less is more

the european feature film development programme
for committed filmmakers in a changing world

lim²

2026
Book of projects



supported by
Creative Europe
MEDIA


GHOSTS CHOOSE WHO TO FOLLOW
DIESES HAUS STAND
FRÜHER IN EINEM
ANDEREN LAND
лишилось ще стільки любові
broken queen of NOTHING
boring king of WORDS
Зараз я щасливий.
Більшу частину
часу.
This hangover will
never end.
і ось вони несуться, приголомшені
and here they are racing, stunned
вони і раді би були гальмувати
they would gladly slow down
"Що ж робити?" — питають вони один в одного
"What are we to do?" they ask one another
і задивляються у вічі.
And they look into each other's eyes.
"Відповідай!" чуєш?"
ANSWER me, do you hear?
в цій автівці любові
in this car of love
та коліна вже збиті
but their knees already shattered
навипередки
competing with
вщент
to the bone
you pinned me to
dead flies look

creators



Creative
Europe
MEDIA

Creative Europe MEDIA is the European Union's programme dedicated to supporting the audiovisual sector. It encourages the development, distribution and promotion of European works, fostering cultural diversity and strengthening the competitiveness of the industry across Europe and beyond. Thanks to its support, initiatives such as LIM | Less is More can provide a unique space for writers, filmmakers and producers to develop their stories, experiment with new creative processes, and connect with professionals across the continent.

On the coast of Legends (France), Le Groupe Ouest is a unique place in Europe, hosting writers and filmmakers in residency while helping their scriptwriting process, exploring new methods, for the elaboration of stories, helping with the scriptwriting process, exploring new methods for creating stories, helping writers find their "touch" and produce a meaningful story, a blueprint for a powerful film or series. In Brittany, Le Groupe Ouest, designed a unique approach created by writers for writers, in a work environment designed especially for them. Le Groupe Ouest created LIM | Less is More in 2017, and launched in 2019 the StoryTANK, the European Think Tank focusing on storytelling by bringing screenwriters & researchers together.
www.legroupeouest.com



partners

Flanders Audiovisual Fund

The Flanders Audiovisual Fund (VAF) is the cultural public funding body of Belgium's Flemish Community. VAF aims to stimulate and support the independent audiovisual creation in Flanders through an integrated approach. VAF also offers the Flemish professional sector the necessary framework along with a wide range of accompanying activities and support measures in the area of Talent Development, Research, Film Activities and Sustainability—the latter known as "e-Mission".
www.vaf.be

Control N

Founded in 2009 by two screenwriters and a director, Control N is a cultural association, whose projects center around training workshops, film courses and seminaries, dedicated to both amateurs and film professionals. Although its projects touch different areas of culture (theatre, dance, photography, media exhibitions), Control N's main focus is screenwriting, script development and film related events. Its declared purpose is to discover and promote young talented film enthusiasts and to push for cinema education in Romania.
www.controln.ro

Krakow Festival Office

Krakow Festival Office (KBF) is one of the most active institutions in Polish cultural life, responsible for Krakow's biggest festivals and spectacular events heralded in Poland and across Europe in the fields of music, theatre, film, fine arts and literature since 2000. Via the activities of Krakow Film Commission and Krakow Regional Film Fund, KBF supports the development of the audiovisual industry in the Malopolska Region (film funding, production support, professional training and industry events).
www.biurofestiwalowe.pl

MOIN Filmförderung Hamburg Schleswig-Holstein

MOIN

MOIN Film Fund Hamburg Schleswig-Holstein supports cinema films, high-end series and innovative audiovisual formats of all genres. We provide financial support for all phases of the production process from script to screen. It is our focus to develop our regional audio-visual industries and welcome filmmakers from around the globe to film in our region.
www.moin-filmfoerderung.de

Région Bretagne

Région Bretagne

Brittany stands out for its wealth of production in cinema and the audiovisual arts: documentaries, short and long features, fiction and animation. The Region Bretagne supports a wide variety of creative works while ensuring that related sectors remain considerably strong and well structured. The cinema and audiovisuel fund supports financially creative projects, at all stages of creation.
cinema.bretagne.bzh

focal

Focal

Focal proposes continuous training to develop creative, technical and entrepreneurial skills in the areas of film, audiovisual arts and new media. The continuous training programme encompasses every element in the production process, from screenwriting to distribution and is targeted to all professions in the AV industry. Focal collaborates with many European and Swiss partners.
www.focal.ch

FILM Estonian Film Institute

Estonian Film Institute

Estonian Film Institute (EFI) is engaged in a wide spectrum of activities reaching the whole field of film. EFI funds the development, production and distribution of Estonian films, supports talent development and represents Estonian films at festivals and other cultural events. EFI is in charge of digitisation and popularisation of film heritage and supports the growth of film literacy in Estonia. EFI also manages an incentive support scheme Film Estonia, through which film and TV production companies can receive a cash rebate of up to 30% on eligible local production spend.
www.filmi.ee

Ffilm Cymru Wales

Ffilm Cymru Wales is the development agency for Welsh film. “We are dedicated to advancing and sustaining a strong film industry for Wales; one that we can all be proud to call our own. We do this by providing funding and training for emerging and established Welsh filmmakers, offering exciting cinematic experiences to audiences across Wales, and developing new skills and career paths through a range of training programmes. We want people across Wales to have access to great films that cater for all tastes, backgrounds and interests.”
www.ffilmcymruwales.com

Lithuanian Film Centre

The aim of the Lithuanian Film Centre is to participate in designing an effective film and audiovisual sector policy and to foster the sustainability of the Lithuanian film industry. This aim is implemented through the following functions of the Centre: allocating subsidies for the development, production and distribution of Lithuanian films and international co-productions; promoting Lithuanian films at home and abroad; implementing programmes in areas of film education, national film heritage, training for professionals, research and statistics; representing Lithuania at international level.
www.lkc.lt

Xunta de Galicia

The Galician Agency for Cultural Industries (AGADIC) began its journey in 2008 as a regional public agency attached to the Galician Regional Government’s Department of Culture. Its responsibilities extend to all cultural activities carried out by individual creators and by companies, with the audiovisual sector being one of its main areas of focus.
industriasculturais.xunta.gal

CineSud

CineSud is the Netherlands’ largest and most internationally oriented talent and industry hub for film. Based in Heerlen, at the heart of the Netherlands, Belgium and Germany, CineSud supports filmmakers in developing their talent and professional skills, creating new productions and connecting with the national and international film industry. Since 2011, CineSud has worked with filmmakers, producers, educational institutions, festivals, funds and public authorities to strengthen a sustainable and internationally connected film ecosystem. From its base at Royal Studios, CineSud develops talent programmes, facilitates productions and collaborations, and provides access to professional post-production facilities.
cinesud.nl

Nordic NEST
MOIN and the FFA are collaborating with The Five Nordics

ODESA
INTERNATIONAL
FILM FESTIVAL

Nordic NEST

Nordic NEST is a joint initiative of MOIN Film Fund Hamburg Schleswig-Holstein and the Five Nordics—the alliance of the Danish Film Institute, Finnish Film Foundation, Icelandic Film Centre, Norwegian Film Institute, and Swedish Film Institute. The FFA is once again joining as a partner. The kick-off meeting in Hamburg will be organized in cooperation with the German Producers Alliance.The heart of Nordic NEST is the five-day NEST Space on Schleswig-Holstein's Baltic Sea coast: in January 2027, ten established screenwriters—half from Germany and half from the Nordic countries—will once again develop new projects together. The NEST Space is curated by Le Groupe Ouest / lim² | less is more , one of Europe's most innovative script development initiatives.
moin-filmfoerderung.de/nordic-nest

Odesa International Film Festival

The 17th Odesa International Film Festival, in partnership with less is more, has invited screenwriters, directors and creative producers to a four-day workshop in Kyiv dedicated to the creative process before screenplay writing begins—prewriting. Taking part in the workshop could be the first step towards joining the annual lim² | less is more programme.
The workshop is taking place as part of the Film Industry Office industry section of the 17th Odesa International Film Festival, running from 27 August to 4 September in Kyiv, with the support of the Ukrainian State Film Agency and the Ukrainian Cultural Foundation.
new.oiff.com.ua

edito

In the context of a world that is teetering on the brink of unpalatable power dynamics and new forms of dependency, the LIM team takes the bull by the horns. In 2026, LIM becomes lim², and its working methods are profoundly transformed. Thanks to the applied research work generated by its European Think-Tank (the StoryTANK) in the past 7 years, a new generation of devices will allow authors and filmmakers to immerse themselves in practices of deepening and densifying narrative proposals. These tools respond to fierce individualism through collaboration between sensibilities and mutual aid between peoples. Through new methods of spatialization of ideas and sounds, lim² accompanies the authors and filmmakers in their factory of singular worlds, consistent and necessary, worlds that no generative AI will be able to imitate.

The long-awaited moment has arrived! An exciting new group of directors and screenwriters is ready to embark on the challenging yet rewarding journey of development. These 16 lim² projects have been carefully chosen for their cinematic quality and thematic relevance. They come from a wide variety of cultures and backgrounds, with film projects capable of reaching a broad audience, speaking more or less explicitly to today's world.

Awaiting them in the coming months is a process of collective (re) working, exploring the possibilities of each story, with moments of "fermentation" and "distillation" to create an even more compelling project.

The uniqueness of each story, brought by the author's personality and experience, enriched by the group's contributions and filtered with the help of the tutors, within a framework rich in new methods and tools created specifically for development by lim², promises an exciting new wave of films in the making.

Antoine Le Bos
lim² CEO

Massimiliano Nardulli
lim² Artistic Director


energy

table of contents

Projects ... 17

A Minor Issue ... Zhannat Alshanova ... 18
Flourishing Desert ... Jaanika Arum ... 20
Gothon ... Julia Bünter ... 22
Gimme Shelter ... Anna Buryachkova & Olga Sidorina Wilkins ... 24
What's in the Back of the Sea? ... Evi Cats ... 26
A Threat of Rain ... Cody Farren ... 28
Second Hands ... Rusudan Gaprindashvili ... 30
Yuragim ... Varia Garib & Kirill Komar ... 32
Nameless ... Daria Kashcheeva ... 34
Dogwhistle ... Kevin Koch ... 36
Pocketful of Strawberries ... Aristotelis Maragkos ... 38
Night Glow ... Carlos Martínez-Peñalver ... 40
The Room ... Martynas Norvaišas ... 42
The Reptiles ... Kristina Spassovska ... 44
Zeinab ... Mohamad Yassine ... 46
Not My War ... Alise Zariņa ... 48

Online Programme ... 51

Development Angels ... 77

Nina Landau ... 78
Christian Lønhart ... 79
Małgorzata Małysa ... 80
Johanna Mayer ... 81
Frances McStea ... 82
Vladimir Nadeinis ... 83
Laura Nikolov ... 84
Matěj Paclík ... 85
Queralt Pons Serra ... 86
Charlotte Røhder Tvedt ... 87
Flora Rumpler ... 88
Katya Trichkova ... 89

Dancing Partners ... 91

Simão Cayatte ... 92
Mina Djukic ... 93
Tony Grisoni ... 94
Nolwenn Guiziou ... 95
Miguel López Beraza ... 96
Virginia Martin ... 97
Jonathan Millet ... 98
Bohdan Piasecki ... 99
Eva Zabezsinszkij ... 100
Jan Schomburg ... 101
Vinca Wiedennonn ... 102



projects

Zhannat Alshanova UK–Kazakhstan
Writer-director
zhannat.alshanova@gmail.com

Paisley Valentine Walsh UK
Producer
paisleyvalentinewalsh@gmail.com

A Minor Issue



Writer



Zhannat Alshanova
Originally from Kazakhstan, Zhannat Alshanova is a writer/director drawn to stories of people in flux, caught between cultures, identities and shifting realities. Her short films have screened at Cannes (*End of Season*), Sundance (*Paola Makes a Wish*) and TIFF (*History of Civilisation*), which won Locarno's Pardo di Domani Silver Leopard. Her debut feature, *Becoming*, premiered at Locarno before screening at Busan, Tallinn Black Nights and SXSW London. She is developing *Etc.*, her first English-language feature with Film4, selected for TIFF Writers' Studio 2024 and awarded a CHANEL Fellowship, alongside *A Minor Issue* (lim² | less is more) and *China Doll*. Zhannat is an alumna of Berlinale Talents, TIFF Filmmakers Lab and Locarno's Directing Workshop.

Synopsis

On the eve of graduation from one of London's most prestigious architecture schools, Aisulu "Lu" (27), a student from Kazakhstan, discovers a crack in the architectural model she is due to present the next morning. Her classmate Max dismisses it as a minor issue. As the damage worsens, the two spend the night breaking into workshops, rebuilding the model, and eventually rewriting the presentation itself. As every attempt to repair the project only pushes them further from its original meaning, the night becomes an unexpected confrontation with their ambitions, friendship and the compromises that shape creative lives. By dawn, Lu must decide whether to present the project she has spent months perfecting or finally face what it has become.

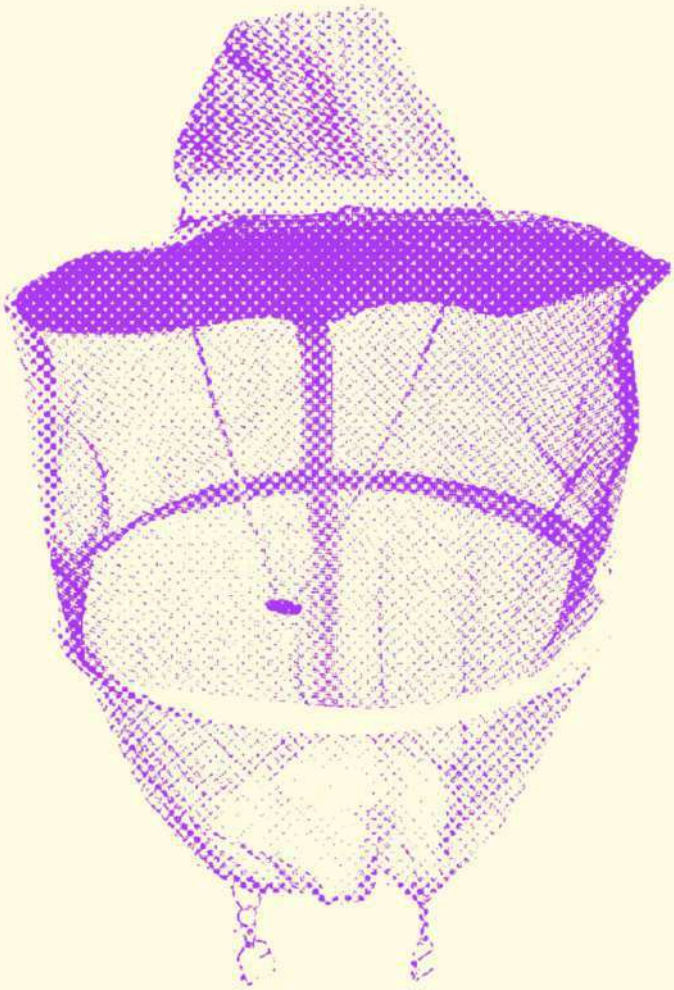
Director's notes

At its heart, *A Minor Issue* asks a simple question: At what point does compromise stop being a decision and become our identity? Every creative process involves negotiation. We listen to mentors, adapt to circumstances, respond to expectations and learn to survive within institutions. Most compromises feel small, even necessary. But somewhere along the way, we risk losing sight of the instinct that made us want to create in the first place. Lu's journey mirrors that fear. Desperate to meet expectations, she gradually discovers that the project she is about to defend no longer feels like her own. The crack in her model is not the real problem. It merely reveals another crack—one that has been growing beneath the surface for much longer.

Jaanika Arum Estonia
Writer-director
arumjaanika@gmail.com

Inger Põder & Helen Räim Estonia
Homeless Bob Production
Producers
inger@too.ee
helenraim@gmail.com

Flourishing Desert



Writer



Jaanika Arum graduated from the Estonian Academy of Music and Theatre in 2014 as an actress, gaining extensive experience across film and theatre, including creating two solo performances. Driven by an interdisciplinary approach, she obtained a Master's degree in Contemporary Art from the Estonian Academy of Arts in 2020. She has collaborated with local and international artists on video installations, room installations, and performance art. Her filmmaking journey includes directing a short film *Skin Of A Mandarin*; in 2020, the project won the main award at the Baltic Pitching Forum. Currently, besides writing the script *Flourishing Desert*, she is finalizing the development of her debut feature film, *Beyond The Visible Flowers*, as it moves toward the production phase.

Synopsis

Under summer heat, fragile young woman Liisu (19) is kept in a psychological prison by her mother, Angela (52), who is a beekeeper. Driven by unprocessed grief of losing her husband years ago, Angela's obsessive control over nature and attempts to "protect" her daughter from the outside world is to avoid any future losses. Their lives start to change when new neighbours Jyri and Marii arrive. Jyri's sand quarry investment faces ruin and his sanity starts to fracture. The neighborly tension explodes, when Angela plants wild flowers behind their fence culminating in a bee swarm invading their living room. As revenge, Jyri burns Angela's beehives. From the ashes a strange and obsessive "friendship" starts between Angela and Marii pushing Liisu to finally understand the world outside. Jyri, who starts to see hallucinations from desperate attempts to save his business is the one who sees through delusion and helps Liisu out from her mother's grip asking who in the modern world is truly sane.

Director's notes

Flourishing Desert explores the fragility of human connection within ecological and moral collapse. It is a sensitive psychological thriller where summer heat blurs the lines between mirage and reality. Visually, the film oscillates between conventional human sight and ultraviolet vision—reflecting what bees visually perceive. This highlights a tragic irony: while bees possess the unique sight to find hidden flowers, humans remain blind to one another. Thematically, the narrative confronts inheritance, neglect, and the desperate search for warmth and love within trauma in a modern, isolated world. Beekeeping is subverted into a claustrophobic ritual of control. The metaphor of sand quarry as a desert symbolizes both isolation and the stark realities of ambition in a world demanding high performance without vulnerability. Crucially the film explores how the individual collapses ignite a raw release, proving that escaping a psychological prison requires a fragile human awakening.

Julia Bünter Switzerland
Writer-director
julia.bunter@gmail.com

Gothon



Writer



Julia Bünter
Born in 1990, Julia graduated from the Lausanne University of Art and Design in 2014. Her graduation film *Jour J*, has been screened at numerous international festivals, including the Clermont Ferrand Short Film Festival. She then directed *Fiancees*, a feature documentary about the marriage process in Egypt. The film premiered at Visions du Réel Festival in 2019 and won awards at the Tirana, Mumbai and Palermo festivals. In 2023 she co-directed with Benjamin Bucher the feature documentary *Full Tank*, which premiered at Vision du Réel. Julia also teaches in the cinema department of the Lausanne University of Art and Design and in the Master HEAD/ECAL.

Synopsis

In 1870, in the Swiss canton of Fribourg, the devout seamstress Marguerite Bays is dying of intestinal cancer. Longing to be reunited with Christ, she welcomes death, but after a vision of the Crucifixion she miraculously recovers bearing the stigmata. Examined by doctors and clergy, she is proclaimed a living saint and becomes an object of popular devotion. As her growing fame frees her from her domineering brother, it also draws her into the orbit of Chanoine Schorderet, an influential priest whose ambitious plans she endorses in the name of faith. When she discovers she has been manipulated to legitimize a project that betrays the workers, including her own brother, her spiritual certainty collapses. Abandoned by those she loves and stripped of her illusions, Marguerite is left to confront the painful gap between holiness and human frailty.

Director's notes

Gothon revisits Swiss history through the story of Marguerite Bays, one of the country's few canonized women. More than a film about faith, it explores how a sincere believer can become an instrument of social injustice. Although Marguerite's convictions differ from my own, I am fascinated by her contradictions: generous yet rigid, humble yet ambitious, deeply devout yet vulnerable to manipulation. Her journey reflects the painful realization that the patriarchal system she trusted was never designed to protect women or the vulnerable. Whether her stigmata are divine remains deliberately unresolved; what matters is the sincerity of her faith and the consequences of her choices. Despite its dramatic subject, the film embraces an understated absurd humor, born from the gap between the characters' unwavering certainties and the irrational situations they find themselves in. Shot in black and white, *Gothon* draws on an expressionist aesthetic in which holiness and madness become impossible to distinguish.

Anna Buryachkova Ukraine
Writer-director
buryachkova@gmail.com

Olga Sidorina Wilkins Ukraine
Cowriter
olga.v.sidorina@gmail.com

Natalia Libet Ukraine
& Olha Bregman Ukraine
2brave productions
Producers
natalibet@2braveproductions.com
olha@2braveproductions.com

Gimme Shelter



Writers



Anna Buryachkova is a Ukrainian film director, screenwriter and multi disciplinary artist. For over a decade, she made music videos and socially engaged projects that earned her international recognition. Her debut feature, *Forever-Forever*, premiered in the Orizzonti Extra section at the Venice IFF in 2023 and won Best Film at Cottbus IFF and the Golden Tulip Award at Istanbul IFF. Her practice extends into performance and participatory art.



Olga Sidorina Wilkins is a Ukrainian writer and screenwriter. *Gimme Shelter* marks her first screenwriting experience. In 2025, she wrote her debut novel *Gimme Shelter*, signed by the prominent Ukrainian publishing house Хто Цe? (Khto tse?) and released in December 2025. She holds a Master's degree in Philology and actively advocates for diversity, inclusion, and veterans' reintegration in Ukrainian business, a background that deeply informs her interest in language, identity, and emotional storytelling across different forms of writing.

Projects

Synopsis

Kyiv, 2014. During the Revolution of Dignity, Vira checks lists of those killed on Maidan for Andriy's name and is relieved not to find it. They meet at Gimme Shelter, bar where they first met in 2011. Vira confronts Andriy about his girlfriend in Russia; he jabs her for having married someone else. The attraction returns. They move between memories and a present defined by choices: Vira has joined protesters her abusive father despises; Andriy has left Russia for Maidan. In the past, Vira unconsciously repeats her father's pattern, testing how far Andriy will follow her; he reads it as acceptance. Their relationship collapses. Married and lonely in Berlin, Vira returns to him. Andriy tries to reverse their hierarchy, but her physical compliance leaves her emotionally unreachable. In 2014, Andriy finally admits he searched for Vira's name too. They acknowledge their importance to each other and offer the acceptance they could not give before. At dawn, they walk in opposite directions.

Director's notes

Gimme Shelter opens with the universal longing for someone else to mend our deepest wounds. Raised by an abusive father, Vira carries his pattern of control into her relationship with Andriy, checking out when intimacy becomes real. They test the limits of closeness until desire turns into a power struggle. The Revolution of Dignity confronts them with a new understanding of freedom: conscious choice and responsibility. The present line is set in 2014, while the story moves between Kyiv and Berlin, with vivid flashbacks to 2011–2013. In their memories, each views the other through a projections of desire, unmet needs, and rejection. The handheld camera lives intimately with the characters in the past, then shifts to a more detached gaze in the present as the documentary visuals and sounds of the Revolution seep into the story. Private meets collective, asking whether seeing and accepting oneself and another without expectation may become a form of responsibility.

Evi Cats Belgium
Writer-director
evi.cats@xs4all.nl

Marc Goyens Belgium
Quetzalcoatl
Producer
marc@quetzalcoatl.be

Frank Hoeve The Netherlands
& Janniek Sinnige The Netherlands
Baldr Film
Co-producers
frank@baldrfilm.nl
janniek@baldrfilm.nl

What's in the Back of the Sea?



© Evi Cats

Writer



Evi Cats
lives and works in Brussels. Her films move between fiction and documentary, investigating the ever-changing, kaleidoscopic spaces our bodies inhabit. Her graduation film *Walls That Scream*, about traces of police violence in Brussels, premiered at IDFA 2022 and was awarded a VAF Wildcard. Her short *Waiting for a Sun Storm* deals with the layers of time in a shifting city, and won the award for Best Belgian Short at Film Fest Gent. Cats regularly collaborates with choreographer Anne Teresa De Keersmaeker, for whom she filmed *Forêt* at the Louvre, which premiered as the opening film at Journées du Film sur l'Art and has since screened at festivals worldwide. Her latest documentary short *Another Sky*, set within the walls of a social language school, will première next month at IDFA.

Synopsis

On the edge of the Black Sea, in a Romanian port city, Anca works high up in a crane. Between every container she moves, she glances at a woman below, Daria, who guards the gate. She never speaks to her, but tries to sync their rhythms as much as possible in order to be near her. Meanwhile the port is in turmoil: automation is costing jobs, guards are replaced by cameras and admin staff by computers. Workers organize protests, and the risks of the changes are in the air. When Daria isn't at her post one day, Anca grows uneasy. She secretly sets out to find her, talking to fishermen, dockworkers and protesters. Unexpectedly, her quest for Daria makes her land—for the first time in a long while—in the outside world. When she finds Daria, their love finally starts to bloom. But as fast as Anca is imagining a life together, Daria tells her she's leaving for Western Europe, for a better salary and more stability. Anca stays behind, in a world that keeps shrinking and expanding at the same time.

Director's notes

The first time I visited Constanța, the city where my partner was born, I was struck by a feeling of constant change. Just like my girlfriend, who moved away at the age of five, the Romanian city is marked by countless tales of departure. Besides sailors, children going off to study, and migrating parents, thousands of containers leave the port every day. I pictured the thick trade lines of capitalism converging in the harbor, where company-owners grow rich in their sleep while invisible dockworkers pull 12-hour shifts—and, consequently, are both pushed and seduced to migrate to another country. *What's in the Back of the Sea?* takes the position of the one who stays, amid all this change. Whether Anca's love for Daria is rooted in fantasy or reality doesn't matter to me—what matters is the movement this love sets in motion: together with Anca we leave the crane behind, visit every corner of the port, and go on to imagine another possible life. Meanwhile, we see her become more and more visible, driven by a shy desire.

Cody Farren Ireland
Writer-director
farrencody9@gmail.com

Aaron Chalke Ireland
FOE
Producer
chalke@workwithfoe.ie

A Threat of Rain



© Cody Farren

Writer



Cody Farren
is an Irish writer-director with a large portfolio of feature screenplays and multiple award-winning short films. He holds a First Class Honours MA in Screenwriting from IADT and a BA in Film and Television Production from Dundalk Institute of Technology. His work is driven by morally complex characters, fractured relationships and stories that resist easy ideas of guilt, innocence and accountability. His short films include *An Irish Goodbye*, *ANIMAL* and *Blood Relative*. *ANIMAL* premiered at the Galway Film Fleadh and received awards and nominations for directing, performance and cinematography. *Blood Relative* was funded by Screen Ireland through the Actor as Creator scheme and is currently beginning its festival run.

Synopsis

When Ciaran, a successful but emotionally hollow businessman living in Stockholm, returns to his Irish hometown after the death of his childhood friend Bobby, he is drawn back toward Tara, the first love he abandoned more than a decade earlier. The story unfolds across two intersecting timelines. In 2012, events move forward through one formative summer shared by Ciaran, Tara and Bobby, tracing the friendships, jealousies and misunderstandings that will eventually tear them apart. In 2024, the narrative moves backwards, beginning with the consequences of Ciaran's return and gradually stripping away his carefully maintained version of the past. As each present-day encounter carries him closer to the moment he first learned of Bobby's death, the truth of that final summer comes into sharper focus. Ciaran has spent years believing that Tara betrayed him and that Bobby destroyed their relationship. But when Tara finally forces him to confront what happened, he realises that the past was not shaped only by Bobby's actions, but by his own failure to intervene. Moving backwards through guilt and forwards through memory, *A Threat of Rain* is a drama about nostalgia, complicity and the stories people construct to survive in their own denial.

Director's notes

The form of *A Threat of Rain* is inseparable from its meaning. The 2012 timeline moves forward, while 2024 unfolds in reverse. This places the audience inside Ciaran's denial: deprived of cause, they must accept each action at face value, as he accepts the story he built around himself. When the timelines converge, the truth becomes undeniable. Ciaran knew more than he admitted, and the life he created in Stockholm is revealed not as freedom, but avoidance. Though the film is seen through Ciaran, the audience's emotional experience belongs closer to Tara. They are misled, excluded from the truth and forced to reconstruct what happened too late. The visual language sharpens this divide. 2012 is handheld, warm and intimate; 2024 is cold, distant and composed. Landscape, weather, silence and gesture carry meaning. Dialogue never explains what an image can reveal. The aim is to make memory beautiful, denial seductive and accountability unavoidable.

Rusudan Gaprindashvili Germany–Georgia
Writer-director
lydiafilmproject@gmail.com

Anna Khazaradze Georgia
1991 Productions
Producer
anna@1991productions.com

Second Hands



Writer



Rusudan Gaprindashvili is a Georgian filmmaker based in Germany. She studied at the State Film and Theatre University (Tbilisi), the University of Georgia Institute for Media Studies, the International Center of Photography (New York), TU Dortmund and SAE Institute Bochum. Her short film *Shards* received the Promotional Award at Oberhausen. Her documentary *How to Talk to Lydia?* financed by Film- und Medienstiftung NRW GmbH and The Whickers, premiered in 2025 as opening film of Job Film Days International Film Festival, winning the Grand Jury Prize, and won Best Documentary at the China Academy Awards. During development, it was presented at DOK Leipzig, Beldocs and Close Up 2023–2024, winning the Pitch the Doc and MEDIMED Awards. Since completion it has travelled internationally, screening at festivals across Europe and beyond. She is an invited member of the Close Up Advisory Board 2026–2027.

Synopsis

Keto, 27, is terrified of death. Yet for the past eight years, since leaving Georgia for Dortmund with her two brothers, she has earned a living clearing out the apartments of the recently deceased. Unlike controlling Jaba and her dreamer twin Dato, who treat every job as a treasure hunt that might finally change their fortunes, Keto is drawn to the traces people leave behind. Whatever the grieving consider garbage is shipped to their parents' shop in Tbilisi, where discarded belongings are given a second life. To help pay off the family's debts, Keto also cares for Melinda, an elderly woman living with dementia. Melinda becomes the only person who allows Keto the intimacy and tenderness missing from her own life. When Melinda dies, Keto's brothers approach the clearance like any other job. Among her belongings is a porcelain dinner set, valuable only if complete. Overwhelmed by grief and disgusted by her brothers' indifference, Keto secretly steals a single plate, destroying the sets overall value. Her act sets off a ruthless search that reveals how far her brothers are willing to go for money, and forces Keto to confront her family.

Director's notes

My first documentary, *How to Talk to Lydia?*, followed a young Moldovan musician working inside a warehouse in Germany to rebuild his small house back home. I am drawn to the myth of honest work, the liberal promise that industriousness lifts you somewhere, when in practice it traps immigrants in low paid, undignified labor passed down like inheritance. I first encountered this directly in Germany, families clearing apartments of the dead for a living, and could not stop thinking what happens to a life once it becomes inventory. Jaba and Dato are not villains to me. They are drowning in the same water as Keto, just holding onto different things. It has a tendency toward the Georgian New Wave, hiding pain inside a fable, close to Iosseliani's April, where a couple's life is measured out in furniture. That feels right for a story about what a family will do over the price of a plate, and what one sister refuses to let be priced at all.

Varia Garib Austria–Uzbekistan
Writer-director
varia@zanzarafilms.com

Kirill Komar Austria–Germany
Writer-director
kirill@zanzarafilms.com

Yuragim



Writers



Varia Garib
Originally from Uzbekistan, Varia Garib is a Vienna-based filmmaker and co-founder of Zanzara Films. With a background in art history and fashion, she studied film directing at the School of New Cinema. Since 2023, together with Kirill Komar, she has written and directed *Aysu, Mosquito*, and *Yuragim*, which premiered at Berlinale Shorts in 2026.



Kirill Komar
Born in Odesa, Ukraine (1994) and raised in Germany, Kirill Komar is a Vienna-based filmmaker and co-founder of Zanzara Films. He began his career in 2021, working across music videos and commercials before focusing on filmmaking. Since 2023, together with Varia Garib, he has written and directed three short films: *Aysu, Mosquito*, and *Yuragim*, which premiered at Berlinale Shorts in 2026.

Synopsis

Shukhrat returns to his hometown too late to see his mother alive. He remains in the family house for the forty days of mourning with his sister Saida, trying to become the man of the family and repair what has been neglected: relationships, broken objects, fragile hopes. For Saida, their mother's death opens the possibility of freedom. A violent encounter with a policeman on a deserted road, a consequence of Shukhrat's choices, makes her decision inevitable: she leaves. In a final attempt to hold on to what remains, Shukhrat takes his little estranged daughter Shirin to a kopkari festival: horses, dust, hundreds of men. For a brief moment they move through the chaos together.
Then he loses her. Searching for Shirin, he enters a cave where ancient petroglyphs appear in the light of his last matches before darkness returns. After what feels like an endless passage of time, the camera finds the light. Snow is falling over a silent, empty landscape.

Director's notes

We are drawn to emotional landscapes beneath the surface: to the way silence speaks louder than words, how tenderness hides behind hardness, and how love reveals itself through the most unlikely gestures. We have both spent our lives between countries, languages, and identities. We know what it means to inherit a role before choosing one, to dream of freedom without believing it is truly possible. *Yuragim* grows from this experience. Like the soul that, according to Uzbek belief, remains among the living for forty days after death, the film unfolds in a liminal space between departure and arrival. Uzbekistan itself inhabits this threshold, where Soviet legacies, Islamic traditions, and competing futures coexist.
We want to portray this world from within: not as something exotic, but as contradictory, intimate, and alive. We are fascinated by the moments when the mask falls away and the human heart becomes visible: tired, wounded, tender. This is what we are searching for in *Yuragim*.

Daria Kashcheeva Czech Republic
Writer-director
dariakashcheeva@gmail.com

Tomáš Hrubý Czech Republic
nutprodukce, s.r.o.
Producer
info@nutprodukce.cz

Nameless





© Tomáš Frkal

Writer



Daria Kashcheeva is an independent filmmaker based in Prague, Czechia, and a graduate of FAMU. Her bachelor film *Daughter* (2019) introduced handheld camera movement into puppet animation. The film premiered at the Annecy International Animation Film Festival, where it won the Best Student Film award. It went on to receive over 100 awards, including the Student Academy Award, the Sundance Jury Award for Animation, and an Oscar nomination. In her master's film *Electra* (2023), which premiered at the Cannes Film Festival and won Best Short Film at the Toronto International Film Festival, Daria combines live action and animation techniques. Working with actors and life-sized puppets, exploring themes of domestic violence, sexuality, and body perception, she pushes the boundaries of the animated film genre.

Synopsis

In the near future, birth rates have fallen to an extreme low and countries respond differently. Eva, shaped by her country's propaganda promoting an idealized image of motherhood, decides to have a child. But after giving birth she feels emptiness and a growing sense that something's deeply wrong with her. She hides it until the pressure breaks her. In a moment of extreme exhaustion, she becomes convinced she's drowned her daughter in the bathtub and flees across the border. She builds a new identity and tries to bury the past. But circumstances force her to care for another woman's child, Ajka. In this space free from expectation, Eva gradually discovers she is capable of love after all. Then she learns her daughter is alive. What she remembers as drowning her was a distortion born of unbearable guilt. Eva must choose between the daughter she feels bound to care for and the love that grew freely between her and Ajka. She chooses Ajka—a bond born not of obligation, but of presence.

Director's notes

The project explores motherhood as both an intimate experience and a political construction. Eva's search for unconditional love is shaped by a social narrative presenting motherhood as the place where this need will be fulfilled. But I'm especially interested in maternal ambivalence: that a mother may feel emptiness, rejection, anger, or fear, yet have almost no acceptable language for these feelings—a silence that can destroy her. As birth rates fall, I fear how conservative forces may respond. But I don't want to make a dystopia about direct coercion. I'm more interested in invisible manipulation: images of happy motherhood, promises of fulfillment, and systems that appear progressive while still using women's bodies. The story asks what happens when a society wants children but refuses to care for mothers. I plan to refine a combination of live action and stop-motion animation. Animation lets me enter Eva's inner states: flashbacks, dreams, fears, and altered states of consciousness.

Kevin Koch Germany
Writer-director
kochkkevin@icloud.com

Christian Bachmann Germany
Larissa Tretter Germany
restfilm GmbH
Producer & Coproducer
christian.bachmann@restfilm.com
larissa.tretter@restfilm.com

Marc Colditz Germany
Filmakademie
Coproducer
marc.colditz@stud.filmakademie.de

Dogwhistle





© Arian Krone

Writer



Kevin Koch
is a writer and director based in Berlin and Ludwigsburg. Since 2020 he studies directing at Filmakademie Baden-Württemberg, including an exchange at La Fémis in Paris. His French-German co-production *Prince de la Ville* (2024), co-directed with Amina Krami, premiered at the Sarajevo Film Festival and later screened at Uppsala IFF among others. *Out of the Blue* (2025), co-produced by SWR and ARTE, was shown at Palm Springs ShortFest and Odense IFF 2026. His latest short, *Mother of a Son* (2026), co-produced with SWR, premiered in the International Competition at Clermont-Ferrand 2026 and played Cinemajove Valencia, Odense IFF and Drama IFF afterwards. Kevin is currently writing his first feature film, *Dogwhistle* (WT), selected for the Cutting Edge Talent Camp 2025 and Le Groupe Ouests' lim² | Less is More 2026.

Synopsis

Set in present time against a backdrop of a rural town in southwest Germany, where the land grows drier by the day and the threat of wildfire hangs over the summer, Andrea (55), a nurse and member of her village council, is so busy pushing her traditional community toward tolerance that she fails to see her younger son Erik (16) slipping away. What seems to be teenage bravado, a burned rainbow flag, a piece of anonymous graffiti, eventually pulls Erik deeper into a group of far-right friends. Andrea covers for him, tells herself it's just a phase, sure she can still reach him. But the signs pile up: a video of Erik fighting alongside his friends, a growing silence at the dinner table, until one night his anger turns physical against her. As Andrea keeps fighting for her town's progress against rising resentment, she must confront how far her own son has drifted from the boy she raised, right under her nose. As the drought tightens its grip, it begins to feel as if a single spark of hatred could set the entire village on fire.

Director's notes

Growing up in a village like the one in *Dogwhistle*, I learned early that words can mean two things at once. A joke at dinner, a song at a summer festival, a flag outside the town hall: depending on who you are, they can mean something else entirely. That's what a dog whistle does. My mother once told me she'd love me no matter what I did. I remember feeling comforted, and also, much later, unsettled by how far that "no matter what" could stretch. *Dogwhistle* follows a mother whose love is put to that exact test: what do you do when the son you raised becomes a right-wing perpetrator? For me, his radicalization was never really the subject. It's what forces Andrea into a question she can't answer: how well do you actually know the people closest to you? Not as a lesson she learns, but as something that stays open, uncomfortable, unresolved. Slowly Andrea and Erik mean different things by the same words, until mother and son are speaking two tongues under one roof.

Aristotelis Maragkos UK–Greece
Writer-director
aristotelis.m@gmail.com

Konstantinos Koukoulis Greece
ΠLANKTON
Producer
conkouk@gmail.com

Antigoni Rota Greece
Squared Square
Producer
antigonirota@gmail.com

Pocketful of Strawberries



Writer



Aristotelis Maragkos is a Greek writer and director whose work focuses on obsessive stories and dealing with the past. His films often experiment with form, genre and material processes, moving between found footage, animation, paper-based transformation and live action. His work has screened at festivals around the world, including Telluride, Locarno and Annecy. His debut feature, *The Timekeepers of Eternity*, premiered at Fantastic Fest in 2021. His sophomore film, *Beachcomber*, received the Silver Alexander—Best Director Award at the 66th Thessaloniki IFF in 2025.

Synopsis

In the greenhouse heat of a Greek strawberry farm, Sohel works beside other Bangladeshi men for wages that never arrive. He is haunted by the ghost of his brother, who died trying to reach Greece after believing Sohel's lies about his life there. During a game of Kabaddi, Sohel follows a strange electrical buzz into the field and uncovers a buried marble statue of Aphrodite. The others see in her a way out. Sohel sees proof that their suffering can still become dignity. When Sofia, the farm's owner, arrives with her son Panos, the statue becomes the centre of a brutal game of power. With the promise of a deal, she humiliates the men, forcing them to perform the masculinity they have been denied. Sohel's anger boils over and he strikes her, causing the deal to collapse. A desperate act of revenge causes a car accident, turning Sofia into their prisoner. As revenge takes over, the greenhouse becomes a battlefield. Carrying the statue's head into a frozen borderland, Sohel faces the truth he tried to bury.

Director's notes

Pocketful of Strawberries uses the language of the home invasion thriller to look at a space that is not usually allowed to be called home. Designed as a largely one-location film unfolding over one continuous night gone wrong, it turns a strawberry greenhouse into a pressure chamber where labour, fear and desire collide. I am interested in the unstable points where defence becomes violence, where humiliation becomes performance, and where survival begins to imitate the brutality it is trying to escape. The film moves between visceral realism, folk horror and tragic absurdity, but remains grounded in bodies, labour and place. Its world is one of displaced masculinity where men try to prove their strength, usefulness and dignity inside a system that has already made them invisible. My aim is to create a contained genre film that does not divide its characters into victims or monsters, but stays with the contradictions exploitation produces.

Carlos Martínez-Peñalver Spain
Writer-director
carlos.penhalver@gmail.com

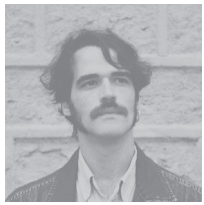
Andrés Sanjurjo Spain
Acariño Films
Producer
andres@acarinofilms.com

Night Glow



© Carlos Martínez-Peñalver Más

Writer



Carlos Martínez-Peñalver is a filmmaker whose work moves between documentary and fiction, exploring the collective imaginaries of the places he films. He studied Film at the University of Santiago de Compostela and Pompeu Fabra University, specializing in film editing. As an editor, he has worked in the editing department on films by directors such as Óliver Laxe and Carla Andrade. As a director, he made the feature film *À procura da estrela* (2023) and the short films *Como desaparecer* (2018), *Montaña abaixo* (2025), and *Maldito espírito* (2025). His work has been screened and awarded at festivals including Oberhausen, Entrevues Belfort, Porto/Post/Doc, FICX, Cinespaña, D'A Barcelona, Rizoma, S8 Mostra de Cinema Periférico, and Curtocircuíto.

Synopsis

Lou and Gael, partners in life, scrape by in Vigo clearing out abandoned buildings in a city dazzled by Christmas tourism. After the city shuts down Santuario, the self-managed venue where their post-punk band performed, the future looks bleak. Everything changes when Lou discovers an unreleased record by Pedro Vulcano, a musician involved in the 1972 general strike that brought the city to a standstill. Captivated, she sets out to find him, documenting her investigation through her pirate radio show. Meanwhile, her mother Alicia drives a night taxi, listening to the broadcast as her only connection to her daughter. When the search reaches a dead end and an eviction forces Lou to break her pact with Gael and move back home, living together compels mother and daughter to reconnect. Taking over Alicia's taxi shifts Lou's perspective, revealing that her obsession with Vulcano was an escape from precarity, until a mysterious late-night passenger changes the course of her journey.

Director's notes

Cities were once places where people from different backgrounds came together, recognizing shared needs and imagining collective futures. Today, those public spaces have been replaced by commercial landscapes that celebrate individualism and erase solidarity. *Night Glow* is a love letter to my hometown, Vigo, once a stronghold of anti-Franco workers' resistance, now internationally known for its Christmas lights that mask an ongoing process of tourist gentrification. Set in a near future, the film follows a generation shaped by the broken promises of post-2008 precarity. Through Lou's search for the vanished musician Pedro Vulcano, inspired by the memory of the 1972 general strike, she begins to imagine another future for her city. Blending investigative thriller with collective memory, *Night Glow* gradually fractures realism to reveal cinema's power to make invisible possibilities tangible. Today, imagination may be the last refuge from resignation.

Martynas Norvaišas Lithuania
Writer-director
mart.norvaisas@gmail.com

Ieva Cern Lithuania
Conartist
Producer
ievacer@gmail.com

The Room





Writer



Martynas Norvaišas
In 2014 Martynas graduated from Lithuanian Academy of Music and Theatre, Film and TV department, BA in Cinematography. In 2020 gained MA in Photography and Media Art at Vilnius Academy of Fine Arts. He has been working in commercials, music videos, documentaries since. His artistic practice as a DoP and photographer extends to collaborations in theatre and contemporary art projects. Directorial debut, short doc *I Buy* premiered in 2024. The film is an effort to open existential side of consumerism. His second short fiction, *Suez*, currently in postproduction explores themes of sadness and endurance through the pattern of stagnation that recurs across personal and global levels.

Synopsis

Thirty something year old sculptor Mykolas decides to escape his loneliness buried under wood dust and experience life through dating. His dedication to woodwork turns into an obsession with finding relationship. However each date deepens the misery as he tries to satisfy his need for human connection through ready-made recipes for romantic success. Through awkward and painful experiences he comes to realize that closeness can take many forms and to find his own he has to let go of the ideas he has inherited about love and relationships.

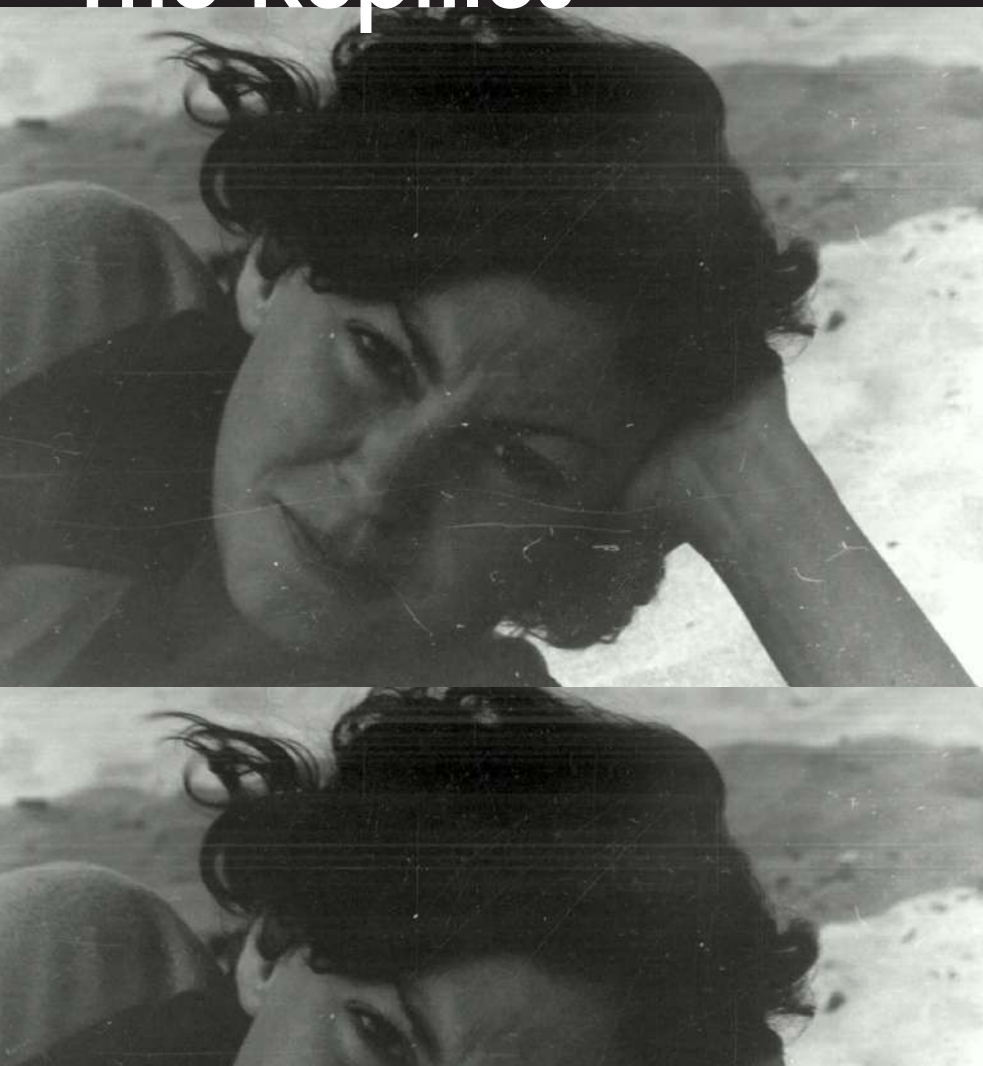
Director's notes

In *The Room*, I want to explore the changing nature of human connection in modern life. Romantic love is increasingly shaped by digital culture. We enter relationships through systems of choice and expectations, searching for someone who matches our idea of romantic success. Through Mykolas, a self-reflective, lonely sculptor entering the world of dating, the film explores different understandings of love and togetherness. As he moves through a sequence of encounters, the focus expands beyond him, revealing invisible connections between individuals, society, and the city that shapes people's desires and behaviours. *The Room* is a kaleidoscopic urban fairy tale. Documentary, mockumentary, and found-footage elements may merge to reflect the complexity of contemporary life, where the question "What do you want from a relationship?" is hard to answer. Showing peculiar social landscape, I aim to search for ways of connecting beyond predefined formulas and moments of freedom within urban chaos.

Kristina Spassovska Bulgaria
Writer-director
kspasovska@gmail.com

Kristina Spassovska Bulgaria
Bellevue Kino
Producer
kspasovska@gmail.com

The Reptiles



Writer



Kristina Spassovska is a Bulgarian writer-director and producer based in Sofia. A graduate of EICAR Paris in Film Directing, she founded the independent production company Bellevue Kino in 2019. Her short film *The Reptiles* (2024) premiered at the La Rochelle Cinema Festival and won the National Award for Best Bulgarian Short Film. She is an alumna of Talents Sarajevo and European Short Pitch, was selected for the Goethe-Institut's First Films First programme, and received the Transilvania IFF Development Award. Kristina develops and produces fiction, documentary, and hybrid projects supported by the Bulgarian National Film Center, the National Culture Fund, the French Institute in Bulgaria, and international partners. She is currently developing her debut feature *The Reptiles* and her docufiction *40 Maria Luisa Boulevard*, both funded by the Bulgarian National Film Center.

Synopsis

Across three generations, a family codenamed "Reptiles" by Bulgaria's State Security struggles to escape the grip of the communist regime. Narrated by the ghostly voice of "Cobra", we follow her father-in-law Ivan, whose failed attempt to flee Bulgaria in the 1950s condemns his family to decades of persecution. Twenty years later, his son "Scorpio" attempts to escape across the Iron Curtain with the woman he loves. Betrayed before reaching the border, the young couple are imprisoned, having to begin their marriage behind prison walls. Released months later, they struggle to rebuild their lives, but fear and paranoia slowly poison the entire family as everyone begins to suspect one another. Blending archival footage, fiction and surreal reenactments, *The Reptiles* traces a family history where the ghosts of dictatorship survive to this day, long after the regime itself has fallen.

Director's notes

When, after a long and painful debate, Bulgaria opened the archives of its former Communist State Security, many feared their collaboration would be exposed, while others received the long-awaited truth about the repression they had suffered. Families fell apart overnight, discovering uncomfortable secrets. "Reptiles" was the codename of the intelligence operation against my family. My mother, "Cobra," and my father, "Scorpio," tried to escape Bulgaria in their twenties, for which they were arrested and declared "enemies of the people". One detail in their file keeps haunting me for years: someone from their closest circle had informed on them. We still don't know who that person was. It could be anyone, even one of them. Yet, despite the anxiety and paranoia, my family remained together. Like the State Security, I built an archive of my own. Over many years, I recorded intimate conversations, personal stories and memories shared spontaneously at family gatherings, long drives and ordinary evenings at home. Fearful, absurd, sad or hopeful—all these feelings and fragmented traumatic experiences became the foundation of my debut feature film *The Reptiles*.

Mohamad Yassine Lebanon
Writer-director
mhmdyassine@gmail.com

Zeina Badran Lebanon
Spotless Mind Films
Producer
zbadran@spotlessmindfilms.com

Baptiste Bertin France
La Onda Productions
Producer
baptiste@laondaprod.com

Zeinab



© Mohamad Yassine

Writer



Mohamad Yassine is a Lebanese filmmaker, screenwriter, and actor based in Beirut. He wrote and directed four short films: *exitbag* (2016), which premiered at the French Cultural Center in Beirut; *Sahar* (2017), selected at Maskoon Film Festival; *Crave* (2019) for Gandour; and *Meet the Artist* (2024) for Art Basel Paris. He created and developed Beirut Vice, a series for MBC Group, and co-created and co-wrote Dream Plaza, produced by Arte France, La Onda Productions, and Abbout, currently in preproduction. He is also co-writing *Running with Beats*, a feature film with Leila Basma produced by Natalia Pavlove and Zeinab Badran. As assistant director, he has worked on over 30 commercials and short films, and three international features including *Valley of Exile*, *Mother Valley*, and *Lueur Grise*. He is developing his debut feature, *Zeinab*.

Synopsis

Seventeen year old Zeinab, a devout muslim, is bullied and othered by students at her catholic school, especially after she starts wearing a hijab. Her enrollment is even threatened by the Mother Superior, had she not been poised to receive a prestigious scholarship. When her class takes a trip to Saint Rafqa's monastery to visit the saint's grave and learn her story, Zeinab consumes the soil of the grave, said to perform miracles and makes a wish. She then has a biblical apparition that leaves her in a crisis of faith. She begins to experience symptoms of stigmata, exactly as they happened to Saint Rafqa before her. But when Zeinab performs a miracle in front of the entire school, she begins to gain the respect and admiration of her peers and nun superiors, who become convinced she is a chosen saint. Soon, she begins to believe it too. But her escalating deterioration jeopardises her academic future, her family falls apart fearing she's psychotic as they try to find medical explanations and her new belonging puts her devotion to islam to the test. Yet Zeinab clings on to the only time she's ever felt seen. Even if it comes at the cost of her own life.

Director's notes

Being the only muslim kid at an all catholic school was not easy. My name and dark skin also didn't help in camouflaging myself. That ended up shaping much of my school experience, especially that I was desperate to be accepted. I was presented with one path of integration, to immerse myself in a religion that wasn't my own. I joined the christian youth, went to mass, and held the cross on my back on Good Friday. I finally had friends who loved me and included me. I found a place for myself. At home, I fasted for Ramadan, celebrated muslim holidays, prayed and practiced Islam in a devout family. I then found myself torn between my religious identity at home and my commitment to Christian practices at school. I belonged nowhere and everywhere but nothing reigned supreme over my need to be loved. *Zeinab* pushes that experience, dressing the memory in my own fascination with body horror, with magical realism, with biblical iconography and text, with fantasy, with faith and mysticism. *Zeinab* is an amalgamation of all the questions asked by my torn young self that survived adulthood shielded by experiencing life through the lens of fiction. It's a coming of faith story, a tender horror film, a family drama, an exploration of the traumas of the body in pursuit of love, and a fictional biopic of a Lebanese saint that could, for a moment, unite two religions eternally bound in conflict.

Alise Zariņa Latvia
Writer-director
alise.karjusa@gmail.com

Aija Bērziņa Latvia
Tasse Film
Producer
aija@tasse.lv

Not My War



© Katrīna Gelze

Writer



Alise Zariņa has reshaped contemporary Latvian cinema with her debut *Nearby* (2019), renowned for its modern feel and naturalistic dialogue. Her second feature *Flesh, Blood, Even a Heart,* developed through TorinoFilmLab Extended, premiered in Black Nights festival and was praised by critics. Zariņa co-created the TV series *The Assistant* (2024), an exploration of social issues in Latvia. Her short *II Lines* (2019) was awarded several national prizes and screened internationally, but *Nearby* brought her the title of best screenwriter of the year in Latvia. Her outspoken positions and activism have been recognised with the Latvian PEN Award.

Synopsis

Latvian TV writer Lote (34) has a clear plan: save money, buy the perfect apartment, and start a family with her loving husband, Kristaps. As one last adventure before her new life begins, she walks the Camino de Santiago with her best friend, Lauma (35), who is struggling to find direction in life. The two women form an unlikely connection with Misha (22), a young student of Ukrainian descent, and the three of them are together when they are terrified to learn that Russia has invaded Ukraine. Lauma is devastated, fearing that the war will reach Latvia, and wants to return home, while Lote insists they should continue because the war cannot be allowed to disrupt their plans. Back in Latvia Kristaps becomes increasingly involved in helping Ukraine's military, while Lauma throws herself into volunteer work. Lote, meanwhile, doubles down on her plans for a child, a flat, and a perfect future, ignoring the change around her and inside her relationship. She retreats into work, apartment hunting, and the fantasy that if she can just keep everything in order, nothing truly terrible can happen. When she learns that Misha, the young Ukrainian man they met on the Camino, has been killed in the war, and discovers that she cannot get pregnant, that illusion finally breaks.

Director's notes

Since 2022, the thought about a war approaching has been constantly present in Latvia. Seeing the limited support from the West and the world's rather short attention span, we feel alone and fragile anew. *Not My War* addresses this feeling of fear, but also one of hope. The beginning of the story takes place in Southern Europe, to show different attitudes towards this war, but Lote embodies the fear and denial, while Lauma becomes a symbol of anger. The main themes are the uncertainty we learn to live with, women in war as sort of outcasts and the future my generation faces in these turbulent times. The film will use visual metaphors, tactile scenes, and minimal dialogue. I draw inspiration from films like Song's *Past Lives,* Naveriani's *Blackbird Blackbird Blackberry* and Moghadam's *My Favorite Cake*. The film records collective memory, our small trauma compared to Ukraine's. My heroines are guarding their freedom and, for once, saying goodbye to the stereotypical Eastern European cliché.



online programme

2026 selection
online programme

CHILD / All We Need . . . . . Alexander Abaturov 53
Ida: A Visit to Iceland . . . . . Nina Maria Allmoslechner 53
Skin . . . . . Elisa Baccolo 54
Shapeshifter . . . . . Kevin Biele 54
Chicks Without a Nest . . . . . Veronika Bolotina 55
Bodies in the Void . . . . . Alba Bresolí Aliberch 55
When the Moon Watches . . . . . Tamara Broćić 56
Ixquic, The Blood Woman . . . . . Romain Champalaune 56
Tragedy . . . . . Leyla Coll-O'Reilly 57
The Rooster Is Not a Rooster . . . . . Samira Damato 57
Day H . . . . . Veerle De Wilde 58
Peace Apartment . . . . . Erinç Durlanık 58
Nobody to See Us . . . . . Renata Dzhalo 59
Rita's River . . . . . Dina Dziraeva 59
Spider . . . . . Bariş Fert & Lara Kamhi 60
Hafla . . . . . Zahraa Ghandour 60
Empty Houses . . . . . Daniel Guliyev 61
Life is Not Enough . . . . . Nurlan Hasanli 61
Nirvana . . . . . Oan Kim 62
The Rabbi, the Veteran and the Captain . . . . . Ella Kohn 62
Orphans . . . . . Nina Kotyantz 63
Hesitation Step . . . . . Juri Krutii 63
In Those Darkest Nights . . . . . Gözde Kural 64
Sweet Dreams . . . . . Kirsi Marie Liimatainen 64
Curiua-Catu . . . . . Pedro Lino 65
Wait For Me . . . . . Cara Loftus 65
Hike . . . . . Lore Loyens 66
Thanks for Nothing . . . . . Kerren Lumer-Klabbers & Mai McDonald 66
Telescope . . . . . Sonia Mackwani 67
Recordanza . . . . . Jalal Maghout 67
Topsoil . . . . . Janet Marrett 68
You will only see a flash of light . . . . . Smaragda Nitsopoulou 68
Things I Didn't Know About Burrneshas . . . . . Selen Orcan 69
Lulu . . . . . Angel Radev 69
Red Line . . . . . Nevena Semova & Victoria Delcheva 70
Do you remember? . . . . . Olga Stuga 70
Erzsi . . . . . Sofija Sztepanov 71
Her Son's Mother . . . . . Mara Tamkovich 71
Sit, Stay! . . . . . Sunniva Eir Tangvik Kveum & Minni Katina Mertens . . . 72
Authorities . . . . . Marianna Vas 72
Olivia . . . . . Kate Voet 73

Also part of the online programme 74

The Road . . . . . Aja:l Ada:Map 74
Odette C. . . . . Antoine Bourges 74
The Quiet Boy . . . . . Anže Grčar 74
In the Truth . . . . . Toms Harjo 74
Heart Migrations . . . . . Andra Hera 74
Lisa & Ismaël . . . . . Perceval Jeroen 74
The Blue Room . . . . . Darja Miková 74
This Is Not the Family I Ordered . . . . . Mahesh Naidu 74
I'm Not Like That . . . . . Marius Pocevicius & Matas Vildzius 74
B X L . . . . . Isabella Rinaldi 74
Today I am 25 years old . . . . . Shaden Adela Safieddine Tazi 74
This Black Earth . . . . . Anas Sareen 74
Emilie Thalund . . . . . The Heath 74
Beautiful Misfits . . . . . André Vaara 74
Authorities . . . . . Marianna Vas 74
Denouement (working title) . . . . . Ainara Vera 74

Alexander Abaturov France
a.abaturov@gmail.com

CHILD / All We Need

Olinka, an eight-year-old Ukrainian war orphan, is deported to Russia's Arctic. She is handed to a childless couple, Ivan and Irina, who play model patriots so the state can't take her for re-education. One slip in this surreal resistance: arrest. Sure they are saving her, she wakes them and their neighbours. Real love binds this false family, yet Olinka has already set her course: Hyperborea, the free land beyond the wind. They build a land-sailboat, untie the rope, and let the wind carry her.

Alexander Abaturov
was born in Novosibirsk, Siberia, in 1984. He moved to France in 2010 to study creative documentary filmmaking at the Lussas Documentary School. His first documentary, *The Sleeping Souls*, was released in 2013. His feature *The Son* premiered at the Berlinale in 2018. His second feature, *Paradise* (2023), won several awards, including Best Cinematography at IDFA and the AFC Award.



Nina Maria Allmoslechner Austria
n.allmoslechner@gmail.com

Ida: A Visit to Iceland

In 1845, Ida Pfeiffer, the first female solo travel writer, journeys alone to Iceland. Shot on 16mm and guided by her original travel book, the hybrid feature follows her words through the landscape, making Ida a co-author and narrator. Rumours of her lost daguerreotypes—possibly Iceland's first photographs—interweave with dramatic scenery and childhood memories. Retracing her route, the film portrays a woman rebelling against prescribed female roles and claiming her place in the world.

Nina Maria Allmoslechner
is an Austrian filmmaker and visual artist based between London and Tyrol. Working with 16mm, Super 8 and analogue photography, she combines hybrid documentary and environmental poetry. She co-directed a BFI-backed short that premiered at Sheffield DocFest and Galway Film Fleadh, and launched the photography book *When White Blankets* in 2026. She is completing a related short and developing *Ida: A Visit to Iceland.*



Elisa Baccolo Switzerland–Italy
elisa.baccolo@gmail.com

Kevin Biele Germany
k.biele23@gmail.com

In discussion with
Swiss production companies

Skin

As Earth awaits an oxygen collapse triggered by a magnetic field reversal, activist and mycologist Nada is severely burned during a clash with police at a protest. The skin graft that saves her life leads her, weeks later, to an unexpected encounter with her donor, Tristan, a disillusioned artist. Bound by shared skin yet divided by opposing worldviews, they are drawn into a fragile love story, questioning whether new forms of connection can emerge beyond the human.

Elisa Baccolo
is an Italian filmmaker. Her work moves between the intimate and the political, exploring perception and the ways we inhabit the world. Her latest film, *The Veil of Senses*, premiered at Visions du Réel 2026. Previous works include *Anaklia* (São Paulo ISFF, among others) and *Manual of Self-Destruction* (Internationale Kurzfilmtage Winterthur 2025). She is currently developing her first feature, *Pelle*, presented at the 2025 Locarno Residency and awarded the FEST Film Lab Award.



Shapeshifter

Annett (55) is a struggling actress, stuck in small TV roles, caring for her mother, and facing eviction. When an e-casting offers her a horror film antagonist role, she eagerly accepts—only to be transformed into a grotesque monster. Tensions on set, the landlord, and her mother push her long-suppressed anger to the surface. As Annett's niceness cracks, she blurs the line between herself and the monstrous role, unleashing fury on those who've wronged her.

Kevin Biele
His short film *Mona & Parviz* (2021) screened at over 40 international film festivals and received multiple awards. His short documentary *See you tomorrow* (2022) was nominated for the prestigious german Grimme Prize 2024. His graduation film *Long Time No See* (2024) screened at Clermont-Ferrand International Short Film Festival and won the jury prize at Brest European Short Film Festival. His feature film project *Villain* was part of Torino Script Lab 2024.



Veronika Bolotina Germany
info@veronikabolotina.com

Veronika Bolotina, Producer Germany
info@veronikabolotina.com

Chicks Without a Nest

Diana, a restless Belarusian-German migrant in Frankfurt, reunites after fifteen years with her childhood friend Nastya and impulsively follows her to Lisbon. Their playful escape is disrupted when Diana remembers why she left Belarus and Nastya sees the wounds of rootlessness. Fearing the same fate, Nastya abandons her plan to emigrate and returns home despite the risk of arrest. Heartbroken and alone on the beach, Diana rebuilds her childhood room in memory and finds a fragile sense of home.

Veronika Bolotina
is a Belarus-born filmmaker and writer based in Germany. Her work explores women's roles, migration and political absurdity through humour. A Friedrich Ebert and DAAD scholar, she developed I Can't Change Anything with Hessen Film & Media and TorinoFilmLab Next. Her shorts and music videos have screened internationally. Her feature *Chicks Without a Nest* was selected for lim², and she is developing the anthology series Red Flags. Festival. His feature film project *Villain* was part of Torino Script Lab 2024.



Alba Bresolí Aliberch Spain
albabres@gmail.com

FRACTAL
Alba Bosch, Executive producer Spain
alba@fractal.cat
Malcriada Films
André Robert, Producer Spain
andre@malcriadafilms.com

Bodies in the Void

In rural Catalonia, seven-year-old Uma rescues an injured pig while her mother secretly starts working in an industrial farm. As the bond between the girl and the animal deepens, the distance between mother and daughter widens. Through Tresca, Uma begins to perceive the hidden violence beneath the landscape, wondering not when childhood ends, but how it quietly slips away.

Alba Bresolí Aliberch
(1995) is a director and programmer. Raised in an isolated house in rural Catalonia, her work explores rural territories and human and non-human forms of resistance through cinema. Her films have screened internationally at festivals including IDFA, Sheffield DocFest, FIPADOC and Big Sky. She is currently developing her first feature film, *Bodies in the Void*.



© Michiel Devijver

Tamara Broćić Serbia
tamarabrocic.film@gmail.com

Tamara Broćić, Producer Serbia
Kinema Film House
kinemafilmhouse@gmail.com

Romain Champalaune France–Brittany
romain.champalaune@gmail.com

When the Moon Watches

Between the two world wars, eleven-year-old Drinka grows up in a large household in a Serbian village, surrounded by different ways women navigate the constraints of their lives. As work in the fields, weddings and funerals shape the seasons, she uncovers hidden encounters, compromises and acts of defiance behind the rules they live by. Folklore and magical thinking unleash desires and fears that cannot be spoken openly, revealing that love takes many forms—some spoken, some hidden, some only revealed under the moonlight.

Tamara Broćić
is a screenwriter/director from Belgrade, Serbia. She studied Film and TV Directing at the Faculty of Dramatic Arts and Architecture at the University of Belgrade. Her short films have been screened and awarded internationally. Her latest short film *Bloom* (in post-production) was selected for Euro Connection at Clermont-Ferrand and received several development awards including main award at European Short Pitch. She is currently developing her first feature film *When the Moon Watches* and a short film *Ocean*.



Ixquic, The Blood Woman

Indigenous Mayan matriarch Ixmucané fights the destruction of the forest below her village, despite official contempt and neighbours' fear after a past paramilitary attack. Elena, a Mayan woman raised in the capital, flees her violent husband Guillermo, the mercenary responsible for that assault. Seeking refuge with Ixmucané in the highlands, Elena discovers unexpected powers. Together, the two women confront those destroying the land and the forces emerging from the underworld.

Romain Champalaune
is a French filmmaker and photographer trained at the Louis-Lumière National School of Photography. His work has examined Iranian society and the global economy, appearing in *Le Monde*, *The New York Times* and *Der Spiegel*. His film *Samsung Galaxy* screened at numerous festivals, including Clermont-Ferrand. He also works for Dutch television and leads film workshops in schools with the Centre Pompidou's public library.



Leyla Coll-O'Reilly UK–Scotland–Ireland
hello@leylajosephine.co.uk

Samira Damato Netherlands–Malta–Germany
samira.damato@gmail.com

Nizza Films
Rebecca Anastasi, Producer Malta
rebecca.anastasi@gmail.com

Tragedy

Tragedy has wanted fame since childhood, but has been told she cannot dance, sing or become a porn star because of her body. In the early 2000s, an audition for Big Brother looks like her only chance to escape obscurity. Inspired by British reality-TV icons such as Jade Goody and Nikki Grahame, the film treats a seemingly disposable celebrity with the scale of an operatic Greek tragedy, exploring how women were encouraged to expose themselves, then punished for becoming too visible.

Leyla Josephine
is a Glasgow-based poet, filmmaker and theatre maker. Her BAFTA Scotland-nominated short *Groom* won several international awards and screened at BFI London and Edinburgh. She was named a Screen International Rising Star in 2022. Her second short, *Four Seconds Flat*, is on the festival circuit. She is developing features with Screen Scotland, Young Films and Film4. Her poetry, plays and theatre work have also been widely recognised.



The Rooster Is Not a Rooster

A young Eurocrat with a promising career returns home to visit her ageing father on the island she's always tried to escape. When the roof of their house collapses, his live-in carer refuses to stay, forcing her to take over. As her life unravels, she discovers her father isn't as helpless as he seems, turning duty into a vicious struggle for control. A darkly comic psychological thriller about the destructive power games between parent and child.

Samira Damato
is a Maltese-German filmmaker and curator based between Malta and the Netherlands. Her films explore identity, power and inequality through dark humour. She directed the shorts *Ziemel* and *Ħallini Ħanini*, and is currently developing her debut feature, *The Rooster Is Not a Rooster*. She is Artistic Director of Pride Photo and previously curated for World Press Photo, NOOR Images, BredaPhoto, and PhotoSaintGermain.



Veerle De Wilde Belgium–Netherlands
veerle_dewilde@hotmail.com

Day H

On the day Sweden switches from driving on the left side to driving on the right, a woman makes her way across the country with her son to save her marriage. However, she soon finds herself at a crossroads in her life.

Veerle De Wilde
is a Dutch/Belgian filmmaker based in Ghent. She holds a degree in both clinical psychology and audiovisual arts. Since her graduation with honors from KASK School of Arts in 2020, Veerle has written and directed two award winning shorts: *Spaceboy* and *Ultraviolet*. Both films were selected for numerous film festivals worldwide. Meanwhile she has been participating in international programs such as Interfilm Berlin Script Pitch and lim².



© Ruben Accou

Erinç Durlanık Turkey
erinc.durlanik@gmail.com

DNM Film
Didem Nur Yayman, Producer Turkey
nuryayman00@gmail.com

Peace Apartment

A couple's attempt to flee Istanbul in a Tiny House unravels into a strange, drifting journey where collapsing plans—and a house that literally overturns—force them to confront who they've become.

Erinç Durlanık
is a Turkish writer-director with a background in acoustical engineering. After working in automotive R&D he shifted his focus to filmmaking. His work spans fiction, documentary, and experimental forms, often serving as writer, editor, and producer. Durlanık's short films and documentaries have screened internationally and won awards. He is currently developing his debut feature Peace Apartment



© Ruben Accou

Renata Dzhalo France–Guinea-Bissau
nobodytoseeus@gmail.com

Anykey
Dmitrii Grebennikov, Producer Kazakhstan
d.grebennikov@anykey.kz

Moderato
Igor Courtecuisse,Producer France
igor@moderatofilms.com

Dina Dziraeva France
dina.dziraeva@gmail.com

Studio Metrafilms
Asya Pavlovskaya, Producer Moldova
asya@metrafilms.md

Nobody to See Us

St. Petersburg, December 1999. After her husband Lai vanishes, 20-year-old Olya goes to court to strip him of parental rights and start over with their baby daughter. But proving abandonment pulls her into Lai's hidden world: he had crossed dangerous men, perhaps for her and their future. The closer Olya gets to freedom, the more it feels like betraying a love no court can see, name, or prove.

Renata Dzhalo
I am a director, screenwriter and cinematographer, born in 1997 with Russian and Guinea-Bissau citizenship. I graduated at VGIK and I work between documentary and fiction. My shorts *Skype* and *Dear Leonid* screened at Artdocfest, Message to Man and in the festival circuit worldwide. My debut feature *On This Land* (2024) premiered in Rotterdam's Bright Future section.



Rita's River

Twelve-year-old Rita lives in Vladikavkaz, unseen by a strict father who values only his sons. After he says he would rather have a boy, she runs to a wild river island. Trapped by rising water, she survives alone until fisherman Aslan helps her recognise her strength. When the river rises again, Rita crosses a fallen tree with her dog and newborn puppies. Back home, her father silently returns the broken beads she found on the island. Rita learns that love should not have to be earned.

Dina Dziraeva
is a screenwriter from Vladikavkaz, North Ossetia, trained in prose at the Moscow Literary Institute and screenwriting at the Moscow School of New Cinema. She wrote genre series for Russian television and streaming, co-authored the book *To Leave or To Stay*, and later worked on international projects in Kazakhstan and Kyrgyzstan. Now based in Europe, she focuses on auteur cinema and character-driven features.



Bariş Fert Turkey
fert.baris@gmail.com

Lara Kamhi Turkey
larakami.split@gmail.com

Monday Film
Ilgım Coşar, Producer Turkey
ilgim@mondayfilm.com

Zahraa Ghandour Iraq
zahraaghandour@gmail.com

Spider

A couple's getaway to an Aegean village is shattered by an honor killing, pulling them into a web of secrets and guilt as the murdered man's restless spirit seeks the truth.

Bariş Fert
holds a master's degree from London College of Communication. He directs films, commercials and music videos. His first feature, *A Guide to Living for the Dead,* was selected for the Frontières Platform at Cannes 2022 and premiered in the national competition of the Istanbul Film Festival. His short *Late Night with Me* screened at Cannes' Fantastic Pavilion in 2026.

Lara Kamhi
Istanbul-born Lara Kamhi is a filmmaker, visual artist and curator. She studied theatre and film in Paris, graduated with high honours from Istanbul Bilgi University, and earned an MA at UCL's Slade School of Fine Art. She has directed films and award-winning music videos, founded Prizmaspace, teaches Visual Aesthetics at Istanbul Kültür University, and writes for Art Hub Magazine.





Hafla

Sleep-deprived Safa-Nour, 29, leaves the Round City to become a storyteller in the Unnamed City. At the Factory, she transcribes testimonies from the aftermath of war for distant audiences, while escaping at night into endless haflas. She gradually realises that her work reshapes stories in ways that erase her people and herself. After a strange event, she secretly alters the material and plans a dangerous return to her unstable homeland, risking her contract and safety in search of rest.

Zahraa Ghandour
is a self-taught Iraqi filmmaker, actress and producer based between Baghdad and Paris. With over 15 years' experience, she began directing documentaries for Iraq TV before moving into acting and fiction. Her debut documentary *Flana* premiered in competition at TIFF, IDFA and Cairo. She produced *Burning Voice,* selected at CPH:DOX 2026, and founded IQ:Docs to screen documentaries and organise workshops for Iraqi youth.



Daniel Guliyev Azerbaijan
daniel.guliyev@gmail.com

Doghouse Film Productions
Samaya Hillenbrand, Producer Germany
samaya.hillenbrand@gmail.com

Adari Films
Irada Baghirzada, Producer Azerbaijan
birada@mail.ru

Empty Houses

After leaving his old life behind, Hamid is thrust into the brutal reality of war. When his commander is killed by a hidden explosive rigged to a fallen Armenian soldier, he and his inexperienced comrades are left stranded in an abandoned village. Their only hope of escape is an old Soviet car with no fuel. As they search desperately for a way out, the loyal dog of the dead soldier begins to follow them, quietly drawing Hamid toward a truth that challenges everything he believes.

Daniel Guliyev
is a writer, director, and cinematographer. A London Film School graduate, his short film *Bastard* premiered at Palm Springs and reached the Student Academy Awards semifinals. His debut feature as cinematographer, *The Return of the Projectionist,* won the 2024 Deutscher Kamerapreis. He is currently developing his debut feature, *Empty Houses.*



Nurlan Hasanli Azerbaijan
nurlanhasanli@hotmail.com

Radium Films
Irina Gelashvili, Producer Georgia
irina@radiumfilms.net

Life is Not Enough

When Dea (27), a Georgian woman living in Baku, discovers that her martyred lover Samir's family is planning a wedding for him, she sets out to stop the ceremony. Accompanied by his former comrade Ziya (30), she arrives at the village to find a life-size cardboard cutout of Samir prepared to marry his childhood fiancée.

Nurlan Hasanli
is a filmmaker from Azerbaijan, working across both fiction and documentary. An alumnus of Sarajevo Talents and IDFA Academy, he began his career as a screenwriter. He later transitioned to directing and producing films. His works has been supported by platforms such as IDFA Project Space, Ji.hlava New Visions, GoEast Talent Lab, Close up and the Doha Film Institute. He is a recipient of the IDFA Bertha Fund and Al Jazeera Documentary co-production award.



Oan Kim France
oan1@hotmail.com

Nirvana

Alex, groomed to run his father's insurance company, crashes the car mid-argument with him—his father dies, and Alex wakes five years later, broken and estranged from his own life. Guided by a cousin, drawn to astronomy, he spirals into night wanderings, therapy, and self-destruction while confronting his fear of the void he glimpsed in coma. Rock bottom brings acceptance. His young son teaches him presence, and together they travel to Chile's observatories to touch the cosmos.

Oan Kim
is a Paris-based filmmaker, photographer, and musician. He co-directed the documentary *The Man Who Paints Water Drops* (2021), which won several awards including the Krakow Film Festival's Silver Horn, DMZ emergent filmmaker award, and screened at DOC NYC and Hot Docs. As a photographer represented by MYOP agency, he won the Prix Swiss Life. Also an acclaimed saxophonist and composer, he releases records through Artwork Records/PIAS.



Ella Kohn Germany
ekohn3@gmail.com

The Rabbi, the Veteran and the Captain

At Zurich airport, a Jewish musician receives a breakup on voicenote and books the next flight east. From Chiang Mai to Hong Kong to Yokohama, she meets Jewish men as lost as she is—a pink-haired rabbi, a haunted veteran, a romantic naval captain. Between motorcycle rides and rose gardens, she stumbles through Asia with inappropriate jokes and stubborn hope, searching for her soulmate. A bittersweet nomadic-romantic comedy about wandering, belonging, expecting the worst and hoping for the best.

Ella Kohn
is a traveling filmmaker currently developing her debut feature film, *The Rabbi, The Veteran and The Captain*. She holds an MA in Film Studies from the Steve Tisch School of Film and Television. Her award-winning short film *Who Sank Your Ships?* has screened at over 50 film festivals worldwide. A passionate adventurer, she is often found filming from the back of a motorcycle.



Nina Kotyantz Armenia–USA
ninakotyantz@gmail.com

Orphans

In an impoverished gloomy city, dampened by incessant rains of late fall, the lives of several strangers irrevocably intertwine. When one family's desperate lot leads to the death of the father and the disappearance of his youngest daughter, it becomes a pivotal memory in the mind of a passing stranger, whose life slowly, incrementally and at times forcibly changes as a result. The origin story takes place in late 1950s Armenia, yet its ramifications find an enigmatic resolution in 1980s Europe.

Nina Kotyantz
A child of a drama theatre family, Nina Kotyantz is an Armenian American writer-director who grew up with immense fascination for the depths of the human psyche. She holds an MTS in existential anthropology from Harvard University, and an MFA in film directing from Loyola Marymount University. Her short films have screened at festivals around the world including Bucheon International Fantastic FF, Hollyshorts FFI, FILMETS Badalona FF, and others.



Juri Krutii Estonia
juri@pensive.pictures

Allfilm
Pille Rünk, Producer Estonia
pille@allfilm.ee

Wedia
Kirill Volkov, Producer Estonia
kirill@wedia.ee

Hesitation Step

In the elite world of competitive ballroom dancing, precision, grace, and dominance are juxtaposed with childhood. For young Martin, dance is not just a sport—it's a battlefield where his father, Tiit, seeks redemption for his own failures. As Martin clashes with his rival Indrek and grapples with his crumbling self-worth, the hardwood becomes the stage for a violent reckoning.

Juri Krutii
is a Ukrainian-Estonian screenwriter and director based between Tallinn and Los Angeles. A Screen Academy Scotland graduate, he creates immersive stories about youth, power and fragile identity, while also working as a 1st Assistant Director. His 16mm short Keyhole premiered at PÖFF Shorts and screened abroad; Kassikontsert played at Riga IFF and Prague Film Festival. He is directing a documentary and developing his first feature.



Gözde Kural Turkey
gozde@tozfilmproduction.com

UnaFilms
Titus Kreyenberg, Producer Germany
kreyenberg@unafilm.de

In Those Darkest Nights

Aslı, a translator in Istanbul, has built her life around order, work and personal space. One morning, a neighbour hangs a colossal flag outside her window, blocking the light. A simple dispute grows into an absurd struggle as her routine and mental balance unravel. Faced with social pressure, an indifferent system and conflicting reactions from family, friends and neighbours, Aslı seeks increasingly inventive and comic ways to reclaim her home, her light and her peace.

Gözde Kural
is a Turkish director and screenwriter. After studying at Istanbul Bilgi University, she worked as an assistant director before developing her projects. Her debut feature *Dust*, shot in Afghanistan, screened internationally and won several awards. She later directed the docu-drama *Once Upon a Time in Anatolia*. Her second feature, Cinema Jazireh, won the Ecumenical Jury Award at Karlovy Vary. She is developing *In Those Darkest Nights*.



Kirsi Marie Liimatainen Finland
liimatainen@web.de

Ilanga Films
Kirsi Marie Liimatainen, Producer Finland
liimatainen@web.de

Sweet Dreams

Finland—1987. Maria (19), stifled by middle-class conformity, longs for change. She joins a squat with young rebels, falls in love with a woman, and embraces her queer identity. When the brief romance ends, heartbroken, she travels to East Berlin to attend a youth academy—dreaming of a liberated world—but discovers the city's hidden gay scene instead. After joining protests against oppression, she's expelled. Returning home, she realizes her queer friends in the squat are her true family.

Kirsi Marie Liimatainen
is a Finnish writer-director and producer working in film, TV and theatre. She holds MAs in Acting (University of Tampere, Finland) and Film Directing (Babelsberg Film University, Germany). Her work has screened internationally; projects were selected for the Résidence du Festival de Cannes and Berlinale Talent Project Market. Her documentary series *Right to Love* (Yle 2025) won the Prix CIRCOM Diversity in Society 2026.



Pedro Lino Portugal
pedrolino@gmail.com

Fado Filmes, Producer Portugal
maria@fadofilmes.pt

Cara Loftus Ireland
cara.loftus@hotmail.com

Curiua-Catu

In the depths of the Amazon, a small film crew tries to record the sound of the forest. But the microphones capture only silence. As they travel upriver, time begins to fold: visions of the 17th-century explorer Pedro Teixeira appear in the mist, echoing their own gestures of conquest. The director, the sound recordist and their Indigenous guide confront the moral emptiness of their mission. Between myth, memory and sound, the forest reveals itself as a living being that refuses to be filmed. A story of listening, guilt and surrender—where cinema becomes a form of atonement.

Pedro Lino
is a Portuguese filmmaker with a background in art and design. His animated short *The Fat Girl* won the Young Filmmaker award at Cinanima 2005, followed by several ICA-supported films screened and awarded internationally. His first feature documentary, *Lupo*, premiered at IndieLisboa in 2018 and was released theatrically in Portugal. His visually poetic work explores individuals' relationship with the world and the power of nature.



Wait For Me

Wait For Me, is a coming-of-age set in a camping site in Brittany, that explores the close-knit bond between two teenage sisters. They have both spent life glued at the hip, but their desires take them on different paths over the course of the two-week holiday, and their bond is ultimately severed. Will this holiday change their relationship for good?

Cara Loftus
is a IFTA nominated screenwriter and Screen International Rising Star 2025. Her debut feature film *Spilt Milk* (2024) won five audience awards and a jury prize during its festival run and was nominated for four IFTA's including Best Script and Best Film. At Dublin International Film Festival Cara won the DIFF Discovery Award. Cara's second feature film is in development with the support of Screen Ireland.



Lore Loyens Belgium
loreloyens@gmail.com

Hike

During a trek through a remote mountain range, medical student Alina and her friends are forced to continue their journey alongside a group of boys from a juvenile detention centre after a storm leaves them stranded. Drawn to the quiet, unsettling Igor, Alina enters a dangerous game of intimacy and power. As an infected dog bite slowly consumes her body, the mountains push her towards a painful confrontation with herself.

Lore Loyens
(b. 2001) is a film director based in Antwerp, Belgium. She graduated in film direction from KASK School of Arts in 2024. Her short films include *Between Day and Dawn* (Vienna Shorts, Leuven, Go Short, Cannes Short Film Corner), *Where the Black Sand Burns* (BSFF) and *Subterranean* (Film Fest Gent). She is currently in early development of her first feature film *Hike*. In 2026, she was selected as one of the directors for Dutch Film Talents to Cannes.



Kerren Lumer-Klabbers Denmark
kerrenlk@gmail.com

Mai McDonald Denmark
maigcmcdonald@gmail.com

Monolit Film
Søs Storm Thøstesen, Producer Denmark
soesthoestesen@gmail.com
Mai McDonald, Scriptwriter Denmark
maigcmcdonald@gmail.com

Thanks for Nothing

The undertaker Mara hasn't seen her father in years. When he suddenly appears with the news that he is dying and wants her to plan his funeral, they are forced to spend his last days together—in the hope of reaching a reconciliation before it's too late.

Kerren Lumer-Klabbers
is an awardwinning Danish filmmaker with an international background. She directed the TV series *Arkitekten* for Viaplay, which premiered at Berlinale Series where it received a Special Mention. Her graduation film from the Norwegian Film School, *Papapa,* was nominated for a Student Oscar and won Best Fiction at Ekko Shortlist Awards.



Sonia Mackwani Switzerland–India
sonia.mackwani@gmail.com

Guidant Films
Sadik Keshwani, Producer Switzerland
sadik@guidant.ch

Jalal Maghout Germany–Syria
jalalmaghout@gmail.com

Mayana Films
May Odeh, Producer Germany
Zorana Mušikić, Producer Germany
may@mayana.film & zorana@mayana.film
Poulpe Bleu
Hélène Walland, Producer Luxembourg
helenewalland@gmail.com
Other Stories
Natália Pavlove, Producer Czech Republic
natalia@otherstoriesfilms.com
Ginger Pictures
Mark Denessen, Producer Belgium
mark.denessen@mdmc.eu

Telescope

A young space enthusiast volunteers at a village school in East India, carrying a telescope to inspire children to dream beyond their world. But in a drought-stricken community facing extreme scarcity and the growing devastation of climate change, the stars seem far away. As science meets faith, tradition and survival, she begins to question the meaning of progress and technology. Inspired by true stories, this meta-spiritual social drama explores how wonder can become hope when it is brought back down to Earth.

Sonia Mackwani
is an Indian-Swiss author, filmmaker, therapist, impact consultant and social entrepreneur working between India and Switzerland. She founded the NGO Touching Lives, focused on education, mental health and art, and co-founded Basel-based Guidant Films for impact storytelling. She has written books, made award-winning shorts and is developing her first animated film. Her consulting combines psychology, humanity and cinema.



Recordanza

Seeking a fresh beginning in Berlin, a young Syrian writer moves into an apartment, where the opening of a peculiar cabinet leads to the entanglement of different realities.

Jalal Maghout
is an animation filmmaker and visual artist who completed his MA at the Film University Babelsberg. His film *Have a Nice Dog!* qualified for the Animation Short Film Oscar 2020 by winning theGrand Prix in Uppsala and has been screened and awarded at numerous festivals worldwide.



Janet Marrett Wales–England
janet@mediathirsty.co.uk

Smaragda Nitsopoulou Netherlands–Greece
s.nitsopoulou@outlook.com

Topsoil

Jaded botany technician Eve (33)'s life decisions to play it safe, based on hardships her father faced as an immigrant in the UK, have led her to an unfulfilled life that appears great on paper. Forced to tend her late father's overgrown allotment she's re-ignited by an innate connection with horticulture. Discovering an opportunity to revive the family's derelict farm in Jamaica, Eve becomes consumed with the creation a community garden. The stark reality of life as a Jamaican farmer, will either make or break her. *Topsoil* is a suspense-driven drama, set in present-day UK and Jamaica.

Janet Marrett
is a British-Jamaican screenwriter-director whose visceral work explores human experience. She has written and directed four award-winning shorts, including the BFI NETWORK-funded *Returned,* screened at major qualifying festivals. Her feature projects *Ablution* and *Space Lab* were selected for development by TorinoFilmLab and Ffilm Cymru Wales. She is developing *Topsoil* and has shadowed directors on major TV dramas.



You will only see a flash of light

A family gathers to watch the news, aware they are being filmed. On the flickering screen: fragments of the 1998 Sorin Matei hostage crisis, a siege Greece watched live on television. Their daughter, the director, asks them to relive it as if it were happening now. Staged re-enactment, ritual lament and home videos entwine public trauma with private violence, until watching itself becomes an act of mourning, and of remembering without fear.

Smaragda Nitsopoulou
is an award-winner filmmaker, editor, and researcher working between Amsterdam and Athens. Her practice explores how memory, death, and absence are mediated through moving image, objects, and space, situating personal narratives within collective and geopolitical frameworks. Her work has screened internationally and received awards including the Artworks Fellowship; she holds an MA from the Nederlandse Filmacademie.



Selen Orcan Turkey
selenorcannn@gmail.com

Sis Films
Seda Turan, Producer Turkey
turansed@gmail.com

Things I Didn't Know About Burrneshas

Young Turkish director Sevda travels to Albania to film burrneshas, women who live as men after taking a lifelong vow of celibacy.
As pressure from European co-producers mounts, she begins manipulating reality and violating her subjects' boundaries.
Her obsession with controlling the story gradually turns her into the most problematic character in her own film.

Selen Orcan
(b. 1994, İzmir) is a Turkish writer and director. Her debut short, *As Possible As Everything* (2022), screened and won awards internationally. She co-wrote *Unfruitful Times*, which premiered at the Adana Golden Boll Film Festival and won Best Screenplay. Her debut feature, *Things I Didn't Know About Burrneshas*, is in development through lim² and Istanbul CineCollective (2026).



Angel Radev Bulgaria
radev.angel@gmail.com

Hot Potato
Noura Al Kadrin, Producer Bulgaria
sales@hot-potato.eu
A group therapy
Laurian-Luis Schymura, Producer Germany
lauri@agrouptherapy.com
Moderato
Igor Courtecuisse, Producer France
Clémence Crepin Neel, Producer France
igor@moderatofilms.com
clemence@moderatofilms.com

Lulu

Nick is hired by a content moderation company to assist with investigating AI-generated explicit images of minors—determining if the images are real or not and reporting real ones to the police.
He starts noticing the same little girl appearing in hundreds of images.
His colleagues have dubbed her LULU and tell him she's an AI hallucination—an algorithmic byproduct. However Nick is convinced that she is real and in danger and spirals into an obsession that threatens to ruin his life.

Angel Radev
is a Bulgarian writer-director, editor and composer based in Sofia. A Film Studies graduate, he works across fiction, television post-production, archival restoration and music. His shorts include *The Curse of the Dutchman, Echo* and *Coming Clean*. He is developing his debut feature *Lulu*, a techno-drama about machine learning. He has composed scores for four shorts and is an alumnus of several European film programmes.



© Noura Al Kadri

Nevena Semova Bulgaria
nevena.semova@gmail.com

Victoria Delcheva Bulgaria
victoria.delcheva@gmail.com

Attic Films
Nevena Semova, Producer Bulgaria
contact@attic-films.com

Red Line

In the basement of the state-owned telecom, three women become the voices of a secret sex phone. When they stumble upon a secret line with conversations about corruption and crime, they no longer just talk, they start listening.

Nevena Semova
is an award-winning Bulgarian director, producer and festival programmer (RIFE). Graduate of the Kinoeyes Masters, founder of Attic Films in Bulgaria. Her fiction debut *1000* premiered at PÖFF Shorts, and her documentary *Jar of Time* won a number of awards. Alumna of New Producer's Room (Cannes Film Festival 2023), Development Angels Programme (Less is More 2024), ProPro Producer's Programme for Women (2025), ACE Training Days Poland (2025).

Olga Stuga Ukraine
olya.stuga@gmail.com

Currently FOP Olga Stuga
LLC in registration
Olga Stuga, Producer Ukraine
olgacine9@gmail.com

Do you remember?

A couple of divine beings descend on Earth to experience love in human form. But how will they find and recognize each other?
The journey of remembrance unfolds across distant realms connected by recurring dreams. Within communities at the extremes of climate and technology, forgotten truths resurface as they trace a path towards one another.

Olga Stuga
creates films at the intersection of fiction, documentary and experiential cinema. For over a decade, she has developed an authored methodology while producing most of her films. Building on social observation, her current work draws on personal experience, exploring the dialogue between scientific and ancestral knowledge systems. The current project expands one of the narrative threads of her debut docu-hybrid feature.





Sofija Sztepanov Italy–Hungary–Serbia
sofija.sztepanov@gmail.com

Mindora Films
Sofija Sztepanov, Producer Hungary
sofija.sztepanov@gmail.com

Mara Tamkovich Poland
mara.tamkovich@gmail.com

Shipsboy
Joanna Szymanska, Producer Poland
szymanska@shipsboy.com

Erzsi

Mosonmagyaróvár, 1956. Twelve-year-old Erzsi dreams of becoming a revolutionary. Torn between communist ideology at school and her family's efforts to raise her as a proper young lady, she treats rebellion as a game. Her father loses his position as a judge for defending justice, while her mother struggles to keep the family safe. When the Hungarian Revolution reaches her town, Erzsi's romantic ideals collide with history, transforming her understanding of freedom, courage, resilience and hope.

Sofija Sztepanov
is a Serbian-Hungarian writer-director-producer. Her award-winning shorts include *Antifeminist* and *Tinder Will Understand*. Her feature *Foreigners' Club* was selected for TIFF's Financing Forum and TorinoFilmLab Next—Comedy. *Erzsi* was selected for lim². She is also developing the feature *Uncertainty and Other Things We Need to Live With*, supported by the Hungarian National Film Institute, and the TV series *This Is It.*



Her Son's Mother

April 11, 2011. Nadia, a 47-year-old factory worker, learns of a deadly explosion in the Minsk metro. The next night, special forces raid her home. Nadia's son is accused of the attack. Though he has confessed, Nadia refuses to believe his guilt. Armed only with maternal love, she assembles a defense. In a Kafkaesque trial, the lack of evidence becomes clear, yet the prosecution still seeks the death penalty, making Nadia fight not only for justice, but for her child's life.

Mara Tamkovich
is a Polish-Belarusian writer-director. She studied journalism at Warsaw University and graduated film directing at Warsaw Film School and Wajda School. She worked for Belarusian media in exile and keeps focusing on socially engaged topics. Her debut feature *Under the Grey Sky*, about an imprisoned Belarusian journalist, premiered at Tribeca Festival and was nominated for European Film Awards in the "European Discovery" category.



© Anna Wardejn

Sunniva Eir Tangvik Kveum Norway–Sweden
sunnivaeri@gmail.com

Minni Katina Mertens Norway–Denmark
minni.mertens@gmail.com

Kruela Film As
Oda Kruse, Producer Norway
kruseoda@gmail.com

Sit, Stay!

Sit, stay! is a modern and absurd love story. Jacob (43), a conventional man, unexpectedly discovers a profound sense of freedom inside a dog costume. The experience unsettles him, yet he can't resist chasing the feeling again. When Sofie (39), a cleaner, catches him on all fours, he claims he's preparing for an improvised theatre performance. She agrees to help him by acting as his dog trainer. Their strange ritual slowly grows into an intimate bond built on trust, play and radical acceptance.

Sunniva Eir Tangvik Kveum
got her BA in directing from the Norwegian Film School (2020) and Nipster, her feature debut, is now traveling festivals with a premier in cinemas October 2026.

Minni Katina Mertens
With a BA in acting and an academic background in dramaturgy, Minni has written and produced multiple theater plays and short films that traveled festivals nationally and internationally.





Marianna Vas Hungary
office@campfilm.eu

Campfilm
Sára László, Producer Hungary
Marcell Gerő, Producer Hungary
sara@campfilm.eu
marcell@campfilm.eu

Authorities

In the courtyard of an old mill, the grandchildren of the elderly owners are living their best life, when the presence of a newly arrived, mysterious relative slowly begins to creep through the air of the homestead. As the initially temporary state seems to become permanent, the tension mounts, and the shadows of childhood commingle with the fragile love and power relationships of the farm's inhabitants, amidst the atmosphere of communist Hungary in the 1950s and 1960s.

Marianna Vas
received her MA degree in Film, Television and Multimedia Production at the University of Bologna. In 2016, she completed the DocNomads International Joint Masters Programme in Documentary Film Directing. Her latest credits include the award-winning short documentary *Wild Berries*, which premiered at Sheffield DocFest. The short film *Spirits And Rocks* directed by Aylin Gökmen that Marianna photographed screened at Locarno IFF and Sundance FF.



Kate Voet Belgium
hi@katevoet.com

Olivia

After their painful divorce, high-profile lawyer Vera (48) and nurse Karl (48) live in a cold truce while co-parenting their three children. When their youngest daughter, Olivia (15), unexpectedly attacks a classmate after school, they are forced to face each other again, and their conflict erupts once more. In their search to understand what is truly going on with Olivia, they must learn to work together in a psychological drama about love, innocence, and responsibility.

Kate Voet
Belgian director and writer. She studied English literature, linguistics, theatre studies and film. She gained international recognition with *A Long Goodbye* (2025). The film premiered in competition at the 82nd Venice International Film Festival, where it won a Lion for the Venice Immersive Achievement Prize. Since its release, *A Long Goodbye* has won 10 awards among others at SXSW, Annecy, Thessaloniki and Clermont Ferrand.



Also part of the online programme

Aja:I Ada:Map Switzerland
The Road

Antoine Bourges Canada–France
Odette C.

Anže Grčar Slovenia
The Quiet Boy

Toms Harjo Latvia
In the Truth

Andra Hera Romania
Heart Migrations

Perceval Jeroen Belgium
Lisa & Ismaël

Darja Miková Czech Republic
The Blue Room

Mahesh Naidu UK–Wales–India
This Is Not the Family I Ordered

Marius Pocevicius Lithuania
Matas Vildzius Lithuania
I'm Not Like That

Isabella Rinaldi Italy
B X L

Shaden Adela
Safieddine Tazi Marocco–Lebanon
Today I am 25 years old

Anas Sareen France–Switzerland
This Black Earth

Emilie Thalund Denmark
The Heath

André Vaara Sweden
Beautiful Misfits

Ainara Vera Spain
Denouement (working title)





development angels

Development Angels
We have chosen the term "Development Angel" as an alternative to the more restricted notion of "Story editors" because we strongly believe that the art of development should be an across-the-board collaboration between script professionals, producers, sales agents, film-fund managers and everyone involved in the development process. We believe everyone will benefit from evolving common tools and a common language together with writers and directors from across Europe and beyond.

Midnight Blue
Producer
nina.landau@gmail.com

Development Angel

Nina Landau

Belgium

Nina Landau is an Antwerp-based film director and producer at Associate Directors, a Belgian production company specialized in auteur driven documentary films. Nina holds a Master's degree in Criminology (2008) and a Bachelor's degree in International Politics (2010) from the Free University of Brussels (VUB). She started her career in the media and film industry in 2012 as a journalist at the Flemish Radio and Television Broadcasting Association. Between 2013 and 2017, she worked for production companies Motionmakers and Sputnik Media and produced audiovisual content for the public sector and NGOs. In 2017 she started working as a creative producer at Associate Directors and joined the company as a partner in 2025.
Nina also directed three short documentaries: *Lon* (2017), *My Family Is a Circus* (2020), *The Wonder Within* (2025) and is a proud mom to her six-year old son Monty.



Isaac
Producer
cl@isaacproduction.com

Development Angel

Christian Lønhart

Denmark

Christian Lønhart is a Copenhagen-based film producer and co-founder of the production company isaac. He holds a master's degree in Film and Media Studies from the University of Copenhagen and is a graduate of the independent film school Super16.
Christian's work has screened at international festivals such as Clermont-Ferrand, San Sebastián, Warsaw, and SeriesMania—where *One of us is Trembling* won Best Short Series. His short films *An Example* and *Wild Child* both won the Danish Academy Award for Best Short Film.
With a keen interest in politically relevant and artistic storytelling, he develops and produces director-driven cinema—and is currently building a slate of feature-length projects for the international market.



Furia Film
Producer
malgorzata.malysa@furiafilm.pl

Development Angel

Małgorzata Małysa

Poland

Małgorzata Małysa is a Polish film producer and co-founder of Furia Film. She has extensive experience in both fiction and documentary production, collaborating with acclaimed international filmmakers. She recently co-produced *Three Weeks Under the Sea* (2026), a Czech-Slovak-Polish-Lithuanian feature film by Martin Kuba, and served as line producer on *Sanatorium under the sign of the hourglass*, an animated adaptation directed by the Quay Brothers that premiered in Venice 2024. Her credits include family road movie *Grandpa, let's Go!* (2025, dir. Olga Chajdas), documentary biopic *Tony Halik* (2020, dir. Marcin Borchardt), and short documentary *Miss Holocaust* (2016, Berlinale premiere). A graduate of the Wajda School's Creative Producers Course, she also completed ACE Training Days, Sustainable Leadership workhop run by Screen Institute, Polish Producers Alliance Green Production Lab, and international programs by MEDIA Desk and CICAE at La Biennale di Venezia. Her work reflects a strong focus on important and current topics, auteur cinema and European co-productions.



Jour2Fête
Producer
johanna.mayer@jour2fete.com

Development Angel

Johanna Mayer

France

Johanna has been working in the film industry for more than 15 years. With a MBA from ESSEC / Media & Entertainment Chair and a Master in Cinema Studies from La Sorbonne, she started in Sales at Wild Bunch and then moved to Distribution at Pretty Pictures, where she was Head of Marketing and Acquisitions, while teaching Cinema Studies at La Sorbonne University. After an experience in Production as Head of the Cinema department at Zorba, she joined Jour2Fête 5 years ago, where she handles Acquisitions for both Jour2Fête and The Party Films Sales, as well as Coproductions for Jour2fête Production. She's also a Board Member of Europa Distribution and an alumni of EAVE Puentes.



Asako Film
Producer
frances@asakofilm.ch

Development Angel

Frances McStea

Switzerland

Born in Melbourne, Australia, Frances McStea grew up in Switzerland. She earned her first MSc in zoology at the University of Basel and her second in science communication at Imperial College London, specializing in documentary filmmaking.
After several years in live-action film, she started working for production company and animation studio Asako Film, helping to establish and grow the new company. In this time, she worked her way up from production assistant to producer and part of the management team.
Her passion is for stories that present different perspectives and show us our world in a new light.



Denapa studio
Producer
studio@vladimirnadein.com

Gargantua Film Distribution
Sales Agent
features@gargantuafilm.it

Development Angel

Vladimir Nadein

Austria

Vladimir Nadein is a Vienna-based film producer, curator, and distributor. In 2024, he co-founded the Paris based production company Denapa, with focus on hybrid and experimental cinema. In early 2026, he joined Rome-based sales agency Gargantua to lead their expansion into feature-length films. His productions were screened at Venice Critics' Week, Berlinale, Viennale, Thessaloniki, Jeonju, IndieLisboa and more.
He has developed projects within industry programs like FID Lab, lim², CineMart, and CineLink. As a curator for over a decade, Vladimir curated exhibitions and screenings at the Venice Biennale, Oberhausen, BIEFF, Image Forum Tokyo, Hamburg SFF, C-LAB Taipei, GoShort and other venues. Furthermore, he contributed to the selection committees of First Cut Lab, the Pop-Up Film Residency Munich, European Short Pitch, and Vienna Shorts.



Coorigines Production
Producer
laura.nikolov@coorigines.fr

Development Angel

Laura Nikolov

France

Laura Nikolov, French producer at Coorigines Production, produces internationally recognised arthouse films that are sensitive, aesthetic and socially rooted, including *From Ground Zero* (Oscar shortlist 2025), *The Clown of Gaza* (IDFA 2025), *La Colline* (ACID, Cannes 2023), *Aïsha Can't Fly Away* (Un Certain Regard, Cannes 2025), and *Citizen Osama*, selected at the 2026 Venice International Film Festival and chosen as Palestine's official submission for the 2027 Academy Awards. She participates in numerous international festivals and workshops, making cinema a space for dialogue and encounter between cultures and memories.



Breathless Films s.r.o
Producer
matej@breathlessfilms.cz

Development Angel

Matěj Paclík

Czech Republic

Matěj Paclík is a film producer, director and founder of Breathless Films, a Prague-based production company. He produced Adam Martinec's debut fiction feature *Our Lovely Pig Slaughter*, which premiered in the Crystal Globe Competition at Karlovy Vary IFF and received a Special Mention. His credits also include the short film *Anatomy of a Czech Afternoon*, winner of the Czech Lion and Czech Film Critics' Award for Best Short Film, the short film *Sugar and Salt*, which premiered at San Sebastián IFF, and the documentary feature Bedwetter, awarded Best Camera at Ji.hlava IDFF. He is currently producing *Foyer Europe*, a time-lapse documentary about Belgrade, attending Daseinsanalytic Psychotherapeutic Training, and preparing his directorial debut short film *The Golden Touch*.



More Than Films
Producer & Sales Agent
queralt@morethan-films.com

Development Angel

Queralt Pons Serra

Spain

Queralt Pons Serra is an international sales agent, producer and consultant. She is one of the founder partners of MoreThan Films, representing a diverse catalogue of daring and unique shorts and feature films. Her credits as producer includes *Nomad Shadow* by Eimi Imanishi (2025, TIFF) and *In Memoriam Biel* by Santi Suarez (2022, Thessaloniki Int. Documentary FF). As a consultant she works hand-in-hand with producers to apply to funds such as MEDIA, Eurimages, ICAA, ICEC. She started her professional career at Catalan Films, where she became Head of Shortcat (Catalonia's international short film promotion scheme) and consultant on international markets and festivals.
She is an alumnus of Next Wave 2020, Locarno Industry Academy 2021, Berlinale Talents 2024 and EAVE Puentes 2025.



NFI
Film commissioner
charlotte.tvedt@nfi.no

Development Angel

Charlotte Røhder Tvedt

Norway

Charlotte Røhder Tvedt is a Documentary film Commissioner at the Norwegian Film Institute (2025–2028). She has worked within films since 1994, both as a producer, photographer and director. Known for her award-winning films *The Interview* (2006), *From Prison to Parliament* (2008), *Reunion* (2011), *Reconstructing a Family* (2012), the user generated *Between Us* (2017), and the interactive film project *15 Years Later* (15årsenere.no, fifteenyearslaterstories.com, 2022–2025). She studied documentary filmmaking at Lillehammer UC and international politics at the University of Oslo. From 2017 to 2022, she was the Head of Creative Documentary at the Norwegian Film School. She finds great joy in developing the documentary genre, from the quiet to the bold, and strives to make artistic documentaries accessible on any platform.



Razor film production
Producer
frumpler@razor-film.de

Development Angel

Flora Rumpler

Germany

Flora Rumpler is a Berlin-based creative producer at Razor Film, developing auteur-driven feature films and formally bold drama series with strong visual and dramaturgical concepts.
She studied philosophy and comparative literature at the University of Vienna and completed the renowned Atelier Ludwigsburg-Paris, a one-year training program for emerging producers in cooperation between Filmakademie Baden-Württemberg and La Fémis in Paris.
Her background includes positions at ORF, ProSiebenSat.1 and the German pay-TV channel PLANET, as well as participation in SERIES' WOMEN, the first career enhancement program for female producers in the European drama series industry.
Her credits include *Quo vadis, Aida?* by Jasmila Žbanić, *The Perfect Candidate* by Haifaa Al Mansour, *Copilot* by Anne Zohra Berrached, *One Fine Morning* by Mia Hansen-Løve, *Identitti* by Randa Chahoud and *Das Manko / The Flaws* by Arne Feldhusen.



Contrast films EOOD
Producer
katya.trichkova@yahoo.com

Development Angel

Katya Trichkova

Bulgaria

Initially trained as a lawyer, Katya Trichkova soon discovered her true passion for cinema and transitioned into filmmaking. Today, she is recognized as one of the leading Bulgarian producers working internationally, known for supporting filmmakers with distinctive and powerful voices. Films she has produced or co-produced have received major international acclaim, including Stephan Komandarev's *Made in EU* (2025, Venice Spotlight), *Blaga's Lessons* (2023, Crystal Globe for Best Film at Karlovy Vary IFF), *Directions* (2017, Un Certain Regard, Cannes), and Bogdan Mirica's *Dogs* (2016, FIPRESCI Prize, Un Certain Regard, Cannes). Her latest co-production, *The Man Who Could Not Remain Silent* by Nebojša Slijepčević, won the 2024 Palme d'Or for Best Short Film, a César Award, and the European Film Award, and was nominated for an Oscar.




Décentra
Côte
des
Léger
Côte des Légendes

dancing partners

Dancing Partners
At lim², consultants are called Dancing Partners. Not teachers or evaluators, but creative companions who work alongside writers and directors throughout the development process. The term reflects a collaborative approach based on dialogue, trust and shared exploration, where everyone learns from the experience.

In 2026, lim² relies on a team of Dancing Partners to support participants throughout the programme and encourage a collective and distinctive approach to project development. The 16 projects in the On-site Programme are accompanied by Dancing Partners throughout the different stages of lim², including both on-site and online working sessions. The programme also includes an Online Programme, led by two Dancing Partners, who accompany participants through three online working sessions. These sessions give authors the opportunity to continue developing their ideas and to experiment with lim²'s tools and methods remotely. In parallel, four additional Dancing Partners are specifically involved in supporting the Development Angels: two accompany the On-site Programme, while two support the Online Programme. This structure allows lim² to provide tailored support to its different groups of participants, while creating connections between writers, producers and Development Angels.

Dancing Partner | On-site main programme

Simão Cayatte

Portugal

Simão Cayatte is a filmmaker from Lisbon with Portuguese and Finnish background. He studied theatre at Goldsmiths, University of London, and holds an MFA in Film from Columbia University, New York. His background in acting strongly informs his approach to filmmaking, having worked with directors including Carlos Marcet, Cristèle Meira and Werner Schroeter. His short films include *A Viagem*, which premiered at the Cannes Film Festival's Cinéfondation, and *Menina*, winner of the Portuguese Academy Award and selected by the César Academy for Les Nuits en Or. His feature debut, *Vadio*, was developed through LIM | Less is More in 2017, premiered at the Lisbon Film Festival, and screened at international festivals including Mostra de São Paulo and the Oslo Film Festival, going on to receive awards at several international festivals. He directed the television series Vanda, selected for Berlinale Series Selects, co-produced by Legendary Pictures, and distributed internationally by Canal+ and Lionsgate. His latest film, *The Boatman*, premieres at the Warsaw Film Festival in 2026. Alongside his filmmaking, Simão works internationally as a script consultant and mentor through film development labs including lim² | less is more / Le Groupe Ouest.



Dancing Partners

Dancing Partner | On-site main programme

Mina Djukic

Serbia

Mina Djukic was born in 1982 in Sombor, Serbia. She lived in Kula until 2001, when she moved to Belgrade. She graduated from the Faculty of Drama Arts and teaches digital filmmaking at the SAE Institute in Belgrade. She wrote and directed the award-winning feature *The Disobedient* (2014), which was presented at over 20 international festivals, including Sundance and IFFR. Screen International called the film "beautiful" and "a flamboyant lyric tale", especially pointing out the film's strong emotions and cinematography. In the frame of the company Film House Kiselo Dete, in which she is one of the founders, Mina also produced *Tilva Ros* (2010 / Locarno IFF, Sarajevo IFF) by Nikola Lezaic, *A Handful of Stones* (2017 / ACID, Tampere) by Stefan Ivancic, and a short documentary *Yugo, A Short Autobiography* (2010), which she directed. She also co-produced *The Black Pin* (2016 / Sarajevo FF) by Ivan Marinovic and *Year of the Monkey* (2018) by Vladimir Blazevski.



Dancing Partners

Dancing Partner | On-site main programme

Tony Grisoni

Italy–UK

Tony Grisoni worked in many different areas of film making before turning to screenwriting. *Queen of Hearts* (1989) was his award winning first feature directed by Jon Amiel. He has worked closely with a number of directors including Michael Winterbottom (*In This World*, 2002, winner of the Berlinale Golden Bear), John Boorman, Sean Durkin (*Southcliffe*, 2013) and Marc Munden and has co-written with Terry Gilliam (*Fear & Loathing in Las Vegas*, 1998; *Tideland*, 2005 and *The Man Who Killed Don Quixote*, 2018.) *Red Riding* (2009) was a TV trilogy adapted from the David Peace Yorkshire Noir novels. Directed by Julian Jarrold, James Marsh and Anand Tucker. *The Unloved* (2009) was Samantha Morton's directorial debut which won BAFTA—Best TV Single Drama. Tony is also writer and executive producer on a number of projects including *The Young Pope* (2016) by Paolo Sorrentino starring Jude Law, and *The City & The City* (2018), a 4-part BBC 2 drama based on the novel by China Mieville. Tony has collaborated with artists including, Brian Catling, Oona Grimes, Dryden Goodwin and Marcia Farquhar. Tony has also written and directed a number of short films including the BAFTA nominated *Kingsland #1* *The Dreamer* (2008), *Syncing* featuring Peter Capaldi (2009), the award winning *The Pizza Miracle* (2010) and *The Sands of Venus* (2019).



Dancing Partner | On-site main programme | Online main programme

Nolwenn Guiziou

France

Nolwenn Guiziou was born in Brittany in 1977. She holds a master's degree in French and English literature from the universities of Wales and Bretagne Occidentale. After working as a stage manager for the Welsh Opera Company and for Castle Ward Opera Festival (Northern Ireland), she has created a street-performance company with a focus on puppetry and story-telling (The Pirate-Puppet Company). For more than 10 years, they have toured in Ireland, England, Portugal and Spain.
She is currently working as a script-consultant, writer and experimental film-maker, both in documentary and fiction.
Her work is regularly shown in experimental and 3D-stereoscopic film festivals (Busan, FUFF, Los Angeles 3D, Tokyo, Angoulême Courant 3D).
At the moment, she is working with the Austrian experimental film-maker and choreographer Paul Wenninger and developing a documentary about dream and languages.



Dancing Partner | Online main programme

Miguel López Beraza

Spain

Miguel lópez Beraza is an architect, filmmaker and script consultant from Madrid. He studied at DOCNOMADS, a film directing MA based in Lisbon, Budapest and Brussels. Miguel completed his education, studying scriptwriting at San Antonio de los Baños Filmschool in Cuba (elCTV).
His films have received national and international awards, including the Goya Academy Award 2015, New Horizons IFF 2017 and Warsaw IFF Grand Prix 2022. His work has been programmed in festivals such as Rotterdam IFFR, DOK Leipzig and Sarajevo.
Since 2017, Miguel has combined his film practice with his work as a script consultant and mentor in script development workshops like lim² | less is more, Torino Film Lab, The Creatives, European Writers Club (Le Groupe Ouest) and Locarno Open Doors. Besides that, he has designed script development programs for the International Coproduction Forum of Madrid and the Netflix-Spanish Film Academy Campus.



Online programme

Dancing Partner | On-site Development Angels programme

Virginia Martin

Germany

Virginia Martin was born in Berlin with a diverse heritage that combines German and Argentine roots. She is producer and co-founder of the Berlin-based independent production company Contando Films, dedicated to developing and producing filmmaker-driven cinema. In 2020, she graduated with a master's degree in Media Studies at the Film University Babelsberg Konrad Wolf after studying at the University of Mannheim and in Madrid. Her films have been selected and awarded at international festivals, including Berlinale, San Sebastián, Thessaloniki, Palm Springs, and the German Short Film Award. Virginia was selected for the EAVE Producers Workshop 2026. She is a lim² | less is more Development Angel and an alumna of numerous renowned programmes, including the ACE Training Days NL, the AI and East & West Co-Production Lab at WEMW Trieste, the Cutting Edge Talent Camp and participated in the Locarno Open Doors Programme. She is a member of PROG Producers of Germany where she was elected as head of the talent department in 2025. Since 2020, she has been working as a lecturer at Film University Babelsberg Konrad Wolf.



© Carla Hustedt

Online programme

Dancing Partner | On-site main programme

Jonathan Millet

France

Jonathan Millet grew up in the Alps. After studying philosophy, he spent many years filming remote regions of the world for image banks. Alone with his camera, he traveled through and filmed around fifty countries (Iran, Sudan, Pakistan, all of South America, the Middle East, and extensively across Africa). He then directed several short fiction films, including *Et Toujours Nous Marcherons* (selected for the 2018 César Awards) and *La Veillée*, a medium-length film released in 2018. In parallel, he explored themes of territory and solitude through documentary work, including *Ceuta, douce prison* (released in theaters in 2014), *Dernières Nouvelles des Étoiles* (shot in Antarctica, 2017), and *La Disparition* (shot in the Amazon, 2021). Jonathan was a long-standing member of the Board of Directors of the SRF (Society of Film Directors), short film delegate, and co-president of the ROC (Coalition of Short Film Organizations). He also served as a script reader for the CNC's short film production support fund. In 2021, Jonathan developed his first fiction feature film, *Les Fantômes*, selected for the Groupe Ouest Annual Selection. Co-written with Florence Rochat, *Les Fantômes* was awarded the Grand Prize at the 35th Prix du Scénario (formerly Prix Sopadin). At the same time, Jonathan is preparing for his next documentary shoot in Central Asia.



Dancing Partners

Dancing Partner | On-site main programme

Bohdan Piasecki

Poland–UK

Bohdan Piasecki is a poet from Poland based in Birmingham. A committed performer, he has taken his poems from the upstairs room in an Eastbourne pub to the main stage of the Birmingham Repertory Theatre, from underground Tokyo clubs to tramways in Paris, from a bookshop in Beijing to an airfield in Germany, from niche podcasts to BBC Radio. He enjoys the creative chaos of big field festivals just as much as the composed concentration of literary events. Bohdan was awarded the Forward Prize for Best Single Poem: Performed in 2023, the category's inaugural year. Bohdan founded the first poetry slam in Poland before moving to the UK to get a doctorate in translation studies. He has worked as Director of Education on the Spoken Word in Education MA course at Goldsmiths University, and was the Midlands Producer for Apples and Snakes between 2010 and 2017. He is Assistant Professor in Creative Writing at the University of Birmingham. He also works as Creative Producer, and sits on the board of the Poetry Translation Centre.



Dancing Partner | On-site main programme

Eva Zabezsinszkij

Hungary

Eva Zabezsinszkij is a Hungarian screenwriter, story editor, script consultant and casting director in film and theatre. She studied screenwriting at the Hungarian University of Theatre and Film Arts (SZFE), following earlier degrees in Hungarian and Russian Studies at ELTE University. For 5 years she worked as a script consultant at the Hungarian National Film Fund, currently she works as a freelance professional. Eva has been closely associated with some auteurs of contemporary Hungarian cinema. She worked on *Son of Saul* (2015) directed by László Nemes. Her collaboration with Nemes continued on *Sunset* (2018), as well as on *Orphan* (2025). She also worked as script consultant and casting director on *Gentle* (2022, Sundance Festival), directed by László Csuja and Anna Nemes. As a script consultant, she contributed to *Natural Light* directed by Dénes Nagy (2021, Silver Bear, Berlinale), and to *The Story of My Wife* (2018), directed by Ildikó Enyedi. Alongside her work in film, she gained extensive experience in theatre projects and collaborated long-term with Árpád Schilling and Kornél Mundruczó. In her work, the central creative focus is always the personal core of the story and the in-depth development of complex, authentic characters.



Dancing Partners

Dancing Partner | On-site Development Angels programme | Online Development Angels programme

Jan Schomburg

Germany

Jan Schomburg (b. 1976) wrote and directed movies (*Above Us Only Sky*, 2011, *Forget my Self*, 2014, *Divine*, 2020), wrote screenplays together with Maria Schrader (*Stefan Zweig—Farewell to Europe*, *I'm Your Man*) and wrote two novels (*Das Licht und die Geräusche*, 2017, *Die Möglichkeit eines Wunders*, 2024). Secretly he even wrote and directed sketch comedy for German Television. His films were shown at Berlinale, Locarno, Rotterdam, New York, among others. He was awarded the German Film Prize for the screenplay for *I'm Your Man*, the film *Stefan Zweig—Farewell to Europe* won the Audience Award of the European Film Academy.
In 2024, he was the head author and showrunner of *Other People's Money* (WT), an eight-part international TV series for ZDF and DR. Jan Schomburg collaborates with Le Groupe Ouest since 2023.



Dancing Partners

Dancing Partner | Online Development Angels programme

Vinca Wiedemann

Denmark

Vinca Wiedemann graduated as a film editor from National Film School of Denmark, but she soon moved into script development. As film commissioner at the Danish Film Institute and artistic director of New Danish Screen, she was responsible for granting development and production support to numerous feature films and was instrumental in the rise of Danish cinema.
Vinca is an internationally esteemed script expert and story supervisor for directors such as Lars von Trier who collaborated closely with her on his scripts for *Melancholia* and *Nymphomaniac*. She works regularly with Susanne Bier and has recently worked with Thomas Vinterberg on *The Hunt* and *Families like Ours*.
She was Director of The National Film School of Denmark, is Senior Advisor for European Writers Club, and serves internationally as member of think tanks, film juries, keynote speaker and as a tutor and lecturer on artistic collaboration and film issues linked to the development process, innovation, education, and film policy.



Dancing Partners


FAUT-IL (VRAIMENT) DIRE LA
VÉRITÉ ?
OU COMMENT LE MENSONGE DEVENU LA SEULE POLITESSE QUI NOUS RESTE





lim² team

Antoine Le Bos
lim² CEO
antoine.lebos@legroupeouest.com

Massimilano Nardulli
lim² Artistic Director
massimiliano.nardulli@legroupeouest.com

Jessica Delahaie
Head of International Relations
jessica.delahaie@legroupeouest.com

Christophe Lemoine
Methodological Coordinator
christophe.lemoine@legroupeouest.com

Gwenaëlle Clauwaert
Head of lim² Meet
gwen.clauwaert@legroupeouest.com

Lilo Malherbe
Communication
lilo.malherbe@legroupeouest.com

Céline Febvre
Communication
celine.febvre@legroupeouest.com

Claudie Caradec
Coordination & Logistics
claudie.caradec@legroupeouest.com

Véronique Derrien
Logistics
veronique.derrien@legroupeouest.com

Margot Chedeville
Logistics
margot.chedeville@legroupeouest.com

Emmanuel Bernard
Financial Director
emmanuel.bernard@legroupeouest.com

Brigitte Bouillot
Photograph & Set Designer
brigitte.bouillot@legroupeouest.com

Ewen Jezegou
Designer
ewenjezegou@gmail.com

Fanch Le Bos
Editor & Photograph
fanchelebos@gmail.com

Dany de Seille
Press
dany@deseille.info

Gaëlle King
Assistant
contact@legroupeouest.com

Julyann Charpin
Audiovisual Apprentice
julyann.charpin@legroupeouest.com

Bénédicte Mellac
Head of Groupe Ouest Développement
benedicte.mellac@legroupeouest.com

Le Groupe Ouest's partners

Creative Europe MEDIA · CNC · Région Bretagne · Département Finistère Penn-ar-Bed

Imprint

Texts	Le Groupe Ouest © 2026
Graphic design	Antoine Bertaudière
Printing	This publication was printed at Média Graphic in Rennes (France) in Septembre 2026 on Olin Rough Soft White 120 g/m² and Olin Rough Soft White 300 g/m².



supported by

Creative Europe MEDIA

created by

20 ANS LE GROUPE OUEST — FABRIQUE DES MONDES

developed by

VAF — Flanders State of the Art — cultural association [ctrl+n] — kbf

in partnership with

MOIN Filmförderung Hamburg Schleswig-Holstein — Région Bretagne — focal — FILM Estonian Film Institute — ffilm Cymru Wales — Lithuanian Film Centre

XUNTA DE GALICIA — CineSud — Nordic NEST MOIN and the FFA are collaborating with The Five Nordics — ODESA INTERNATIONAL FILM FESTIVAL

lim²



lim-lessismore.com