillery shelling. I want to give a voice to these people. To preserve the warmth of this land before the catastrophe.

director **Roman Bondarchuk**
scriptwriter **Roman Bondarchuk, Dar'ya Averchenko, Alla Tyutyunnyk**
producer **Darya Bassel, Dar'ya Averchenko**
camera **Vadym Ilkov**
music **Anton Baibakov**
language **Ukrainian**
genre **drama**
release date **2023/2024**
what's missing **distributor, sales agent, festivals, pre-sales**



Roman Bondarchuk

Director

E rbondarchuk@gmail.com



Viktoriia Khomenko

Executive producer

T +380 97 469 87 65

E viko.khomenko@gmail.com

I'm Not Everything I Want To Be / Ještě nejsem, kým chci být



87 min, Czech Republic, Slovak Republic, Austria

This is the film's final distribution title.

Somatic Films

Na hutích 757/14
160 00 Prague
Czech Republic
E lukokes@gmail.com

nutprodukcia

Palárikova 13
811 04 Bratislava
Slovakia
T +421948050189
E info@nutprodukcia.sk

Mischief Films

Goethegasse 1
1010 Vienna
Austria
E office@mischief-films.com

Film synopsis

After the Soviet invasion of Prague, a young female photographer strives to break free from the constraints of Czechoslovak normalization and embarks on a wild journey towards freedom, capturing her experiences on thousands of subjective photographs.

Director's biography

Klára Tasovská graduated from the New Media Department at the Academy of Fine Arts and the Documentary Film Department at FAMU in Prague. Her mid-length documentary essay *Midnight* (2010) was screened at several international film festivals (Ji.hlava IDFF – Special Jury Mention, Visions du Réel Nyon, EMAF Osnabrück – Newcomer Award, etc.). Her feature-length debut *Fortress* (2012), directed together with Lukáš Kokeš, was awarded Best Czech Documentary at Ji.hlava IDFF 2012. It also competed at CPH:DOX 2012 among other European festivals and was nominated for the LUX Prize 2013. Klára worked for the Czech/Slovak HBO Europe office as a consultant for documentary film development. Her last film *Nothing Like Before*, co-directed by Lukáš Kokeš, premiered at IDFA's First Appearance Competition 2017.

Producer's biography

Lukáš Kokeš studied at the Film Studies Department at the Faculty of Arts, Charles University in Prague and the Documentary Department at FAMU. He works as a cinematographer and editor on his own projects as well as in collaboration with other directors. This was also the case for the feature film *Fortress* (Best Czech Documentary award at Ji.hlava IDFF 2012, LUX Prize nominee, etc.), which he created together with Klára Tasovská as co-director, cinematographer and co-editor, and *Nothing Like Before* (2017, IDFA First Appearance Competition 2017) as co-director and cinematographer. He also collaborated on the development of the original drama series *Waste-land* (2016) produced by HBO Europe. At FAMU in Prague, he now teaches dramaturgy. With Klára Tasovská, he co-founded the Somatic Films production company.

Author's statement

How to be a woman, an artist and a creator and succeed in a world that is still male-dominated? How to have a family and believe in acknowledgment that may never come? How to be authentic in both work and life? How to find out who I really want to be in life? In the character of Libuše Jarcovjáčková, I found a great protagonist who embodies all these questions. Although her story takes place from 1968 to the present, it is timeless and still highly relevant. Her search for islands of personal freedom, her decision not to have children, her sexual coming out, her escape to Berlin and unknown Tokyo... these story elements form the foundation for articulating themes that can inspire everyone.

director **Klára Tasovská**
scriptwriter **Klára Tasovská, Alexander Kashcheev**
producer **Klára Tasovská, Lukáš Kokeš**
camera **Libuše Jarcovjáčková, Radka Šišuláková**
music **Prokop Korb / badfocus, Oliver Torr, Adam Matej / DJ GÁP**
cast **Libuše Jarcovjáčková**
language **Czech, English**
genre **documentary essay**
release date **20.02.2024**
what's missing **festivals, post-production**
partners, sales agents



Klára Tasovská
Director
E klaratasovska@gmail.com



Lukáš Kokeš
Producer
E lukokes@gmail.com

Mother Mara / Majka Mara



100 min, Serbia, Switzerland, Luxembourg, Slovenia, Bosnia and Herzegovina, Montenegro

This and That Productions

Gavrila Principa 16/6

11000 Belgrade

Serbia

E office@thisandthat.rs

Film synopsis

Mara, a successful businesswoman and single mother, isolates herself emotionally after the sudden loss of her son, Nemanja. Seeking answers about her son's life, she meets Milan, Nemanja's friend. Their shared grief over Nemanja's death draws them closer, leading to a physical relationship. Initially intending to keep Milan at a distance, Mara begins to open up to him and enjoys his company. During a day together at a boating house, Mara recounts finding her son dead, and Milan sees her true self for the first time. They experience genuine closeness and tenderness beyond their physical connection. Mara returns home, takes a bath in the tub where her son died and visits his grave. Sitting there, she feels a mixture of sadness and calmness, realizing she's finally accepted her son's death.

Director's biography

Mirjana Karanović is a Serbian actress known for many acclaimed roles in the films of the former Yugoslavia. She made her debut in 1980 in Srđan Karanović's film *Petrijin Venac*. She gained world fame with the role of "Esma" in Emir Kusturica's film *When Father Was Away on Business*. One of her more significant roles was the role of "Esma" in the film *Grbavica: The Land of My Dreams* by Jasmina Žbanić (Golden Bear). In 2016, Mirjana made her debut as the director of the film *A Good Wife* at the prestigious international Sundance Festival. *A Good Wife* has been screened at over 40 festivals around the world. Mirjana is currently in post-production with her second feature, *Mother Mara*.

Producer's biography

Snežana van Houwelingen is a film producer based in Belgrade. With a degree in Film Production from the Academy of Arts in Belgrade, she has excelled in the industry. She completed the prestigious EAVE Producers program in 2011 and the EAVE Plus program in 2021. Snežana has produced numerous internationally acclaimed fiction films, documentaries and TV shows. Currently, she has one TV show and three films in the advanced stages of development and financing. Snežana teaches Film Production at the Faculty of Media and Communications in Belgrade. She is a voting member of the European Film Academy.

Author's statement

This story is personal. The film depicts a female character who is my age and has a similar life experience. The character of Mara is built in the antinomy of being a successful woman and a "traditional" Balkan mother, in which her patriarchal background makes her suppress her emotions and vulnerability, forcing her to sacrifice. With this film, I want to provoke the public and encourage other women and all other people who feel underrepresented, in addition to those who are serving roles in life that their inner spirit is trying to fight against. Following the world of the main character and her split between what she shows outside and feels inside, the photography, as well as the tone and light of this film, is based on contrast - light and darkness, cold and warm, static and dynamic, rich and poor, old and young.

director **Mirjana Karanović**
 scriptwriter **Mirjana Karanovic, Ognjen Svilicic, Maja Pelevic**
 producer **Snezana van Houwelingen**
 camera **Igor Marovic**
 music **Ephrem Luchinger**
 cast **Mirjana Karanovic, Vucic Perovic**
 language **Serbian**
 website
www.thisandthat.rs/project/mother-mara/
 genre **drama**
 release date **01.02.2024**
 what's missing **color grading, graphics, credits**



Snežana van Houwelingen

Producer

E snezana@thisandthat.rs

Tasty / Gardutė



95min, Lithuania, Estonia

This film has sales company attached.

IN SCRIPT

Sv. Mikalojaus 15-13

LT-01133 Vilnius

Lithuania

E info@inscript.lt

Film synopsis

Ona and Saule are best friends and passionate cooks who are stuck working at "Tasty", a local canteen. Ona is a single mother and Saulė is an enthusiastic girl from the countryside. One day, Saulė enrolls them in a national TV cooking competition, which offers a restaurant as the grand prize. Without Ona's consent, she lies about their culinary experience. Reluctantly, Ona gives in to Saulė's lies and they both manage to enter the competition. Despite being viewed as a joke, their popularity skyrockets on social media. As Ona becomes the audience's favourite, tension between the friends escalates as it's fuelled by the show's manipulative celebrity contestant, Bruknė. Ona even starts dating a French jury member, adding to the friction. Will their friendship survive the intense pressure of the competition?

Director's biography

Egle Vertelyte is a Vilnius-based screenwriter and director who obtained an MA in screenwriting from the UK's National Film and Television School. She directs documentaries and fiction films and writes screenplays for other directors. Her first feature film, *Miracle*, premiered at the Toronto International Film Festival, winning Best Film, Best Director, Best Writer and Best Actress at the Lithuanian Film Awards. Egle has also directed two award-winning documentaries, *UB Lama* and *Managers of Luck*, and has written screenplays for around ten short and feature length fiction films. She is currently completing her second feature film, *Tasty*, while the feature *Southern Chronicles* (dir. Ignas Miškinis), for which she wrote the screenplay, is also in post-production.

Producer's biography

Lukas Trimonis is a graduate of BFM in Estonia and NFTS in the UK. From the 25 films he has produced over the course of 10 years, the vast majority are international co-productions that have gained recognition nationally and internationally. Some of the highlights include *Miracle* (dir. Egle Vertelyte), which premiered at TIFF in 2017 and received 6 national awards, *Oleg* (dir. Juris Kursietis), which premiered at *Director's Fortnight* in Cannes 2019, or the documentary series project *Borderline*, with over 40 international festivals and 8 awards including Hot Docs International Emerging Filmmaker Award 2021. Lukas is a member of EAVE, EFP Producers on the Move and ACE producers.

Author's statement

Tasty is a culinary comedy that explores the creation of value. Can simplicity devoid of extravagant packaging truly stand out? Or is pretence necessary for survival in today's world? To explore these questions, I chose to set the story in a culinary contest, aiming to unravel the TV show's illusions and examine how it seeks to establish its own value. Two close female friends confront the fake reality of the TV show and must discover their personal worth while also redefining their friendship. Food serves as a metaphor in the film, illustrating how the same meal can have a completely different value when presented on a different plate with unique decorations.

director **Egle Vertelyte**
 scriptwriter **Egle Vertelyte, Irena Kuneviciute**
 producer **Lukas Trimonis**
 camera **Vytautas Plukas**
 music **Titas Petrikis**
 cast **Agnieška Ravdo, Elena Ozarinskaitė, Lina Rastokaitė, Leonardas Pobedonoscevas**
 language **Lithuanian**
 website **www.facebook.com/Gardute**
 genre **Culinary comedy**
 release date **24.02.2024**
 what's missing **distributors, festival world premiere, financing for editing, sound mix, color grading, music and VFX, post-production funding (30,000 Euro budget gap)**



Egle Vertelyte
 Director, Scriptwriter
 T +370 69 68 87 11
 E vertelytegle@gmail.com



Lukas Trimonis
 Producer
 T +370 69 91 49 13
 E lukas@inscript.lt

Distances / Odległości



84 min, Poland

This is the film's final distribution title.

Koi Studio
 Śłupecka 4/29
 02-309 Warsaw
 Poland
 T +48 509 236 089
 E askalska@koi-studio.pl

Film synopsis

Shiv, Shushila and their son, Nikesh, came to Poland from Nepal with the belief that a better life awaits them there. Shiv works for Uber and is hardly ever at home, Shushila is still mentally stuck in her homeland, being in touch solely with her Nepalese family, and Nikesh is a teenager whose only desire is to impress his peers. Changing their living conditions leads to Shiv and Shushila's marriage falling apart, and the lack of time and care for their son leads Nikesh down the wrong path. The film about a family disintegrating is a picture of the price one has to pay when coming to Europe.

Director's biography

Matej Bobrik (born in Prague in 1982) is from Slovakia. He graduated from the directing department of the Polish National Film School in Lodz & Wajda School. His student film *Where the Sun Doesn't Rush* (2009) was shown at international film festivals such as IDFA, DOK Leipzig, Visions du Réel and others. He currently lives in Warsaw. For his debut, he completed *The Visit* (2013) produced by Studio Munka. The film premiered at IDFA and was shown at many other international festivals. His latest film *Our Little Poland* premiered at Warsaw Film Festival.

Producer's biography

Agnieszka Skalska is a producer with extensive experience in PR activities. Her latest film *Radical Move*, directed by Aniela Gabryel, won the Best Documentary Producer Award at Krakow FF 2023. Her previous film, *Silent Love* by Marek Kozakiewicz, was screened at many festivals in Poland and abroad (IDFA, Visions du Réel, Slamdance) and was nominated for the Polish National Film Award (Orły 2022). Agnieszka is one of the Emerging Producers 2021 and a graduate of the University of Warsaw.

Author's statement

The main theme is to tell the story of the consequences that await immigrants who come to Poland and try to establish a new life. My characters have become prisoners of the comforts of our society and have been robbed of the most important things – the warmth of their home, traditions and roots.

The idea is to make a film in which we don't look at the characters from the perspective of immigrants, but as people with problems we can identify with and understand.

For me as a documentary filmmaker, it is important to capture what is current around me now; what is happening and what impact it has on society now and in the future. This is an absolutely new phenomenon and has not yet been researched in Poland, as it is just now emerging.

director **Matej Bobrik**
 scriptwriter **Matej Bobrik**
 producer **Agnieszka Skalska**
 camera **Filip Drożdż**
 music **Tymoteusz Witczak**
 language **Polish, Nepali**
 website **www.koi-studio.pl**
 genre **documentary - family relationships**
 release date **01.08.2023**
 what's missing **distributor, sales agent,**
post-production funding (10,000 Euro
budget gap)



Matej Bobrik
 Director
 E matbobrik@gmail.com



Agnieszka Skalska
 Producer
 E askalska@koi-studio.pl

Gulizar / Gülizar



90 min, Turkey, Kosovo

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

Protim V.P

Istanbul
Turkey
E mehmetbahadirer@gmail.com

Plan Bee Films

Prishtina
Kosovo
E valmira.hyseni@gmail.com

Film synopsis

Gülizar, who lives in a Turkish border town, sets out to marry Emre, who lives in Kosovo. On the trip, she is molested by another passenger. During preparations for the wedding, Emre finds out that Gülizar is being abused by someone. Over the course of a week as they officially and traditionally get closer to each other, they try to find the abuser.

Director's biography

Belkis Bayrak is a filmmaker who received her MA degree in Film and Television from Istanbul Bilgi University. Her first short film *The Apartment* (2018) was screened at more than 20 international festivals. She founded her own production company, Saba Film. Her second short film *Cemile* (2021) was screened at more than 50 international film festivals including Dublin, Istanbul or Bosphorus Film Festival. *Gülizar* is her debut film project. She is an alumna of Torino Film Lab, Reclaim the Frame's Film Economics Program and a member of EWA.

Producer's biography

Mehmet Bahadır Er is a producer, director and writer and received his MA degree in Film and Television from Mimar Sinan Fine Arts University. He has worked on movies, TV dramas and international co-productions, and his films have received more than 50 awards all around the world. The latest film he produced, *Klondike*, received awards at Sundance and Berlin and was Ukraine's official entry for the Oscars. He has been a member of the European Film Academy since 2017.

Author's statement

I was raised with the belief that marriage will end all pain and bring unconditional happiness to everyone, just like my protagonist. The film narrates the story of Gülizar, who is sexually assaulted one week before her marriage with Emre. During preparations, she tries to cope with her post-trauma with Emre's support. Ironically, as they traditionally get closer to each other, they start to feel farther apart emotionally. Love and finding self-knowledge are connected to each other. Finding self-love and awareness can be seen as the main themes of this film.

The cross-border story of *Gülizar* is significant to me as the representation of a female character who is both fragile and strong.

director **Belkis Bayrak**
scriptwriter **Belkis Bayrak**
producer **Mehmet Bahadır Er, Valmira Hyseni, Belkis Bayrak**
camera **Kürşat Üresin**
cast **Ecem Uzun, Bekir Behrem**
language **Turkish, Albanian**
website **www.sabafilm.com.tr**
genre **drama**
release date **14.02.2024**
what's missing **additional financing, international sales, sound postproduction**



Belkis Bayrak
Director
E bayrakbelkis@gmail.com



Mehmet Bahadır Er
Producer
E mehmetbahadirer@gmail.com



Valmira Hyseni
Producer
E valmira.hyseni@gmail.com

Beachcomber (working title)



85 min, Greece

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

PLANKTON

Ap. Vamvouri 6
81100 Mytilene, Lesbos
Greece
E conkouk@gmail.com

BYRD

K Palaiologou 73
15232 Athens
Greece
E myrto@byrd.gr

Film synopsis

In a Greek seaside town, Elias uses his father's sailing stories as his own to charm the people around him. He convinces a group of misfits to join him in the impossible task of building an actual ship out of scrap, a vessel of escape in the sea. Elias drifts between the ship's construction and visiting his demented mother, who constantly mistakes him for his father. A gypsy girl, Tasia, hustles Elias and eventually becomes the last member of his crew. As the dream of the journey becomes tangible, the crew's attachment to the ship grows ever stronger while Elias loses his grasp on reality. His fake identity is in jeopardy, and he will need to achieve balance between his crew's dream and his own nightmares.

Director's biography

Aristotelis Maragkos is a writer/director whose work focuses on obsessive stories and dealing with the past. His films experiment with different forms and materials and have screened at festivals around the world, including Telluride, Locarno and Annecy. His first animated feature, *The Timekeepers of Eternity*, is a found-footage paper appropriation of the 1995 TV series *The Langoliers*. It premiered at Fantastic Fest 2021, receiving rave reviews. It has since screened at over 50 International Festivals, winning Best Experimental Film at the Sharjah Film Platform 2022 and BAFICI 2022. It was acquired by AGFA to be part of their theatrical catalogue.

Producer's biography

Konstantinos Koukoulis has worked as a service producer in Greece for many international organizations, including the BBC, ARTE, CBC, CANAL+, VICE and HBO. As a director of photography, he collaborated on Ai Weiwei's project *Human Flow* (Amazon Studios, 2017). In 2021, he established PLANKTON, the only film production company based on an island in the Greek Aegean Sea. PLANKTON's first co-production, *The Invisible Fight* (Estonia, Greece, Latvia), directed by Rainer Sarnet, was supported by Eurimages.

Author's statement

Why would anyone build a boat that may never sail? Why do dreams drive our everyday actions despite us knowing that they are impossible to realise?

The infamous Greek poet/sailor Nikos Kavvadias referred to beachcombers as sailors who wandered the ports, passionate for the idea of a journey, even while acknowledging that they couldn't lead a life at sea. The fundamental struggle of their desire to sail away and their weakness to fulfill their dream provided the prototype for the inner conflict of our protagonist, Elias.

Beachcomber is a film about failing but not giving up; this painful but reassuring feeling that comes from acknowledging defeat and embracing it as a vital drive to evolve.

director **Aristotelis Maragkos**
scriptwriter **Aristotelis Maragkos, Chrysoula Korovesi**
producer **Konstantinos Koukoulis (Producer), Myrto Stathi (coproducer)**
camera **Giorgos Karvelas**
cast **Christos Passalis, Aliko Andreiomenou, Sotiris Belsis, Lefteris Polychronis, Stathis Kokkoris, Youla Boudali, Eleni Karagiorgi, Ieronymos Kaletsanos**
language **Greek**
genre **drama**
release date **25.01.2024**
what's missing **color grading, additional financing, distributor, sales agent**



Aristotelis Maragkos
Director
T +447 542 635 223
E aristotelis.m@gmail.com



Konstantinos Koukoulis
Producer
T +30 694 715 42 49
E conkouk@gmail.com



Myrto Stathi
Co-producer
T +30 697 600 20 01
E myrto@byrd.gr

Yalla, Baba!



90 min, Lebanon, Belgium, Netherlands

This is the film's final distribution title.

Savage Film

Fabrieksstraat 43

1930 Zaventem

Belgium

E info@savagefilm.be

Film synopsis

Angie (34) takes her father Mansour (74) on the same journey he made 42 years ago from Brussels to Beirut. The path, however, is no longer the same. Over the 4,000 km that were once crossed, countries have disappeared and others have been born. Some borders have faded while others have emerged. Dictatorships have risen and fallen. Wars were extinguished and others broke out, causing deaths, destruction and displacement. And Lebanon, caught between the sea and two conflicts, is no longer accessible by land.

The journey of rediscovering the distance between Europe and Lebanon becomes an intimate discovery of the new father/daughter relationship beyond the borders of the traditional family context that they are usually framed in.

Director's biography

Born in Beirut, Angie Obeid holds a BA in Film Directing from NDU - Lebanon (2010) and an MA in Documentary Filmmaking from DOC NO-MADS - Portugal, Hungary and Belgium (2018).

Her debut feature-length documentary, *I Used to Sleep on the Rooftop* (2017), received Special Mention at FIDMarseille and screened at festivals worldwide. Her short documentary *Pacific* (2019) earned multiple awards and was showcased at several festivals, such as Visions du Réel and Hot Docs. After a decade of experience in production, Angie established Thereness Films, an independent production company dedicated to developing, producing and co-producing films with compelling narratives and strong artistic approaches.

Producer's biography

Savage Film, founded in 2007 by Bart Van Langendonck, has had a significant impact on the international film industry. In association with Eyeworks Film & TV Drama since 2014, the company has garnered critical acclaim and commercial success with its compelling films. One of its milestones was Michaël R. Roskam's *Bullhead*, a nominee for Best Foreign Language Film at the César and Oscar Awards. Robin Pront's *The Ardennes* and Pieter-Jan De Pue's *The Land of the Enlightened*, among others, also achieved success worldwide. With a reputation for thought-provoking stories, Savage Film continues to produce diverse projects, pushing genre boundaries and engaging in international co-productions.

Author's statement

Documentary filmmaking has always been a medium for me to confront the aspects of my life that I might otherwise avoid. In *Yalla, Baba!*, I embark on a road trip with Mansour, my father, similar to the journey he made 42 years ago. My hope is to reach out to the young Mansour, understand the decisions he made when he was my age, and find common ground. The film explores major geopolitical events and societal issues, including migration, religion, conservatism, family, feminism and tolerance. It also reflects on the challenges and opportunities that arise when navigating the boundaries between tradition and modernity, family and individuality, and home and the wider world.

director **Angie Obeid**
 scriptwriter **Angie Obeid**
 producer **Bart Van Langendonck**
 camera **Thomas Szacka-Marier**
 cast **Mansour Obeid, Angie Obeid**
 language **Arabic, French, English**
 genre **creative documentary**
 release date **08.01.2024**
 what's missing **broadcasters and festivals,**
financing (60,000 Euro budget gap), sales
agent



Angie Obeid
 Director
 T +32 48 78 59 996
 E angie.obeid@gmail.com



Isabella Rinaldi
 Producer
 T +39 375 677 7661
 E nocutisabella@gmail.com

The Other One / Ta druhá



90 min, Czech Republic, Slovak Republic

This film is director's feature debut.

m3 films

Karlovo náměstí 19

120 00 Prague

Czech Republic

E vit.polacek@gmail.com

Film synopsis

Eighteen-year-old Johana is entering a critical year of her teenage life. She wants to leave her small Czech hometown, but there's more than high school graduation that stands between her and her aspirations. Johana's life is largely defined by her younger sister's atypical autism and mental disability, which shape the everyday life of the whole family. Her decision to leave the town slowly crumbles under the feeling of guilt and responsibility. Can her sister understand, given that Johana is her only friend? Can mum and dad manage without her help? Johana must figure out how to leave so she can return with love. A coming-of-age documentary about responsibility, sisterhood and loving not only others, but also yourself.

Director's biography

Marie-Magdalena Kochová is a Czech director based in Prague. She graduated from New Media in Pilsen and Documentary Film at FAMU. Her short film *Apparatgeist* (2019) was awarded Special Mention at Ji.hlava IDFF 2019. Her newest short film *Shells* (2022) premiered at Karlovy Vary International Film Festival 2022, competed at Hot Docs IDF 2023 and won Best International Student Film Award at Cinedans Film Festival Amsterdam 2023. Her work focuses on personal and social topics through documentary and fictional forms. She is currently working on her first documentary feature film, *The Other One*.

Producer's biography

Barbora Drtílková is an up-and-coming producer from FAMU in Prague. She has produced many short films and worked at festivals such as Ji.hlava IDFF and One World FF. She went on to become the Head of Programming at Mezipatra Queer Film Festival, where she led the programming team for two successful editions. Since early 2023, she's been focusing on producing full-time. Her work revolves around social topics, politics and feminism. Vít Poláček studied history at the University of South Bohemia in České Budějovice and screenwriting and script editing at FAMU in Prague. He worked as an assistant director in the social-theatre project KunstZ in Antwerp, Belgium in 2013. He mostly works as a freelance screenwriter and screen editor and is the co-founder of m3 films production.

Author's statement

I am a sister of a child with a disability. It took me a long time to realize that my dreams were just as important as my love and responsibility to my sister.

I met a girl whose situation mirrored exactly what I had experienced. Through her story, I would like to return to this fragile period of life and tell an intimate story about the search for freedom and responsibility to others, but also to oneself.

I can speak from personal experience that siblings of disabled children often keep their anxieties and lack of attention to themselves so they don't further burden their loved ones. I want to dedicate this story, which I perceive as my inner duty to tell, to all those who grew up as the "other ones".

director **Marie-Magdalena Kochová**
scriptwriter **Marie-Magdalena Kochová**
producer **Barbora Drtílková, Vít Poláček**
camera **Kristina Kůlová, Ludvík Otevřel**
language **Czech**
genre **coming-of-age documentary**
release date **15.02.2024**
what's missing **distributor, sales agent, funding**



Marie-Magdalena Kochová
Director
T +420 602 263 009
E mmkochova@gmail.com



Barbora Drtílková
Producer
T +420 774 921 928
E drtilkovab@gmail.com



Vít Poláček
Producer
T +420 731 604 498
E vit.polacek@gmail.com

The Fifth Resurrection of Farid



100 min, Egypt

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

Film synopsis

The Fifth Resurrection of Farid is a project that endeavours to create a virtual autobiography of the forgotten Egyptian-born Olympic champion, actor, photographer, filmmaker and WWII U.S. Soldier, whose headless body was found near the village of Makassar in South Sulawesi, Indonesia, as a prisoner of war on September 11th, 1943.

Director's biography

This is a story of the deep alienation that accompanies migrating to a foreign land, creating a new identity and the collective need to obliterate our national heroes and create new ones. The term "documentary" can sometimes be misleading, as its verisimilitude is a given and can denote a stylistically straightforward type of cinema filled with talking heads. However, there have been recent experiments that allow for dynamic storytelling and the intertwining of fictional elements within the framework of verifiable facts. My work has been an exploration into this experimental documentary genre, and I expand upon this by continuing to play with aesthetics and devising an essayistic approach to telling Farid Semeka's story.

Producer's biography

Yasmin Desouki is a film archivist, curator, writer and researcher. After graduating from NYU's Tisch School of the Arts, she traveled to Egypt in 2011 and worked at Misr International Films, managing their archive with a special focus on preserving filmmaker Youssef Chahine's collection. She subsequently worked as the Artistic Director of Cimathèque-Alternative Film Center in Cairo, and has since moved back to the United States, working as a Collection Manager at Chicago Film Archives and more recently at the New York Public Library. Desouki's research has been presented at various conferences and film festivals around the world, including the Berlin International Film Festival and the Amateur Film Festival, among others.

Author's statement

This is a story of the deep alienation that comes with accompanying migrating to a foreign land, creating a new identity, of the collective need to obliterate our national heroes and create new ones.

The term "documentary" can sometimes be misleading, as its verisimilitude is a given, and it can denote a stylistically straightforward type of cinema filled with talking heads. However, there have been recent experiments that allow for dynamic storytelling and the intertwining of fictional elements within the framework of verifiable facts. My work has been an exploration of into this experimental documentary genre, and I expand upon this by continuing to play with aesthetics and devising an essayistic approach to telling Farid Semeka's story.

director **Khalid A. Youssef**
scriptwriter **Khalid A. Youssef**
producer **Khalid A. Youssef, Yasmin Desouki**
camera **Khalid A. Youssef**
language **English, Arabic**
genre **Experimental Documentary**
release date **01.11.2024**
what's missing **additional post-production funding, archival footage licensing, distribution strategy, finalizing sound and color grading**



Khalid A. Youssef
Director
T 773-712-5914
E khalidahmedaliyoussef@gmail.com

KVIFF Eastern Promises

KVIFF Talents

Feature and short film projects of Czech and Slovak filmmakers developed under the auspices and with the financial support of the Karlovy Vary IFF. Projects are in the development or production phase.

Orla



25 min, Czech Republic, Slovak Republic

In production
This film has sales company attached.
This film is director's feature debut.

CLAW

Haškova 9
170 00 Prague
Czech Republic
E k.mamojkova@gmail.com

Film synopsis

A young girl, Jasna, grows up in a hierarchical kingdom isolated by magical nature. Blessed with the power of critical thinking and a fierce sense of justice, she comes into conflict with the authorities – the Ruler Volk, who condemns her to a difficult path from which there is no return. By overcoming her own fears and thanks to her caring and friendly connection with nature – the forest Galgan and the artificial intelligence Eagle – she finds the key to changing the system and setting the whole society free. Speaking to the current trends of the younger generation, the film aims to challenge stereotypical ideas based on unequal arrangements and oppression.

Director's biography

Marie Lukáčová is a visual artist working primarily in the medium of video and video installation. Her works are crystalline circuits of images, composed of signs borrowed from politics, mythology, geology and science. In recent years, she has presented her work in both international (Undercurrent Gallery, NY) and domestic (GMUHK, AM180) galleries. She has received numerous awards, including the Prize for Best Experimental Movie at Ji.hlava International Documentary Film Festival and the award at PAF: Festival of Film Animation and Contemporary Art in Olomouc. In 2021, her complete work was presented at the Oberhausen Short Film Festival in the profile section.

Producer's biography

CLAW is a Prague-based production company founded in 2020 by producers Wanda Kaprálová and Klára Mamojková. It is focused on innovative works by young filmmakers portraying contemporary social, environmental and queer issues. Its primary intention is to create internationally resonant documentaries and experimental and fiction films that push the boundaries of the medium of film.

Author's statement

I see the current state of society as a growing division between isolated groups of people. Shared virtual hatred and alienation on social media are imprinted on real-world interactions, leading to misunderstandings between individuals divided by wealth, location, gender and age. Bridging such barriers is an important aspiration in my artistic work. My fundamental ambition and the initial impulse behind Orla is to create a film for teenagers. I sense a great energy for action on their part but also an initial distrust of the system. That's why I created the fairy tale Orla, allowing them to identify with it and contemplate their own position within society, to which they are inherently connected.

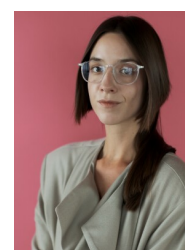
director **Marie Lukáčová**
scriptwriter **Marie Lukáčová**
producer **Klára Mamojková, Wanda Kaprálová**
camera **Tomáš Kotas**
music **Filip Kraus**
cast **Luciana Tomášová, Rollout, Jan Jankovský, Kateřina Olivová**
language **Czech, Slovak**
website **www.instagram.com/orla_film/**
genre **musical fairytale for teenagers**
release date **01.02.2024**
what's missing **VOD, additional financing for the postproduction, broadcasters and festivals**



Klára Mamojková
Producer
T +420 776 369 325
E k.mamojkova@gmail.com



Wanda Kaprálová
Producer
T +420 608 614 221
E wanda.kapralova@gmail.com



Alexandra Gabrižová
Sales agent
E alexandra@discosailing.com

Skinny Bitch



80 min, Czech Republic

In development

Xova Film

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

Film synopsis

Christine (21), a charismatic and naturally pretty girl whose relationship with her long-term boyfriend ends unexpectedly due to his infidelity, joins a friendly couple who run a sweet-potato fries food truck and plan to spend a few weeks touring local music festivals during the summer holidays. Christine has to sort out her thoughts and priorities and deal with her new emotions and fears. However, she gets caught up in a whirlwind of music and alcohol-fuelled parties, dance nights, chance encounters and the smell of frying oil. Will Christine be able to find a better perspective for a more peaceful future?

Director's biography

Michal Hogenauer (born 1984) holds a degree in directing from Prague's FAMU. His graduation film *Tambylles* was selected at Cannes Cinéfondation in 2012. His debut feature *A Certain Kind of Silence* premiered at Karlovy Vary IFF 2019, won the Bronze Pyramid Award for Best First or Second Work at the 41st Cairo IFF and was nominated for the Czech National Film Awards in five categories, including Best Film and Best Director. His 2nd feature *Calm in the Canopy* is planned to be launched in late 2023. *Skinny Bitch* will be Hogenauer's 3rd feature film.

Producer's biography

Xova Film was established in 2014 and started with social documentaries (*Circus Rwanda* by Michal Varga) and experimental/hybrid films (*Vienna Calling, Moravia, O Fair Land III* by Petr Šprinc), gradually turning to fiction features (the Venice award-winning *Ordinary Failures* by Cristina Grosan in 2022 and *Erhart* by Jan Březina in 2023). Xova Film's producer Marek Novák has a degree in law and later graduated from Prague's FAMU. He has participated in the EAVE Producers Workshop (2019) and Producers on the Move (2021). Marek is a member of European Film Academy and the Czech Audiovisual Producers' Association.

Author's statement

The aim of this project is to portray a brief period in the lives of contemporary young people, including their speech, movements and emotions. The focus is on an immersive atmosphere within a compelling audio-visual framework to capture the essence of their experience. This endeavour is driven by the inherent energy derived from the filmmaking process. The project embraces improvisation and an uninhibited approach to filming, relying on a step-by-step outline accompanied by improvised dialogue cues rather than strict adherence to a conventional script. It requires a compact crew that is able to blend seamlessly into the surrounding environment. Furthermore, the project involves a fusion of elements from both fiction and documentary genres, further blurring the boundaries between the two.

director **Michal Hogenauer**
producer **Marek Novák**
camera **Šimon Dvořáček**
language **Czech**
genre **drama, romance**
release date **2025**
what's missing **additional financing**



Michal Hogenauer
Director, Scriptwriter
T +420 728 124 302
E michalhoge@gmail.com



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

The Hour between Dog and Wolf / Hodina medzi psom a vlkom



80 min, Czech Republic, Slovak Republic

In development

other stories

Kurzova 2222/16
155 00 Prague
Czech Republic
E n.pavlove@gmail.com

Film synopsis

A wild road movie following the journey of five male strippers as they embark on an annual tour around central-eastern Europe, filled with night-clubs, Christian kitsch, sweat, drugs, and blood. Rudo (25), who recently joined the group finds his only solace in his profession as a stripper, where people pay for his company, which temporarily relieves him of the fear that someone might hurt or abandon him. During the tour, Rudo's world gradually falls apart as the other group members seem to be taking different directions in their lives. Rudo also strikes up a bunch of romances along the way, but none of them fulfill him the way he imagined they would, which he compensates for with more frequent drug abuse. He is happiest when the darkness and warmth of people surround him. Even sleep can't take these moments away from him. Why can't a person be happy from the moment they wake up until they fall asleep?

Director's biography

Terézia Halamová is a Slovak director finishing her MA at FAMU. Her short film *Sing for Us* (2020) was screened at many international film festivals, including Vilnius IFF and Kaohsiung FF. It won the New Europe Talent and Best Cinematography Awards at the Zubroffka Festival and the Jury Award at the International Kinoproba Festival, among others. She has also collaborated with foreign musicians, and her music video *Move Honey* won the Jury Prize at the Polish Papaya Young Directors Competition and was featured at the Berlin Music Video awards. All of her films are connected by the themes of loneliness, growing up and exploring intimacy. She has repeatedly enjoyed working with non-actors and is interested in the plasticity of interpersonal relationships.

Producer's biography

Other Stories is a Prague-based production company founded in 2021 by producer Natália Pavlove focusing on ambitious projects by debuting filmmakers. Particular interest is put on shedding light on current social and personal topics with international potential. Natália studied at FAMU and produced several short films, such as the film *Vinland* (2022), selected to KVIFF and Cairo IFF. Currently, she is finishing the short film *Sea Salt* in Czech-Lebanese coproduction and developing the documentary film *Sisters* as part of the EURODOC workshop. She was nominated for Czech National Film Awards for the best short film.

Author's statement

I want to tell the story of a young person who confuses attention with love, causing the short admiration he receives during performances to become his fuel. I found the environment of the male striptease, where we follow characters whose daily routine consists of changing costumes and pretending, to be a good metaphor for a film about a search for identity and an exploration of vanity. The film could serve as a form of purification for the frustrated feelings of young viewers, and the female gaze will bring a different perspective to the topic of masculinity. I want to explore the animalistic transformations of a person from up close and the tendencies towards violence closely linked to unfulfilled fantasies. I am interested in the difference between dog and wolf, good and evil, and the vagueness of these terms.

director **Terézia Halamová**
scriptwriter **Terézia Halamová**
producer **Natália Pavlove**
camera **Dušan Husár**
language **Czech, Slovak**
genre **road-movie**
release date **2026**
what's missing **additional financing, co-production, feedback**



Terézia Halamová Director
E terezia.halamova@gmail.com



Natália Pavlove Producer
T +420 737 776 585
E n.pavlove@gmail.com

Beneath the Mammoth / Skoky



90 min, Czech Republic

In development

Film synopsis

Set in the mountains of Czech Republic, this is a story of two teenage misfits. As they struggle to find their place in the world, they find solace in each other and embark on a journey of self-discovery and love amidst the backdrop of youth ski-jumping – during the summer holidays. Fanda, 18, excels in ski jumping but finds a new passion: motorcycles. Conflict arises with his father, who wants to revive ski jumping to fund repairs of the ski-jumping site. Still angry about being rejected by the girl of his dreams, Fanda catches the attention of Lenka, a fourteen-year-old girl who is also on a ski jumping team. As their friendship grows and develops, Fanda encourages Lenka to push her limits in breaking free of her family, not realizing the dangers that lay ahead.

Director's biography

Director of the feature-length documentaries *King Skate*, about the birth of skateboarding in Czechoslovakia (2018, Czech Lion for Best Documentary, winner of the Paris Surf & Skateboard Film Festival) and *Meky*, a film about musician Meky Žbirka (2020, Audience Award, KVIFF Tady Vary), and the documentary web series *RapStory* (2021). In 2023 he completed a television profile of musician Ivan Král, *Ivan: Three-Chord King*. He also created TV music documentaries (*Apollo*, *Revival Country*, *Kombo*) and numerous video clips for the bands Kill The Dandies, Tata Bojs and Sunshine. Author of the novel *Fleischerei 36* (2008) and the novella *23* (2005). Film and culture columnist, currently also programmer for the festival Days of European Film.

Author's statement

The film is a bitter comedy in the vein of independents like *American Honey* or *The Florida Project*. It deals with growing up and the freedom that all teenagers dream about but are unsure of once it arrives. The ski-jumping hills, the biggest one of which is called “the mammoth”, are fading in popularity in Czech Republic, and the structures are an apt symbol of breaking free, which for me is the most important point in developing this story.

director **Šimon Šafránek**
 scriptwriter **Šimon Šafránek**
 language **Czech**
 genre **drama**
 release date **2026**
 what's missing **co-production, sales company**



Šimon Šafránek
 Director
 T +420 724 121 655
 E simonsafranek@gmail.com

Don't light my fire / Nemáš oheň



20 min, Czech Republic, Slovak Republic

In pre-production
Partly financed by Czech Film Fund
Shooting in the end of August 2023

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

Film synopsis

A mockumentary about the environmentalist group Anti-Prometheus, which seeks to phase out fossil fuels in a somewhat unusual way: they want to return fire to the Greek gods. Throwing torches into the air seems silly at first glance, but to everyone's surprise, the activists actually succeed. From that moment on, they too have to deal with the catastrophic consequences of their apparently half-baked plan.

Director's biography

David Payne graduated from directing at FAMU, where he shot the short films *Filip is Celebrating* (2017), *Wild Game* (2019), *Fundamentals of Art* (2021) and *Still Awake?* (2021). He also directed the *Koumando* series (2022), produced by Czech Television's children's channel.

Tomáš Navrátil studied film production at the same film school, where he created the short film *Wild Game* (2019) with David Payne.

Producer's biography

Nella Kinzlová is studying her master's degree in film production at FAMU Prague and works as a line producer for various projects at the company Unit Sofa. *Don't light my fire*'s her graduation project under the production company MasterFilm.

Author's statement

Even though activism can seem silly at times, radicals are needed to change the world for the better. We want to highlight this as well as the whole topic of environmental crisis in an original and humourful way. We also want to utilize the genre of mockumentary, which is relatively uncommon in Czech film and is also a good way to create a budget film.

director **David Payne, Tomáš Navrátil**
scriptwriter **David Payne, Tomáš Navrátil**
producer **Nella Kinzlová**
camera **Filip Rejč**
language **Czech, English**
genre **mockumentary**
release date **26.01.2024**
what's missing **financing or partners for post-production, need for technical consultation of photography**



Tomáš Navrátil
Director
T +420 773 826 586
E tnavratil37@gmail.com



David Payne
Director
T +420 608 181 053
E davus.payne@gmail.com

LUIGI



120 min, Czech Republic, Slovak Republic, Italy

In development
This film is director's feature debut.

Cat&chips

Seifertova 1042/14
130 00 Praha 3
Czech Republic
E kovarikova.el@gmail.com

Film synopsis

Guide a few tourists through Canyon Gorropu, make some easy money and take some time off? This plan appeals to eighteen-year-old Luigi, so he pretends to be a guide and indiscriminately recruits everyone into his group. In reality, these individuals are the same people who were rejected by professional guides – the elderly, people with obesity and other disabilities. A tragicomic group of tourists embark on a journey that inevitably turns into an adrenaline rush for them and makes Luigi look at the world with slightly different eyes.

Director's biography

Eliška Kovářiková and Adam Struhala have been an inseparable creative duo for several years. They met at FAMU at the Department of Screenwriting and Dramaturgy, and since then they have been writing screenplays, radio plays, directing films and TV shows and running the Film Acting Academy for Children. Their screenplays have won three times at FAMUFEST in the Best Unproduced Screenplay category (2018, 2019 and 2022), and in 2019 they won the Film Foundation Award. Their short film *The Glory of Terrible Eliz* was nominated for Best Short Film at the Czech Lions and Czech Film Critics' Awards (both in 2021).

Producer's biography

Cat&Chips is the newly-founded production company of directors Eliška Kovářiková and Adam Struhala. As a producer, Eliška Kovářiková has produced the short film *Must Be Painful* (dir. David Semler), which was successfully screened at many film festivals, nominated for the Czech Lion Award for Best Student Film (2021) and later bought by the ARTE television company. The impulse for founding the Cat&Chips company was the shared desire of the creative team of collaborators to use their energy after leaving school and translate it into independent films that have the freedom to be made in a shorter time frame with a lower budget.

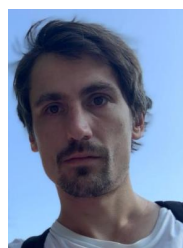
Author's statement

We would like to create an art film that is easily accessible for its audience. A film that will connect opposite poles of viewers (the young and old generation) and help them overcome barriers (especially the elderly will get a glimpse into the world of the younger generation). We consider the comedic tone of the film and the range of characters that the audience can identify with to be a suitable way to convey the problems of today's adolescents and the theme of the clash of generations in a friendly way.

director **Adam Struhala, Eliška Kovářiková**
scriptwriter **Eliška Kovářiková, Adam Struhala**
producer **Eliška Kovářiková**
camera **Veronika Donutková**
music **Mikoláš Juráček**
cast **Erik Johansson, Tina Peterková, Dave Kurley, Dion King, Salvatore Baddore, Antioco Bangoni**
language **English**
website **www.instagram.com/luigi.film/**
genre **coming of age, survival**
release date **2025**
what's missing **additional financing, co-production, financing and distribution partners, distributors, sales agent**



Eliška Kovářiková
Director, Scriptwriter, Producer
T +420 739 707 642
E kovarikova.el@gmail.com



Adam Struhala
Director, Scriptwriter, Producer
T +420 739 168 943
E astruhala@gmail.com

KVIFF Eastern Promises

Works in Development – Feature Launch

First and second feature film projects
developed within the MIDPOINT Feature
Launch 2023 program



KVIFF & MIDPOINT Development Award Jury



Simone Baumann

Simone Baumann is working in the film production for more as 25 years and has produced many documentaries and feature films. Till March 2019 she was the head of the documentary department of Saxonia Entertainment GmbH. From 1997-2010, she was managing director of the independent production company LE VISION. She is an experienced co-producer, and one of Europe's leading experts

on Russia, the former Eastern bloc, and their audiovisual markets. In April 2019 Simone Baumann was appointed as the Managing Director of German Films – the German film promotion. She has been working as the GERMAN FILMS Eastern Europe representative since 2005. She also supervised numerous feature film productions in the former Soviet Union as an executive producer and consultant.



Joseph Fahim

Joseph Fahim is a film critic, a programmer and a lecturer. He is the Arab delegate of Karlovy Vary Film Festival, film curator at Philadelphia's Al Bustan Seeds of Culture, a former member of Berlin Critics' Week, the curator of the 2018 Safar Film Festival in London, and the ex-director of programming of the Cairo International Film Festival. His criticism has appeared in various platforms and publications around the globe, including Middle East Eye, Mubi's The Notebook

magazine, the British Film Institute, BBC Culture, IEMed Mediterranean Yearbook, Al Jazeera International, The Africa Report, and Al Monitor, among others.

He co-authored several books on Arab cinema; his writings have been published in eight different languages to date. He also works as a script consultant for various institutions and production companies.



Danijel Hočevár

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

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

MIDPOINT Feature Launch Script Consultant Trainees



Elena Lyubarskaya

Elena Lyubarskaya is a screenwriter, creator, and script consultant based in Berlin. In 2016, she graduated from Serial Eyes - a premium postgraduate training program for TV screenwriters and producers focused on serialized storytelling. The series based on her original TV series concept *Pauline* is currently in production with Disney Plus Germany (produced by BTF). Earlier, Elena has been a recipient of the CNC France co-writing grant for her project *Die Stadt* (co-written with Pierre Puget), the VDD/Pro / Development

competition, the Cannes Series Institute Residency development competition (Cannes series/Vivendi group). Elena has experience working as a screenwriter and leading the writers' room as well as consulting other writers and teams on all stages of script development. Elena believes in creator-driven storytelling and sees her mission as a consultant in helping authors of any level of experience to find the best execution of their vision.



Kevin Meul

Kevin (1979) studied film at Sint-Lukas Brussels and KASK Ghent (Belgium), and went on to write & direct several acclaimed short films such as *The Extraordinary Life Of Rocky* (30+ awards at Chicago and Seattle Film Festival) and *Cadet* (selection SXSW Festival).

Furthermore, he directed commercials, television sport shows and music videos for different Belgian bands (Das Pop, The Subs, Admiral Freede, Goose...). In 2016 he released his debut feature film *My First Highway* (Ghent Film Festival, Rome Film Festival, Jury Prize for best film at the Tallinn Black Nights Film Festival). He worked as

a co-writer with Robin Pront for *Zillion* (Belgian Box Office Award) and with Adil El Arbi & Bilal Fallah for *Rebel* (World Premiere at the 2022 Cannes Film Festival - Midnight Screening Section). Currently he is developing different projects as the dark comedy series *Under Construction* produced by De Mensen and *Congo* (working title) produced by FBO Films. Kevin studied the craft of scriptwriting by attending several workshops of established instructors amongst others TorinoFilmLab, Binger Writer's Lab, Nipkow Program, Midpoint Writer's Room, Robert McKee, Midpoint Story Editor Trainee...



Tomáš Janáček

Tomáš Janáček studied Film Studies and Media Studies. In 2019, he completed his directing studies at FAMU. He writes screenplays and occasionally publishes articles on culture. His student films have participated in international festivals. With his graduation film *The Night of the Agama*, he won the award for Best Feature Direction at FAMUFEST and was nominated for the Magnesia Award for

Best Student Film. Several of his screenplays were supported by The Czech Film Fund. He is currently working on his feature film *Nothing Really Happened*. With his project *Polárka*, he participated in the Script Consulting Incubator. He is currently teaching directing at FAMU, where he is also studying for his PhD, focused on multiprotagonist and multiperspective narration.

The Boy Who Saw in the Dark / Puika, kurš redzēja tumsā



Latvia

This film is director's feature debut.

Centaur Films

Krisjana Barona 10-12

LV-1050 Riga

Latvia

E filmscentaur@gmail.com

Film synopsis

Jacob, a 13 year-old boy, is being raised as the 'perfect son' for his blind parents. Along with numerous duties, he is their 'eyes' to the outside world in the small town of early 2000's Latvia. The last thing he wants is to let them down, but everything changes when Jacob falls in love with Liene, a girl from his school. By pretending he is just like any other kid, Jacob leads a double life, covering up his strive for independence. While his parents are about to lose their jobs at the soon-to-be closed factory, Jacob becomes alienated from his mother who has lost sight of his split personality. A successful participation in the local 'Special Olympics' will alleviate the financial burden, but for Jacob it becomes the perfect storm, forcing to face his fears of disappointment and answering a question - 'who is blind?'.

Company's profile

Centaur Films is an international entertainment company founded in 2020 with its headquarters in Riga, Latvia. Its focus is financing and producing films and TV series with commercial appeal. The company has produced a raft of popular film and TV successes like feature film *Accidental Santa* which Sony Pictures International Productions has optioned remake rights to eight territories, TV series *The Great Fools* which was remade as *Munavere* in Estonia, and the Prague Intl Monthly FF, Stafford FF and Boden IFF award-winning TV series *Viss Norm*. The company's development slate includes three feature films - a biopic about legendary Latvian rock/synthpop band *Jumprava*, an erotic drama based on the best-selling Latvian book *Ecstasy* and a drama based on the *The Boy Who Saw in the Dark* book.

Author's statement

Since early childhood, Jacob has been acting as a grown up by selflessly taking care of his blind parents, as well as being the 'eyes' for the local blind community. He has always held his parents' well-being higher than his own, but at the same time, he often doubts himself existentially and wonders - "can you even exist if you're not visible?". These paradoxical qualities underline the character drama. Jacob's mother has always set out to prove that she can do anything a seeing person can, including having a family and a 'perfect child', who is now slipping through her fingers. With a touch of life affirming humour and texturized imagery of the early 2000's small town in Latvia, this film deals with a timeless theme of seeing one another as a person for who they really are.

Producer's statement

Adapted from Rasa's successful novel *The Boy Who Saw in The Dark*, which received not only great national recognition by being incorporated into the official literature curriculum, but also international acclaim as the book has been nominated for European Union Prize for Literature in 2021. Its theatre adaptation has earned the Grand Prix at the Latvian theatre awards, and has been also performed on Estonian theatre stages. The film aims to be a Baltic co-production because of its well-tested IP targeting an audience already established in the region. Our primary target for the local market is to have a box office success and internationally, we see it as a festival darling. Our initial financing from the National Film Centre of Latvia supported scriptwriting, and we're planning to apply for production funding in 2024.

director **Pauls Kesteris**
scriptwriter **Rasa Bugavičute-Pēce**
producer **Kristians Alhimionoks**
language **Latvian**
genre **coming of age drama**
estimated budget **1.500.000 EUR**
release date **2025**



Pauls Kesteris
Director
T +371 25453344
E kesteris.pauls@gmail.com



Rasa Bugavičute-Pēce
Scriptwriter
T +371 26135453
E rasa.anna.b@gmail.com



Kristians Alhimionoks
Producer
T +371 29478233
E alhimionoks.kristians@gmail.com

The Portuguese House / La quinta de los almendros blancos



Spain, Portugal

Distinto Films

Jonqueres 16, 9 B
08003 Barcelona
Spain
E distinto@distintofilms.com

O Som e a Fúria

Rua Padre Luís Aparício 11A
Lisboa 1150-248
Portugal
E geral@osomeafuria.com

Film synopsis

One morning, Fernando wakes to find his wife has vanished. When he learns she has left Spain to return to Serbia, his world falls apart and he leaves home. While traveling, he meets a gardener on his way to work at a *quinta* in Portugal. The gardener dies unexpectedly and Fernando decides to assume his identity, presenting himself at the *quinta* as the new gardener. The owner, Amália, is a mysterious woman, who intrigues Fernando. Years pass. Fernando seems to have found a home, and the rapport he feels with Amália deepens. But he discovers that someone is living in his apartment in Spain and decides to go back. He meets Olga, a Serbian woman who has taken on his wife's identity. They soon enter into a relationship, without revealing who they really are. Fernando must decide if he wants to live in this reflection of the life he lost.

Company's profile

Distinto Films was established in Barcelona in 2007 to produce high quality projects about relevant cultural matters and support talented authors, mainly female screenwriters and directors. Its filmography includes *The Odd-Job Men* by Neus Ballu's (Official Selection at Locarno IFF), *Vasil* by Avelina Prat (Warsaw FF) and *Watermelon Juice* by Irene Moray (Shorts Official Competition at Berlinale). O Som e a Fúria was created in Lisbon in 1998. The company, specialized in independent cinema, has worked continuously with Portuguese and international auteurs. Its filmography includes *Tabu* by Miguel Gomes (Berlinale Competition), *Frankie* by Ira Sachs (Cannes IFF Competition), *Zama* by Lucrecia Martel (Rotterdam IFFR), *A religiosa Portuguesa* by Eugene Green (Locarno IFF Competition).

Author's statement

I often ask myself what defines our identity. Is it where we grew up, where we live, our genes, habits, experiences, desires? Is this identity unique and unvarying or can we change it? This film explores how, by impersonating someone else, one can find their true self, rebuild their life, and find their place in the world. A place that has nothing to do with roots, but with discovery. Through this idea I want to talk about themes that fascinate me and are present in all my films: loneliness, a permanent sense of strangeness, ceaseless searching, and our constant striving to connect with what surrounds us.

The film portrays and contrasts the two possible lives of the main character – in Spain and in Portugal. The *quinta*, with its timeless atmosphere, stands at the heart of the story.

Producer's statement

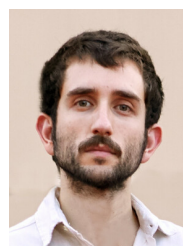
The Portuguese House is a film about the search for identity. With a narrative tone evocative of ancient fables and an intriguing thesis, the film explores complex metaphysical themes. The mixture of suspense and a strong *mise-en-scene* results in an attractive film, of interest to festivals and audiences alike. Avelina's debut feature film *Vasil* was also produced by Distinto Films, in co-production with Activist38 (Bulgaria), and premiered worldwide at Warsaw FF, before competing in the Official Selection at Valladolid IFF where it won Best Actor Award.

The Portuguese House is a Spanish-Portuguese co-production with secured national funding. We are looking for an arthouse international sales agent. Shooting is planned for early 2024.

director **Avelina Prat**
scriptwriter **Avelina Prat**
producer **Gerard Marginedas**
language **Spanish, Portuguese**
genre **drama**
estimated budget **2.971.200 EUR**
release date **2025**



Avelina Prat
Director, Scriptwriter
T +34 619 309 547
E avelinaprat@yahoo.es



Gerard Marginedas
Producer
T +34 933 19 20 94
E gerard.marginedas@distintofilms.com

Excavators / Ekskafis



Cyprus

This film is director's feature debut.

Caretta Films

Tirteou street 4

1087 Nicosia

Cyprus

E info@carettafilms.com

Film synopsis

Klió is on summer holiday back home in Cyprus, when the remains of her grandmother Melpo – who has been missing since the Turkish invasion that divided the island in 1974 – are unexpectedly exhumed. Klió starts to suspect that there may be more to the story of her grandmother's disappearance than the family admits. Despite her mother Myrna's warnings to forget about the past and move on with her life, Klió stays in Cyprus and insists on uncovering the truth. A few seconds of newly discovered footage of Melpo as an extra in an old film lead Klió to her family's ancestral home, in a ghost town cordoned off by the Turkish military for almost fifty years. Among the abandoned ruins, Klió pieces together a new version of her family's history, forcing her to reckon with her mother's silence and the ghosts of her own past.

Company's profile

Caretta Films (est. 2004) is a Cyprus-based production company run by producer Constantinos Nikiforou with international clientele and credits in film, TV and commercials, and a focus on making and bringing to market thought-provoking movies. Completed projects include features, *Au Revoir Slumdogz!* (2023, dir. Andreas Kyriacou) Audience Award winner, 2023 Cyprus Film Days IFF; *Snow White Dies at the End* (2022, dir. Kristijan Risteski, international co-production with Focus Pocus Films, N. Macedonia) premiered at Slumdance, official selections at Manaki Brothers, Moscow IFF; and the short films *Taxi* (2023, dir. Constantinos Nikiforou); *Afemazi [Drained]* (2021, dir. Anna Fotiadou); *Tango on the Balcony* (2016, dir. Minos Papas, co-produced Cyprian Films, New York) official selections at San Diego IFF, Int'l Short Film Festival of Cyprus).

Author's statement

Excavators is about intergenerational memory and family relationships in a society scarred by war, where violent truths from the recent past are often kept buried in order for life to go on. My mother is a refugee of the Turkish invasion of 1974, and I've witnessed first hand how the trauma of war ripples across generations and silently infiltrates even the most intimate corners of our present. Klió and Myrna's tense relationship raises the question of a younger generation's obligation to our parents' past: how much should we forget, and what should we remember? And at what cost? *Excavators* blends personal experience with a fascination for the visual archives and collective memory of Cyprus' painful history, incorporating an archival footage aesthetic to show how memory is transferred and distorted across time.

Producer's statement

Excavators deals with the ongoing effects of the Cyprus conflict by portraying universal themes of refugee trauma from a singular female perspective. At a time when war on European soil continues in Ukraine, and mass migration across the Mediterranean persists, *Excavators* examines one family's struggle with invasion, occupation, nationalism, and revisionist history years after the guns cease firing. Director Argyro Nicolaou provides a new voice to themes of generational trauma, which reach well beyond the borders of Cyprus. Her previous films discuss identity, memory, and the marginalization of the female perspective. With fellowships from Princeton and a PhD from Harvard, Argyro's work and life experience put her in a prime position to explore the complicated and compelling modern themes tackled in *Excavators*.

director **Argyro Nicolaou**
scriptwriter **Argyro Nicolaou**
producer **Constantinos Nikiforou, Minos Papas**
language **Greek**
genre **drama**
estimated budget **750.000 EUR**
release date **2025**



Argyro Nicolaou
Director, Scriptwriter
T +357 99 64 69 53
E argyro.nicolaou@gmail.com



Constantinos Nikiforou
Producer
T +357 99 49 44 51
E dinos@carettafilms.com

Shadow Play



Iceland, Belgium

This film is director's feature debut.

Duo Productions

Hverfisgata 54
101 Reykjavik
Iceland
E duo@simnet.is

Harald House Belgium

Patersstraat 100
2300 Turnhout
Belgium
E office@haraldhouse.com

Film synopsis

A young Icelandic woman named Freyja is consumed by anguish after her newborn child disappears. Disillusioned with the lack of progress from the police and townspeople, she takes matters into her own hands. Along the way, an ominous raven-creature appears repeatedly, mocking her desperation. As Freyja investigates, the boundaries between reality and the supernatural blur. Freyja uncovers fragments of a dark urban legend that links the raven-creature with infant murders and she suspects a conspiracy in her own town. Haunted by disturbing visions and eerie encounters, Freyja's fragile psyche crumbles under the weight of her suspicions, losing the respect of her peers. As the pieces come together, a horrifying revelation emerges from the depths of her subconscious – she unknowingly holds the darkest secret of all: the guilt of killing her own child.

Company's profile

Duo Productions is an Icelandic film production company established in 2005 by producer Guðrún Edda Thorhannesdóttir. Guðrún's most notable feature credits are *Alma* (2021), nominated for the Nordic Council Film Prize, *Of Horses and Men* (2013), awarded Best New Director at San Sebastian Int. FF and *Mamma Gógó* (2010) by veteran director Friðrik Thor Friðriksson. Apart from *Shadow Play*, Guðrún is developing several projects; such as *South Window*, part of the 2023 Torino Film Lab - NEXT Feature Film. Harald House is based in Antwerp, Belgium. Founded in 2016, the production company produces documentaries, most notably *A Punk Daydream* (2019) premiered at IFFR and *Slave Island* (2024) in production, and fiction films with a focus on characters driven stories on the edge of society that involve dysfunctional families and institutions.

Author's statement

Shadow Play is an exploration of societal pressure on a mentally vulnerable new mother living in an Icelandic small town where a secret abortion is nearly impossible. The lonely, agonizing search after her baby goes missing, is a metaphor for the lack of empathy from an ill-equipped community. Under the surface we look at the taboo surrounding women who were forced to become mothers. The mythical raven-creature represents the suppression of Freyja's guilt for wishing her child did not exist. To her, the child destroyed her chance to be with the man she always dreamed of. We intertwine the stigma surrounding mental health and our own experience on the topic with the Icelandic legend of Utburður, in which abandoned babies rose from the dead in the shape of a raven to haunt the one responsible and drive them into madness.

Producer's statement

Shadow Play is a genre film with the artistic quality of an arthouse film. The film is helmed by a young female writer and a first-time female director who will bring their unique perspectives and creative vision to the project. The protagonist of the film is a young woman, providing a central focus for exploring the underlying theme of the oppression of women in today's society and in a historical context. The stigma of mental health is also explored in a unique way by delving into the woman's psyche. At present, *Shadow Play* is an Icelandic and Belgium co-production. Eastern European co-production would be ideal since we have worked with Eastern European talent in the past and believe it would capture the desired aesthetic and ambiance of the film. The aim is to premiere the film at major film festivals that embrace genre films.

director **Ýr Thrastardóttir**
scriptwriter **Pauline Baert, Kristian Van der Heyden**
producer **Guðrún Edda Thorhannesdóttir, Kristian Van der Heyden**
language **Icelandic**
genre **mystery, psychological horror**
estimated budget **1.700.000 EUR**
release date **2025**



Ýr Thrastardóttir
Director
T +354 698 5802
E yr@another-creation.com



Kristian Van der Heyden
Scriptwriter
T +32 485 12 77 50
E office@haraldhouse.com



Pauline Baert
Scriptwriter
T +32 456 10 49 40
E pauline@haraldhouse.com

Flight from Kabul / Let z Kábulu



Slovak Republic

Wandal Production

Mikulášska 1/a
81101 Bratislava
Slovakia
E petra.blascak@gmail.com

Film synopsis

Zibaa (30), a successful Afghan filmmaker and head of the National Film Fund recently got engaged to Samir (29), the love of her life. Her end-of-summer wedding plans are horribly destroyed when Taliban unexpectedly seizes Kabul, and Zibaa finds herself facing a life-changing decision. As a famous anti-Taliban activist and a governmental employee, Zibaa's life is at risk. While Samir suggests escaping to the conservative, male dominated south for safety, Zibaa's sister-in-law begs her to leave the country and take her daughters with her. Caught between her love for Samir and her nieces future, Zibaa has only one hour to make a decision.

Company's profile

Wandal Production was established in 2007, focuses mainly on feature film and TV production, and also participates as minority co-producer in strongly appealing international projects. It co-produced the WW2 drama *Colette* by Milan Cieslar, and produced the crime thriller *The Line* by Peter Bebjak, which became the most successful Slovak film ever with over 330.000 admissions domestically. In 2021, the company premiered the historical TV series *The Slavs*, a Slovak-Ukrainian co-production, for TV JOJ. In 2021, it released the film *Perfect Strangers*, the largest box office Slovak title in Slovak cinemas in 2021. WP is currently developing a historical drama *Ice Down*, set in the arena of ice-hockey, a historical TV mini-series based on the book *Three Banks of Danube* and Sahraa Karimi's *Flight from Kabul*.

Author's statement

Flight from Kabul, my second feature film, is a cinematic testimony to the collapse of Afghan women's dreams and the erosion of democratic values by the resurgence of the Taliban. From a woman's perspective, it shows the multi-layered aspects of urban life in Kabul in two parallel narratives about the present and the past that have been less reflected in the world's media.

By combining the love story of Zibaa and Samir with the force for departure and wandering to find a way out of darkness, I attempt to tell a realistic yet metaphorical story about the solid spirit of the Afghan people. Although real events and my personal experiences inspire my film, it does not have a documentary style or structure. The cinematic language and style are evident through the perfectly calculated mise-en-scène and audiovisual composition.

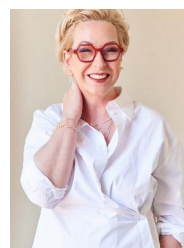
Producer's statement

This film is the second feature by Sahraa Karimi, an Afghan writer/director, women rights activist and a fighter against Taliban. Following her debut *Hava, Maryam, Ayesha* (2019) which premiered at Venice IFF, *Flight from Kabul* is a story based on real events of Sahraa's life, when after becoming a Taliban hit-list target, Sahraa was forced to escape her homeland. This project has been supported by CE MEDIA and also participated in the Pop Up Film Residency. The media attention the project has received after Sahraa's announcement of its development promises a great international reach, and also a global film festival interest. Written, directed and produced by women, our film harnesses the power of female energy and through our unique vision and approach we wish to shed light on the realities of a region that has long remained unseen.

director **Sahraa Karimi**
scriptwriter **Sahraa Karimi**
producer **Wanda Adamik Hrycova**
language **English, Slovak, Parsi**
genre **drama**
estimated budget **2.000.000 EUR**



Sahraa Karimi
Director, Scriptwriter
T +39 344 403 7561
E sahraakarimi@gmail.com



Wanda Adamik Hrycová
Producer
T +421 905 101 803
E wanda@wandal.sk

God Break Down the Door / Bože, rozraz dveře



Czech Republic

This film is director's feature debut.

Perfilm

Ostrovni 1448/24

110 00 Prague

Czech Republic

E info@perfilm.cz

Film synopsis

Bob (18) is an overweight boy of a simple nature who comes from a strongly religious family and lives within the safe routine of Christian values. As a reward, yet against his will, his parents send him to a religious medical resort for the physically disabled to fight his obesity. There he falls in love with Káťa (22), an intern, and becomes close to Vítek (17), an incurably ill nihilist walking with a stick, with whom he shares the room.

During the stay, both relationships intensify, but as Káťa rejects Bob, he succumbs to Vítek's mentality. Eventually, his deep-rooted negativity comes to light and leads to an ill-considered poisoning of Káťa who ends up in a coma. Torn by the loss of faith when the prayers for her recovery are not answered, Bob is manipulated by Vítek into another irreversible act – to help him end his suffering.

Company's profile

Perfilm is an independent production company based in Prague, Czech Republic, founded in 2018 by producer Tomáš Pertold. Perfilm focuses on films with a strong creative value and international outreach, both fiction and documentary, as well as experimental films. The company has produced a number of successful short films such as *Eighth Day* by Petr Pylypčuk (Festival de Cannes - La Cinef), *Paradise on Earth to See* by Vojtěch Novotný (Premiers Plans FF, Trieste FF) or *Can You Still Feel The Butterflies?* by Radek Brousil (Oberhausen ISFF).

If I Ever Lose My Eyes, a feature experimental documentary by Lea Petříková presented at Jihlava IJDF's New Visions Forum, is in post-production. Perfilm is also currently developing two fiction feature debuts: *God Break Down the Door* by Vojtěch Novotný and *In Good Faith* by Anna Wowra.

Author's statement

Bob, an outsider because of his life-long overweight, has been brought up in the values of a strongly religious family. However, his confrontation with the suffering of the physically disabled, and particularly the manipulative nihilist Vítek challenges his naive belief in kindness and attitude towards the world.

Our film is a coming-of-age story, focusing on the connection between manipulation and faith, which can be an endless support but also a destructive ideology if it doesn't come hand-in-hand with freedom. I myself come from a Christian family and therefore have a strong relationship to the topic. In addition, the story also reflects universally understandable themes such as the search for one's identity, self-acceptance, guilt and the danger of "incelism" – when young men choose destruction as an outlet for their frustrations.

Producer's statement

Manipulation and its forms, crisis of faith, and coping with things that go beyond humanity are timeless subjects always worth exploring.

Bob is the type of hero we don't see in films very often. His compelling character together with a thorough artistic conception form the unique foundation of the project. At the same time, the film manages to naturally link elements of drama, comedy, and thriller within the story. *God Break Down the Door* is designed to be a well-balanced crossover of arthouse and a universally accessible film with audience potential.

It is a debut feature film both for me as a producer and Vojtěch Novotný as the director. We bring a novel approach and the necessary energy for the project and we would like to connect with Central-Eastern European producers for whom the themes of our film could be relevant.

director **Vojtěch Novotný**
scriptwriter **Vojtěch Novotný**
producer **Tomáš Pertold**
language **Czech**
genre **coming of age drama**
estimated budget **850.000 EUR**
release date **2026**



Vojtěch Novotný
Director, Scriptwriter
T +420 739 739 050
E vojtech.novotny96@gmail.com



Tomáš Pertold
Producer
T +420 775 682 676
E tomas@perfilm.cz

Paperplanes



Greece

This film is director's feature debut.

Marni Films
Mnisikleous 12
10556 Athens
Greece
E info@marnifilms.gr

Film synopsis

Nefeli (30), still living with her parents, is devastated to find out of their divorce. She decides to run away and accidentally bumps into a stranger, Harry (30), who's enjoying a beer before catching a flight. They connect and spend the night together at Nefeli's grandmother's vacant flat. The next day, Harry falls ill of Covid-19. He is not allowed to travel and has to be quarantined for 15 days. Nefeli, desperate for some company, agrees to let him stay with her since he has no acquaintances in Athens. As the days pass by, their quarantine stretches indefinitely due to the universal lockdown. They fall deeply in love and create their own ideal world within the confines of the apartment. However, as the lockdown ends, Nefeli realizes that they have different perceptions of love, and that she must confront reality.

Company's profile

Marni Films, an independent film production company based in Athens, Greece, develops and produces feature films, shorts, and documentaries by promising new talents and established filmmakers whose work can continuously attract the interest of international audiences with high-quality, sustainable and unique storytelling. Marni's shorts have premiered at prestigious festivals such as Cannes, Clermont Ferrand, Busan and many more, while its feature filmography includes *Suntan* (IFFR, SXSW), *Afterlov* (Locarno IFF) *The Longest Run* (DOK Leipzig), and its co-productions include films by Yorgos Lanthimos, Yiannis Veslemes, Alexis Alexiou & Yorgos Zois.

Author's statement

Paperplanes is a story about love and coming of age told in a claustrophobic and uncertain period of time: the universal lockdown. Growing up means abandoning any romantic perception of life and gradually grounding yourself on earth. It is the time when you are faced with the feeling of uncertainty and impermanence, and you have to start taking things seriously. Nefeli loses her faith in love when she learns about her parents' divorce but she finds a way to discover the magic in this very new condition. Harry appears as the savior who comes to show her that "forever" exists, but this is not true. Through their coexistence and their different perspectives on love, Nefeli will realize that "forever" is a humanly constructed concept and that relationships are a natural and beautiful part of life, even if they last for a short while.

Producer's statement

Our story is a journey towards adulthood in a lighthearted and playful way without excessive sentimentality. The pandemic is the context and serves as a pretext for the protagonists' journey and even though we are all trying to forget it, we will have to revisit- sooner or later. We believe that in a couple of years everybody will collectively be willing to look back, especially with humor and tenderness the way Selini is looking at her characters. Selini's distinct female gaze, with a gentle and casual approach, tells a story that creates a sense of momentousness: like in *Arabian Nights*, when Scheherazade tells stories about the human psyche to delay the future. We would like to share this urgency with creative partners and co-producers for our film, as we have already secured national funding.

director **Selini Papageorgiou**
scriptwriter **Selini Papageorgiou**
producer **Mina Dreki, Iro Aidoni**
language **Greek**
genre **coming of age, romance**
estimated budget **750.000 EUR**
release date **2025**



Selini Papageorgiou
Director, Scriptwriter
T +306 945 686 248
E selini.film@gmail.com



Mina Dreki
Producer
T +306 979 221 275
E mina@marnifilms.gr



Iro Aidoni
Producer
T +306 988 479 185
E iro@marnifilms.gr

Soft Hours / Puha órák



Hungary

This film is director's feature debut.

Kino Alfa

Király utca 80

1068 Budapest

Hungary

E genoveva.petrovits@kinoalfa.hu

Film synopsis

Ilona, in her late fifties, is a music teacher in a suburban primary school in Budapest. Her son, Tóbiás, who went missing ten years ago, links her unbreakably to her ex-husband, Dénes. When Dénes becomes a father again with his new family, Ilona's desire to find Tóbiás is rekindled. She sees her missing son in Leon, a local worker at a traveling funfair that recently moved into the neighborhood. The two of them develop intimate proximity that crosses the boundaries of mother-son connection and turns increasingly suffocating, making Ilona realize the need to let Tóbiás go. By cutting ties with Leon, Ilona can bid farewell to the hope of finding Tóbiás and becomes able to open a new chapter in her relationship with Dénes as well.

Company's profile

Kino Alfa is a Budapest-based film production company created in 2019 by film producer Genovéva Petrovits. She works with carefully selected talents who feel the urge to describe and reflect on our society. Thanks to CE MEDIA slate support, the company is currently managing the financing of projects such as the first feature film of Olivér Rudolf, *My Mother, The Monster*, the third feature film of Mihály Schwechtje, *Democracy Work In Progress*, and other film projects in advanced stages of development. In 2022, the company released its first feature documentary, *Under Protection*, directed by Mihály Schwechtje, which won the Best Hungarian Film Award in 2020 at the Verzió IFF.

Author's statement

Ilona's story is deeply inspired by my own experience, even though I am not a mother myself: my mother's chronic illness and death made me realize not just the blurring of mother-child roles but also that saying goodbye is an almost impossibly long process. As I arrived at the age to become a mother myself, I realized that I had a deep fear of the degree of responsibility involved, which made me juxtapose the taboos around motherhood with the theme of farewell. Ilona doesn't just allow herself to let go of her son, but at the same time rejects the position of the eternally remorseful mother hoping for her son's return. With *Soft Hours*, my aim is to portray the burden of motherhood through the eyes of an aging woman, which is one of the deeply ingrained taboos in the Central- and Eastern European cultural milieu.

Producer's statement

In her previous films, *Anna*, a Sarajevo Talents, European Short Pitch, and Pop Up Residency alumna, has already explored the subject of family loss in many different ways and observed closely this type of dysfunctionality. With *Soft Hours*, she turns towards mothers who have to deal with an unbearable life situation and raises complex social and emotional issues. Since we tackle universal subjects of humankind, we design our financing strategy accordingly and are setting up the project as an international co-production. We believe the main theme of the film can be viewed from very different perspectives depending on cultural and sociological backgrounds. We are looking for partners who will be actively involved in creative development.

director **Anna Gyimesi**
 scriptwriter **Anna Gyimesi**
 producer **Genovéva Petrovits**
 language **Hungarian, English**
 genre **psychological drama**
 estimated budget **1.500.000 EUR**
 release date **2026**



Anna Gyimesi
 Director, Scriptwriter
 T +3630 609 40 15
 E gyimesianna85@gmail.com



Genovéva Petrovits
 Producer
 T +3620 501 55 31
 E genoveva.petrovits@kinoalfa.hu

KVIFF Eastern Promises First Cut+

Feature films in post-production stage,
predominantly from countries with a low
production capacity, which participated
in the First Cut Lab program

First Cut+ Jury



Esra Demirkiran

Esra Demirkiran is Festivals co-ordinator at TRT Cinema (TRT is Turkey's public broadcaster). She is a co-ordinator of 12 Punto, Turkey's largest script development and co-production platform for Turkish and international feature films. For almost a decade, she worked as a news editor and executive-produced several flagship programmers and documentaries for Turkey's Haberturk news network. Prior to her journalism experience, Esra was the Board

President and Co-Director of NISI MASA, a Paris based European cinema network. In the past, besides working as a film critic and festival-distribution consultant for award winning Turkish feature films, she has contributed to the planning and organization of various Turkey-based film festivals. She studied Sociology at the Middle East Technical University, and holds an MA degree in Film & TV from Istanbul Bilgi University.



Marge Liiske

Marge Liiske has held various positions in the film industry since 1990, such as film festival programmer, coordinator in the Europa Cinemas network, production assistant, project manager at the Estonian Public Broadcaster ETV or head of MEDIA Desk Estonia. After working for seven years as managing director of the Estonian Film Foundation (main film financing body in Estonia), she became the CEO of Baltic Event, the largest co-production market in North-Eastern Europe in 2013. Since 2016, she has also worked as the head of industry programs at the Tallinn Black Nights Film

Festival. The programs, united under the label of Industry@Tallinn & Baltic Event, are one of the fastest growing industry platforms in the winter season, serving as a gateway for global audio-visual industries from and to the region and establishing ties and collaboration points with the ICT, gaming, mobile, technology and venture-capital sectors.

Marge is an EAVE graduate, member of the Board of the Estonian Film Industry Cluster, and member of the Supervisory Board of the main Estonian film financing body, the Estonian Film Institute.



Francesca Tiberi

After a degree in International Relations at Sapienza University of Rome and a post-graduate degree in Cinema & TV Production and Distribution at Luiss Business School, Francesca started her career in the film industry in 2014, working in the acquisition and marketing department of Satine Film Distribution. The first theatrical release she worked on was *The Broken Circle Breakdown* by Felix van Groeningen, Oscar Nominee for Best Foreign Language Film.

She then took the opportunity to work in the Industry Office of the 9th International Rome FF, assisting in the organization of both The Business Street and New Cinema Network projects. In 2015, she moved to Paris, where she had her first contact with sales, joining the international distribution department of the renowned TV production company La Compagnie Des Phares et Balises as assistant to the head of sales.

Allen Sunshine



80 min, Canada, USA

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

Mother and Son Films

34 Gramercy Park E
New York
United States of America
E chantal@chantalchamandyent.com

Chasseurs Films

396 Rue de Chardonnay
J1L 0J3 Sherbrooke
Canada
E l.a@chasseursfilms.com

Film synopsis

Allen Sunshine tells the story of a former music mogul who retreats to an isolated lakeside home to grieve his famous wife's suicide. He copes by composing ambient-electronic music and nurturing an unexpected friendship with two young boys whom he meets on the lake fishing. Throughout the course of his stages of grief, Allen encounters characters that remind him of what he's lost and forgotten and what he hopes to gain and reconcile.

Director's biography

Allen Sunshine is Harley's first feature film, which he shot when he was 22. At 17, Harley was selected as one of 55 filmmakers from around the world to work under the guidance of legendary filmmaker Werner Herzog at the EICTV in Cuba. He graduated from NYU in 2021 in the Global Liberal Studies Program with a minor in Creative Writing, Italian and Film Producing. During the program, he lived in Florence, Italy. His short films have been screened at many film festivals around the world. His latest short film *Where It's Beautiful When It Rains* premiered at the Fantasia Film Festival. He has also directed and produced music videos for Universal Music Group.

Producer's biography

Chantal began her career in the entertainment industry as an actress and singer when she became a member of a multi-million-selling duet. She was a Juno nominated artist and achieved critical acclaim for her PBS TV show, which she wrote, starred in and produced, entitled *Chantal Live at the Pyramids*. Chantal went on to produce her first feature film entitled *Hit By Lightning* starring Jon Cryer. Chantal has been a creative collaborator and producer for all of her son Harley Chamandy's films, such as Harley's award-winning short films *The Final Act of Joey Jumbler* and *Where It's Beautiful When It Rains*. Most recently, she was the producer of Harley's first feature film *Allen Sunshine*, and the two plan to collaborate together in the future on both their respective projects.

Author's statement

The film first began with an image of a man living alone on a lake with his dog and making electronic music. I was thinking about big vintage synthesizers by a lake. Then, I began to think about celebrity and fame, which has increasingly come to be regarded as an end in itself. The themes of isolation, natural beauty, celebrity, alienation and grief eventually came together in the figure of Allen, who enjoys the trappings of wealth and fame but also contends with the fact that his wife was driven to commit suicide. Allen finds solace in his friendship with two ten-year-old boys, who open his eyes to the simple things that make life worth living.

director **Harley Chamandy**
scriptwriter **Harley Chamandy**
producer **Chantal Chamandy, Laurent Allaire**
camera **Kenny Suleimanagich**
music **Ethan Rose**
cast **Vincent Leclerc, Miles Phoenix Foley, Liam Quiring-Nkindi, Joseph Whitebird**
language **English, French**
genre **drama**
what's missing **distributor, sales agent, world premiere**



Harley Chamandy
Director
T +1 917 502 43 97
E harleychamandy@hotmail.com



Chantal Chamandy
Producer
T +1 514 892 91 07
E chantal@chantalchamandyent.com

The Garden of Earthly Delights



127 min, Netherlands, Philippines, Belgium

This film has sales company attached.
This film is director's feature debut.

BALDR Film

Da Costakade 176H
1053 XE Amsterdam
Netherlands
E info@baldrfilm.nl

Film synopsis

In the stormy slums of bustling Manila, eleven-year-old street urchin, Ginto, dreams of escaping his scavenger life to become a gangster while grappling with his blossoming sexuality. Meanwhile, Dutch tourist Michael's world crumbles when he discovers he's been deceived by his online Filipino girlfriend, leading him to the underbelly of the city's red light district, where desire meets sinister demand. As their paths converge, Western wealth and postcolonial poverty collide, creating a brutal and cinematically stunning venture into the garden of earthly delights.

Director's biography

Morgan Knibbe gained international acclaim with his short film *Shipwreck* (Silver Leopard winner) and his feature-length documentary debut *Those Who Feel the Fire Burning*. Both films received more than 30 international awards, including three Dutch Academy awards, and EFA and IDFA main-competition nominations. Knibbe made the short documentary *The Atomic Soldiers*, featuring some of the last surviving American atomic veterans who – after more than four decades of forced silence – share their unfathomable experiences with nuclear weapons testing in the 1950s. The documentary was also published by The New York Times and The Atlantic. His fiction feature debut, *The Garden of Earthly Delights*, is currently in post-production.

Producer's biography

With Amsterdam-based BALDR Film (est. 2011), producer Frank Hoeve focuses on developing and (co-)producing challenging, director-driven films with a distinctive personal signature. Not risk-averse, he keeps urgent content and artistry at the core of his work. His credits include *Those Who Feel the Fire Burning* by Morgan Knibbe (2014, IDFA, two Dutch Academy Awards), *Etgar Keret: Based on a True Story* by Stephane Kaas (2017, International Emmy Award) and *Mitraby* Kaweh Modiri (2021, IFFR). BALDR Film's latest (co-)productions have been released at major festivals; *Sick, Sick, Sick* by Alice Furtado (2019, Cannes Directors Fortnight), *Window Boy Would also Like to Have a Submarine* by Alex Piperno (2020, Berlinale) and *Along the Way* by Mijke de Jong (2022, Opening Film IFFR).

Author's statement

This film exposes postcolonial inequalities that persist globally, confronting audiences with realities that are often conveniently ignored. Privilege lies in looking away. Using the power of cinema, we strive to expose exploitation and marginalization, inspire collective action and contribute to a more equitable and inclusive society while holding the utmost respect for the people we portray. This film was a collective endeavor between West and East, embracing diverse perspectives and amplifying authentic narratives to deconstruct harmful stereotypes. At its core, respect is the guiding principle that we aim to instill not only in ourselves, but also in the hearts of our audiences.

director **Morgan Knibbe**
scriptwriter **Morgan Knibbe, Roelof Jan Minneboo**
producer **Frank Hoeve, Armi Rae Cacanindin**
camera **Frank van den Eeden**
cast **JP Rodriguez, Benjamin Moen, Francesca Dela Cruz, John Michael Toling, Paula Mikaela Padon, Ada Belamide**
language **Tagalog**
genre **drama**
release date **04.04.2024**
what's missing **additional financing for VFX and sound**



Frank Hoeve
Producer
E frank@baldrfilm.nl

Raw Material / Nyersanyag



111min, Hungary

This is the film's final distribution title.

Filmfabriq

Fadrusz utca 26/b

1114 Budapest

Hungary

E info@filmfabriq.hu

Film synopsis

A young film director Tamás is invited to a village to lead a summer art workshop for kids. He quickly discovers that the village is overrun with corruption and exploitation. He starts an investigation into the abusive mayor and exposes him by shooting a documentary, but his good intentions threaten everyone involved. The mayor finds out about Tamás' new mission, the locals turn against each other, and what began as an easy-going summer adventure results in disaster. Martin Boross' feature debut is a critical reflection on the filmmakers' responsibility and harmful activism in an all-too-familiar microcosm of oppression.

Director's biography

Martin Boross (born 1988) is a theatre director, writer, performer and emerging film director. He is the artistic director of STEREO AKT, a Budapest-based contemporary theatre collective, and earned his degree in Dramaturgy in 2013 at Budapest's University of Theatre and Film Arts. Since 2011, he has directed 20 theatre shows, including on-stage and site-specific pieces, and his work has been presented by theatres in 36 cities in 11 countries. His post-dramatic works are often interdisciplinary, immersive and political, often inspired by or making use of documentary material. In 2016, he received the Junior Prima award, the most prestigious recognition artists under 30 can receive in Hungary.

Producer's biography

Gábor Osváth is a Budapest-based Hungarian producer who has produced seven feature films, several documentaries and numerous award-winning animated short films. His most recent films include *Christmas Flame* (the highest grossing Hungarian film of the past four years), *27* (Cannes Palme d'Or for short film, 2023), the Czech-Slovak-Hungarian stop-motion feature film *Tony, Shelly and the Magic Light*, and the Polish-Hungarian feature film *Budapest Diaries*, which is now in post-production.

Author's statement

The idea for the story came out of my experience in filming a documentary, which centred on a group of teenagers in a Roma-majority Hungarian village. During filming, we came across the ethical questions that we must face when making works with and about marginalized groups: Who has authorship? When should we intervene? What happens to our carefully built relationships after a project ends? I began playing with the idea of activism-gone-wrong and a story in which the artists lie to themselves about the effect and importance of their work and think they can solve a community's problems better than the community itself. *Raw Material* is a social drama with a mixed cast of professional and non-professional actors.

director **Martin Boross**
 scriptwriter **Fanni Szántó, Martin Boross**
 producer **Gábor Osváth, Dániel Mayer**
 camera **Kristóf Becsey, Dániel Bálint**
 cast **Zsolt Dér, Blanka Mészáros, András Pál**
 language **Hungarian**
 release date **01.10.2023**
 what's missing **international sales agent**



Martin Boross
 Director
 E borossmartin@gmail.com



Gábor Osváth
 Producer
 T +36 306 677 613
 E gosvath@gmail.com

Era



93 min, Kosovo, North Macedonia

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

RTV21 & Nam Creative

Pristina
Kosovo
E na21ak@rtv21.tv

List Production

Skopje
North Macedonia
T +38 970 36 23 32
E office@listproduction.mk

Film synopsis

Kosovo, 1990: After a series of unfortunate events, Era and her family are forced to move from Pristina to the village where her grandmother lives. She will need to leave behind her friends, her boyfriend, her life as she knows it and at the same time to comply with the village's rules. As she tries to adapt to the new reality, the dynamics in her life change, redefining her relationship with her parents, her youth, and her future. Things change when she meets Fatos, whose job is to help people escape the country illegally. For Era, he seems like a way out, – but is he? What she really wants is to fight for her own voice.

Director's biography

Parta Kelmendi was born in Pristina. She studied Film Directing at the Faculty of Arts of the University of Pristina. Since 2000, she has worked for Company 21, a TV network in Kosovo, as a director and producer on TV shows, documentaries, music festivals and short films. Parta's short documentary *Birth Does Not Ask When* won the Jury Award for Best Albanian Film at the Tirana International Film Festival in 2007. Her short films *Selfie* (2016) and *Girl* (2015) screened at the DEA Film Festival in Albania. *Era* is her debut feature film.

Producer's biography

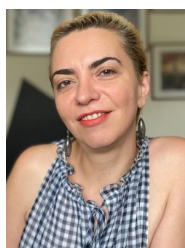
Aferdita Saracini Kelmendi is General Manager of RTV21, a media company based in Pristina, Kosovo, which includes a radio station, television channels, websites, YouTube channels, and an IPTV platform in Kosovo and North Macedonia. During her life long career, Aferdita has produced many tv & TV and music shows, documentaries, and short films. She is an award - winning journalist and entrepreneur.

Marija Dimitrova entered the film industry in 2013. In 2016, she established her own company List Production and produced Dina Duma's debut feature *Sisterhood*, which won the Special Jury Prize at Karlovy Vary in 2021. She is currently working on her second feature film, Goran Stolevski's *Housekeeping for Beginners*, and has new projects by Igor Ivanov Izi and Lidija Mojsosvska in development.

Author's statement

Era is a powerful coming-of-age story about the resilience and hope that we all need in our lives. My aim with this film was to create a compelling and emotional film that resonates with audiences. Despite the specific setting of Kosovo in the 1990s, Era's journey is one that people of all cultures and backgrounds can relate to. It is a film that is both personal and universal. I created *Era* to explore the powerful journey of transformation we all go through in life. In a world that is so often filled with uncertainty, by showing how one individual can overcome significant hardship, *Era* offers a message of hope and positivity that is much needed in this day and age. It's a story about finding one's strength, standing up for one's voice, and discovering the things in life that truly matter in life.

director **Parta Kelmendi**
scriptwriter **Parta Kelmendi**
producer **Aferdita Saracini Kelmendi, Marija Dimitrova**
camera **Naum Doksevski**
cast **Zana Berisha, Alban Ukaj, Armend Smajli, Irena Aliu**
language **Albanian**
genre **drama**
release date **15.02.2024**
what's missing **color grading, deliveries, sound design**



Parta Kelmendi
Director
T +38 344 155 921
E parta.kelmendi3@gmail.com



Marija Dimitrova
Producer
T +39 070 362 332
E dimitrova@listproduction.mk

I Don't Love You Anymore / Už tě nemám rád



110 min, Czech Republic

This is the film's final distribution title.

i/o post

Dienzenhoferovy sady 1
15000 Praha 5
Czech Republic
E jordi@iopost.cz

Film synopsis

Marek (13) films socially themed videos, making him an outsider among his classmates. At home, his mother's new acquaintance disrupts their idyllic relationship. In the most sensitive phase of his life, he crosses paths with Tereza (12). Despite their social differences, they develop a liking for each other. Teenage games spiral out of control with a simulated kidnapping, culminating in a running-away from home. They board a train heading for the farthest destination. After a series of spontaneous adventures, they get lost in a labyrinth of endless freedom. The attraction of desperation turns into the taste of loneliness and fear of the unknown, and emotional outbursts begin to drown in the loss of illusions.

Director's biography

Born in 1969, Zdeněk Jiráský graduated with a MA degree in script writing from FAMU. After completing his film studies, he directed several successful documentaries, and his first feature *Flower Buds* received four Czech Academy Awards including Best Feature and Best Director. He also won a Silver Hugo at Chicago IFF, a Flash Forward Award at Pusan IFF and a FEDEORA Award at Karlovy Vary IFF.

Producer's biography

Born in 1965, Jordi Niubó is a Czech - Spanish filmmaker with a MA degree in directing from FAMU. In 2005, after 15 years of directing documentary films, TV commercials and music videos, Jordi co-founded an i/o post film production and postproduction company that soon became an important coproduction partner of Czech and foreign filmmakers. Jordi has worked as a Czech producer representing i/o post on various international projects, such as *Silent Land*, A. Woszczyńska (Poland), *Piargy*, I. Trajkov (Slovakia), *Mikado*, E. Pârvu (Romania), *Oroslan*, M. Ivanišin (Slovenia), *Punk is Now*, J. Šlauka (Slovakia), *A Very Ordinary Citizen*, M. Barzegar (Iran), *Honey Night*, I. Trajkov (Macedonia), *In Silence*, Z. Jiráský (Slovakia) or *Third Half*, D. Mitrevski (Macedonia), and also on i/o post's first feature release *Like in a Movie* by T. Svoboda.

Author's statement

The concept of the story of two children on a journey was rooted in the tradition of realism. Our method aimed for maximum creative freedom. I was intrigued by a certain impenetrability of the teenage world, the desire for free thinking and independence. We often improvised, considering the naturalness of the adolescent actors. The focus was primarily on authenticity and truthfulness; I didn't want to moralize.

director **Zdeněk Jiráský**
scriptwriter **Zdeněk Jiráský**
producer **Jordi Niubó**
camera **Michal Černý**
music **Anna Vavřková, Berlin Manson, Pain Palace, Vanessa Weisz, Disco Ocultista, President Lourajder**
cast **Daniel Zeman, Maisha Romera Kollmann**
language **Czech, Romanian**
genre **drama**
release date **13.03.2024**
what's missing **festivals, sales agent**



Jordi Niubó
Producer
E jordi@iopost.cz

Pasárgada



90 min, Brazil

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

Muiraquitã Filmes

Sao Paulo

Brazil

E eliane@muiraquitafilmes.com

Ímã Filmes

Rio de Janeiro

Brazil

E dirapaes@uol.com.br

Film synopsis

During her secret mission in the middle of the tropical forest, Irene (50), a lonely ornithologist, feels the effects that the full exuberance of this place provokes in her body and mind. When the true purpose of her mission is revealed, it brings to the surface the ambiguity between her desires and her duty in the face of the illegal trafficking of wild birds that threatens this paradise. She starts to question her new sanctuary, which may also be her own abyss.

Director's biography

Dira Paes is one of the most awarded actresses in Brazilian cinema. She began her career in the super production *The Emerald Forest* (clôture film at Cannes 1985), and worked on remarkable Brazilian productions, including *Divine Love* (Sundance 2019 and Panorama at Berlinale 2019), *Bog of Beasts* (Tiger Award at IFFR 2007), *The Dead Girl's Feast* (Un Certain Regard at Cannes 2008), and *Two Sons Of Francisco*, one of Brazil's highest-grossing films. Dira has acted in 38 feature films, 7 series, and 16 soap operas. *Pasárgada* marks Dira's debut as director.

Producer's biography

Eliane Ferreira is the founder of the Brazilian production company Muiraquitã Filmes. She has produced and co-produced over 15 films, including titles such as *Homing* by Helvécio Marins Jr., which featured in the Forum section at Berlinale and Best Film at Jeonju IFF in 2019; *Cinema Morocco* by Ricardo Calil, winner of the Golden Dove in the Next Masters Competition at Dok Leipzig IFF 2018; *I Owe You a Letter About Brazil* by Carol Benjamin, Honourable Mention at IDFA 2019; *Fabricating Tom Zé*, Best Documentary by Popular Jury at Rio IFF and São Paulo IFF in 2006; and *Fish Dreams* by Kirill Mikhanovsky, winner of the Prix Jeune at Critics Week at Cannes Film Festival 2006.

Author's statement

As an actress, I always wanted to live the experience of filmmaking in all its creation, starting from an original idea. During the pandemic, after escaping to a farm in the middle of the tropical forest, I had this immersion where I defined Irene: an ornithologist rediscovering her tropicality and trying to face her dilemmas. This character interested me not only as an actress, but, above all, as a director. Having been born in the Amazon, two other layers emerged strongly within me while writing the script: the alarming scale of wild animals international trafficking, and nature, which is also a character and the ruler of Irene's inner journey and destiny.

director **Dira Paes**

scriptwriter **Dira Paes**

producer **Eliane Ferreira, Dira Paes, Pablo Baião**

camera **Pablo Baião**

cast **Dira Paes, Humberto Carrão, Peter**

Ketnath, Ison Gonçalves, Cassia Kis

language **Portuguese, English**

genre **eco-drama**

release date **16.05.2024**

what's missing **festival world premiere, sales agent**



Dira Paes

Director, Producer

E dirapaes@uol.com.br



Eliane Ferreira

Producer

E eliane@muiraquitafilmes.com



Pablo Baião

Producer, Cinematographer

E pablobaião@gmail.com

Family Therapy / Družinska terapija



122 min, Slovenia, Italy, Croatia, Norway, Serbia

This is the film's final distribution title.

Monoo

Kvedrova cesta 36
1000 Ljubljana
Slovenia
E rok@monoo.si

Film synopsis

When a young stranger enters a seemingly perfect family, the idyllic bubble they had been living in bursts and the chaos of the outside world infiltrates their lives, revealing their flaws, deepest fears, and dreams.

Director's biography

Sonja's *History of Love* received an award at the Crystal Globe Competition, Karlovy Vary IFF 2018. Her accolades include representation at Slamdance as one of the four globally selected directors, at Cineuropa as one of eight European female directors to watch, and selection into the Eurimages Gold Album. Both of her acclaimed films, *The Tree* and *History of Love*, served as official Oscar entries (2016, 2020). She glides successfully between drama, comedy (short *Paradise*, 2019) and TV series (*Trigrad*, nominated for the Heart of Sarajevo in seven categories at Sarajevo FF 2023). With her third feature *Family Therapy*, she combines comedy with her distinctive artistic vision, creating a unique cinematic experience.

Producer's biography

Rok co-founded the film production company Monoo in 2005. Over the years, he has produced feature films, co-productions and shorts. He is also an EAVE Producers Academy alumnus and received an EAVE Award at WEMW Trieste Co-production Forum in 2016. In 2018, he was selected to the European Film Promotion programme – Producers on the Move at Cannes Film Festival. He also took part in the Midpoint programme for screenwriting and film dramaturgy (FAMU). As a producer, he is deeply involved in every project through all its stages, from script development to distribution. His films are highly critically acclaimed and have garnered important international and national awards. The feature films he has produced or co-produced (*The Son*, *History of Love*, *The Tree*) were Oscar candidates in their respective countries.

Author's statement

When our family car caught fire during my childhood, a passing car, gleaming and flawless, carrying a seemingly perfect family didn't stop to help. This memory sparked *Family Therapy*, a film that revolves around a family residing in a glass house, exuding an air of detached superiority. Serving as a satirical backdrop, this setup sets the stage for chaos, unravelling their dysfunctional relationships: Olivia's smothering overprotectiveness towards Agata, Aleksander's escapism fuelled by dreams of family space travel, and the secret hidden beneath Agata's wig. Through the family's story, we also delve into contemporary social issues in the tone of a dark comedy-drama.

director **Sonja Prosenc**
scriptwriter **Sonja Prosenc**
producer **Rok Sečen**
camera **Mitja Ličen**
cast **Katarina Stegnar, Mila Bezjak, Aliocha Schneider, Marko Mandić**
language **Slovenian, English, French**
genre **tragicomedy**
release date **2024**
what's missing **final editing, sound post-production, color grading**



Sonja Prosenc
Director



Rok Sečen
Producer
T +386 41 86 57 51
E rok@monoo.si

The Woman Who Cries / A Mulher que chora



73 min, Brazil, Venezuela

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

Grafo Audiovisual

Desembargador Motta St. 3655

80.430-152 Curitiba

Brazil

E contato@grafoaudiovisual.com

Film synopsis

Miguel, a seven-year-old boy, lives with three generations of estranged women in an old house. Among them is his mother who, adrift with the trauma of her divorce, distances herself from the boy. Miguel takes refuge in Carmen, an enigmatic Venezuelan immigrant who works as a maid for his Brazilian family. Carmen becomes an ambiguous mother figure to the boy and develops an intimate and unusual bond with him by triggering his inner world and introducing him to a universe in which the real and the imaginary intertwine.

Director's biography

Venezuelan director and screenwriter George Walker Torres graduated in film directing from the FEMIS film school and in screenwriting from the American Film Institute. As well as his short fiction films, his two feature documentaries won awards at major festivals like Biarritz, Amiens, Havana, Hong Kong, Munich and Cartagena. Currently based in Brazil, he has recently worked as a screenwriter for the feature film *Marighella*, directed by Wagner Moura and recently premiered at the Berlin Film Festival, and the feature film *Rio Do Desejo*, directed by Sérgio Machado and premiered at Tallin Black Nights Festival.

Producer's biography

Producer of *Private Desert* (Audience Award at the Giornate degli Autori Venice), *Rust* (Sundance, Best Film Festival in Gramado), *To My Beloved* (7 Festival Awards in Brasilia, Silver Zenith in Montreal, San Sebastian), *Jesus Kid* (3 prizes in Gramado), *Circular* (Rio Festival), *Us by Us* (UN Prize at Dok Leipzig), *Arid Zone* (Special Mention at Dok Leipzig), *Remains of a Man* (Helena Ignez Prize at Mostra de Tiradentes), *Quadrangle* (Cannes), *The Parking Lot* (Best Short Film Festival in Rio), *The Factory* (Oscar shortlist, Special Mention Clermont Ferrand), and others. Founder and Artistic Director of Olhar de Cinema – Curitiba International Film Festival.

Author's statement

When I was growing up in Caracas, I was very close to a maid who worked at my house. Then, my mother fired her and I never saw her again. I remember how painful it was to see her disappear forever. This is the starting point of our movie. A personal and bitter-sweet childhood tale rooted in the feeling of humiliation and loneliness in the context of contemporary Latin-America. Our young hero takes refuge from his emotional turmoil in his nanny from Venezuela. The ambiguous bond he creates with her triggers in him the evocative power of childhood, where the real and imaginary collide. A film about what builds us as human beings, how we deal with our past scars, not trying to eradicate them, but trying to live with them.

director **George Walker Torres**
scriptwriter **George Walker Torres**
producer **Antonio Junior**
camera **Leo Bittencourt**
music **Marcos Pantaleoni**
cast **Zayan Henry, Samantha Castillo, Julia Stockler**
language **Portuguese, Spanish**
genre **drama**
release date **01.09.2023**
what's missing **sound design, mix and mastering**



George Walker Torres

Director

T +55 11 989505060

E georgewalkert@gmail.com

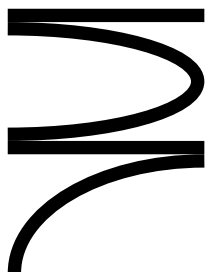


Antonio Gonçalves

Producer

T +55 41 992464474

E antonio@grafoaudiovisual.com



Book of Projects

Film Servis Festival Karlovy Vary, a.s.

Panská 1, 110 00 Praha 1

T +420 221 411 011, +420 221 411 022

F +420 221 411 033

E festival@kviff.com

www.kviff.com