



MUSEO
NAZIONALE
DEL CINEMA
TORINO

TFL
TorinoFilmLab

TORINOFILMLAB CATALOGUE 2025

ACCESSIBLE VERSION

DO YOU LIKE CINEMA?

YES NO

You like cinema that much that you are **currently working on something**?

YES NO

Cool. Are you in the mood for a **long-term commitment**?

YES NO

Nice. We look for someone like you for our annual programmes. Is your current project a **feature film**?

YES NO

Are you still in the **development process**?

YES NO

Or not yet? Boost your career with the training opportunities of TFL such as...

SCRIPTLAB
STORY EDITING

SERIESLAB
STORY EDITING

COMEDYLAB FOR
WRITER/PERFORMER

Sure? You might change your mind after having watched the

TFL FILMS & SERIES

We feel you. But we do have exactly what you need:

TFL NEXT

TFL EXTENDED

BOOST IT LAB

Is it a TV series, right? Check out

SERIESLAB

Need a hand with the final touches? Hint: \$\$ Check

TFL FUNDS

Wrap up the year and meet the industry

TFL MEETING EVENT

Interested in exploring sustainable storytelling practices?

GREEN NARRATIVES

Getting into production with a greener approach for the first time?

GREEN FILM LAB

And maybe you think we need a more **sustainable industry**?

Ready to work on a full sustainability plan with environmental experts?

GREEN PRODUCTION LAB

We have three options for you:

SCRIPTLAB

FEATURELAB

COMEDYLAB

TORINOFILMLAB

REFRAMING AUDIOVISUAL LANDSCAPES

TRAINING, DEVELOPMENT & FUNDING 2026

LONG-TERM PROGRAMMES

ScriptLab

Developing your feature film script in its early stages.

ScriptLab Story Editing

Increasing your expertise in the scriptwriting feature film process.

CALL OPEN UNTIL NOVEMBER 3RD

FeatureLab

Enhancing advanced feature film projects in every aspect of filmmaking.

CALL OPEN UNTIL DECEMBER 2ND

ComedyLab

Pairing scriptwriters and comedy writers/performers to explore the potential of comedy projects.

CALL OPEN UNTIL DECEMBER 12TH

SeriesLab

Working on your original and commercially viable TV series project.

SeriesLab Story Editing

Advancing career prospects through scriptwriting for television series.

CALL OPEN UNTIL DECEMBER 17TH

TFL FUNDS

Audience Design Fund

Distribution support of €45,000 grant and tailored sessions to craft innovative audience-focused strategies.

CALL OPEN UNTIL JANUARY 15TH

Co-Production Fund

Consultancies and a €50,000 award supporting the realisation of international feature film coproductions.

**CALL OPEN FROM DECEMBER 15TH
UNTIL MARCH 4TH**

SHORT TERM WORKSHOPS

TFL Next

Deepening various audiovisual topics through short yet intensive online training sessions.

UPCOMING CALLS IN LATE 2025

Boost IT Lab

Co-production workshop welcoming Italian and international film projects.

UPCOMING CALL IN SPRING 2026

GREEN LABS

Green Narratives

Developing films with environmentally conscious storytelling.

**CALL OPEN FROM NOVEMBER 11TH
UNTIL JANUARY 19TH**

Green Film Lab

Getting into production with a greener approach for the first time.

**Upcoming Workshop
in April – Turin (Italy)**

CALL OPEN IN DECEMBER

Green Production Lab

Working with environmental experts on a full sustainability plan.

UPCOMING CALLS IN EARLY 2026

www.torinofilmlab.it
info.tfl@museocinema.it



MUSEO
NAZIONALE
DEL CINEMA
TORINO

FOUNDING MEMBERS



TFL

TorinoFilmLab

SUPPORTED BY



FINANCIAL PARTNERS



MEDIA PARTNERS



IN COLLABORATION WITH



INDUSTRY PARTNER



MUSEO NAZIONALE DEL CINEMA

Enzo Ghigo

President
Museo Nazionale
del Cinema

Carlo Chatrian

Director
Museo Nazionale
del Cinema

Since its foundation in 1958, the Museo Nazionale del Cinema has grown into one of the world's most renowned film institutions. Since 2000, its home has been the Mole Antonelliana, Turin's architectural icon, where cinema's past and future meet under one roof. Today, the Museum welcomes over 750,000 visitors a year and safeguards more than 2.3 million works, making it both a major cultural destination and one of the richest archives dedicated to the moving image.

The Museum's mission is twofold: to preserve film heritage and to explore new forms of visual storytelling. This is reflected in its diverse activities – from restorations to interactive exhibitions, educational programmes, and encounters with filmmakers. Its spirit of innovation also drives the programming at Cinema Massimo and fuels festivals such as the Torino Film Festival, CinemAmbiente and Lovers Film Festival, each offering unique perspectives on contemporary cinema.

With TorinoFilmLab, the Museum has further strengthened its role as a hub for creativity. For 18 years, TFL has trained and connected emerging talents worldwide, supporting them in bringing original stories to life. Many projects developed within TFL have achieved international recognition, testifying to the vitality of this collaborative and global community – a community that we are proud to welcome back to Turin for the TFL Meeting Event.

These achievements would not be possible without the vital support of the Ministero della Cultura, Regione Piemonte, Città di Torino, Creative Europe – MEDIA, and the international partners who stand alongside TFL.

TORINOFILMLAB

Mercedes

Fernández Alonso

Managing Director

Olimpia Pont Cháfer

Head of Industry

In just three days, you'll have the opportunity to discover a carefully curated selection of projects that have undergone an individual development process, supported by high-profile experts over the course of nearly a year.

Get ready to enjoy 9 series projects, 4 comedies, 16 early-stage feature projects, 10 projects in pre-production, and the project awarded for the 2025 TFL Co-Production Fund.

We're working tirelessly to enrich the variety of projects and professionals you can meet – while maintaining the intimate scale of the event, which allows space for sharing, discussing, networking, and of course, some fun.

This year, we're excited to introduce two new features:

Thanks to the Boost IT Lab training programme, you'll discover 8 projects with strong potential for international production, seeking Italian or international partners.

We're also thrilled to host the final session of the European Writers Club, and to welcome their exclusive network of writers, producers, and broadcasters to Torino.

A huge thank you to all of you for joining us over these days, and to all our international partners, experts, tutors, and staff.

JURIES & AWARDS

TFL PRODUCTION AWARDS

The TFL Production Awards are assigned in the frame of the TFL Meeting Event by an International Jury to projects developed within FeatureLab – TFL’s programme dedicated to 1st and 2nd feature film projects at an advanced stage. The grants are awarded to support the production of the films, with no obligation to spend the funds in Italy.

The Jury, consisting of five international film professionals, changes annually and in 2025 will assign four production grants for a total of € 200,000.

JURY

Thania Dimitrakopoulou

Head of Sales @The Match Factory



She/her/hers Greece & Germany

Thania Dimitrakopoulou is part of The Match Factory, one of the leading sales companies in the world which represents among others: Aki Kaurismäki, Jim Jarmusch, Alice Rohrwacher, Christian Petzold, Fatih Akin, Apichatpong Weerasethakul, Maren Ade, Lukas Dhont, Oliver Laxe. She joined for a short 4-month internship in 2007. Since then, she has collaborated with many brilliant minds: filmmakers, film enthusiasts and industry professionals, while leading the company’s sales’ division.

Mo Harawe

Film Director @Freibeuterfilm



Austria

Mo Harawe is a Somali-Austrian filmmaker and scriptwriter. His award-winning short films include *Life on the Horn* (2020) premiered at Locarno Film Festival and *Will My Parents Come to See Me* (2022) which was screened at Berlinale and was nominated for an European Academy Film Award. In 2024, his debut feature *The Village Next to Paradise* premiered in the Un Certain Regard section at the Cannes Film Festival.

Dorota Lech

Programmer @TIFF – Toronto International Film Festival



She/her/hers Canada

Dorota Lech is a film curator, script consultant, and writer. Since 2013 she has worked for Toronto International Film Festival (TIFF), where she is the lead of the Discovery section and selects films from Central, Eastern, and Southeastern Europe, Turkey, and Iran. She is a guest lecturer at the Łódź Film School, NYU, Harvard’s Department of Art, Film, and Visual Studies, and the University of Toronto’s Department of Arts, Media, Culture, and has curated programmes at the Museo Reina Sofía, the Filmoteca Española, the Academy Museum, and the Museum of the Moving Image. She was named a Future Leader in Film Programming Curation by Screen International in 2024.

Marie-Ange Luciani

Producer @Les Films de Pierre



She/her/hers	France
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Born in Corsica, Marie-Ange Luciani began her career at French distributor Ad Vitam before joining Les Films de Pierre in 2011, where she produced several acclaimed films. Among others, she produced Robin Campillo's movies, including *120 BPM (Beats per Minute)*, premiered at Cannes Film Festival in 2017. Marie-Ange also produced Justine Triet's Golden Palm winner, *Anatomy of a Fall*, which also won the Academy Award for Best Original Screenplay, two Golden Globes, as well as six Césars, including Best Film and Best Director.

Andrea Occhipinti

Producer & Distributor @Lucky Red



He/his/him	Italy
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Andrea Occhipinti is the founder and CEO of Lucky Red, a company renowned for its focus on auteur cinema, introducing Italian audiences to award-winning directors from around the world. The company's catalogue includes films that have won top honours at major international festivals, including Cannes, Venice and the Berlinale. Lucky Red has evolved into a key industry player, expanding into production, exhibition, and international sales. Occhipinti's contributions have been recognised with a David di Donatello Special Award and the European Film Award for Best European Co-Producer.

SERIESLAB DEVELOPMENT AWARD

A grant of € 20,000 will be awarded to up to two outstanding projects participating in SeriesLab.

This grant is intended to significantly enhance the development and realisation of the selected concept, providing vital financial support to help bring the project to fruition.

The winning project(s) will be chosen by a specially convened Jury, consisting of three esteemed representatives from the international television series industry.

Francesco Capurro

Director @Series Mania Forum



He/his/him

France

Francesco Capurro is the Director of Series Mania Forum – which is held in Lille, France – Europe's leading professional event for the TV series industry, which gathers over 5,000 professionals from 75 countries each year. Originally from Italy, he moved to France in 2005 and built his career working with major film festivals, including Premiers Plans, Paris Cinéma, and Les Arcs Film Festival. He then spent three years at the Marché du Film of the Cannes Film Festival. Since 2013, Capurro has headed Series Mania Forum, establishing it as one of the foremost international hubs for networking, co-production, and innovation in the TV series industry.

Malin Nevander

Head of Development @SVT



She/her/hers

Sweden

Malin Nevander is Head of Development at SVT Drama (*Smärtpunkten*, *Taelgia*, *Blackwater*, *Caliphate*, *The Thin Blue Line*, *The Restaurant*, *Snow Angels*) since 2017.

Prior to joining SVT, Malin worked as a freelance script consultant and scriptwriter. She is the co-creator and writer of the successful and award-winning epic drama series *The Restaurant* (*Vår tid är nu*). She has taught classes at Stockholm University of the Arts in writing for television and is a well-respected guest teacher at several film schools.

Petra Strašek

Head of Fiction @Pro Plus
(Slovenia)



She/her/hers

Slovenia

Petra Strašek is the Head of Fiction at Pro Plus, Slovenia's leading television network. She oversees every stage of production, from the initial pitch to the final broadcast, collaborating closely with in-house teams and external studios. A key part of her role involves leading the development of original fiction projects for both linear television and on-demand platforms. Passionate about storytelling and creative collaboration, Petra actively fosters a writers' room culture across all network projects and is dedicated to nurturing and strengthening writers' craft.

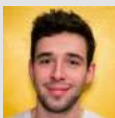
COMEDYLAB AWARD

ComedyLab Award is a grant of € 10,000 awarded to one of the ComedyLab projects. This prize, assigned by an International Jury, is designed to support the creative and production development of the selected project, offering a boost to its realisation and helping to bring comedies to the screen.

JURY

Simon Gabriele

Senior Development Executive
@Amazon Studios France



He/his/him

France

Simon Gabriele handles the development and production of French original movies for Amazon MGM Studios. Prior to that, he was head of acquisitions and sales manager for Indie Sales, acquisitions manager at Films Distribution – a Paris based sales agent – since 2015, and before that, trainee at Le Bureau, M6, Umedia, Le Pacte. He is also Committee Member for the official selection of Cannes Film Festival since 2015.

Jan Krzysztof Naszewski

CEO & Sales @New Europe Film Sales



He/his/him

Poland

Owner of the Warsaw-based boutique world sales company New Europe Film Sales. The company's catalogue includes such arthouse hits, as *Corpus Christi* (Oscar nom 2020), *Rams* (Prix UCR in Cannes 2015), *Lamb* (A24 release), *Summer 1993* (Berlinale Best Debut 2017), and *Godland* (Cannes UCR 2022). Jan regularly acts as an expert for the Polish Film Fund, European Film Academy and other international institutions. He's a graduate and guest lecturer of EAVE and regularly teaches for leading development programmes, such as TorinoFilmLab and ACE. Jan is active in the Polish comedy scene and directed two comedy shorts.

Cécile Tollu-Polonowski

Producer & Film Festival
Representative



She/her/hers

Germany

Cécile Tollu-Polonowski studied German Studies and Culture Management in Paris, Berlin and Saarbrücken. She joined the Berlinale Forum in 2007 and worked as a programme consultant from 2011 to 2019. She studied Film Producing at the German Film and Television Academy Berlin (dffb). From 2015 to 2025, she worked as a producer at The Match Factory, where she was lucky to collaborate on films by Alice Rohrwacher, Karim Ainouz, Pietro Marcello, Tatiana Huezo among others. She is a member of the editorial team of Revolver – Zeitschrift für Film, and serves as a programme advisor for the International Film Festival Mannheim-Heidelberg.

GREEN AWARDS

TFL assigns special awards to support a more sustainable approach on environmental issues and topics.

Green Filming Awards

In partnership with

Trentino Film Commission – Green Film

Assigned to up to three projects chosen among the FeatureLab ones, the grant comprises up to a maximum of € 2,000 to cover expenses connected to the implementation of the Green Film rating system and the adoption of sustainability strategies during the film's shooting, in addition to a further monetary contribution of € 2,000 allocated by Trentino Film Commission after obtaining the Green Film certification.

TFL White Mirror

Writing grant of € 5,000 to one ScriptLab project, to support stories that tackle environmental issues, sustainability or any related changes happening in today's world, through a personal and engaging tone – from new consumption habits to different ways of life.

Greener Guest Award

Created to raise awareness among Meeting Event guests about environmental issues and to inspire more responsible travel choices, the award celebrates those who actively contribute to reducing their environmental footprint by reaching Turin using the most eco-friendly means of transport – whether by train, carpooling, bicycle, or even on foot. The winner receives € 300 as a travel voucher or expense reimbursement.

TFL FUND

Thanks to Creative Europe – MEDIA sub-programme

TFL Co-Production Fund

Production grant of € 50,000 combined with tailor-made consultancies to bolster the realisation of a feature film project produced by a European company with international partners.

ALUMNI GRANT

In 2025, as a special one-year initiative, TFL awards two grants of € 40,000 each to support the production of films directed by its alumni. Open to both projects previously developed within TFL and new projects by filmmakers who have participated in the Lab, this initiative reflects TFL's ongoing commitment to fostering a long-term relationship with its community by creating a hub where our alumni can return to – for guidance, mentorship, and support – throughout their careers.

PARTNERS' AWARDS

EURIMAGES CO-PRODUCTION DEVELOPMENT AWARD

REPRESENTATIVE

Marie Guégan

Project Manager @Eurimages



She/her/hers

France

Active since 1989, Eurimages was established as a cultural fund of the Council of Europe. Eurimages promotes independent filmmaking by providing financial support to feature-length fiction, animation and documentary films.

In order to encourage international co-operation from the initial stages of a film project, the Fund created the Eurimages Co-production Development Awards. A cash-prize of € 20,000, this award is presented in a selection of 9 co-production markets across the Eurimages member states, among which TorinoFilmLab.

JURY

Carole Baraton

Head of Sales @Charades

She/her/hers

France



Carole Baraton, co-founder and Head of Sales at Charades, launched the company in 2017 after leading international sales at Wild Bunch. Charades has since built a director-driven, multi-genre slate spanning auteur cinema, animation, and co-productions, with titles like *Aftersun*, *Memoir of a Snail*, *Flow* (Oscar & Golden Globe winner), *Belle*, *Disco Boy*, *Vermiglio*, and *The Testament of Ann Lee*. Baraton works with directors such as Julia Ducournau, Asghar Farhadi, Laszlo Nemes, Mamoru Hosoda, plus emerging voices Diego Céspedes (*The Mysterious Gaze of the Flamingo*) and Harris Dickinson (*Urchin*).

Emma Scott

Head of Audiences

@Screen Ireland / Fís Éireann

She/her/hers

Ireland



Emma Scott is the Head of Audiences at Screen Ireland, which is Ireland's national film, television and animation development organisation. Emma joined Screen Ireland in 2006 and is a key member of the creative and management team there. She currently heads up the Audience Department providing funding to distributors and producers for theatrical exhibition as well as advising on sales and festival strategies. Emma also oversees short film production within Screen Ireland, enabling new talent, and she is the Eurimages representative for Ireland.

Radu Stancu

Producer @deFilm

He/his/him

Romania



Radu is a Bucharest-based producer, member of ACE Producers and alumnus of EAVE, Ties That Bind, and Puentes. Selected as a Producer on the Move at Cannes 2023 and currently EAVE's Romanian National Representative, his films have screened at Berlin, Cannes, Venice, Locarno, and IDFA. He has fostered collaborations across Europe, Asia, and Latin America, and has been actively involved in shaping Romanian film policy and supporting industry networks.

PARTNERS' AWARDS

CNC AWARD CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE

Founded in 1946, the CNC – Centre National du Cinéma et de l'Image animée is responsible for conceiving and implementing the State's policy in the fields of cinema and other arts and industries related to the animated image. The CNC awards a grant of € 8,000 for the further development of one of the projects from the TFL ScriptLab programme 2025, supporting the respective writer/director in the work after the participation in TorinoFilmLab. The decision will be made by an international Jury after listening to the pitches and meeting the projects.

JURY

Alejandro Arenas Azorín

Producer & Head of International Production @Le Films du Worso

📍 Spain



Originally from Spain and Paris-based, Alejandro Arenas Azorín joined Les Films du Worso in 2012 and now heads its international productions. He has worked on over thirty feature films, including Alain Guiraudie's *Stranger by the Lake*, Abderrahmane Sissako's *Timbuktu* (an Academy Award nominee), *The Other Way Around* by Jonás Trueba, and *Southern Brides* by Elena López Riera (Semaine de la Critique 2024), which won the César for Best Documentary Short in 2025. Alejandro is dedicated to bold, auteur-driven films, with a focus on international cinema that bridges cultures and perspectives.

Ava Cahen

Artistic Director
@Semaine de la Critique

🏆 She/her/hers

📍 France



Ava Cahen has been the artistic director of La Semaine de la Critique since the 61st edition (2022). In 2017, she co-founded the website *frenchmania.fr*, dedicated to French and Francophone cinema, and is still its co-chief editor. She has been a commentator on Canal+'s *Le Cercle* since 2014. She has published several books on cinema and series (*Nos premiers films*, *Woody Allen*, *profession cynique*, *Cheforama*, *la gastronomie au cinéma*, *FrenchMania la revue*, *Game of Thrones*, *décodé*). She regularly takes part in juries and workshops at international festivals such as Busan IFF, Reykjavik IFF, Jerusalem IFF Workshop, Marrakech IFF Atlas Workshops and Sarajevo IFF.

Urte Fink

Commissioning Editor
@ZDF/ARTE

🏆 She/her/hers

📍 Germany



Before joining ARTE, Urte Fink was an established producer and line producer. She graduated from Atelier Ludwigsburg (Paris) and the Film University Potsdam-Babelsberg. She focused on producing and financing international features. Her work includes key roles on films by acclaimed directors such as Ruben Östlund, along with award-winning titles like *Holy Spider* and *The Wild Pear Tree*, which premiered at Cannes. A regular collaborator on projects selected for prestigious festivals including Cannes, Berlinale and Sundance, she possesses extensive experience in international co-productions.

PARTNERS' AWARDS

ARTEKINO INTERNATIONAL AWARD

REPRESENTATIVE

Julie Savary

Head of Projects

@ARTE France Cinéma



She/her/hers

France

ARTE France Cinéma supports the production of some twenty films every year. We are as keen to support the work of established filmmakers as to discover talent from all backgrounds exploring cinematic genres of every kind. In addition to these twenty fiction features, we also support two to four documentary feature films and one animation feature per year.

The ArteKino International Award is a € 6,000 prize for the producer of a standout project to support its development, sponsored by the European culture channel ARTE's foundation for the promotion of arthouse cinema.

SUB-TI AWARDS

REPRESENTATIVE

Federico Spoletti

Managing Director @Sub-Ti



He/his/him

Italy

Sub-ti Access Award

In order to promote the accessibility of film contents for audiences with sensory disabilities, Sub-ti Access Srl. (Turin) will provide a FeatureLab project with subtitles for the deaf and hearing impaired, and audio description for the blind and visually impaired, with audio subtitles, in English or Italian. The SDH file and the audio described soundtrack for the DCP will be provided (value up to € 5,000).

Sub-ti Award

The prize, offered by Sub-Ti Ltd. (London), will provide English, Italian or German subtitles for one of the FeatureLab projects. The subtitles will be provided in a format for DCP inclusion (value up to € 2,000).

PARTNERS' AWARDS

IEFTA AWARD

REPRESENTATIVE

Lilianne Llewellyn
Head of Development
@IEFTA



She/her/hers

Monaco

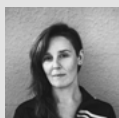
The International Emerging Film Talent Association (IEFTA) is a Monaco-based not for profit organisation dedicated to identifying and supporting emerging filmmakers from developing regions around the world. We connect filmmakers to established industry professionals, engage cultural diversity and foster relationships that are: mentoring, inspiring and educational. With strategic partners, international talent labs and film festivals, IEFTA supports the growth and promotion of the future generation of storytellers.

IEFTA awards € 3,000 cash prize to one ScriptLab or FeatureLab project involving one writer/director from emerging regions.

POST-PRODUCTION AWARD

REPRESENTATIVE

Neeltje van der Heijden
Co-owner @APostLab



She/her/hers

Netherlands

The winning project receives a grant of € 20,000 in creative post-production services from two high end companies in Amsterdam. The producer will also be the recipient of a full Scholarship to participate in the annual workshop of APostLab – The Post-Production Award is offered and assigned by APostLab in collaboration with Filmmore and Posta. APostLab offers workshops, training and mentoring for producers and post-production supervisors. APostLab's flagship, 6-day, project-based Annual Workshop, gives participants a better understanding of post-production techniques, budgets, workflows, and their relation to distribution methods, particularly in the context of international co-productions.



MUSEO
NAZIONALE
DEL CINEMA
TORINO

TFL
TorinoFilmLab

18TH TFL MEETING EVENT

WHERE THE CUTTING-EDGE CREATIONS
LABELED TORINOFILMLAB 2025 COME TOGETHER.

20TH-22ND NOVEMBER 2025
TURIN, ITALY

THURSDAY, 20TH NOVEMBER

FRIDAY, 21ST NOVEMBER

SATURDAY, 22ND NOVEMBER

MORNING

**9.00 Unione Industriali
Conference Centre – Sala Agnelli**

PITCHING SESSIONS

**FeatureLab
ScriptLab
ComedyLab**

**9.00 Unione Industriali
Conference Centre – Sala Agnelli**

PITCHING SESSIONS

**FeatureLab
ScriptLab
Co-Production Fund**

12.30 Palazzo Ceriana Mayneri

networking lunch

12.30 Palazzo Ceriana Mayneri

networking lunch

AFTERNOON

**14.30 Unione Industriali
Conference Centre**

welcome coffee

**15.00 Unione Industriali
Conference Centre – Sala Agnelli**

OFFICIAL OPENING
& PITCHING SESSION
SeriesLab

**17.00 Unione Industriali
Conference Centre – Sala Agnelli**

PITCHING SESSION
Boost IT Lab

**14.00-19.00 Turin Palace
Sala Mollino, Macario, Campanini**

ONE-TO-ONE MEETINGS

**FeatureLab
ScriptLab
ComedyLab
SeriesLab
Boost IT Lab**

**14.00-18.00 Turin Palace
Sala Mollino, Macario, Campanini**

ONE-TO-ONE MEETINGS

**FeatureLab
ScriptLab
ComedyLab
SeriesLab
Boost IT Lab
Co-Production Fund**

EVENING

19.30 OGR / Snodo

networking dinner

**19.30-21.00 Unione Industriali
Conference Centre – Sala Agnelli**

AWARDS CEREMONY
18th TFL Meeting Event

23.00 Palazzo Ceriana Mayneri

CLOSING PARTY
18th TFL Meeting Event

All guests are required to show the TFL badge to access the TFL venues

SERIESLAB

& SERIESLAB STORY EDITING

SERIESLAB PROJECTS

- 19 Buffalo Johansson
Lars Damoiseaux,
David Vermander
- 21 Cockpit
Jay Riedl,
Marion Cécinas
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Maja Costa, Melina Voss
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Eléna Weiss,
Dirk Decker
- 27 Madre Mia
Emmanuelle Kesch,
Mauricio Cuffaro,
Francisco Carrasco
- 29 Merkin
Mia Nikoloska,
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Santiago
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PEDAGOGICAL TEAM

HEAD OF STUDIES

**Eszter Angyalosy**

Scriptwriter & Story

Editor ♀ She/her/hers

📍 Hungary

CURATOR & PRODUCTION TRAINER

**Eilon Ratzkovsky**

Producer

♂ He/his/him

📍 Italy

SCRIPT TUTORS

**Kirsten Ittershagen**

Writer Producer

♀ She/her/hers

📍 Germany

**Filip Kasperaszek**

Scriptwriter & Story

Editor ♂ He/his/him

📍 Poland

**Cyril Tysz**Scriptwriter, Headwriter
& Story Editor

♂ He/his/him 📍 France

STORY EDITING TUTOR

**Anne Feinsilber**

Scriptwriter & Director

♀ She/her/hers

📍 France

PRODUCTION TRAINER

**Anna Zavorszky**

Producer

♀ She/her/hers

📍 Hungary

PITCHING TRAINER

**Isabelle Lindberg
Pechou**Development Consultant
& Pitch Coach

♀ She/her/hers

📍 France & Denmark



Buffalo Johansson

Lars Damoiseaux, David Vermander

A reality TV crew struggles to keep up the illusion their clueless host is a genius archaeologist.

FORMAT

25' – animation

GENRE

Dark sci-fi comedy/Adventure

AUDIENCE TARGET

16-55 years old

LOCATION SHOOTING

Animation with adventures all over the world!

DEVELOPMENT STAGE

Written pilot, 2nd episode,
Teaser & Bible ready
Supported by Flanders
Audiovisual Fund

SEEKING

Co-producers, Network, Distributors

PRODUCTION COMPANY

Cartouche
Brussels – Belgium
www.cartouche.tv
david@cartouche.tv
+32496556611

MAIN PRODUCER

David Vermander

CO-WRITER

Joost Jansen

Buffalo Johansson

SYNOPSIS

The distant future. A world much like ours, but most of history has been lost, waiting to be rediscovered by Buffalo Johansson: self-proclaimed genius archaeologist, star of the reality show *Treasure Hunter Buffalo*.

Buffalo is desperate to be celebrated as a groundbreaking explorer. His need for recognition drives him and his ragtag crew into reckless expeditions to forgotten corners of the world. Together, they unearth artifacts from the mysterious 21st century, and Buffalo's hilariously wrong interpretations turn every discovery into comedy gold.

His daughter Puck is the reluctant fixer behind the scenes, protecting Buffalo from public disgrace and secretly steering the show toward something resembling science. Together with Kelly, a short-tempered mining robot, tired of Buffalo taking credit for her work, Denzell, a producer who never lets ethics get in the way of a spectacular episode, and Mo, a perpetually stoned cameraman, they travel to radioactive wastelands, towering trash mountains and hallucinogenic death parks.

But the greatest danger isn't out there in the wild, it's cancellation. To keep the show alive, the crew edits reality, props up Buffalo's ego, and covers up his failures, because Buffalo's delusional confidence is what powers his popularity.

INTENTION

I created *Buffalo Johansson* together with animator Joost Jansen. As filmmakers drawn to edgy satire, speculative futures, and deeply flawed characters, we saw this project as a chance to fuse our love for genre storytelling with the absurdities of modern society.

In an age of misinformation and carefully curated realities, *Buffalo Johansson* delivers a darkly comic take on how history gets twisted, and heroes are manufactured. It's a playful yet biting exploration of media manipulation, the cult of personality, and the stories we choose to believe.

This series gives us the perfect sandbox to explore the tension between ambition and identity, fame and friendship, myth and truth, all wrapped in high-concept, low-morality comedy. Its appeal lies in being outrageous, violent, and gloriously sleazy, while staying satirical and heartfelt. The goal isn't just to shock, it's to deliver comedy that's as smart as it is dirty.

Lars Damoiseaux

Director



He/his/him Netherlands

lars@larsdamoiseaux.com

Lars is a screenwriter and director with a taste for horror and edgy comedy. He studied film and screenwriting in Brussels and London and has built an international career, working across Australia, the Netherlands, Belgium, and France. His feature debut, the horror-comedy *Yummy*, was selected for prestigious festivals including SXSW and Sitges, and released theatrically worldwide. Lars is a multiple award-winning screenwriter whose credits include radio dramas, video games, and television series such as the acclaimed crime series *Undercover*.

David Vermander

Producer



He/his/him Belgium

david@cartouche.tv

Being both an executive producer and a director, David is working on a variety of projects within the companies Cartouche & Who killed Joe?. He started in advertisement and shifted along the way to a combination of fiction, animation and photography. Currently producing the European Taiwanese co-production series *Nest* (selected for TFL SeriesLab, Series Mania, and TCCF) and in development with the animation series *Buffalo Johansson*. He is also a travel enthusiast and midlife crisis expert.



Cockpit

Jay Riedl, Marion Cécinas

When a suicidal pilot accidentally becomes a global hero, his collapsing airline bets everything on the myth.

FORMAT

8 × 60'

GENRE

Workplace drama

AUDIENCE TARGET

Primary audience: 30-55 years old; gender neutral; Secondary audience: 25-35 years old; gender neutral

LOCATION SHOOTING

Australia

DEVELOPMENT STAGE

Pilot script and pitch deck available

SEEKING

Australian coproducers, European distributors, Australian and French commissioners

MAIN PRODUCTION COMPANY

Station Fiction

Paris – France

www.station-fiction.fr

hello@station-fiction.fr

marion.cecinas@gmail.com

+33766055117

MAIN PRODUCER

Marion Cécinas

Cockpit

SYNOPSIS

An Australian airline is on the brink of collapse, its only hope, a merger with a French carrier. For Simon, the embattled Aussie CEO, the deal is survival; for Manon, the ruthless French delegate, it's her chance at a takeover. But when Tom, a secretly suicidal pilot, miraculously crash-lands a doomed flight, the airline is thrown into chaos. Was the plane faulty? Was the airline negligent? The merger hangs in the balance.

Overnight, the press turns Tom into both hero and sex symbol. Simon and Manon seize the moment, parading him as the airline's seductive poster boy, and it works. Ticket sales soar, and the merger is back on.

Meanwhile, Tom's wife, Ashley, a flight attendant, strikes a cold bargain: she will keep quiet about his suicide attempt and play the loyal spouse during the investigation if he grants her full custody and a divorce. Tom retaliates by threatening to expose her silence, binding them in mutual blackmail. But haunted by the fear that the crash was his fault, Tom spirals into reckless behaviour that drags the airline into escalating cover-ups.

Cockpit is a workplace drama with dark comedic undertones. Ultimately, the series asks: how far will people and corporations go to preserve the illusion, and what happens when the truth won't stay buried?

INTENTION

Cockpit is a series about societal expectations – and the lies we tell when we can't live up to them. Pilots are expected to be perfect, just as men are expected to be strong, families unshakable, and corporations infallible. Pushed to the breaking point, Tom embodies the impossibility of living up to those demands. Each reckless choice he makes exposes a crack in the system, and his wife and colleagues scramble to patch it – until the cover-ups grow more dangerous than the original mistake. As a writer and a pilot's ex-girlfriend, I'm drawn to that space where tragedy and absurdity collide – where holding it together becomes both darkly funny and heartbreaking, something that feels increasingly necessary in today's world. My approach is intimate and character-driven: the audience isn't just in the cockpit but inside the mind, feeling the panic behind the forced smile. At its core, *Cockpit* isn't about heroes or villains but about everyday flawed people trapped between who they are and who they think they're supposed to be.

Jay Riedl

Creator & Writer



She/her/hers

Australia, Hungary & USA

riedl.jay@gmail.com

Jay Riedl is represented by Echo Lake Entertainment. She began her career in theatre and circus before earning an MFA in Screenwriting from Columbia University. Her work has been supported by Screen Australia, IFP's Episodic Lab, and NY Stage & Film. She adapted *Donna Has Left the Building* with Joanna Kerns (*A Million Little Things*), *Did You Ever Have a Family* for Union Entertainment, and *National Anthem* for Doug Mankoff (*The Great*). She developed *Snark* with Sachs/Judah, *Cowboys and Rockets* with Ayelet Waldman (*Unbelievable*), and is now developing *Cockpit* with Marion Cécinas and *The Flipside* with Rachael Turk (*My Brilliant Career*).

Marion Cécinas

Producer



She/her/hers

France

marion.cecinas@gmail.com

Marion Cécinas is a French producer with an MFA from Columbia University. She began her career in Paris on Oscar-nominated short *Dripped*, and produced the short comedy *Mommy Heist*, sold to France Télévisions. She worked as a Development Exec at Studiocanal (LA), CBS Studios (Amsterdam), and StudioTF1 (Paris), supporting premium international dramas. In 2023, she founded Station Fiction, a Paris-based company focused on cross-border series and films. Alongside the Australian series *Cockpit*, she is producing *Open-Ended Ticket*, a US-Taiwan feature with Rise Entertainment.



Connection Lost

Maja Costa, Melina Voss

Before Apple or IBM, there was Olivetti. And one woman who fought to save its soul.

FORMAT

6 x 45'

GENRE

Modern Historical Drama

AUDIENCE TARGET

18-59 years old

LOCATION SHOOTING

Italy & Germany

DEVELOPMENT STAGE

In development

SEEKING

Broadcasters, Streamers, Distributors

MAIN PRODUCTION COMPANIES

Titanus Production

Rome – Italy

www.titanusproduction.it

info@titanusproduction.it

+3906492391

UFA Fiction

Potsdam – Germany

www.ufa.de

info@ufa-fiction.de

+49(0)33170600

MAIN PRODUCERS

Maria Grazia Saccà

Tobias Timme

CO-PRODUCTION COMPANY

Unframed Productions – Germany

Connection Lost

SYNOPSIS

1959, East Berlin. Brilliant 20-year-old Lia Stein's world shatters when she discovers she's adopted – and that her biological father is likely Adriano Olivetti, visionary CEO of Italy's typewriter empire.

Determined to find answers, Lia moves to Ivrea, Olivetti's "concrete utopia" at the foot of the Alps. Here, Adriano has built something unprecedented: a company putting humanity at the centre of technology. But this isn't the warm family reunion she imagined. Ivrea is a maze of corporate intrigue and family betrayals, with Adriano's brother-in-law scheming to destroy his vision.

Using her math genius, Lia infiltrates Olivetti's secret Electronic Lab, led by IT pioneer Mario Tchou, working on the world's first personal computer. As Cold War powers eye the breakthrough, Lia finds herself caught between her indispensable role in the lab and the risk of losing everything by revealing her identity to Adriano.

When Adriano selects her for a key presentation in Moscow, CIA suspicions ignite. Just as she prepares to tell him the truth, tragedy strikes: Adriano dies mysteriously, Mario vanishes, and the lab faces shutdown. Lia not only inherits a groundbreaking invention but also Adriano's enemies.

INTENTION

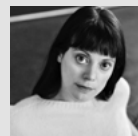
"It's more difficult for a woman to be successful, but also much more fun," declared Marisa Bellisario, the pioneering tech manager who thrived at Olivetti – a company revolutionary for championing female talent in an era that silenced women's voices.

Connection Lost channels this spirit through Lia Olivetti, brilliant daughter of visionary industrialist Adriano Olivetti.

Arriving at the family's utopian headquarters in 1960s Italy, Lia discovers a ferocious corporate war. Relatives are dismantling her father's humanistic empire and preparing to sacrifice his revolutionary creation: the world's first personal computer. She must navigate treacherous family politics, mysterious deaths, and CIA agents while fighting for recognition and her father's legacy.

This historical family drama with thriller elements captures the pivotal moment technology took a wrong turn. Like *Succession* meets *The Queen's Gambit*, it's one woman's battle to reclaim a future that was stolen before it could begin.

Maja Costa Creator & Writer



She/her/hers Italy & Germany
✉ majacosta@gmail.com

Italian-born writer-director Maja Costa studied cello and ancient civilisations of Africa and the Middle East before graduating from Berlin's DFFB and Serial Eyes. She has written for projects like Grimme-Award winner *5 To 12* (BR), *Skylines* (Netflix), and *Consultants* (ZDF). Passionate about history and sci-fi, she explores how marginalised voices can illuminate our future. Based between Germany and Brazil, she works in international writers' rooms and co-adapts Nobel laureate Olga Tokarczuk's *E.E.* for the screen. Her award-winning, European Space Agency-funded sci-fi short *Mångata* screened at more than one hundred festivals and streams on Disney+.

Melina Voss Creator, Writer & Producer



She/her/hers Germany
✉ melina.voss@un-framed.co

Based in Berlin, Melina began her career creating and producing a range of formats, from short-form comedy to prime-time dating shows for broadcasters such as SRF, ProSieben, ARTE, and ZDF. In 2018, she co-founded Unframed Productions, focusing on developing international fiction series. Her Instagram series *Ich bin Sophie Scholl* (2021) reached millions weekly and won awards including the Rockie and Prix Italia. She combines strong narrative skills with deep expertise in audience development and is currently developing several European co-productions.



Decibel

Eléna Weiss, Dirk Decker

Five deaf teens immune to a sound-driven apocalypse must decide: save the world or rebuild it.

FORMAT

8 × 30'

GENRE

Apocalyptic coming of age

AUDIENCE TARGET

16-40 years old

LOCATION SHOOTING

Germany

DEVELOPMENT STAGE

Pilot script, Season outline

SEEKING

Co-producers, Broadcasters, Distributors, Streamers

MAIN PRODUCTION COMPANY

Tamtam Film GmbH
Hamburg – Germany
www.tamtamfilm.com
mail@tamtamfilm.com
+49(0)4032522330

MAIN PRODUCER

Dirk Decker

Decibel

SYNOPSIS

What if what has always been called a disability turned out to be the key to survival?

Decibel follows five deaf teenagers who communicate solely in sign language. Raised together in a rural community, their once-unbreakable bond begins to fracture as adolescence pulls them in different directions. Then, a mysterious high-frequency sound sweeps across the globe, turning anyone who hears it into a violent killer. Immune to the sound but surrounded by chaos, the group must not only survive external threats – but also growing tensions within. One pair commits to rescuing survivors, another cares for a child, while a boy with a fragile ego is drawn to a group preaching violent masculinity. Each of them must face the same question: should they save a world that has always excluded them – or let it fall and build something new?

INTENTION

Decibel is a story about five deaf teenagers fighting for survival in an apocalyptic world. At a time when global crises and climate change are shaking our foundations, *Decibel* reflects the urgency of community, belonging, and inclusion – while giving visibility to those too often overlooked. The series flips expectations: deafness is not portrayed as weakness, but as strength, resilience, and superpower. Being told almost entirely in sign language, *Decibel* challenges conventions of how sound and silence can be portrayed on screen, creating an innovative viewing experience, emotionally resonant for both deaf and hearing audiences.

At its core, *Decibel* captures what it feels like to be a teenager: the sense of being misunderstood, of testing limits, and of finding the people who truly see you. The apocalypse in *Decibel* is both literal – the earth turning against humanity – and emotional, amplifying the inner chaos of adolescence into high-stakes survival. It's a story about friendship under pressure, about the fragility and force of connection, and about the question every generation must face: do we protect a broken world, or dare to imagine something better?

Eléna Weiss

Writer



She/her/hers

Germany

elena_weiss_regie@web.de

Eléna is a filmmaker with a BA in acting and MA in directing. Her short films *Flick a Cig* and *Of Kisses and Capes* screened at over 50 festivals worldwide and won several awards. She was selected for the stART.up scholarship for young artists and the ATELIER young talent programme by Filmfest Hamburg in cooperation with Cannes Critics' Week.

Dirk Decker

Producer



He/his/him

Germany

dd@tamtamfilm.com

Dirk is co-founder of Tamtam Film, and a member of EAVE, the European Film Academy, and the European Producers Club. Over the past decade, Tamtam has produced more than 25 award-winning films that premiered at major international festivals, including *Pacifiction* (Cannes 2022), *Rain Fell on the Nothing New* (Karlovy Vary 2025), and *Short Summer* (Venice 2025, Lion of the Future). Tamtam Film is committed to telling bold and diverse stories within a European context, with a strong focus on ecological sustainability and socially responsible filmmaking.



Madre Mía

Emmanuelle Kesch, Mauricio Cuffaro,
Francisco Carrasco

A middle-aged manicurist must partner up with a frustrated writer to find her missing son before it is too late, or before they kill each other!

ORIGINAL TITLE

Madre Mía

FORMAT

6 × 45'

GENRE

Dark comedy/Thriller

AUDIENCE TARGET

35-65 years old

LOCATION SHOOTING

Madrid (City and Region)

DEVELOPMENT

Financing

SEEKING

Funding, Broadcasters, Streamers,
Distributors

MAIN PRODUCTION COMPANY

Apnea Films

Madrid – Spain

www.apneafilms.com

fcarrasco@apneafilms.com

+34658579557

MAIN PRODUCER

Francisco Carrasco

DIRECTOR

Marina Seresesky

Madre Mia

SYNOPSIS

On her fifty-fifth birthday, Dolores leaves her manicure salon colleagues standing with cake in hand to... go demand an explanation from her son for not even sending a WhatsApp message. When she arrives, the person who opens the door isn't him, but Sara, forty-five years old and her son's best friend... The two of them instantly can't stand each other. But when Dolores is attacked in Rafa's apartment (her son's place), they both realise that maybe the boy isn't just drunk at some after-party, but in danger. Since Santiago, the cop in charge of the case, doesn't show much interest in the matter – especially because he's busy hunting the "Grindr Ripper" – the two women have no choice but to join forces to search for Rafa...

With the manicure salon as their investigation headquarters (with Dolores' colleagues putting in their two cents), and in a search that leads these two women through gay saunas, Madrid's BDSM world, and the Grindr universe, Dolores gradually gets to know who Rafa really is and learns to accept him. Meanwhile, suspects begin to emerge: maybe the Grindr Ripper? Or the homophobic TikTok'er whom Rafa outed? Or... perhaps Santiago, the police officer in charge? At the climax, Dolores discovers one final truth: Sara, as an act of pure friendship, is carrying Rafa's child in her womb!

INTENTION

Wrapped as a crime story and in the tone of a dark comedy, with lots of colour, Chinese-made decorations, sequins, and latex, *Madre mía* talks about how difficult it is to be a middle-aged woman in an ageist society, that imposes a model of motherhood, and in which starting from scratch like Sara, or being a migrant like Dolores, can feel like an almost impossible task. It also talks about the dangers faced by the LGBTIQ+ community, with far-right movements which are increasingly present in social media, and with their leaders who incite rejection of others.

That is why *Madre mía* also (or precisely because of this) talks about love. Many types of love. From mother to son, between friends, inter-generational love, or love of migrant communities who, despite not fitting together at all, unite forces, accept their differences and learn to love each other.

Emmanuelle Kesch

Creator & Writer



♀ She/her/hers

📍 Peru & Belgium

✉ emmanuelleskesh@gmail.com

Emmanuelle is a Peruvian-Belgian screenwriter based in Madrid. With a Master's in Series Screenwriting by ECAM, her career began at 19, writing for Peruvian and Latin American series and soaps. Her projects have received funding from Peru's Ministry of Culture and Ibermedia and have also won awards at Guadalajara Film Festival and Ventana Madrid.

Mauricio Cuffaro

Writer & Co-Director



♂ He/his/him

📍 Argentina & Italy

✉ mcuffaro@apneafilms.com

Mauricio, an Argentinian-Italian writer and director based in Madrid, studied at the New York Film Academy and ECAM, and participated in residencies with Isabel Coixet or Lucrecia Martel. His projects have been awarded at Series Mania's Newen Contest and funded by Spain's ICAA. His film debut will be *The Measure of Love*, a Spain-Romania coproduction.

Francisco Carrasco

Producer



📍 Spain

✉ fcarrasco@apneafilms.com

A producer with 20+ years of international experience in TV and film, Francisco studied in London, New York and Madrid, and has worked on productions for Netflix, HBO, and other global platforms. His films premiered at festivals like Shanghai or Austin, and his projects have received industry awards at events like San Sebastian FF or Series Mania.



Merkin

Mia Nikoloska, Sofia Rinskaya

A young Victorian merkin maker faces a dilemma to honour his father's legacy or find his own destiny.

FORMAT

8 × 45'

GENRE

Period comedy-drama

AUDIENCE TARGET

18-35 years old

LOCATION SHOOTING

UK

DEVELOPMENT STAGE

Pilot

SEEKING

Producers, Broadcasters, Streamers

Merkin

SYNOPSIS

1861. Theodore Paine has just inherited his father's merkin-making business. Being on the brink of adulthood, all his body wants is to explore his sexual urges, but puberty has to be put on hold as Theodore tries to fill his father's shoes and continue the centuries-long legacy while taking care of his family.

The pressure is immense, and he lacks some crucial skills in the customer relationship department – a.k.a. having a boner every time he is exposed to a nude female body, which is literally every day in his line of work. Convinced he can't change his destiny, he believes he has to get an heir for Paine & Son, and it must be a son born within a legitimate marriage – hence his quest for a perfect mother and wife.

With his business in crisis and impending bankruptcy, Theodore considers closing down his shop, but a group of feminists fighting for sexual empowerment protest to keep it open and their affairs intact. The group is led by Josephine Lemon – an upper-class lady who is determined to fight for women's freedom and swears off marriage. In her, Theodore finds an unexpected business partner who handles the PR matters and challenges his beliefs about what a woman could be. As their partnership deepens, he begins to question whether his destiny might include her...

INTENTION

Merkin was sparked by a single photograph: a reconstructed image of a 19th-century merkin craftsman by Stephen Berkman, inspired by Shimmel Zohar's original work. This photograph captivated us so much that we immediately began imagining the life of the young man in the picture, and from that Theodore Paine was born.

Merkins were used to conceal shame as they were often meant to cover the aftermath of affairs – pubic lice, syphilis, etc. So, we want to strip away the glossy façade of 19th-century romance and reveal its raw underbelly – where intimacy, repression, and societal expectations collide. This world isn't all masquerades and poetry: it's messy, smelly, and flawed. Yet beneath its filth, there's a tender core: longing for connection especially when your life expectancy is short.

This show is meant to be a fun take on tough times when people got poisoned by drinking water or choosing their dress to be emerald green; when every glance had a secret meaning and you could sext by sending a flower arrangement.

Mia Nikoloska

Creator & Writer



She/her/hers

Macedonia

mia.i.nikoloska@gmail.com

Mia Nikoloska is a screenwriter and playwright from Skopje. She's a Film and Theatre Dramaturgy graduate from FDA in Skopje. She has written multiple short films, a feature film and has been part of sitcom writers' rooms in North Macedonia. Mia is an alumna of Eureka Series Fall 2023 edition by the Series Mania Institute, as well as TFL Next TV Series 2024. She also participated in the second edition of Words Across Europe. *Merkin* has been shortlisted for the Studio21 Script Competition in association with Content London 2024 and was nominated for the Best Pre-development Project Award in the Scripted Series category at NEM Zagreb 2024.

Sofia Rinskaya

Creator & Writer



She/her/hers

Russia

sofia.rinskaya@gmail.com

Sofia is a graduate of the London Film School, holding MAs in Screenwriting and Filmmaking. She has taken part in Sundance Collab and the John Yorke Story course, has written, directed, and produced a number of short films. She has also worked as an assistant on international feature film productions. Sofia is an alumna of the Eureka (Autumn 2023 edition) at Series Mania Institute, as well as TFL Next TV Series 2024. *Merkin* has been shortlisted for the Studio21 Script Competition in association with Content London 2024, and was ranked in the top 10 for the Best Pre-development Project Award in the Scripted Series category at NEM Zagreb 2024.



Spring

**Santiago Fondevila Sancet,
Francesca Nozzolillo, Mattia Caprilli**

*A couple with a sick daughter.
A Spring that exchanges
health and disease.
A miracle or a curse?*

FORMAT

6 × 50'

GENRE

Drama Mystery

AUDIENCE TARGET

Primary: 30-60 years old

Secondary: 15-25 years old

Lovers of *Breaking Bad*, *Ozark*, *Dark*

LOCATION SHOOTING

Italian Alps and surrounding borders

DEVELOPMENT STAGE

Pilot script, Bible, Season arc, Moodboard,
Pitch Deck and Moodreel

SEEKING

Co-producers, Broadcasters, Streamers,
Distributors

MAIN PRODUCTION COMPANY

Cinedora

Rome/Bologna/London – Italy/UK

www.cinedora.com

santiago@cinedora.com

+393478904542

+5491160039831

MAIN PRODUCER

Santiago Fondevila Sancet

CO-CREATOR, DIRECTOR & CO-WRITER

Leonardo Guerra Seràgnoli

Spring

SYNOPSIS

Giona is a nurse, full of ideals but with little practical experience, on the verge of being fired. Margi is a control-freak private driver, dependent on anxiolytics and close to burnout. They are a family, about to split up. They have already lost a child, and now they discover that Alis, their sixteen-year-old daughter, has a very rare disease and only a few months to live.

In search of money for the only possible, extremely expensive treatment, the family asks Margi's centenarian aunt, Countess Vittoria, who owns a villa in the Alps, for help. She offers them something else. Hidden in the forest beyond the villa is a miraculous Spring capable of curing any illness. Provided that the disease is transferred to another person. Giona decides to sacrifice himself, but at the moment of the exchange he is paralysed by panic. So, it is Margi who falls ill from an unsuspecting Alis.

Back home, however, the two cannot resign themselves to fate, and take the tragic decision to pay someone else to get sick to heal Margi. But the Spring does not work on her. In a desperate attempt to save Margi's life, the family starts to exploit the Spring, but every exchange asks for a sacrifice...

INTENTION

Who deserves to live? Who deserves to die? And most of all, who has the right to decide it? How much can morals and social conventions crumble in the face of despair?

With a mix of family drama, psychological tension, and touches of dark comedy, *Spring* explores the contradictions and bonds of human behaviour when it assumes the power to save or to sacrifice somebody. It reveals the dark side of love and the weight of moral choices in a world where anything can become a business – even a miracle, where everything is for sale – even our health.

Set in the Alps, that is both luminous and dark, Margi and Giona's odyssey drags them into a spiral of compromises and devastating decisions, in a desperate search for health and redemption. They can try to use the Spring ethically, but it always entails a human sacrifice.

How far would you go to save the ones you love? How much would you pay to save your life? How much would you be willing to earn to get sick? No one can choose not to get sick; you can only try to heal. But what if you had a choice?

Santiago Fondevila Sancet

Writer & Producer



♂ He/his/him

📍 Argentina

✉ santiago@cinedora.com

Santiago Fondevila Sancet is an Argentine actor and producer living between Argentina and Italy. With his partners, he founded Cinedora, an Italian production company where he works as a Producer and Head of Development. Their latest production was Maura Delpero's *Vermiglio*, winner of the Silver Lion Grand Jury Prize at the 81st Venice IFF.

Francesca Nozzolillo

Writer



♀ She/her/hers

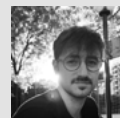
📍 Italy

✉ francesca.nozzolillo@gmail.com

Francesca Nozzolillo is a writer and screenwriter who graduated from the CSC. She co-wrote *Reginetta* (2021), a body horror presented at the Venice SIC, and *Girasoli* (2024), a feature film set in a psychiatric hospital. Her stories have won awards at the Cannes Film Festival, Nastro d'Argento and Venice Film Festival.

Mattia Caprilli

Writer



♂ He/his/him

📍 Italy

✉ mattia.caprilli@hotmail.com

Mattia Caprilli is a screenwriter and a comic book scriptwriter, graduated from the CSC. He was a finalist at the Solinas Award with the movie *Sophie* and co-wrote the short film *Reginetta*, presented at the Venice SIC. He co-wrote the series *Il pietrificatore* and *Sadboi* and the movies *L'avversario* and *Creature del bosco*.



Sweet Chef

Jure Pavlović, Ivan Knežević

*Based on a true story.
A former criminal realises
his lifelong dream of becoming
a chef, but old habits die hard.*

ORIGINAL TITLE

Slatki Kuhar

FORMAT

6 × 50'

GENRE

Crime/Comedy

AUDIENCE TARGET

25-55 years old

LOCATION SHOOTING

Croatia, Serbia, Italy, Germany
& Netherlands or Belgium

DEVELOPMENT STAGE

Script

SEEKING

Co-producers, Sales, Broadcasters

MAIN PRODUCTION COMPANY

Sekvenca

Zagreb – Croatia

www.sekvenca.hr

jure@sekvenca.hr

+38598559640

MAIN PRODUCER

Jure Pavlović

Sweet Chef

SYNOPSIS

Running away from a murky past, the charming amateur chef Luka Martin (40) moves to Zagreb with nothing but a suitcase and a dream: to open the best restaurant in town. Balkan Soul becomes a hotspot for celebrities, politicians, and criminals. However, Luka's generous nature and overspending constantly keep the place on the verge of bankruptcy.

Desperate for money, he turns to Ante Godina, a figure from his past, and soon drifts from small errands into full-blown drug smuggling. To his own dismay, Luka slips back into the trade with disarming ease – his warm, harmless appearance makes him the perfect mule.

Flush with cash, he reopens his restaurant, but as a chef he is never as successful as he is as a smuggler. Money runs dry again, and he is forced to continue smuggling to support the restaurant he loves so much.

Meanwhile, the stubborn Interpol agent Mila grows suspicious of Luka. Though dismissed by her superiors, her persistence puts Ante's entire operation in jeopardy. The crew suspects a mole – and they think it's Luka.

Luka is now trapped in a vicious circle: he has no talent for the life of a chef, but every gift for the criminal underworld he's desperate to escape.

INTENTION

The Balkan criminal world has been done to death, curiously without ever being done at all. It involves certain expectations of a dark, violent world populated with dark, violent people who speak in big words. We aim to offer a different look into the crime world, through a guy who is the absolute opposite of everything you would expect from a Balkan criminal.

On one side, the world of Luka's restaurant. Balkan Soul. His baby, his pride. The chaotic, neurotic world of a terribly mismanaged kitchen and the business barely holding it up. The restaurant patrons. A world that represents Luka's friendliness and loving, jolly nature.

On the other side, the seedy world of pan-European drug running. Highways and gas stations. Suspicious handovers in giant ports. The world in which Luka reluctantly finds himself much more apt.

The constant push and pull between the two worlds form the engine and the heart of Sweet Chef. Can we ever really change?

Jure Pavlović

Creator, Writer
& Producer



He/his/him Croatia

jure@sekvenca.hr

Jure Pavlović is a director and producer based in Zagreb, Croatia. His directing credits include films that have been screened at more than 250 film festivals (including Berlinale, Tallinn Black Nights, etc.), winning over 50 awards, including the prestigious European Film Award for Best Short Film (*Picnic*). He has produced several films that were distributed worldwide and presented at various festivals (such as Rotterdam IFF, CPH:DOX, etc.).

Ivan Knežević

Creator & Writer



He/his/him Serbia

direktors@gmail.com

Ivan Knežević (1984, Novi Sad, Serbia) is a screenwriter, editor, and producer. A graduate of the 2017/2018 Serial Eyes programme at the DFFB in Berlin, he was a finalist in the 2020 Netflix + Imagine Impact pitch competition. He co-wrote the feature film *Working Class Heroes*, which premiered in the 2022 Berlinale Panorama section. He is the creator of the TV series *Block 27* (2022), which is internationally distributed by Beta Film. He co-wrote the series *Absolute 100*, which premiered at the Karlovy Vary International Film Festival in 2025. Ivan has worked — or continues to work — on series projects for HBO Europe, Netflix, and Disney+.



The Tulip Era

Alexandra Burke, Ali Ercivan

A bold producer battles her father, fame, and a rogue Korean star to save a doomed Turkish TV epic.

FORMAT

16 × 45'

GENRE

Family drama

AUDIENCE TARGET

For fans of Turkish and K-Dramas mixed with a little *Succession* and a hint of *Glow*.

LOCATION SHOOTING

Istanbul

DEVELOPMENT STAGE

Pilot script, Series outline, Pitch deck

SEEKING

Co-producers, Broadcasters, Streamers, Distributors

MAIN PRODUCTION COMPANY

Midnight
Sydney – Australia
www.midnightpictures.com.au
alex@midnightpictures.com.au
+61479063503

MAIN PRODUCER

Alexandra Burke

The Tulip Era

SYNOPSIS

The Tulip Era is a melodramedy set in the high-stakes world of Turkish TV. 25-year-old Aylin has just outmanoeuvred her powerful father Sinan to become producer of *The Tulip Era*, a struggling Ottoman epic. Her bold pitch to save the show hinges on hiring Korean drama star Suzie to boost ratings, only Suzie proves as unpredictable as the gamble itself. And just like the Sultan in the show they're making, Sinan has never cared about the concerns or expectations of his "subjects," pushing for the show's demise and setting up a ruthless tug-of-war between father and daughter, family and business.

As Aylin takes bolder steps to counter her father, the show's ensemble of fading stars and ambitious newcomers is swept into the struggle, their livelihoods tied to its survival. The set becomes a battlefield of clashing cultures, egos, and desires, where love and loyalty emerge in the unlikeliest places.

The real Tulip Era, an 18th-century period of excess and misguided battles, ended in rebellion. Now the question is, will this one?

INTENTION

The Tulip Era uses the decadent 18th-century Ottoman period of excess and backlash as a lens to explore timeless dynamics of ambition, power, and human folly. On the set of a costly Ottoman epic, failing ratings turn the production into a battleground: aging stars clinging to fame, producers bleeding money, hungry newcomers fighting for a break, and a crew whose livelihoods hang by a thread. It takes a family to survive, even if it's a found family on set rather than blood.

Our Turkish/Australian collaboration naturally confronts cultural clashes and differing TV traditions. The Tulip Era's hedonism provides the perfect show-within-a-show to explore history repeating itself.

This is an underdog story. Think *Ted Lasso* with sharper teeth or *Glow* but lighter. Like *Veneno*, it's an ensemble where ambition collides with collective struggle. Each character fights for their place in a world that overlooks them, and desperation drives momentum. Their battles echo broader pressures: legacy versus innovation, survival versus spectacle, the old guard versus the next generation.

Alexandra Burke

Creator, Writer
& Producer



She/her/hers

Australia

alex@thisisarcadia.com

Alexandra Burke is an Australian producer, writer and creator. She began her career in Denmark at Nordisk Film, Zentropa and LevelK, before co-founding production and distribution company Midnight. She co-created WW2 dramedy *While the Men Are Away* (SBS), nominated at the 2024 AACTA Awards and selected for Berlinale Series Selects. Her credits include *Sissy* (SXSW), *Ellie and Abbie* (& *Ellie's Dead Aunt*) (AACTA winner), *2067* (Netflix), *Blank Narcissus* (by Peter Strickland, San Sebastian FF) and *In Vitro* (Sydney FF).

Ali Ercivan

Creator & Writer



He/his/him

Turkey

ali.ercivan@gmail.com

Ali Ercivan studied film at Mimar Sinan University, Istanbul, under directors Lutfi Ö. Akad and Memduh Ün. He earned an MA in Film and Television from Istanbul Bilgi University. Since 2008, he has written shows for Turkish TV including *1 Kadın 1 Erkek* (*One Woman, One Man*), *Iffet*, *Tatar Ramazan*, *O Hayat Benim* (*That Life Is Mine*), *Atiye* (*The Gift*, Netflix Original), *Güvercin* (*The Pigeon*), *Cam Tavanlar* (*Glass Ceilings*) and *Yabani* (*Wild Heart*). A film critic since 2004, he is a member of SIYAD, FIPRESCI and ICS. His short *Lekesiz* (2022) screened internationally. His feature project *I Will Survive* is in development.

Benjamin Cantu

Director, Producer
& Story Editor



🏠 He/his/him

📍 Germany & Hungary

✉ benjamin@cantuilm.de

From writers' rooms to edit suites, Benjamin has built a career that moves between writing, directing, and producing. After studying animation at Film University Babelsberg, he completed his directing studies at Berlin's DFFB, where his feature *Stadt Land Fluss* premiered at Berlinale Generation (2011). As a creative producer, Benjamin engaged with production companies, both in Germany and Hungary, focusing on the development and financing of documentaries, series, and feature films. Among them are the comedy series *Just Push Abuba* (ZDF, 2019), the anthology *ZEIT Verbrechen* (Paramount+, 2023), and the doc-series *Love Scam* (Sky Studios, 2025). In 2021, Benjamin was hired by Netflix Studios as showrunner on the true-crime series *Dig Deeper*, before he co-wrote and directed the docudrama *Eldorado – Everything the Nazis Hate*, a Netflix Original. Having a broad understanding of storytelling, Benjamin aims to elevate series projects as a development producer and story editor.

PERSONAL PRESENTATION

I move between roles – writer and producer, director and show runner – because each perspective sharpens the other. As a filmmaker, I've learned to trust instinct; as a dramaturg, I've trained myself to challenge it. I believe storytelling is both architecture and alchemy. The TFL SeriesLab exceeded my hopes – as deep dive into the fundamentals of serialised storytelling and as a sparking collaboration with passionate creatives. What it confirmed for me is simple: stories resonate when something real is at stake – for the characters and for us.

Lizzie Cater

Creative Producer
& Story Editor



🏠 She/her/hers

📍 Australia

✉ lizzie@everyoneweknow.com.au

Lizzie is a creative producer, co-founder of production company Everyone We Know, and development producer at award winning Australian company Easy Tiger (*Colin from Accounts*, *The Twelve*). As a producer, her credits include feature *The Greenhouse*, which premiered at BFI: Flare and won Audience Choice and Best Film awards locally; and short *Birdie*, which premiered internationally at Toronto International Film Festival and was one of the first short-form projects acquired by Fox Searchlight. As writer/director, Lizzie's debut short film *Circe* screened in Berlin's GRRRL HAUS Best of 2021 and the Video Art Experimental Film Festival in New York; and she is in post-production on *Baby Talk*, which was recently shortlisted for Shore Scripts Postproduction Grant. Lizzie is currently developing film and television projects with a diverse range of storytellers who are committed to contributing to current conversations.

PERSONAL PRESENTATION

As a Queer woman from a working-class family who grew up in a small regional town, I didn't see a whole lot of filmmakers like me growing up – which is probably why I came to this career late in life and am completely self-taught. I love my identity and where I come from because it fuels my desire to elevate the voices of those that have been and continue to be squashed. It is why I want to work in storytelling. I am honoured to have been selected to participate in the TFL SeriesLab because it has been an incredible experience, meeting likeminded collaborators and continuing to hone my craft, being encouraged to keep making and creating.

Adriana Rossetto

Story Editor &
Creative Producer



She/her/hers

Italy

adriana@adrianarossetto.com

Adriana is a story editor and creative producer shaped by a multicultural background, drawn to narratives that hold space for contradiction and complexity. Based in Milan, Italy, she was born in Mexico to Brazilian parents and was raised between Italy and the United States. She trained at the Stella Adler Studio Conservatory Program in New York City and began her career in the collaborative world of devised theatre, working as an actress, writer, and producer on Off-Off Broadway productions. Upon returning to Milan, she served as a Production Officer at Teatro Out Off before earning her Master's in Series Development from Scuola Civica Luchino Visconti. Her career in TV and film development began at the production company DUDE Originals, and she now continues her journey with Indiana Production. In addition to her creative training, Adriana earned a Bachelor's degree from Bocconi University. Adriana's approach to storytelling blends creative exploration with practical sensibility.

PERSONAL PRESENTATION

I have approached storytelling from multiple perspectives – first, as an actress, embodying the writer's words through the characters I portrayed; then, as a producer, grappling with the complexity of bringing imagined worlds to life. Through the TFL SeriesLab programme, I had the chance to further develop my skills as a story editor: supporting writers in uncovering the heart of hearts of their stories. What I valued most about the programme was the exchange among professionals from diverse cultural backgrounds: it strengthened my ability to navigate both national and international projects. I am eager to keep working and contributing to a storytelling culture that emphasises our shared sense of humanity, transcending all borders.

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& SCRIPTLAB STORY EDITING

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PEDAGOGICAL TEAM

HEAD OF STUDIES

**Eva Svenstedt Ward**

Script Consultant,
Professional Development
& Training ♀ She/her/hers
📍 Sweden & United
Kingdom

CURATOR

**Amra Bakšić Čamo**

Producer 📍 Bosnia and
Herzegovina

SCRIPT TUTORS

**Anna Ciennik**

Scriptwriter & Script
Facilitator ♀ She/her/hers
📍 France

**Nadja Dumouchel**

Scriptwriter & Story
Editor ♀ She/her/hers
📍 France

**Miguel López Beraza**

Director, Scriptwriter
& Story Editor
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**Daan Gielis**

Scriptwriter
♀ She/her/hers
📍 Netherlands

**Mark van de Grift**

Trainer & Writer
♂ He/his/him
📍 Netherlands



Black Hairy Beast

Anna Hints, Tushar Prakash

*A love story.
With claws.*

ORIGINAL TITLE

Must Karvane Elukas

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Stellar Film

Tallinn – Estonia

www.stellar.ee

stellar@stellar.ee

+3726001811

MAIN PRODUCER

Johanna Maria Tamm

STATUS

In development – script

TOTAL PROJECTED BUDGET

€ 2,700,000.00

SEEKING

Co-producers, Financing, Distribution,
Sales, Festival

Black Hairy Beast

SYNOPSIS

When Mahesh, an Indian dancer, and Liis, an Estonian culture journalist, meet at a folklore festival near Tartu, it's love at first sight. To follow Liis, Mahesh becomes an immigrant in Estonia, trying hard to belong. He delivers food by bike through snow, wrestles with Estonian vowels, bends to local customs. Liis, an outsider in her family, is drawn to tales of women who ran with wolves, sensing a wild spirit she has long suppressed. Her relationship with Mahesh is seen by her family as a provocation. On Christmas, Mahesh, a lifelong vegetarian, is pressured to eat meat, drink vodka, and perform his best "Estonian." Ashamed, he feels himself slipping away. Soon his body starts to change: black hair spreads, teeth sharpen, voice drops to a growl, horns press through his skull. He is becoming a Rākṣasa – a beast of Indian mythology, cursed as "the other". At first his strength is admired – he hauls logs, lifts machines, briefly praised by neighbours as a "good immigrant". But admiration shifts to fear when the transformation goes deeper. Gossip spreads, children burst into tears, and livelihood slips through his clawed fingers. Liis shields him from prying eyes; desire pulls against shame as she faces her buried wildness. They must transcend fear and judgment to save their love.

INTENTION

Black Hairy Beast is a comedic body-horror musical about love and racism.

Inspired by our own love story, the film is at its core about intimacy colliding with the expectations and prejudices of culture, gender roles, othering, and xenophobia. Both Mahesh and Liis embody the pain of "being wrong" – and the wild, unapologetic freedom that comes when you stop trying to fit in.

The film dances with opposites: intimacy with grandeur, horror with laughter, self-irony with pathos. Rap merges with ancient chants, Indian and Estonian traditions collide, creating a space where something visceral, fresh and beautiful can emerge.

We believe music has the power to transcend the differences of race, culture, and language. As Mahesh loses his human words, what remains is sound – primal, emotional, irreducible. We are telling this story as a musical to transform fear into expression, shame into songs, and to inspire others to sing along.

Anna Hints

Writer & Director



She/her/hers & They/their/them

Estonia

annahints@gmail.com

Anna Hints is a multi-awarded Estonian director and screenwriter rooted in Southeast Estonia's culture, with a background in contemporary art and experimental folk music. Her debut feature documentary *Smoke Sauna Sisterhood* won the Directing Award at Sundance 2023 and the European Film Academy Award for Best Documentary. Sold to 33 territories, it has screened at major festivals and won over 40 awards. Anna's latest short fiction, *Sauna Day*, co-directed with Tushar Prakash, premiered at Cannes Critics' Week 2024.

Tushar Prakash

Scriptwriter



He/his/him

India

tusharprakash@gmail.com

Born in New Delhi and a graduate of the National Polish Film School in Łódź, and an alumnus of the Berlin Talents Editing Studio, Tushar Prakash is an Estonia-based scriptwriter, filmmaker, and editor. He is one of the editors of *Smoke Sauna Sisterhood* – winner of the Directing Award at Sundance 2023 and the European Film Academy Award for Best Documentary. His latest short fiction, *Sauna Day*, co-directed and co-written with Anna Hints, premiered at Cannes Critics' Week 2024 and has since been selected for many prestigious festivals, including the Toronto International Film Festival (TIFF) and Clermont-Ferrand.



Chosen City

María Belén Poncio

*Beliefs divide a town.
A mother, a son, and an alien
witness learn how their
faiths serve others.*

ORIGINAL TITLE

Ciudad Elegida

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Punto de Fuga

Cordoba – Argentina

puntodefugacontenidos@gmail.com

+5493512214966

MAIN PRODUCER

Ana Lucia Frau

STATUS

In development

TOTAL PROJECTED BUDGET

€ 600,000.00

SEEKING

Co-producers, Distribution,
Sales agents, International fund

Chosen City

SYNOPSIS

César (67), once renowned for witnessing a UFO as a child, now lives estranged in Capilla del Monte, Argentina. When a mysterious fire similar to his past happens, the Mayor gives César a mission: to investigate the fire with his homemade alien decoder. César has purpose again. His new neighbour Laura (40), a single mother looking for peace, has joined the spiritual community STOP, drawn by yoga, meditation, and the promise of a new life. Her son Felipe (8) finds it boring and is pulled instead to César's alien stories. As Laura moves up in the STOP organisation, working as an architect on an eco-housing project, Felipe grows closer to César and the locals. Slowly, Laura becomes aware that the housing project is part of a plan to turn the town into an exclusive eco-resort for the "Chosen Ones", leaving César and the villagers out. Afraid of losing everything, she holds tighter to STOP even as her doubts grow. At the annual Alien Festival, the plan is exposed: STOP's leader Samura and the Mayor have used César's name to spread fear and promote their project. Betrayed, César's world falls apart. Laura finally breaks. She joins César and Felipe to get back at those who used them, calling the aliens, who come in a surreal ending to abduct the false prophets as the town unites.

INTENTION

We escape unliveable cities and burnout to seek a new way of living. Arrive in "Nature" reproducing the same habits we try to leave behind, believing our lifestyle or belief is better than others, often from a place of privilege. Forests are burned and nature is destroyed to build new eco-houses, retreats, and even golf courts, repeating the same destruction we claim to reject. This story was born from my anger at those fires and at the absurd justifications for them. We choose the beliefs that keep us at peace, that let us feel innocent, even when they make us complicit with those turning faith into business. We criticise religion yet reproduce the same colonial and exploitative patterns through new trends and imported rituals. *Ciudad Elegida* explores how our need for belief can soothe but also blind us, and how easy it is to be manipulated. With humour, satire, and absurdity, the film reflects on privilege and the ways we let ourselves be used, in the name of "progress".

María Belén Poncio

Writer & Director



She/her/hers

Argentina

mariabelenponcio@gmail.com

Writer and director from Córdoba, Argentina. She directed and co-wrote the short VR film *4 Feet: Blind Date*, supported by the Biennale di Venezia College Cinema VR and the Sundance Institute. It premiered at Biennale di Venezia 2018, and screened at Sundance 2019 and SXSW 2019, winning the Best VR Narrative Award at the latter. It also won awards at DOK Leipzig, Trieste Go Short, and Guanajuato FF. She later directed and co-wrote the cross-platform miniseries *4 Feet High*, co-produced by Arte France TV, which premiered at Biennale di Venezia 2020, Sundance 2021, BFI 2021, and TIFF Next Wave, and won the Jury and Audience Awards at SXSW 2021. Her latest short film *When Everything Burns* had its world premiere at the Buenos Aires International Independent Film Festival, winning the Award for Best Short Film in the national competition, followed by its international premiere at the Tribeca FF, where it won the Exceptional Craftsmanship Award in the Moving the Spotlight section. The short won Best Hispanic-American Short at the Spanish awards Premios Fugaz and received awards at FESAALP and five other Argentine festivals together with Peruvian festival Retama. It also screened at the Guadalajara FF, Cinema Jove, Huelva FF, Dhaka FF, among others. In August 2025, she completed her MFA in Film at NYU Tisch School of the Arts thanks to the TSOA Scholarship and the Maurice Kanbar Scholarship.



Goldfish

Aditya Ahmad

*A gentle boy is sent
by his father to boarding
school only to find kindred
spirits in the Bissu.*

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Palari Films

Jakarta – Indonesia

www.palarifilms.com

eddy@palarifilms.com

meisketaurisia@gmail.com

+628158882926 (Eddy)

+628129405664 (Meiske)

MAIN PRODUCERS

Muhammad Zaidy

Meiske Taurisia

STATUS

In development

TOTAL PROJECTED BUDGET

€ 750,000.00

SEEKING

Co-producers, Financing

Goldfish

SYNOPSIS

In a village by Lake Tempe in South Sulawesi, as the lake runs low, thirteen-year-old Nur's heart is broken. Three years after his mother vanished in a storm, all he wants is to be seen by his father, Rahim, a warm-hearted fisherman who is frozen in his relationship to his son. During a communal wedding preparation, the bustling kitchen becomes the first place Nur feels useful. Puang Matoa, the Bissu elder, notices his careful hands and slips a small token into his palm – a silent acknowledgement. Ashamed by what he witnesses, Rahim sends Nur to Pesantren, an all-boys boarding school. Nur queues to bathe, drills in lines, and sleeps shoulder-to-shoulder among boys who don't fully accept him. For the first time, he hears "son" – not from his father, but from a young teacher. When the token is seized and branded a charm, suspicion spreads, and Nur chooses to run. On the road, he finds the Bissu dancing over cracked earth, blessing a changing season. From their tenderness, he gathers himself. When the storm returns, he goes home. At the edge of rising water, Nur and Rahim meet in silence: shame, fragility, and love that has no words. They work side by side against the flood. Nur no longer seeks recognition, whether seen or not; he stands.

INTENTION

Making this film is my way home: returning to my Bugis roots – the way we look at life, weigh dignity and empathy, and keep a middle space. Since childhood I longed for my father's tenderness, but in a conservative house feelings rarely had words. That distance stayed into adulthood; it left a space between us that advice could not bridge. This story grows out of that gap – between wanting to be seen and daring to be present. It isn't a plea for an embrace, but a question of how a child can stand by his father's side without losing himself. In this film I follow a gentle boy. Its rhythm follows Lake Tempe: low and high, loss and return. Where I come from, people say the past stands in front; perhaps that's why my characters look back to find today's step. The Bissu – our own people who keep the balance – open that space: softness is not weakness. My hope is simple: that viewers feel this small shift, quietly, like Lake Tempe as the water begins to rise.

Aditya Ahmad

Writer & Director



🏠 He/his/him

📍 Indonesia

✉️ ditsmad@gmail.com

Aditya Ahmad is an Indonesian filmmaker whose works are driven by themes of identity, longing, and emotional complexity, often told through intuitive, intimate storytelling. His short film *On Stopping the Rain (Sepatu Baru)* received a Special Mention at the 64th Berlinale Generation. He later made *A Gift (Kado)*, a short inspired by a real-life conversation with his non-actor protagonist, which won Best Short Film in the Orizzonti section at the 75th Venice International Film Festival. He also works across documentary, series, and TV commercials, and occasionally serves as a cinematographer and editor. He is an alumnus of the Asian Film Academy (2014), Berlinale Talents (2015), and Locarno Filmmakers Academy (2024). Last year, he took part in La Résidence du Festival de Cannes to develop his debut feature film *Goldfish*, which reflects his cultural roots in South Sulawesi and continues his exploration of identity, spiritual ambiguity, and the search for belonging.



Grasshopper

Micah Magee

Free-spirited Luka plays all summer, despite an uncertain future and the looming end of the world.

ORIGINAL TITLE

Grasshæppe

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Snowglobe

Copenhagen – Denmark

www.snowglobefilm.com

info@snowglobefilm.com

+4531746074

MAIN PRODUCER

Giulia Triolo

STATUS

Early development

TOTAL PROJECTED BUDGET

€ 1,525,000.00

SEEKING

Co-producers, International sales

Grasshopper

SYNOPSIS

The Baltic island of Bornholm, Denmark. Restless Luka (fifteen, she/they) doesn't want to continue their education – or do anything else productive. The world is on its last legs – what's the point of pretending? Too young to legally drop out, Luka is enrolled in an internship rotation programme to try different jobs and futures.

Between summer parties, Luka reluctantly learns the ergonomics of cleaning, entertains cruise ship visitors at the local farm museum, and follows milk production around the island. As the island opens up to them, Luka finds alliances in unexpected places: plants, rocks, waters. They spin their own ideas of value, work, sex, and nature. They swim, climb, are blown by the wind. They pursue forbidden love – curly-haired Frida, a young motorbike aficionado in tractor-town Klemensker.

Algae blooms in the ocean and F16s overhead remind Luka that everything precious and beautiful can just as easily be lost. At a rave on the south beach, the island's power grid is sabotaged. During the ensuing blackout and sudden stop of everything, Luka is surprised to find that they do care deeply and know how to stand, strongly, and fully be themselves.

INTENTION

A modern retelling of Aesop's famous fable, *Grasshopper* is inspired by my work with youth on Bornholm and their complex feelings of hope and precarity. The story explores their options in a rural fishing community that has been impacted by climate change, extractive luxury tourism, and the rapid militarisation of the Baltic. All the fish are gone. What utopias might we draw against the dark?

I make films with an appreciation of slowness and being present, to physically experience the bodies and natural environments of my characters in a sensual, phenomenological way. Scenes are created between the actors, non-actors, and their locations to allow a flow between fiction and non-fiction elements. Community members engage differently with their own spaces through the narrative framework of the film. This creates an experience that is subjective, dreamy, tactile, fused with the real environment, and (I hope) can inspire a feeling of freedom, possibility, and light that might call us all to action after the curtains close.

Micah Magee

Writer & Director



She/her/hers

Denmark & USA

micahmagee@gmail.com

Micah Magee is a Danish-American filmmaker with strong ties to Berlin. Micah studied at the DFFB, where she wrote and directed a number of short films, winning for example the doc award in Oberhausen for *Hospital* and a German Academy Award (Short Film Lola in Gold) for *Coming Home*. Micah's first feature, *Petting Zoo*, produced and repped by The Match Factory, premiered in 2015 at the Berlinale and picked up awards at international festivals before being exhibited in cinemas in Europe and on Netflix in the US. The same year, Micah moved to Denmark to lead the directing programme at the European Film College. From Denmark, Micah continued collaborations with Berlin-based directors' cooperative Makrorama, primarily as writer and producer. In 2020, Micah settled with her family on the Baltic island of Bornholm, where she worked closely with Bornholm's Agricultural Museum and started a radio station for and by local youth. Her work with youth and farming leads her to her sophomore feature, *Grasshopper*, currently in development with Snowglobe Productions in Copenhagen.



He Is Cat

Anette Sidor

*Sarah and Ian are in love,
but when sex toys enter the
relationship, intimacy
becomes a battleground.*

ORIGINAL TITLE

Han är katt

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Verket Produktion

Stockholm – Sweden

www.verketproduktion.com

info@verketproduktion.com

+46735830142

MAIN PRODUCER

Frida Mårtensson

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,365,000.00

SEEKING

Co-producer(s), International sales,
Distribution

He Is Cat

SYNOPSIS

Sarah (27), an art student, falls in love with Ian (26) and wants to make him her muse. Ian, a former playboy, feels seen and validated by her attention. Their relationship begins with intensity – sex, fantasies, playfulness, and the promise that they will never get bored.

When Sarah brings a dildo into their sex life and orgasms, Ian feels inadequate and takes it as personal criticism. Sarah is excited about discovering new things together, but Ian withdraws. She longs for closeness, while he fixates on sex – until she starts faking orgasms. Both sense that something is wrong, but instead of confronting it, they retreat into silence, hurt feelings, and loneliness.

Sarah throws herself into her art, while Ian seeks validation by flirting with others. Their sex life turns into a battleground of provocations and disconnection. They eventually agree to a threesome, but nothing goes as planned: Ian can't get hard, and Sarah becomes jealous. Both believe the relationship is over, yet neither of them wants to break up.

They are forced to face themselves – Sarah, to accept that her freedom is not limitless; Ian, to realise that love requires vulnerability. The dynamic between them shifts. Together, they begin to build new ground and find a chance to start over.

INTENTION

There's a saying that a relationship lasts three years. After that, a moment comes when we look at the other person without the light of passion, and we know we have to decide: is it still us?

He Is Cat follows Sarah and Ian's relationship in three phases, told through their sexual life. I want to explore sex as a way of communicating within a relationship, with all its complexity in the different roles of women and men. Sex toys and sexual fantasies become symbols, exploring femininity and masculinity, without taking sides.

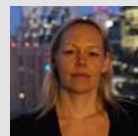
Sex is one of the most vulnerable things we can share, yet we expect it to flow, naturally and effortlessly, without ever talking about it. Sex inspires me because it can be both liberating and oppressive. Norms, roles and expectations hold us captive, which I believe we need to let go of.

"Everything is about sex, except sex – which is about power."

He Is Cat is a film about love, sex, and self-deception. About the images we create of ourselves, and how those images slowly crumble in the intimacy of a relationship.

Anette Sidor

Writer & Director



She/her/hers

Sweden

anette@verketproduktion.com

Anette Sidor graduated from the Stockholm Academy of Dramatic Arts with a BFA in Film Directing in 2015, with her graduation film *Debut*. Her short film *Fuck You* had its world premiere in the Swedish short film competition Startsladden at the Gothenburg Film Festival in 2018. It has since screened at Locarno Film Festival, SXSW, Sundance Film Festival and Toronto International Film Festival, where it received an Honourable Mention. She studied scriptwriting at Alma Education and in 2021 directed three episodes of the TV series *Heder/Honour* season 2 for Viaplay. Her latest short film *Fuck Me* premiered at Toronto International Film Festival in 2024. The film explores themes that are further developed in her debut feature project *He Is Cat*, which takes part in TFL ScriptLab 2025 and Film Stockholm Debut 2025. Together with her colleagues Frida Mårtensson and Jerry Carlsson, she is currently developing the TV series *Camping*. The three of them also run the production company Verket Produktion AB.



Hearth

Matthew Puccini

When a wildfire destroys their home, a long-married couple must fight to get their life back.

DIRECTING STATUS

1st feature film

STATUS

In development

TOTAL PROJECTED BUDGET

€ 3,000,000.00

SEEKING

Producer, Financing, Distribution, Sales

Hearth

SYNOPSIS

Diana and her husband Falk have lived off-grid in the Santa Cruz Mountains for decades, content in a quiet life shaped by routine and compromise. When a wildfire destroys their home, they take shelter with their daughter Lou in San Francisco. Displaced and unmoored, they begin the slow, disorienting process of trying to get their life back. When their insurance payout comes in far below the home's value, Diana takes the lead on the appeal. What begins as necessity becomes something deeper: a search for purpose, justice, and long-neglected parts of herself. As she finds community and confidence, Falk falters. Without the house he built or the role he played, he begins to unravel – growing combative, then withdrawn. The couple's differences sharpen: Diana's growing clarity against Falk's resistance to change. As the appeal stretches on, Diana faces the quiet costs of their long marriage, especially the ways she made herself smaller – for Falk, and for peace. When the appeal finally succeeds, they return to Boulder Creek. But something essential has shifted. One morning, Falk wakes to find Diana on the porch, suitcase packed, unwilling to rebuild the life that once defined them both.

INTENTION

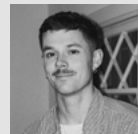
I grew up in Northern California, where fire season has become an annual inevitability. This isn't unique to California – around the world, people are being displaced as their homes are destroyed and lives uprooted. With *Hearth*, I'm interested in how physical space carries memory and identity, and what happens when those spaces vanish.

Tonally and visually, I'm inspired by filmmakers like Andrew Haigh, Eliza Hittman and Debra Granik – directors who approach character and environment with understated realism. I want to cast a combination of professional actors, non-actors and real wildfire evacuees to root the story in lived experience.

As the story unfolds, the perspective subtly shifts from a couple navigating loss to Diana, whose quiet resilience drives the emotional core. She must choose between preserving a life built around her husband or stepping into something unknown. In that way, the wildfire is a Trojan horse for a more personal transformation: a woman quietly, painfully, arriving at a new sense of self.

Matthew Puccini

Writer & Director



🏠 He/his/him

📍 USA

✉ puccinimattthew@gmail.com

Matthew grew up in the San Francisco Bay Area, attended NYU's Tisch School of the Arts and currently resides in Los Angeles. His short film *Dirty* premiered at the 2020 Sundance Film Festival, received a Special Jury Mention at SXSW and was acquired by the Criterion Channel. His previous short film, *Lavender*, also screened at Sundance and SXSW and was acquired by Searchlight Pictures for an Academy Award-qualifying theatrical run. Matthew is a former Sundance Ignite fellow, member of the New York Film Festival Artist Academy and recipient of the SFFILM Rainin Grant. He was selected as one of Filmmaker Magazine's 25 New Faces of Independent Film in 2019 and as one of Indiewire's LGBTQ Filmmakers on the Rise. He is currently developing several feature films, including *Homewrecker*, which was selected for the 2024 Tribeca Creators Market and 2022 Gotham Project Market, and *Hearth*, which he is developing as part of the 2025 TFL ScriptLab. His work is intimate, performance driven and often explores emotionally complex relationships.



History of Illness

David Gašo

In a hospital undergoing renovations, Jošt's desire to understand his tic spirals into the surreal.

ORIGINAL TITLE

Povijest bolesti

DIRECTING STATUS:

1st feature film

MAIN PRODUCTION COMPANY

Eclectica

Zagreb – Croatia

www.eclectica.com

info@eclectica.com

+385912005202

MAIN PRODUCERS

Tina Tišljär

Marta Eva Mečava

Rea Rajčić

STATUS

Late development

TOTAL PROJECTED BUDGET

€ 1,400,000.00

SEEKING

Co-producers, Sales agents

History of Illness

SYNOPSIS

In the midst of hospital renovations, sensitive Jošt is spending his day trying to find out more about the tic of his left eye that, for some reason, won't show itself in front of medical personnel. Meanwhile, a surgeon is struggling to explain an intuitive feeling caused by a bad dream, while a hungry patient is waiting for his surgery that keeps getting postponed. On the same day, the main nurse for quality control gets a birthday surprise, even though her birthday was last month, a determined pigeon is trying to get inside the hospital, and a thirsty patient keeps struggling to reach her glass of water. By next morning, the leftovers of a strawberry cake will cause an allergic reaction, Jošt will wet his bed and two people will die.

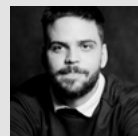
INTENTION

History of Illness is an absurdist comedy built upon years of personal notes and experiences with the medical system. The story is set around three insecure characters whose experiences are loosely connected. Jošt who is desperately trying to maintain an image of patient competency, a surgeon, who is concerned with remaining professional amidst a spiritual crisis, and a main nurse for quality control who struggles with being liked even though her job is a highly unlikable position. These characters affect each other in significant ways even though their storylines are separate. Alongside them we get to meet a large web of twenty-plus secondary characters who all spend their days at the hospital.

The hospital itself is an important character, and I would compare it to a fragile living organism, seemingly perfect but subject to fault – which is one of the ongoing themes of this film.

David Gašo

Writer & Director



👤 He/his/him

📍 Croatia

✉ gasodavid1@gmail.com

David Gašo (Osijek, 2000) has directed several award-winning films and short works as a student at the Academy of Dramatic Art in Zagreb. His short film *Short Cut Grass* premiered at the 69th Short Film Festival in Oberhausen, and was later screened at over twenty festivals and allotted a series of awards, including a special jury mention at the 29th Sarajevo Film Festival and the Golden Pram (Zagreb Film Festival, 2023), as well as the Vedran Šamanović award, the highest yearly accolade awarded to an artist who pushed boundaries of film expression in Croatian film. His short film *Peninsula* premiered at the 78th Locarno FF. Currently preparing his first feature film titled *History of Illness*, which was developed at workshops such as Midpoint Feature Launch and TFL ScriptLab (2025). In addition to filmmaking, he directs ads, music videos and other commercial forms. He is a member of the Film Director's Association of Croatia and president of Cinema Club Osijek, where he is currently focused on developing film education programmes for youth and young authors.



Hold Me (If You Want)

Mounia Akl

Lebanon 2025. A bride spirals into madness, seeking love and sanity in a world that lost both.

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Gaijin

Orléans – France

office@gaijin.fr

+330246650151

MAIN PRODUCER

Sophie Erbs

CO-PRODUCTION COMPANIES

About productions – Lebanon

Amrion – Estonia

Heretic – Greece

STATUS

In development

TOTAL PROJECTED BUDGET

€ 3,500,000.00

SEEKING

Financing, Distributors, Sales,
Equity investment

Hold Me (If You Want)

SYNOPSIS

Dalia and Eli, both in their thirties, have built a safe bubble amid Beirut's economic and social tensions as they plan their wedding. Days before the ceremony, Dalia begins experiencing hallucinations, feeling like a stranger in her own home. Sleep-deprived, she wanders into the mountains, where a nun from a nearby psychiatric hospital takes her in.

There, Dalia reconnects with reality but grows attached to this fractured world. Incidentally, she is obsessing over Paul, a recovering addict who avoids contact. When the hospital announces a "resocialisation" release, Paul is set free while Dalia is not. She escapes to find him. Their brief, intense time together awakens his addictive side, and they start a passionate relationship. But Eli eventually tracks them down and Paul flees.

Dalia and Eli search nighttime Beirut for him, finding him volatile, and bring him back home. While the psychiatric ward is closed, Paul must stay with them. During a fragile dinner, grief turns to laughter, and all three realise that, though their future is uncertain, they have profoundly touched each other.

INTENTION

Hold Me (If You Want) follows a woman who has become a stranger to herself in a world of hyper-normality she has created despite the chaos outside. After a psychotic episode reveals her inner turmoil, she can no longer function within this false sense of security.

Mental health in Lebanon is a silent epidemic. People adapt to a collapsing world, always bracing for the next crisis. Resilience is survival – a necessity, not a choice.

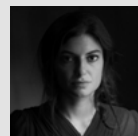
The August 4th tragedy forced long-avoided conversations. Like many, I was overwhelmed, unsure how to find help. We were collectively suffering, and for the first time, we looked inward.

Dissociation can consume us until we no longer recognise ourselves. These forces shape our relationships with our bodies, minds, and partners.

How has this shaped us, inside and out? How do we stay connected to our dreams, hearts, and sexual desires when life itself is constantly threatened? How do we stay sane in a world gone mad?

Mounia Akl

Writer & Director



She/her/hers

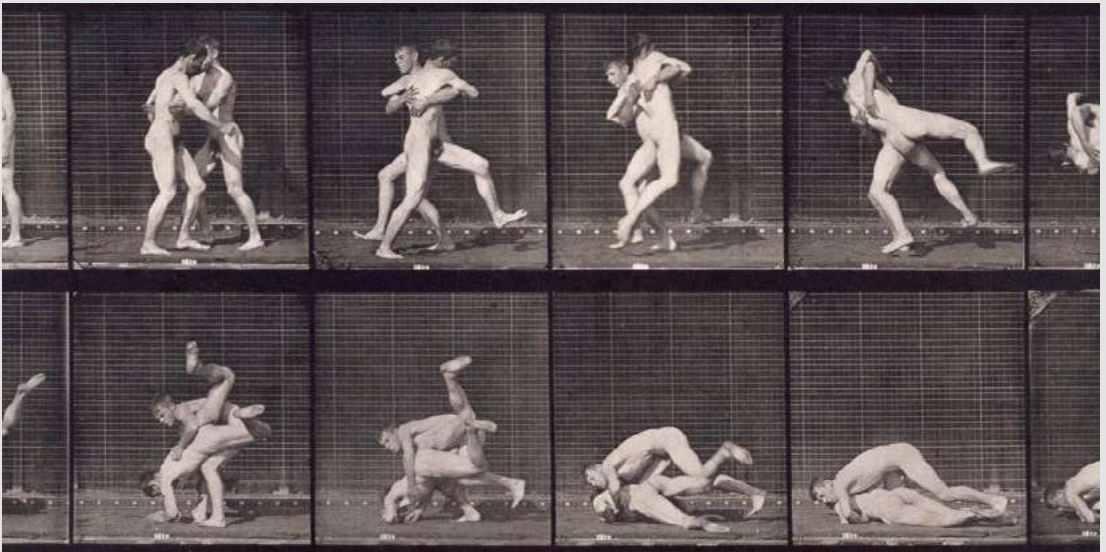
Lebanon

mounia.akl@gmail.com

Mounia Akl is a Lebanese director and writer, member of the Academy of Motion Picture Arts and Sciences. Her first feature film, *Costa Brava, Lebanon* (with Nadine Labaki and Saleh Bakri), premiered in 2021 in the official selection of the Venice Film Festival, Toronto International Film Festival where it won the Netpac Award, and BFI London Film Festival where it won the Audience Award. In its premiere in Egypt at the Gouna Film Festival, it won both the Fipresci prize and the Green Star Award. It was released in the US by Kino Lorber and then on Netflix. It was inspired by one of her short films, *Submarine*, which premiered at the 69th Cannes Film Festival (Cinéfondation) and TIFF 2016.

Mounia is currently developing her next feature film *Hold Me (If You Want)* co-written with Livia Ullman and Andris Felmanis, known for *Compartment No. 6* directed by Juho Kuosmanen, that received the Grand Prix du Jury at the Cannes Film Festival in 2021.

Mounia has directed TV shows, most recently BBC Studios' shows *Boiling Point* with Stephen Graham, *The Responder* with Martin Freeman and Netflix's *House of Guinness* by Steven Knight. *Hold Me (If You Want)* is produced by Myriam Sassine and Sophie Erbs, already producers on *Costa Brava, Lebanon*.



Hold Still

Shalini Adnani

The arrival of charismatic Achik drives the Ashcroft couple into a game of obsession and desire.

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Fifth Mirror Pictures

London – UK

www.shaliniadnani.com

sara@fifthmirrorpictures.com

+447707413392

MAIN PRODUCER

Sara Bonakdar

STATUS

In development

Hold Still

SYNOPSIS

In Victorian England, Charles and Pearl Ashcroft display stolen artifacts from South American indigenous tribes in their cabinet of curiosities, selling the sacred for profit. Into this world steps Achik, a man first paraded as a “living artifact”. But his beauty unsettles the order: Pearl, starved for touch, is consumed with longing, while Charles, rigid and repressed, oscillates between control and forbidden desire. Their household becomes a theatre of obsession, where meals, games, and rituals turn erotic, each glance and command blurring dominance and submission. Achik, observing their hunger, learns to wield it – seducing their desires, turning their gaze back upon them, and destabilising their marriage. Through intimacy he reclaims power, plotting to return home with both their secrets and the treasures once stolen from his people.

INTENTION

“Everything in the world is about sex, except sex – sex is about power.” – Oscar Wilde

This captures the heart of *Hold Still*, a story where desire, domination, and the colonial gaze entwine. Inspired by the real-life event of the Selk’nam people taken from Tierra del Fuego to England, the film reimagines their history through a psychosexual lens. Structured around Victorian parlour games, *Hold Still* mirrors its own form: a game of who is watching whom, with the audience cast as scientist, voyeur, participant. At its core lies the tension between science and mysticism, control and wonder. With a soundscape that amplifies longing for the ‘other’ and visuals that evoke both Victorian spectacle and cosmic awe, *Hold Still* transforms the period film into something sensory and unsettling.

Shalini Adnani

Writer & Director



She/her/hers

UK & Chile

shaliniadnani@gmail.com

Shalini Adnani is a Chilean-born, Indian-origin writer and film director based in London. Her latest film *White Ant*, made in collaboration with Film4 and Stone Bench, premiered at Sundance 2023 and went on to be long listed for a BIFA, won Best UK short at Raindance 2023 and was acquired by Canal+. She has a BA from Bard College in Political Philosophy & Latin American Studies and an MA in Filmmaking from the London Film School. She is also a Berlinale Talents alumni. Her Film4 and BFI funded feature debut (still untitled) is in post-production. She was selected as a Screen Daily’s Screen Stars of Tomorrow for 2025. She is represented by Liam Francis Quigley at Entertainment 360.



Ismaelillo

Tommaso Santambrogio

*From shipyards in Bangladesh
to the Venetian lagoon,
Ismaelillo searches
for his place in the world.*

ORIGINAL TITLE

Canti sommersi

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Chiotto Film

Rome – Italy

www.chiottofilm.com

info@chiottofilm.com

+393382311977

MAIN PRODUCERS

Ivan Casagrande Conti

Giulia Briccardi

STATUS

In development

TOTAL PROJECTED BUDGET

€ 2,300,000.00

SEEKING

Co-producers, Sales agents, Broadcasters

Ismaelillo

SYNOPSIS

Ismaelillo is the story of a young Bangladeshi-Italian, portrayed across time and between Chittagong and Venice.

In the summer of 2006, in Chittagong, Ismaelillo, a five-year-old boy, spends his days playing in the village and on the beaches, while Ahmed, his father, a former fisherman now working at the world's largest ship-breaking yard, dreams of a better future by migrating and joining his brother Salim in Venice. A sudden accident ruins this plan, separating father and son irreparably.

In 2026, in Marghera, Venice, Ismaelillo is twenty-five and employed in Salim's team at Fincantieri, one of the world's major shipbuilding companies. He is tall and lean, with a deep gaze and a bright smile. He lives with his uncle and spends his free time listening to music, steering his small boat with friends through the lagoon, and helping Mario, an aging local boat mechanic and former fisherman. After a romantic encounter with Priscilla, a young working-class Venetian who rents apartments to tourists, and upon discovering that she is preparing to leave for Mexico to pursue her aspirations, he begins to question whether the dreams he inherited are truly his own, and what he really wants from life.

INTENTION

I grew up in a family shaped by multiple languages, cultures, and geographies. From early on, I asked myself what "home" really means, and to whom I belong. These questions became the core of my artistic work, rooted in themes of identity, exile, and belonging.

Ismaelillo was born from my immersion in Marghera, Italy, where the Bangladeshi community is deeply rooted and where Fincantieri, one of the world's largest shipyards, employs thousands of migrant workers. The story unfolds mostly here, in a working-class, multicultural Venice, while resonating with another landscape: Chittagong, Bangladesh, home to the world's largest ship-breaking yard and the place from which many workers come. This duality fascinated me: as ships are dismantled in Bangladesh, identities fracture through migration; as ships are built in Venice, new identities take shape.

Through *Ismaelillo*, the film portrays many young Italians today, suspended between roots and future, seeking a sense of belonging.

Ismaelillo aims to be a personal and political film, questioning what Italian identity means today.

Tommaso Santambrogio

Writer, Director & Producer



He/his/him

Italy

tommaso@chiottofilm.com

Tommaso Santambrogio is an Italian filmmaker and producer with a distinct international trajectory. He began his career directing several short films, all of which had their world premiere at the Venice International Film Festival (SIC@SIC), and by collaborating with renowned filmmakers such as Werner Herzog and Lav Diaz. His most recent works include *TAXIBOL*, a hybrid film presented at Visions du Réel and the Telluride Film Festival, and *Oceans Are the Real Continents*, his debut feature, which premiered during the 80th Venice International Film Festival as the opening film in competition at Venice Days and was later released in cinemas and screened at major festivals around the world. The film was subsequently featured on MUBI, which described it as one of the best Italian debuts of the past decade. Santambrogio's cinema revolves around themes of identity, separation, and memory, often exploring the post-colonial legacies and migratory dynamics shaping contemporary societies. His style is marked by a poetic and essential approach.



Radical Hope

Steffi Niederzoll, Sina Ataeian Dena

Ava, exiled after her sister's execution, befriends the judge's children – but hides a secret plan.

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Made in Germany
Filmproduktion GmbH
Köln – Germany
www.madeingermany-film.de
info@madeingermany-film.de
+49(0)22199989821

MAIN PRODUCER

Melanie Andernach

STATUS

In development

TOTAL PROJECTED BUDGET

€ 3,000,000.00 / 3,500,000.00

SEEKING

Co-producers, Financing, Sales

CO-WRITER

Kia Ataeian Dena

Radical Hope

SYNOPSIS

Ava, a 28-year-old Iranian woman with a sharp sense of humour, appears to be happy, living in exile in Germany, with her father. Secretly, her thoughts revolve around her sister, Shala, who was executed in Iran fighting for women's rights, and the man responsible for her death: Judge Heydari. Ava deliberately befriends his children Ali and Hoda in Germany, with one goal in mind: to find out when Heydari visits them, in the hope that he will be arrested and stand trial for crimes against humanity. The three seemingly become friends. But with each encounter, Ava's past in Iran increasingly haunts her. The greater the pressure on her the more a "secret power" grows within her. As their relationship becomes deeper than expected, Ali uncovers Ava's secret but chooses not to betray her. Plagued by his own resentment towards his father, he proposes a bizarre plan: a fake wedding designed to lure Heydari to Germany. The plan succeeds, but when the judge arrives in Germany, he is not arrested. Ava faces a final decision – she could use her "secret power" to take revenge on Heydari and kill him. Ultimately, she chooses a different path for the sake of her humanity and frees herself.

INTENTION

Radical Hope is born from the emotional aftermath of my documentary *Seven Winters in Tehran*. When I learned that the judge responsible for Reyhaneh Jabbari's death had a family living freely in the same German city as her mother and sisters, I was shaken. I needed to understand how survivors, fantasising about revenge, instead battle with admirable non-violent resilience. This is a film about exile, trauma, and resilience – but also about the West's quiet complicity. As a German director deeply engaged with Iranian realities, and through close collaboration with my longtime co-writers Kia and Sina Ataeian Dena, I aim to craft a narrative that defies clichés. *Radical Hope* moves between the real and the surreal, balancing psychological drama with magical realism. Ava is a complex heroine – wounded, witty, and unpredictable. Her story is a poetic investigation into moral responsibility, identity, and imagination as a strategy of survival.

Steffi Niedertzoll

Writer & Director



She/her/hers

Germany

s.niedertzoll@posteo.de

Steffi Niedertzoll is a German filmmaker, artist and author whose work combines personal narratives with sociopolitical themes. She studied at the Academy of Media Arts Cologne and EICTV Cuba. Her award-winning shorts *One Long Summer and Lea* (Berlinale) screened internationally. Steffi is a recipient of scholarships from DAAD and the Tarabya Cultural Academy, and a Berlinale Talents alumna. She is also teaching at various film schools and working as a consultant. Her debut documentary *Seven Winters in Tehran* (2023) premiered at Berlinale and toured nearly 100 festivals, winning 40+ awards including Best Documentary at the German Film Awards.

Sina Ataeian Dena

Scriptwriter



He/his/him

Germany & Iran

sina.ataeian@gmail.com

Sina Ataeian Dena is an interdisciplinary artist, filmmaker, screenwriter, dramaturg and producer. His debut film *Paradise* (2015) was nominated for the Golden Leopard at the Locarno Film Festival and won the Ecumenical Jury Prize and Art Peace Award, among many others worldwide. He produced *Critical Zone* (2023), which won the Golden Leopard in Locarno. Sina was dramaturg and associate producer of *Seven Winters in Tehran* (2023), which won the Berlinale Peace Film Prize and multiple other international awards. He teaches at the Berlin University of the Arts and the German Film and Television Academy Berlin (DFFB).



Summer Echo

Miwako Van Weyenberg

*Belgian-Japanese Anna
dives into her past,
using a technology that allows
people to relive memories.*

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Prime Time

Brussels – Belgium

www.prime-time.be

info@prime-time.be

+3224691700

MAIN PRODUCER

Antonino Lombardo

STATUS

In development – script and financing

TOTAL PROJECTED BUDGET

€ 2,500,000.00

SEEKING

Co-producers, Sales agents, Distributors

Summer Echo

SYNOPSIS

Anna, a 32-year-old Belgian-Japanese journalist, tests memory institutions, a new technology that lets people relive their memories. Pregnant with her first child, she is drawn back to the childhood she left behind in Japan and the absence of her mother. Anna lost her Japanese mother in a house fire and moved to Belgium with her Belgian father shortly afterward. All traces of her Japanese past were destroyed in the fire, and her father rarely speaks about their history. Drawn by nostalgia, Anna immerses herself in her memories. But the deeper she goes, the more the line between present and past begins to blur, and her obsession with the memories takes over. She relives losing her voice as she did after her mother's death, and doubts set in. How can she become a mother like this? And how reliable is her memory? Anna discovers that her father altered the story of her mother's death to protect her. In reality, unhappy with her family's situation, Anna accidentally started the fire herself. Forbidden to speak about it, she was silenced. Now, for the first time, they confront the past and acknowledge each other's pain. Finally, being able to connect with her father and regaining her voice, Anna leaves the memory institutions behind and embraces the present, ready to be a mother herself.

INTENTION

Summer Echo is a personal story about embracing acceptance. Anna is a white girl in an Asian country, an Asian woman in a white country. Being Belgian-Japanese myself, I'm deeply familiar with the nuances of Anna's cultural identity. Another journey we share is the one of silence. I couldn't speak in public during my first half of life and still seek to understand that quiet childhood now. I've often imagined stepping back into the skin of that little girl. What if there were an institution where you could relive your past? Which memories would you return to? How far would you go? Where is the ethical line? Nostalgia carries a dilemma: memories can heal, yet they can also haunt. While exploring topics such as grief and trauma, *Summer Echo* also holds space for the warmth of nostalgia, shining a light on beauty along the way to acceptance. An intimate story that cherishes the small moments we long to hold onto. We have all been children, and that child has lived through many things. As adults, we may let that child go, but we carry those memories with us always.

Miwako Van Weyenberg Writer & Director



She/her/hers

Belgium & Japan

✉ contact@miwako.be

Miwako Van Weyenberg is a Belgian-Japanese director and screenwriter based in Brussels. Her work delves into themes of identity and belonging, exploring the quiet complexities of human relationships – often through intimate portrayals of family dynamics and cross-cultural experiences. She has written and directed one feature film and three short films. She studied film at the Royal Institute for Theatre, Cinema and Sound (RITCS) in Brussels, and her bachelor graduation film *Hitorikko* (2014) earned her the VAF Wildcard, helping launch her professional career. This was followed by *Il Faisait Noir* (2015) and *Summer Rain* (2017), which screened at international festivals including Cork and Thessaloniki. Her debut feature film *Soft Leaves* premiered at the International Film Festival Rotterdam 2025 in the Big Screen Competition and was distributed theatrically in Belgium and the Netherlands by Cinéart. Miwako is currently developing her second feature film, *Summer Echo*.



Walk Slow

Yvonne Zhang

*After a mysterious storm,
a young mortician encounters
her mother's uncanny double.*

ORIGINAL TITLE

慢走

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Oko Films

Glasgow – Scotland (UK)

www.oko-films.com

tkarup@gmail.com

+447972854549

MAIN PRODUCER

Tidža Karup

STATUS

In development

TOTAL PROJECTED BUDGET

€ 2,500,000.00 / € 3,000,000.00

SEEKING

Co-producers, World sales

Walk Slow

SYNOPSIS

Luying is a 17-year-old orphan, caught adrift in a sprawling Chinese city. By day, she works as a mortician's apprentice, tending to the dead with care as she learns to bathe, beautify and reconstruct the faces of disfigured corpses. By night, she wanders the city's gleaming malls with her friend, dancing and live-streaming demure online alter-egos for anonymous fans, raising money for a new phone. One winter, a strange storm sweeps through the city. Soon after, the funeral home receives a faceless corpse – an out-of-towner killed in a car accident. Luying is unnerved to find that the victim bears an uncanny resemblance to her mother, who disappeared after migrating for work many years prior. Assigned to the case, Luying becomes a primary source of support to the woman's well-to-do husband, Zimo (51), and child, Guoguo (4), who survived the accident unscathed. Despite her initial misgivings, Luying grows close to the family. As the woman's true identity begins to unfold, Luying is forced to confront the painful reality it suggests. After the funeral, Zimo offers Luying money as thanks for her services. She enters spring: bathing corpses by day, and dancing by night.

INTENTION

I recently learnt of a family member's death after a long estrangement. Standing before their ashes, I realised I was mourning someone from 15 years ago, not the person who had just passed. *Walk Slow* is the story of a young woman who comes of age among the dead, exploring the tension between the image we construct of someone and the destructive potential of the reality behind it. Tonally, I am drawn to a restrained, poetic realism that drifts between the mundane and uncanny: a mythic storm blasts open the funeral home doors; time freezes in a hall as a realisation sinks in; amid the chill of the world, Luying offers a corpse her softest words. For Luying, the city shimmers with fantasies of wealth and beauty almost within reach. The digital realm offers a world in which her face can morph into infinite possibilities – yet in the end, all remain sealed behind glass. For her, relief comes in small mercies: the fleeting acts of care we extend to ourselves and others.

Yvonne Zhang

Writer & Director



🏠 She/her/hers & They/their/them

📍 UK

✉ yvonneezhang@gmail.com

Yvonne Zhang is a writer-director whose stories are rooted in early memories of her mother's nightly visions of death. She draws on traditions of magical realism, weaving dream logic into modern lives shaped by screens and virtual worlds. Her short *Carrion* (2022) screened at festivals worldwide including SFFILM, PÖFF Shorts and Tampere Film Festival, where it was awarded Best Genre Film. Her second short *Sweetwater Aquarium* (2024) played at Vienna Shorts, LSFF and the Norwegian Short Film Festival, where it was awarded the Golden Chair for Best International Short. Yvonne holds a foundation in Fine Art from Central Saint Martins, a BA in English Literature from Edinburgh University and an MFA in Directing from the American Film Institute. She is currently Filmmaker-in-Residence at Somerset House, London.



Wolf Days

Emilija Gašić

In search of relief, a menopausal woman follows a folk healer into increasingly strange rituals.

ORIGINAL TITLE

Вучји Дани

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Non-Aligned Films

Belgrade – Serbia

www.nonalignedfilms.com

dragana.jovovic.83@gmail.com

+381646497735

MAIN PRODUCER

Dragana Jovović

COPRODUCTION COMPANY

Istok Films

STATUS

Early development

TOTAL PROJECTED BUDGET

€1,300,000.00

SEEKING

Coproducers, Sales, Financiers, Festivals

Wolf Days

SYNOPSIS

Jelena, a middle-aged administrative clerk from a small countryside town in Serbia, struggles with menopause symptoms – insomnia, hot flashes, and debilitating neck pain. Her husband, Marko, a urologist and hunter, is obsessed with tracking a wolf. Jelena's strained relationship with her mother-in-law, Dragica, worsens, while their son Djordje plans to marry his pregnant girlfriend. When doctors dismiss her pain with absurd solutions, Jelena reconnects with an old high school friend, who introduces her to Golubica, an elderly blind witch healer. Golubica warns that Jelena is cursed by someone close to her and must complete three rituals during the Wolf Days week, or she will die. As Jelena begins the rituals, her condition improves, but Marko grows increasingly hostile. When Dragica exposes Jelena's secret visits, Marko's charming facade crumbles. Jelena's new strength culminates in a confrontation with Marko at Djordje's wedding, where she faces his uncontrollable rage.

INTENTION

Wolf Days is inspired by encounters with women misdiagnosed, dismissed, and misunderstood by a patriarchal healthcare system. The film challenges taboos around women's health, especially menopause, while exposing the power imbalances shaping medical and personal relationships. At its core, the story confronts toxic masculinity through Jelena and Marko's fraught marriage, showing how cycles of control and silence can be broken. Jelena's empowerment unfolds within a secret society of women healers, rooted in Balkan folklore, rituals, and collective memory. As she grows stronger, Marko weakens, his authority slipping away. Blending mystery, thriller, horror, and dark humour, *Wolf Days* blurs reality and imagination, offering a distinctive, culturally specific take on folk horror. Inspired by films like *The Witch*, *As Bestas*, *The Headless Woman*, and *My Happy Family*, it delivers a raw story of resilience, women's strength, and the courage to reclaim body and voice.

Emilija Gašić

Writer & Director

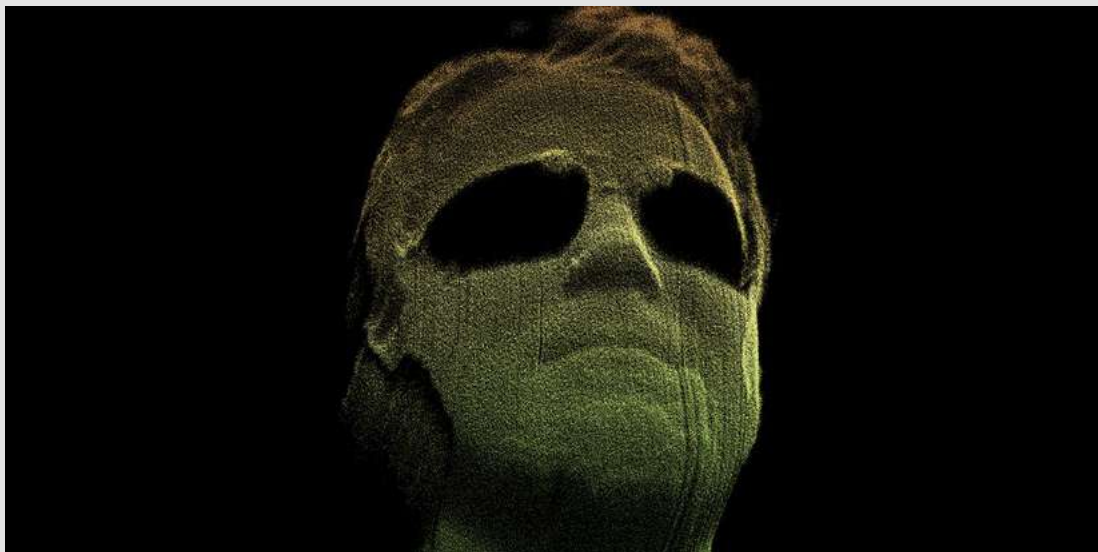


She/her/hers

Serbia

emilijagasic@gmail.com

Emilija Gašić is an award-winning Serbian filmmaker and photographer, born in Yugoslavia. She holds an MFA in Cinematography from NYU Tisch and a BFA in Film Directing from the Academy of Arts in Belgrade. Her debut feature *78 Days* (2024) had its world premiere at Rotterdam IFF (2024, Bright Future section), where it ranked among the 20 most-watched films. It won Best Film at Cyprus Film Days (International Comp., 2024), Tofifest (International Comp., 2024), Innsbruck (Feature Film Comp., 2024) and has screened at over 50 film festivals around the world. Emilija received the Vanguard Award at Vancouver IFF (Vanguard Comp., 2024) and the Discovery Prize at Seoul Intl. Women's FF (Discovery Comp., 2024). As a cinematographer, Emilija works across film formats and has shot in the US, France, Norway, and the Czech Republic. She received the Nikon Storytellers Award (2019) and was a finalist for the Volker Bahnemann Cinematography Award (2020). Her latest cinematography work, *The Waltz for Three* (2024), screened at Dances with Films (Shorts Comp., 2025) and St. Louis Film Festival (Shorts Comp., 2024). Her traveling analogue photo exhibition *IN | BETWEEN* (2021) showed in Serbia, London and NYC. Emilija co-founded Istok Films with Alex Wiske and lives between New York City and Belgrade. She is currently developing her second feature, *Wolf Days*, with TFL ScriptLab.



Words That Burn

Alois Sandner Díaz

A content moderator blurs the line between justice and obsession tracking a digital predator.

ORIGINAL TITLE

Fuego en la boca

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Tourmalet Films

Canary Island – Spain

www.tourmaletfilms.com

info@tourmaletfilms.com

+34659020919

MAIN PRODUCER

Omar Al Abdul Razzak Martínez

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,500,000.00

SEEKING

Co-producers, Sales agent, Distributor

Words That Burn

SYNOPSIS

Ezekiel, a for-hire driver, posts a filmed diary of his delirious nights behind the wheel. He becomes obsessed by Monica, a passenger he relentlessly looks for – “the slut, the whore, the cheeky one” – he says to the camera. Aurora is a content moderator who must decide whether to censor videos that have been posted online. Among them, she discovers Ezekiel’s footage of him stalking her friend Monica. The boundaries between real and virtual life that had kept Aurora safe collapse. Haunted by Ezekiel, Aurora watches him grow closer to a radicalised far-right group and senses with helpless certainty that he is going to do something terrible. Yet no one around her takes his threats seriously. When Monica disappears, Aurora realises that staying behind her screen is no longer enough: she must step into the world before it is too late. She kidnaps Ezekiel and drags him deep into the desert, ready to do whatever it takes to find Monica. In an abandoned Hollywood western set, Aurora points her gun at him.

INTENTION

We live in viral times, where a small spark is enough to light the fuse of a fire that polarises everything. Two archetypal figures coexist on social media: the censor and the conspirator. Both read images as a code of hidden signs. While the censor searches for what might be forbidden, limiting freedom of expression to protect physical or moral integrity, the conspirator looks for evidence to prove his paranoid message, using the same freedom of expression to spread ideas that ultimately undermine it. Democracy is built upon the paradox that we must tolerate intolerance – but to what extent? Hate speech travels across the internet at breakneck speed, turning its back on facts, multiplying faster than it can be deleted. Yet it is not only about words that stigmatise and persecute. Words also kill. Aurora fights this fire, but every decision she makes seems to fan the flames. Caught in a frantic race to prevent the worst, Aurora finds the very violence she opposes seeping into her life, immersing her in an alternate reality where facts fracture, images deceive, and truth dissolves.

Alois Sandner Díaz

Writer & Director



👤 He/his/him

📍 Spain & Germany

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Alois Sandner Díaz was born on the shores of the Atlantic Ocean on the island of Tenerife (Spain) to a Canarian mother and a German father. Passionate about writing and storytelling from an early age, he studied Social Sciences in Madrid and at UCL (London) and Philosophy at the Sorbonne (Paris). In 2020, he graduated from La Fémis’s directing department in Paris. He has worked on several film projects with local communities in Bogotá (Colombia) and La Paz (Bolivia). Based in Paris for the last ten years, he has directed several short fiction films, including *Les Huns*, *Passe impair et manque*, and *Querido Juanca*. His last film, *Les amours électriques*, premiered at Torino Film Festival. His work seeks new images and narratives to tell stories that explore the tensions between tradition and modernity, technology and humanity, the intimate and the political. Through his films, he strives to create cinematic experiences that invite the viewer to rethink their relationship with reality and with others. *Words That Burn* is his first feature-length fiction film.



Wrecking Ball

Clara Stern

Threatened to be kicked out of her apartment, Eva fights: for her neighbours, her family, herself.

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Nikolaus Geyrhalter
Filmproduktion GmbH
Vienna – Austria
www.geyrhalterfilm.com
office@geyrhalterfilm.com
+4314030162

MAIN PRODUCER

Michael Kitzberger

STATUS

In development

TOTAL PROJECTED BUDGET

€ 4,500,000.00

SEEKING

Co-producers, Funds, Sales, Festivals

Wrecking Ball

SYNOPSIS

Imagine waking up because a drop of water hits you right in the face, from the ceiling. Your apartment is damp, the dirt, dust, and constant noise of the construction site on the roof is invading your home day in, day out.

It's a strategy, Eva (41) suspects. And when she learns that the house had been sold to an investment shark, it's clear to her, that the plan is to drive people with old leases and low rents out. People like her. But you can't play games with Eva. Eva loves this house, she grew up here, her son plays in the courtyard with the kids of her own childhood friends. So, Eva has a mission now. She runs up and down the stairs, and up again, gathering information, earning the worker's trust, and most importantly getting all the neighbours together.

But to be honest – and she won't admit it – Eva also needs the distraction from her personal problems. Because she cheated on her husband. And he moved out. Refusing to talk to her, unless it's organisational things about their son.

When her neighbours consider cutting a deal with the investment shark, Eva – scared of losing everything that matters to her – spins out of control: she intervenes, manipulates, and destroys. Risking her apartment and all her relationships.

INTENTION

Wrecking Ball comes out of my need for a character who rebels. Two topics interweave: the real-estate market's gambling with people's homes and the inequality in relationships. Eva is filled with love for her child, her community, her husband, but underneath all the responsibilities and roles she fulfils, is a deep buried anger. But where there is anger, there is hope for change. Eva won't give up; she destroys to build back up.

For tone and style, duality is vital. The film is fast paced, breathless, chaotic then calm, precise and alert, like the moment between thunder and lightning. Visually, dust, dirt and debris drain the colours out of Eva's beloved world, which she counters with bright yellow raincoats, playful toys and colourful balloons. The never-ending and nerve-racking soundscape of drilling, hammering, and drumming raindrops is balanced by lullabies and the clinking sound of shared glasses of wine. Out of desperate situations arise moments of absurdity, because humour thrives on tragedy. Humour and compassion make us human, and I will tell *Wrecking Ball* with both.

Clara Stern

Writer & Director



She/her/hers

Austria

clara.h.stern@gmail.com

Clara Stern was born in 1987 in Vienna, Austria. She speaks fluent German, English, French, and basic Dutch. Clara studied Theatre, Film, and Media Sciences (MA degree) in Vienna and in Utrecht, NL, and worked in theatres, for television, and taught youth media workshops. In 2009, Clara began her studies at the Film Academy Vienna with professors Michael Haneke, Wolfgang Thaler and Götz Spielmann. Clara holds a master's degree in Screenwriting and a bachelor's degree in Directing. Her graduation short film *MATHIAS* won the Austrian Academy Award in 2018 and travelled to international film festivals. Her debut feature film *Breaking the Ice*, about a female ice hockey player in search for her identity and place within her team and family, premiered at Tribeca Film Festival, NY, in 2022. The film went on to win several awards, i.e., Best Screenwriting at Max Ophüls Film Festival 2023. Clara was part of the Berlinale Talent Campus and the Zurich Film Festival Academy in 2024. Since March 2024, next to working on new projects, Clara teaches Storytelling at the University for Applied Arts Vienna.

Chiara Dainese

Film Editor



👤 She/her/hers

📍 Italy

✉ chiaradai@yahoo.it

Chiara Dainese is an Italian film editor, graduated from the National Film School in Rome after earning a degree in Film Studies from the University of Turin. She is considered one of the most promising talents in Italian film editing, known for her artistic and auteur-driven approach, and works on international co-productions for independent cinema.

She edited both *Un anno di scuola* (*A Year of School*, 2025) and *Piccolo Corpo* (*Small Body*, 2021) by Laura Samani, winner of both the David di Donatello and EFA award for best emerging Director. In 2024, she edited *Polvo Serán* by Carlos Marques-Marcet, winner of the Gaudí Award for Best Editing.

She is also passionate about documentary cinema, where editing becomes an act of storytelling. In 2021 she participated in Berlinale Talents, driven by her passion for international environments and the opportunity to collaborate with filmmakers from all over the world.

PERSONAL PRESENTATION

For me, story editing means uncovering the heart of a story and understanding why it matters. It's a different process from editing existing images, yet both shape meaning and build an emotional path. Working alongside talented writers and tutors from different countries has expanded my perspective on storytelling and collaboration. In the future, I want to continue as a script editor on independent and auteur films, helping filmmakers shape their stories while preserving their artistic voice and cultural specificity.

Cora Frischling

Development Producer &
Script Consultant



👤 She/her/hers

📍 Germany

✉ cora.frischling@gmail.com

Cora Frischling is a German Development Producer and Script Consultant, based in Berlin. She studied Psychology and worked in the fields of HR and organisational development before pivoting into the film industry. She worked at the Berlinale's press department and as a reader for the Berlinale World Cinema Fund. In 2019, Cora joined German independent production company Komplizen Film, where she built up the development department for films and TV series, overseeing scouting, project selection and script development of selected projects. Cora has worked on films like *Spencer* (2021) and *Maria* (2024) by Pablo Larraín, *Le Prince* (2021) by Lisa Bierwirth and *Corsage* (2022) by Marie Kreutzer, as well as the upcoming films of Valeska Grisebach and Caroline Link. After six years, Cora recently decided to step out of the company to become a freelance Development Producer and Script Consultant. Cora is an alumna of "28 times cinema" and Less Is More.

PERSONAL PRESENTATION

As a TFL story editing trainee, I was able to work with filmmakers without the weight of the role I usually carry as part of a production company. It has been a liberating and fascinating experience so far, that has taught me a lot about the creative potential that develops in groups, where everybody helps everybody to grow their story into a film. I want to keep working in this kind of collaborative environment, and to help guide filmmakers through the sensitive and often very lonely process of developing their stories. With my production experience and now TFL under my belt, I look forward to collaborating on exciting projects in the future!

Shaza Moharam

Script Consultant,
Actor & Filmmaker



She/her/hers

📍 Egypt

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Shaza Moharam is an Egyptian script consultant, actor and filmmaker whose work bridges storytelling and performance. Over the past eight years, she has consulted for granting bodies including the Doha Film Institute, the Red Sea Film Fund, and the Jordan Film Fund. Her work as an actor has screened at international festivals including TIFF, Berlinale, and CIFF, with acclaim for her role in *The Trap*, named one of the best at Cannes (2019). Her directorial debut, *Ahlam*, received Best Documentary from the Cuban Institute of Cinematic Arts and Industry. A two-time Fulbright grantee in performing arts and filmmaking, she is a Berlinale Talent and a story editor trainee at TFL ScriptLab. She is currently expanding her international consulting practice while developing original work as a writer.

PERSONAL PRESENTATION

ScriptLab offered a unique chance to observe the craft of seasoned script editors and reflect on my own approach to story. My background in acting and filmmaking gives me an embodied understanding of character and an instinct for rhythm and tone. I value the emotional life of a character as much as the architecture of a script. The experience helped fine-tune how I support writers –through attentive listening, careful questioning, and a focus on their vision. It deepened my practice beyond script assessment for funders and toward long-form collaboration. I look forward to working more closely with international filmmakers on bold, author-driven projects.

Nandita Solomon

Producer, Writer
& Script Consultant



She/her/hers

📍 Malaysia

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Nandita is a creative producer, screenwriter, script consultant and story editor, working across fiction and documentary features from both the auteur and genre worlds, with both first-time filmmakers as well as more experienced ones. Drawing on her personal experiences, she enjoys exploring the intricacies between north and south, east and west, humans and nature, and the journeys of outsiders and others. While based in Malaysia, Nandita's approach to script and development have been shaped by several EAVE workshops, Locarno Producer's Lab, and now the TFL ScriptLab. Nandita is the co-founder of the independent film production company Apparat, whose films have screened at leading international film festivals and secured international sales and distribution.

PERSONAL PRESENTATION

My favourite parts of making a film are during development and the offline edit. This makes sense, as I am an introvert, I like puzzles, I'm a good listener and I like making patterns. That said, taking a story idea from a spark of inspiration then going through loglines, treatments, scripts drafts, and the rest of it, is often more akin to wrestling a wild animal. I do love the thrill of it; the challenge of connecting the brain with the heart and one's own intuition. Following this wonderfully enriching experience at TFL ScriptLab 2025, I am excited for more opportunities to work with writers, directors and producers as they try to find the magic that shapes their stories for the screen.



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COMEDYLAB

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PEDAGOGICAL TEAM

HEAD OF STUDIES

**Alec Von Barga**

Scriptwriter, Director
& Visual Artist 📍 USA

CURATOR

**Thomas Pibarot**

Consultant 🏳️ He/his/him
📍 France

PEDAGOGICAL CONSULTANT

**Savina Neirotti**

Trainer 📍 Italy

SCRIPT TUTORS

**Philippe Barrière**

Scriptwriter
& Story Editor 📍 France

**Laura Piani**

Scriptwriter
📍 France



A Summer Tale

Berthold Wahjudi

A late bloomer battles a new rival to stay the funniest Asian kid – and win his crush's heart.

ORIGINAL TITLE

Ein Sommermärchen

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

if... Productions Film GmbH

Munich – Germany

www.ifproductions.de

egert@ifproductions.de

+4917634636941

MAIN PRODUCER

Jonas Egert

STATUS

In development

TOTAL PROJECTED BUDGET

€ 3,500,000.00

SEEKING

International co-producers, World sales

A Summer Tale

SYNOPSIS

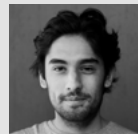
Summer 2006, 13-year-old Indonesian-German Siegfried is the only Asian kid in his school and the only boy who has not hit puberty yet. When his biology teacher explains that it is normal for a kid from “the third world” to hit puberty later, Siegfried blames his Indonesian father Jokowi for bestowing him with bad DNA. Trapped in the body of a child among his tall white classmates, Siegfried is desperate to fit in by playing the class clown and in order to impress his crush Charlotte, who is a full head taller than him. But when a new classmate arrives at the end of the school year, Yuan, a Chinese-German boy who is much funnier (and even shorter) than Siegfried, Siegfried is suddenly confronted with a mirror, reflecting his own otherness back at him. After Yuan also voices his interest in Charlotte, Siegfried projects all his internalised rage at him and drags the new kid into a competition to defend his position as “that funny Asian kid”.

INTENTION

I have grand ambitions for this film. I want it to tackle internalised racism. I want it to tell a story in which a young protagonist learns to de-assimilate himself and eventually overcomes his desire to “be German”. I want it to be funny, but not only that; I also want it to talk about funniness and how deep-seated shame can make us want to turn ourselves into the butt of the joke. In short, I want nothing less but to have this film elevate the genre of teen sex comedies to capital “A” Art. Comedy is not something us Germans tend to do well. Thankfully, I’m also Indonesian. I see this as a great asset now, but as a teenager I just wanted to be like everyone else. My father named me Berthold, because he wanted me to be as German as possible. But in a way this backfired on him, because I became so German that I could only see him through that lens of xenophobia that he tried to protect me from. I wish a film like this had existed when I was a teenager to help me make sense of all these complicated emotions. But given the political currents, this story is even more relevant today.

Berthold Wahjudi

Writer & Director



🏠 He/his/him

📍 Germany

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Berthold is a German-Indonesian filmmaker. In 2016, he began studying directing at the University of Television and Film Munich. His short film *Summer Hit* screened at numerous festivals including SXSW, and won awards at Palm Springs ShortFest, Premiers Plans, and the Starter Film Award of the City of Munich. It was viewed over 10 million times online. His latest short film *Baby Brother* is currently on the festival circuit and won the Grand Prix (Next Generation) at the Brussels Short Film Festival and Best Fiction Film at Sehsüchte. As a writer, Berthold has worked on various TV projects, including the series *30 Tage Lust* (SWR, Series Mania, Seriencamp) and *Stabil* (ARD Degeto). He is currently developing his first feature film with producers Ingo Fliess and Jonas Egert of If...Productions (*The Teachers' Lounge*) as part of TorinoFilmLab. In 2025, he will shoot his graduation short film *Vaterland* as a German-Indonesian co-production. The project was selected for Berlinale Talents' Short Form Station 2025, won the European Short Pitch Award, and will be shot in 2025.



How to Become a Trophywife in 10 Days

Julia Penner

A trophy wife coaches women on how to snag millionaires while comically figuring out her own worth.

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Studio Zentral

Berlin – Germany

www.studiozentral.de

gerst.c@studiozentral.de

+49(0)3075443490

MAIN PRODUCER

Azizi Solmaz

STATUS

In development

SEEKING

Co-producers, Distribution

How to Become a Trophywife in 10 Days

SYNOPSIS

Nobody believes Erika, a fifty-year-old blonde bombshell, when she insists she truly loves her husband Robert (75) – a jailed real-estate mogul. Stripped of her lavish lifestyle and desperate for cash, she reinvents herself as a trophy wife coach. Her eager students include an ambitious sugar baby, an artistic trophy boy, a disillusioned nurse, and Janina – a jaded journalist undercover as a widow to expose Erika's "gold-digger bootcamp". Sparks fly, claws come out... until Janina realises there's more behind Erika's glamorous façade. Beneath the sequins is a woman who genuinely helps her students face their fears, flip the power dynamic, and even discover independence. Janina even unexpectedly falls for the charming millionaire Amir. Erika, too, grows stronger and starts to question her own marriage. With grit, glitter, and a surprising friendship, Erika redefines for herself what it means to be a trophy wife, while she and Janina team up to uncover the shady scheme that landed Robert behind bars. Clearing his name could restore Erika's old life... but does she even want it? Together, Erika, Janina, and the diverse group of students navigate a world of empowerment, love, and self-discovery, ultimately redefining what it means to be a trophy wife.

INTENTION

I want to have a happy end and write a new, entertaining rom-com classic that you can watch over and over again, on rainy days, after a bad date, or after an argument with your children and husband. The larger-than-life blonde bombshell Erika and the cynical journalist Janina, and all the other multilayered women from the course become friends with whom you can laugh, cry and simply have a good time.

Julia Penner Scriptwriter



♀ She/her/hers

📍 Germany

✉ julia.penner@gmx.net

Julia Penner is a scriptwriter and creator based in Berlin and Zurich. She studied acting at the Ernst Busch Academy of Dramatic Arts before devoting herself to screenwriting at the German Film and Television Academy Berlin (DFFB). She then completed the renowned European showrunner programme Serial Eyes. Her short films *Not Too Early and Not Too Late*, directed by Miraz Bezar, and *Ariana Forever*, directed by Katharina Rivilis, which were made during her studies at the DFFB, have been screened at several renowned festivals such as Cannes and Hof. As head writer, Julia shaped seasons 3 to 5 of the successful youth series *Pressure* (ZDF/YouTube). The queer comedy *My Girlfriend Volker* (NDR) directed by Piotr Lewandowski for which she wrote the screenplay together with Andreas Wrosch, won the Jupiter Award in 2024 and was part of the streaming programme for CSD in Frankfurt. Her drama series *37 Seconds* (ARD, DR), which she created during her studies and wrote together with David Sandreuter, directed by Bettina Oberli was nominated for the Grimme Prize in 2024. As a versatile writer, Julia works across genres – such as the spy series *Davos 1917* (SRF DEGETO), and the vampire series *Love Sucks* (ZDF), where she worked as a staff writer. She is currently developing an autobiographical dramedy TV series set in Switzerland and working on becoming a trophy wife in Zurich.



Midlife Compost

Frédérique de Montblanc

Edgar's eco-anxiety attack forces Noah, his stay-at-home dad, to reconsider the World and his Wife.

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Wrong Men

Brussels – Belgium

www.wrongmen.be

benoit@wrongmen.be

+32477400028

MAIN PRODUCER

Maeva Nicol

STATUS

In development

TOTAL PROJECTED BUDGET

€ 1,925,000.00

SEEKING

Co-producers, Distributors,
Sales agents

Midlife Compost

SYNOPSIS

Noah has been a stay-at-home dad to Edgar (10) since birth while his wife Soraya has been working her way up in an Oil & Gas company. Promotions have always made Soraya horny, but Noah is growing fed up with her new S&M kinks. So, when Edgar has yet another eco-anxiety attack, he takes him on an eco-retreat, conveniently escaping home. The retreat soothes Edgar, but it turns Noah's world view upside down as he discovers the power of hugging. Soraya, convinced that the retreat is a cult, crashes the patchouli party and drags her family back to safety.

Coming home is hard on Noah who feels bossed around by Soraya while Edgar goes back to sulking. Noah's attempt at a revolution is a rather unproductive vegetable patch and a self-hygiene strike, which sends Soraya closer to her arrogant male assistant: JK. When Noah realises his marriage is at stake and his attempts to curing his son's eco-anxiety are useless, he returns, defeated, to his old role. But a flamboyant eco-action of Edgar's causes Noah to have a breakthrough: he understands that to become his true self, big sacrifices must be made. He leaves Soraya, thus shattering her "Have-it-all" myth to pieces. When faced, alone, with the violence and emptiness of her job, Soraya chooses love and Noah's gentler life proposal instead.

INTENTION

Being eco-anxious makes my position as a mother rather uncomfortable. Having reached a state of utter panic in post Covid 2022, with Ukraine getting invaded, I went on my first deep ecology retreat. And I came back to my "real" life in shatters. I was now part of the people who KNEW how bad the future would be. My partner, who had been with the kids at home while I was tree hugging, kept his cool. Even when the eco-anxiety transformed into depression, then rage, then back to square anxiety. The positive side of the End of the World is that it reveals what kind of human being we are. And I realised: I am a doer. So, I started writing a comedy about it and, also, had a third child. *Midlife Compost* is a remarriage comedy about an idealist hippy and a liberal white collar who have lost connection. By bringing climate change to the family table, their son shakes up their fragile status quo. Because to me, reconnecting as a couple after several years of routine and children sometimes feels as desperate as trying to save the planet. And yet, I truly believe it is crucial to at least TRY.

Frédérique de Montblanc Writer & Director



🏠 She/her/hers

📍 Belgium & UK

✉ demontblancfrederique@gmail.com

Brussels-based film director and visual artist, Frédérique de Montblanc studied Theatre at Concordia University (Montreal) then obtained her MFA from CalArts (L.A.). After ten years designing sets while obsessively making video art, Frédérique embarked on the film train. Her film work includes *Malta Kano, TX* (2015), a dance film shown in festivals including Brussels Short Film Festival, Festival Tous Courts, London Dance Film Festival. *La Chute* (2016), a short film created for slam poet Queen KA (CA), presented at Festival Regard, Les Rendez-Vous du Cinéma Québécois, Austin Music Video Festival. Her feature length documentary *Dragon Women* (2022), a portrait of 5 women working in finance, had a rich festival life (Visions du Réel, DOK.Fest München, Warsaw International Film Festival), was awarded a special mention at the Beirut International Women Film Festival and was broadcasted on over 10 TV channels. Her recent short *Under the Radar* (2025), a comedy about a mother's mental load, received the Audience Award at Brussels Short Film Festival making it eligible for the ESFAA 2026. Her artwork has been exhibited in LA (Outpost Gallery for Contemporary Art, Highways Performance Space, BetaLevel Gallery), Houston (Lawndale Art Center, Artstorm Gallery), Brussels (Nadine Laboratory for Contemporary Arts, Nuits Blanches) and Paris (Galerie de la Chatre).



The Flowers

Àlex Maruny, Francesca Català Margarit

*Would you be willing
to sacrifice what your family
cherishes most in order
to keep up appearances?*

ORIGINAL TITLE

Les Flors

DIRECTING STATUS

1ST feature film

STATUS

In development

SEEKING

Producer

The Flowers

SYNOPSIS

Joan is an unemployed actor who lives a life of appearances, all while dragging a bank debt that threatens to seize everything he owns by the end of August. His only asset? A quarter share of the family flower shop, a long-standing business in Barcelona's Gràcia neighbourhood that he shares with his mother and sisters. When he discovers that a major holding company wants to buy the shop, he sees the perfect opportunity to dig himself out of debt: he just has to convince his histrionic family to sell, without anyone suspecting his desperate situation. His mother's immediate refusal forces him into action. Taking advantage of the chaos of gentrification, local festivals, and occasional neighbourhood vandalism, Joan launches into some "real estate bullying". Between manipulation, secrets, and the disasters he himself creates, he must decide whether to save his reputation or finally be honest with his family.

INTENTION

Les Flors is a comedy about family, community, and gentrification, inspired by our own stories: Francesca's years working in a flower shop, Àlex's life as an actor in Spain, and our shared experience living in Gràcia, a Barcelona neighbourhood fighting to keep its identity.

The film follows Joan, a struggling young actor who sabotages his family's long-standing flower shop in Gràcia to cover his debts and maintain appearances, hiding his struggles from loved ones out of fear of rejection.

His story mirrors Gràcia's own changes under gentrification. We want to show the neighbourhood, its people, squares, traditions, and contradictions. Though losing its soul, many cannot afford its shops and turn to global, low-cost products. The community resists, yet life continues with all its paradoxes and humour lets us tackle these serious themes in an approachable way.

Les Flors will be co-directed by both of us: Francesca contributes her expertise in visual storytelling, while Àlex brings his experience as an actor. Our complementary strengths make co-directing a natural choice.

Àlex Maruny

Writer & Director



He/his/him Spain

alexmaruny@gmail.com

Àlex Maruny started his career in cinema as an actor, with roles in *El club de los incomprendidos*, *Barcelona, nit d'hivern*, and the series *Cites*. He also directs and produces audiovisual projects, collaborating with artists like Aitana and Coque Malla. He produced the short films *Your Last Day on Earth* and *Mystic Tiger*, awarded at Comic-Con San Diego and Palm Springs Festival. He is the author of the novel *Los mejores peores días de Bruno Ucelay* and is currently co-writing *The Flowers* with Francesca Català at TFL ComedyLab.

Francesca

Català Margarit

Writer & Director



She/her/hers Spain

fcatalamargarit@gmail.com

Francesca Català discovered her passion for cinema through editing. After a master's at ESCAC, she received a scholarship to study directing. Her first short, *The Book*, was selected at the Málaga and Sitges festivals. She co-directed the documentary *Maragall and the Moon*, premiered at BCN Film Fest and selected at Seminci, and later directed *Garden Rose*. She also directs music videos and commercials for brands like La Caixa, Pascual, and Estrella Damm. Her fashion film *Juliet* was selected at the Berlin Fashion Film Festival. She's currently co-writing *The Flowers* with Àlex Maruny at TFL ComedyLab.

Martine Bakker

Writer, Comedian
& Humour Consultant



👤 She/her/hers

📍 Netherlands

✉ info@martinebakker.nl

Martine works across theatre, television, satire, improv, film and brands including Coca-Cola and ING (disclaimer: she's a vegetarian to compensate working for these brands – she is a good person). And she makes comedy scripts that read like sad stories funnier. Martine is a WOMAN yay! Boringly enough white. But she gave birth to brown children! Which makes her sort of bicultural. At home they speak Dutch and Tamazight. You could argue that by taking a brown man she's just as bad as her Dutch ancestors. But actually, her man was overlooked by other women: he is short. Martine didn't care of course. She isn't superficial. She also gave birth to books: a memoir about her first year in stand-up, *I'm Afraid of Everything but Will Do Anything* (2022), and the dramedy novel *Silent Exit* (2025) exploring #MeToo in the entertainment industry. She is also a bestselling author of a popular childrens' joke book. The only problem is that she is the ghostwriter. But still! You are reading the bio of a bestselling writer. Wow.

PERSONAL PRESENTATION

ComedyLab felt as great as watching *Fleabag* for the first time. It sparked the idea of taking my funny script doctoring (working on the catchphrase) internationally. Punching up scripts, bibles and treatments. I'm also working on my romcom *I'd Rather Drive Than Fall in Love*, in which a public speaking coach with the fear of driving must get her driver's license to land her dream job – forcing her to face a childhood trauma, a chaotic female instructor, and two different love interests who make her wonder: is it really the road she's afraid of, or intimacy? Think *Bridget Jones's Diary* without dieting, and funny as *Bridesmaids*. There will be cars, so for sure this also attracts ALL men to the theatres. Let's talk!

Laura Fincias Marín

Comedian, Writer
& Producer



👤 She/her/hers

📍 Spain

✉ laurafincias17@gmail.com

Laura is a stand-up comedian, writer and producer. She works as a psycho-methodologist. Although she is a failed taekwondo fighter, she is a proud jogger. She is getting 10k a day. 10k, knockout jokes, of course. She likes to write every day to "step-up" comedy. Her artistic career started after combining comedy and psychology. With her monologue *Why God Did Not Procrastinate the Creation* – a hypothetical, evidence-based monologue (if there is any God) – she became a finalist in Spain's FameLab (2021). Since then, the only thing she has stopped procrastinating on is comedy. She started as a stand-up comedian in Barcelona where she also produced two open mics. She has been working behind the scenes at the Edinburgh Fringe since 2017. And after stepping into the world of comedy she has produced and written two shows for the Fringe: *Infringe Tonight* (2022) and her solo show *Horsesh*t Happens* (2024). After the Fringe she has been performing stand-up around Europe in Spanish and English.

PERSONAL PRESENTATION

During ComedyLab, imagining the characters around us felt natural. I am sure they have grown attached to us too – I have already told my psychologist about them. Because I write for expected comedy settings in stand-up, as well as unexpected ones like dramatic theatre and science slams, ComedyLab has again reminded me of the unlimited potential in comedic writing. Give me any setting, I will turn it into comedy! After my latest play *HorseSh*t Happens*, in which an absurd, philosophical horse rides me to escape the Matrix, I am searching for fellow riders! Together we build a Trojan horse to enter the cities, getting out of it thanks to the horse sh*tting, and making comedy happen everywhere!

Mark Norman Harris

Writer & Performer



🗺️ He/his/him

📍 Canada

✉️ tmcultmgmt@gmail.com

Mark Norman Harris has an extensive history of being funny. This comedic flare, which began with bouts of class clowning, and university literary societies has expanded into the kind of CV that is rejected by even the most open-minded HR departments. Career highlights include a brief stint in Nepali rap music, semi-pro stand-up comedy, and periodic releases of soulful folk songs. Now 37-years-old, Harris, a cultural migrant escaping the bleak Canadian wasteland of gas station suburbia, lives in the ugly part of Paris. During seasonal bouts of unemployment, he operates an artist residency out of his Sicilian villa, where he navigates the minefield of fragile artist egos. He currently tours a musical about vegans colonised by cannibals and has written a screenplay about a xenophobic minotaur. He is committed to reducing his salt intake and buying a gym membership, not for reasons of vanity, but to ensure a long-life with the woman he loves. His participation in ComedyLab was inspiring.

PERSONAL PRESENTATION

I came to ComedyLab with very little experience in the world of cinema or screenplays. I have always been telling stories and making audiences laugh on stage, but the world of script development was entirely new. My role as a comedian was to bring characters to life through guided improv and to offer comedic solutions, proposing slight changes to scenarios to increase ironic tension, humour, and absurdity. Watching the coaches question the directors to clarify their genre, tone, and protagonist journey was an absolutely illuminating experience in job shadowing. I finished the programme with an entirely new career goal, determined to shift from live performance to writing and story editing.

Rosie McKaig

Comedy Writer & Actor



🗺️ She/her/hers

📍 UK

✉️ rosie.mckaig@googlemail.com

Rosie is a bilingual comedy writer and actor who grew up in the English countryside and found her second home in Rome. On the comedy circuit she is known as Marta Loren, Sophia Loren's fictional and very jealous sister. Marta was born out of Rosie's love for improv and character comedy, and she has performed at several famous London venues including MOTH Club and The Groucho Club. Rosie trained at The Free Association and has been part of the all-female improv team Slumber Party for four years, appearing at festivals such as Boom Chicago, Prague Fringe and The Edinburgh International Improv Festival. She is co-founder of sketch platform Orca Comedy and shortlisted for the Funny Women Comedy Shorts Awards 2025. Rosie is currently developing a comedy TV pilot *Maiden Italy* based on her time working for a dysfunctional advertising agency in Rome. She will graduate from the NFTS' Writing and Producing Comedy diploma in 2026 and go on to apply her sketch and sitcom skills in writers' rooms.

PERSONAL PRESENTATION

Before ComedyLab I didn't know the world of film could be open to me. Turns out there's no big secret about what it takes to make a comedy feature vs. a comedy short. Hooray! With 9 years of experience as an improviser, my strong comedic instincts allowed me to help the Writer/Directors generate new ideas for characters and scenes quickly. I was able to identify specific opportunities for comedy and explain how these could be escalated for maximum hilarity. My experience of developing *Maiden Italy* meant I could be analytical and ask insightful questions about each film's structure and stakes. So, thanks to ComedyLab, I have the permission to dream even bigger.

Ryan Walker-Edwards

Writer & Performer



📍 UK

✉ ryanwalkeredwards@hotmail.co.uk

Ryan Walker-Edwards is a writer and actor from Birmingham of Jamaican heritage. His work explores class, sexuality, and race within Afro-Caribbean communities, often blending quietly devastating humour. His short story *Safari* was commissioned by BBC Arts and adapted into a BBC audio drama, winning at the UK Radio Drama Festival. His play *Boys Who F**K and Cry* featured in the Sky Studios Comedy REP Festival. In 2022, he earned the DYSPLA Story-Makers residency for *Man>Code*, which premiered at the Chicago International Film Festival and screened at over 30 others, including BFI Flare and Dinard. The film won awards and earned a Royal Television Society nomination. He is in pre-production on his short *Speechless* and recently secured a commission from Hat Trick Productions. As an actor, he's worked across theatre, radio, and screen, with credits for BBC, ITV, and Clio Barnard's upcoming film *I See Buildings Fall Like Lightning*. He co-founded Wet Wax, an electronic music and film platform.

PERSONAL PRESENTATION

I tell quietly devastating stories about people who rarely get the mic: working-class, Black, queer, anxious, and complex often from places rarely written about. My work lives in the awkward, funny moments we all recognise but don't mention. I explore class, sexuality, and emotional repression, with enough humour to avoid sounding like a TED Talk. I'm from Birmingham... a lovely place where not much happens, but the people are top tier. I'm in pre-production on my second short film and looking for producers and collaborators. Long-term, I want to be a showrunner, telling stories that give overlooked voices their due without losing the edges.

APOST LAB

POST BEFORE YOU SHOOT! WITH THE TFL POST-PRODUCTION AWARD

The winning project receives a total of €20.000,- in kind creative post-production services at Amsterdam based picture post company Filmmore and Posta Sound for Picture & the producer receives a full scholarship to attend the next 6-day APostLab Annual Workshop.

Filmmore and Posta are leading postproduction facilities providing all services exclusively for feature film, documentary and high-end TV- & VOD- series for the local market and international co-productions.

APostLab is dedicated to improve producers and post-production supervisors knowledge and skills through workshops, training and mentoring. APostLab's flagship training program is our Annual Workshop; a 6-day, project based residential training for producers (with project in development/financing) & post-production supervisors.

APOSTLAB.COM / FILMMORE.EU / POSTA.NL

POSTA

FILMMORE



Co-funded by the
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FEATURELAB

FEATURELAB PROJECTS

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SUPPORTED BY

IN PARTNERSHIP WITH



PEDAGOGICAL TEAM

HEAD OF STUDIES

**Violeta Bava**

Producer & Film Festival
Representative
📍 Argentina

SCRIPT TUTORS

**Chiara Laudani**

Scriptwriter & Story
Editor 🏹 She/her/hers
📍 Italy

PRODUCER TRAINERS

**Marta Andreu**

Producer
📍 Spain

DIRECTING TRAINERS

**Elena Lopez Riera**

Filmmaker
🏹 She/her/hers
📍 Switzerland & Spain

EDITING TRAINER

**Jorge Jácome**

Film Director
🏹 He/his/him
📍 Portugal

SALES AGENT TRAINER

**Aranka Matits**

Sales &
Distribution Trainer
📍 Germany

CURATORS

**Amra Bakšić Čamo**

Producer 📍 Bosnia and
Herzegovina

**Miguel Machalski**

Story Editor
🏹 He/his/him
📍 Argentina & France

**Marija Razgute**

Producer
🏹 She/her/hers
📍 Lithuania

**Vincenzo Bugno**

Film Fund & Festival
Representative
📍 Italy & Germany

**Marietta von
Hausswolff von
Baumgarten**

Scriptwriter & Script
Consultant 📍 Sweden

DOP TRAINER

**Artur Tort**

Director of
Photography & Editor
📍 Spain

SUSTAINABILITY
CONSULTANT**Dörte Schneider Garcia**

Green Consultant
🏹 She/her/hers
📍 Germany & Portugal

SOUND DESIGN TRAINER

**Vasco Pimentel**

Sound Designer
📍 Portugal

AUDIENCE DESIGN TRAINER

**Clara Miranda Scherffig**

Audience Design
🏹 She/her/hers
📍 Germany

PITCHING TRAINER

**Stefano Tealdi**

Producer
🏹 He/his/him
📍 Italy



Borderland

**Matteo Tortone, Zelia Zbogar,
Alessandro Carroli**

Everyone loses their innocence, only a few remember the exact moment it happened.

SYNOPSIS

Thomas (17) is engaged and planning his wedding. Julia (16) writes rhymes and dreams of recording her first song. Alex (17) is a soccer hooligan who knows everyone, taking odd jobs to get by. Around them loom the Towers, the stadium, the prison and a Roma camp.

A multimillion-euro redevelopment project is approved for the neighbourhood, with the camp standing as the only obstacle. Thomas senses the threat and tries to protect his Roma community. Julia, meanwhile, gets the chance to collaborate with a well-known rapper. Alex is drawn into the orbit of a local criminal leader. When Julia is abused, the organisation twists her pain into a weapon, blaming the Roma to justify clearing the camp. Big interests are at play. Lies spread. Thomas is accused, Julia silenced, Alex pushed to join the revolt. Each faces a choice: flee or resist, tell the truth or uphold the lie. When violence erupts and the camp goes up in flames, their lives are changed forever.

ORIGINAL TITLE

Inverno

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

EiE film

Turin – Italy

www.eiefilm.com

alessandro@eiefilm.com

+393311642205

MAIN PRODUCER

Alessandro Carroli

CO-PRODUCTION COMPANIES

Wendingo Films – France

Malfé Film – Italy

TOTAL PRODUCTION BUDGET

€ 1,850,000.00

SECURED BUDGET

€ 200,000.00

SEEKING

Festivals, Sales agents, Distributors

Borderland

INTENTION

I lost my innocence in 1992, when a Sicilian highway was torn apart by explosives to kill an anti-mafia judge. And again, less than 10 years later, at the G8 in Genoa. So, when I heard about the destruction of a Roma camp in Northern Italy, I paused. For the teens involved, this would be their loss of innocence. That moment seemed to distil so many of today's struggles into a single scene: racism, violence against women, power imbalances, the Mafia's grip on politics and economics. And then I realised, this keeps repeating, in different places, on different scales, in different languages, all across Europe.

Borderland begins as a coming-of-age story in the suburbs: underground culture, music as self-expression and collective identity. An immersive journey that shifts into a crime drama, suffocating the protagonists' hopes and dragging them into a social rage that erupts like a Shakespearean tragedy. A film of flesh, sweat, and blood. An allegory of Western society's slide toward populism.

BUDGET, DISTRIBUTION & SALES NOTE

Borderland was conceived from the urgency to portray both a place and a generation. Director Matteo Tortone approaches the subject with a radical yet empathetic vision, combining intimacy with political sensibility and a powerful cinematic style that immerses the viewer in an honest, visceral experience. His works weave compelling tapestries of political, economic, and class issues, exposing the brutal beauty of contemporary society through nuanced storytelling and lyrical, hypnotic visuals that have already resonated internationally. The project is at an advanced stage: the screenplay is nearly complete, development has been supported, and it is ready to enter the production financing phase by the end of 2025. The schedule foresees financing and pre-production in 2026 and principal photography in early 2027, with a budget of €1,800,000 structured as an Italian-French coproduction, potentially joined by a Swiss partner. *Borderland* is conceived for a first-tier festival launch and, above all, as a vital and energetic work that aims to engage directly with today's adolescents and politically active communities, audiences who confront the profound contradictions of our society on a daily basis.

Matteo Tortone

Writer & Director



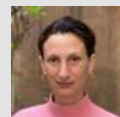
He/his/him Italy

tortone.matteo@gmail.com

Matteo Tortone (Pinerolo, 1982) is an Italian director, screenwriter, producer, and cinematographer. He debuted with *White Men* (2011, co-dir. Alessandro Baltera) and directed *Mother Lode* (2021, Venice Critics' Week). In 2024, he made *Domenica Sera*, winner of the 2025 David di Donatello. He co-founded Malfé Film.

Zelia Zbogar

Scriptwriter



She/her/hers Italy

zelia.ezbogar@gmail.com

Zelia is a scriptwriter and story editor with roots in documentary. She creates immersive stories blending scripted and unscripted language. She supports authors in writing as part of her own research. She co-wrote *Domenica Sera*, winner of the David di Donatello. Berlinale Talents 2020, MiC Selective Fund for Writing recipient.

Alessandro Carroli

Producer



He/his/him Italy

alessandro@eiefilm.com

Alessandro founded EiE Film in Turin, making award-winning documentaries. He produced *Domenica Sera*, winner of a David di Donatello and closing film at Venice Critics' Week. His films are distributed in 25+ countries. Passionate about cross-cultural storytelling, collaboration, and innovation. Alumnus of Eurodoc, EAVE, and Emerging Producers.



Culebra Cut

Ana Elena Tejera, Tomás Cortés

Panamanian soldier enters the Canal Zone for the 1st time, uncovering displacement history by US occupation.

SYNOPSIS

In 2000, following a century of American occupation, Panama regained control of the Canal Zone territory. A Panamanian soldier enters the old military bases for the first time. While assigned to clean an artificial lake, he stumbles upon a mysterious woman in the jungle. She is revealed to be the former leader of the Culebra community's resistance who had once fought against forced displacement. Their encounter sparks a journey of personal transformation, forcing the soldier to confront his own roots.

ORIGINAL TITLE

Corte Culebra

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Mestizo Cinema
Panama City – Panama
corteculebracut@gmail.com
+50769979480

MAIN PRODUCER

Tomás Cortés

CO-PRODUCTION COMPANY

Fulgurance – France

TOTAL PRODUCTION BUDGET

€ 1,400,000.00

SECURED BUDGET

€ 1,120,000.00

SEEKING

Sales agent, Local distribution, Equity

Culebra Cut

INTENTION

When I was nine, like many Panamanians, I entered the Old Canal Zone for the first time, where U.S. military bases stood. That moment remained etched in me. How does one inhabit a land from which we were displaced for more than a century? How do we carry the legacy of 14 bases and mined fields we never asked for? This is Panama's conflict, and Ernesto's: being mestizo, caught between an identity that vanished and another that is not ours.

The film unfolds in 2000, after a century of U.S. occupation, when Panama regained the Canal Zone. We witness this return through Ernesto's eyes, moving across shadowed spaces where violence and tenderness coexist, exploring how bodies remember what nations forget.

Though the Zone was returned 25 years ago, current U.S. intentions to reclaim it make this story urgent. *Corte Culebra* portrays a wounded land politically and intimately, seeking a cinematic form to express a country shaped by constant occupation, where reconciliation requires facing its scars.

BUDGET, DISTRIBUTION & SALES NOTE

The project has secured a strong base of international funding, including support from CNC, ARTE, HBF, Ibermedia, and the Ministries of Culture of Panama and Chile. France is on board through Fulgurance, alongside Mestizo Cinema in Panama, providing a solid production backbone. With these partners, and a skilled local crew led by producer Tomás Cortés – Production Manager of Claire Denis' *Stars at Noon*, shot entirely in Panama – the production is well prepared to face the challenges of filming in tropical environments. Our strategy now focuses on consolidating European partnerships to close financing while developing long-term distribution through festivals, international distributors, and art-house circuits. This dual approach positions *Corte Culebra* to achieve both financial viability and strong cultural impact across Latin America and Europe.

Ana Elena Tejera

Writer & Director



She/her/hers

Panama

anaelenat@gmail.com

Panamanian multidisciplinary artist whose work spans film, installation and performance. An alumna of Le Fresnoy. Her debut feature, *Panquiaco*, premiered at the Rotterdam Film Festival in 2020. Her short *A Love Song in Spanish* was selected by Berlinale and MoMA in 2021. She collaborated on restoring Panama's film archives. Her work has been shown at ICA London, the Panama Canal Museum, Centquatre-Paris, Lentos Kunstmuseum, among others.

Tomás Cortés

Producer



He/his/him

Panama

tomas@ceneanimal.com

Tomás Cortés is a Panamanian producer and cinematographer. He studied Cinematography at Universidad del Cine in Buenos Aires and later joined DFFB's Next Wave programme in Berlin, focusing on distribution and exhibition. With over 15 years of experience with analogue formats, he is now pursuing archival preservation studies with IBERMEMORIA. He was Production Manager on *Stars at Noon* (Cannes 2022, Grand Prix) and is producing *Culebra Cut* and *Toro Volandero*, Panama's first animated feature.



La Canícula

Rod Llaverías, Wendy Espinal

Ciro cares for a crumbling estate full of stray dogs, where outsiders awaken hidden desires.

SYNOPSIS

Ciro, a middle-aged man, lives confined to his childhood estate with his sister Dolores and the women who raised them, helmed by their mother Magnolia. Their lives follow a fragile routine of silence, duty, and unspoken pacts. Giro hides his homosexuality, quietly supported by Dolores.

Their order is disrupted by the return of Peregrina, a long-lost aunt, who unsettles the household and suggests selling the house. Around the estate appears Facundo, a young treasure hunter, whose presence awakens something in Giro.

As he grows close to Facundo, Giro begins to explore the boundaries of his sexuality. Meanwhile, Inés, struggling with dementia, becomes obsessed with a mongrel dog she believes is her missing husband.

Amid the stray dogs, whispers of treasure, and the pull of a life beyond the estate, Giro must confront long-suppressed desires and decide whether to remain bound to duty or embrace a truth he has always hidden.

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Centuria

Santo Domingo – Dominican Republic

www.irrelevant.media/lacanicula

centuriapro@gmail.com

+1(809)6356422

MAIN PRODUCER

Wendy Espinal

CO-PRODUCTION COMPANY

Migranta Films – Brazil

TOTAL PRODUCTION BUDGET

€ 806,000.00

SECURED BUDGET

€ 77,210.00

SEEKING

Co-producers, Executive producers,
Sales agents, Distributors

La Canícula

INTENTION

La Canícula, my first feature, began during a decade-long struggle with agoraphobia, when I was confined to caring for my grandmother. In quiet moments, she shared stories of her youth, giving me comfort and a sense of safety. Growing up as the only son in a household of women, I learned the strength, vulnerability, and resilience carried across generations, along with their traumas – absent fathers, societal judgment, and profound loneliness.

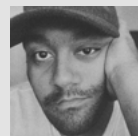
Like *Ciro*, the protagonist, I navigated desire and secrecy as a gay boy, learning about care, intimacy, and domestic life. *La Canícula* is my attempt to honour the women who raised me, confront inherited suffering, and explore identity, repression, and awakening through fable and memory – creating a personal and universal story rooted in imagination, family, and longing.

BUDGET, DISTRIBUTION & SALES NOTE

La Canícula is not just another Caribbean story – it's a unique representation of our region, confronting inherited traumas while imagining release and freedom. Rooted in the Dominican Caribbean yet resonating with anyone confined by family, tradition, or unspoken desires, it offers a deeply personal but universal lens. In early development, we've confirmed co-production with Brazil (bringing on board DOP Bárbara Álvarez – *Utama, The Headless Woman*) and seek further partners in Latin America, Europe, and the U.S. Selections at TFL FeatureLab (first Dominican project), Tres Puertos, San Sebastián Meet Them!, Locarno Filmmakers Academy, and Tallinn Industry confirm its artistic and market potential. We've secured nearly 10% of the € 806,000.00 global budget through FONPROCINE, the Dominican Republic's national film fund, among others. The rest will come from funds, tax incentives, equity, and pre-sales. Our goal is to establish director Rod Llaверías as a bold new voice from the Caribbean. Building on the festival success of *Tropicalía* (*La Canícula*'s proof of concept), we aim to premiere at a major Class A festival, followed by a robust circuit, global sales, and theatrical release.

Rod Llaверías

Writer & Director



He/his/him

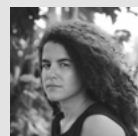
Dominican Republic

rlaverias@gmail.com

Rod Llaверías, Dominican filmmaker, holds an MFA in Screenwriting & Directing from Columbia University. His shorts have screened at Rotterdam, San Sebastián, and Locarno. A Berlinale Talents and Locarno Academy alum, he received the NewFest–Netflix grant in 2022. He co-wrote *Darling*, winner of the Orizzonti Award at Venice, with selections at SXSW and TIFF. He later received the Katharina Otto-Bernstein Grant for *Tropicalía*, based on *La Canícula*, his upcoming feature debut.

Wendy Espinal

Producer

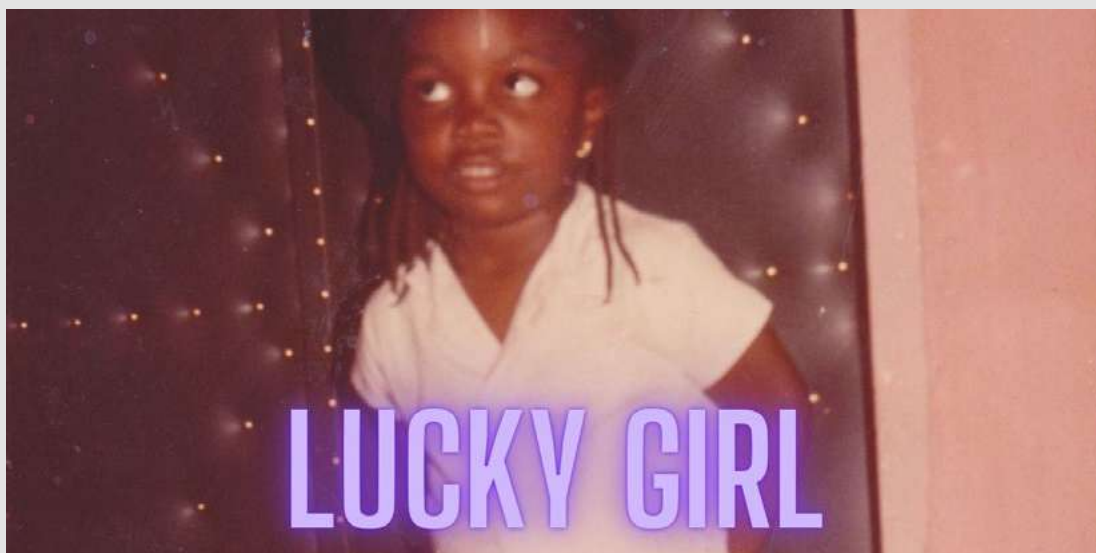


She/her/hers

Dominican Republic

collective.produccion@gmail.com

Dominican creative producer, filmmaker and cultural manager. Her work is grounded in research and rooted in the Caribbean and its multiple roots and diasporas. She has contributed to award-winning films like *Cocote*, *La Fiera y la Fiesta*, *El Silencio del Viento*, *Canción a una dama en la sombra*, and series such as *The Crown*, *Westworld* and *El Presidente*. Her work has been supported by Sundance, World Cinema Fund, ARTEKino, Ibermedia, Locarno Open Doors, Chicken & Egg, IDA, TorinoFilmLab, Berlinale EFM, Cannes Docs, Cinemart, Fonprocine, ICEC, ICAA, Tres Puertos, MAFIZ, BAM, among others.



Lucky Girl

Linda Lô, Didar Domehri

Uprooted to France, an African girl creates inner doubles to cope and fulfil her mother's dreams.

SYNOPSIS

Libreville, Gabon, 1993. Lili (5) and her brother Alpha (9) celebrate the opening of their mother's nightclub. Celeste, a charismatic self-made Cameroonian, already runs a restaurant with the help of her eldest son, Roger (20). When Lili and Alpha's conservative father discovers the discotheque, he threatens to send the kids to his village in Senegal. Celeste takes them to France on a vacation, but once in Bordeaux, she returns alone to Gabon to manage her businesses. Left behind, the three siblings have to fend for themselves. Uprooted, separated from her mother and facing racism, Lili grows up haunted by PTSD. To cope, she dissociates into doubles – bolder, freer versions of herself who never left Africa. As her family's situation worsens, Lili struggles to stay grounded and heal, while still striving to fulfil her mother's dream of success.

ORIGINAL TITLE

Chanceuse

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Maneki Films
Paris – France
www.manekifilms.com
info@maneki-films.com
+33143550794

MAIN PRODUCER

Didar Domehri

CO-PRODUCTION COMPANIES

Sphère Media – Canada
Karoninka – Senegal

TOTAL PRODUCTION BUDGET

€ 3,099,000.00

SECURED BUDGET

€ 126,500.00

SEEKING

Sales agents, Distributors, Investors

Lucky Girl

INTENTION

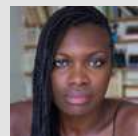
Telling my story has allowed me to confirm a paradox: the more personal the story, the more universal it is. *Lucky Girl* follows a little African girl who unwillingly migrates to France with her two older brothers. The film describes the handing down of a powerful heritage from a flamboyant African matriarch – omnipresent despite her absence – to her daughter, who pursues success to do honour to her. It questions the supposed “luck” of living in the West. This family drama takes a few side trips into fantasy: the doubles provide mirrors that the heroine can project herself into to escape the PTSD she is experiencing due to uprooting and racism. It’s an exile tale about joy, sacrifice, the lost paradise of childhood and its illusions which lead us to idolise our parents. My aim is to make a stylish, poignant, intensely radiant and atmospheric film told from Lili’s unique point of view. This film filled with hope is a love letter to siblings, to the African land, and to dual cultures.

BUDGET, DISTRIBUTION & SALES NOTE

Maneki Films has been developing *Lucky Girl* for 4 years. The project was developed at the Groupe Ouest residency and has received support from the CNC Diversity Fund writing grant, the CNC Development Fund, Creative Europe MEDIA, the SOFICA Cofinova and the development fund of La Francophonie (OIF). In 2024, it won the Development Prize at the Atlas Workshops of the Marrakech International Film Festival and was selected for TorinoFilmLab’s FeatureLab 2025. As part of the development process, we chose to direct a short film based on a key scene from the script. This short, *We Had Fun* – of which *Lucky Girl* will be a natural extension – helped us lay the aesthetic and emotional foundations of the feature. *We Had Fun* is currently screening at Palm Springs Shortfest, BFI London Film Festival, BAFICI and Hamptons International Film Festival, among others. It won the Special Mention of the Grand Prize at Encounters in Bristol. This visibility has greatly strengthened both our director’s profile and the project’s international reach. Since the story spans 3 continents, we have already secured partners in Canada for the American segment and in Senegal for the African segment. We are now launching financing in France, Canada, and Senegal with co-producers Marie-Claude Poulin (Sphere Media) and Angèle Diabang (Karoninka).

Linda Lô

Writer & Director



She/her/hers

France & Senegal

lindafilms@gmail.com

Linda Lô is a French-Senegalese writer, director, and actress. She grew up in Bordeaux and holds a master’s degree from Sciences Po Paris. After working at the UN in New York, she worked as a radio producer and completed an NYU Tisch intensive programme. Lô’s script was selected for a Cannes FF screenplay competition before going into development. She wrote and is currently co-directing a 26-minute animated film for France TV and Rai. *We Had Fun* (2024), the proof of concept for *Lucky Girl*, her debut feature film, was selected at major film festivals. *Lucky Girl*’s script won CNC competitive grants and an Atlas Prize at the 2024 Marrakech FF.

Didar Domehri

Producer



She/her/hers

France

didar@maneki-films.com

Didar Domehri founded Maneki Films in 2009 and later launched Maneki Stories, dedicated to TV series. Former Head of International Sales at Films Distribution/Playtime, she is now Vice-President of the Unifrance, a member of the SPI and group leader at EAVE. She has produced/co-produced over 26 feature films by directors such as Eva Husson, Erige Sehiri, Laurent Cantet, Alex Lutz, Santiago Mitre, Hlynur Pálmason, Karim Ainouz, many of which have premiered at Cannes, Venice or TIFF. She regularly serves on major festival juries and expert committees, including Cannes Critics’ Week, the CNC’s Aide aux Cinémas du Monde, La Cinéfondation and Qumra.



Mar de Leva

Mariana Saffon, Franco Lolli

After a child disappears on a beach, Elena is forced to confront her biggest fear: becoming a mother.

SYNOPSIS

Elena travels to Capurganá, a remote town in Colombia, to try and sell her family's old beach house and cover the medical expenses of her father's illness. At the beach, she meets Teo, a three-year-old boy wandering on the shore while his mother is busy selling necklaces. Elena spends the afternoon with Teo and as the boy shuttles back and forth between Elena and his mother, their responsibility blurs – until, unnoticed, Teo disappears, probably in the sea. Despite an intensive search, Teo is nowhere to be found. In shock, Elena must return to the city, where she tries to go back to juggling her work as a doctor, caring for her ill father, and a pregnancy she's been keeping a secret. When Teo's father arrives in the city begging for help, her guilt about the accident deepens, forcing her to face her fear and the weight of her own impending motherhood.

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Evidencia Films

Bogota – Colombia

www.evidenciafilms.com

franco@evidenciafilms.com

+573132687890

MAIN PRODUCER

Franco Lolli

CO-PRODUCTION COMPANIES

Teorema – Mexico

June Films – France

TOTAL PRODUCTION BUDGET

€ 825,000.00

SECURED BUDGET

€ 181,500.00

SEEKING

Co-producer, Financiers, World sales, Distributors, Platforms

Mar de Leva

INTENTION

When I was eight, I witnessed a woman on a beach asking my mom to take her child, out of despair and necessity, to give him a better life. This moment stayed with me, and only now as I'm thinking of becoming a mother myself do I understand that what I witnessed then is what I've been trying to explore in my work: the judgement and guilt inherent in motherhood. *Mar de Leva* opens with a mother's greatest tragedy: the disappearance of her child, an accident, and a mother who, to bear the pain, tells herself that another woman might be responsible for it. Elena, my character, is that other woman. One whose life crumbles under the repercussions of a traumatic event in the lives of others. I've always been intrigued by how apparently unrelated events share a logic of their own and, when juxtaposed, reveal a truth that goes beyond mere understanding. Through my lens, I want to grasp Elena's transformative journey from living under false certainties to understanding life based on true doubts.

BUDGET, DISTRIBUTION & SALES NOTE

In *Mar de Leva*, Mariana follows Elena, a woman forced to reconsider her life choices and personal ties in the wake of a child's traumatic disappearance and an unexpected pregnancy she's uncertain about assuming. For her debut, Mariana expands and deepens the exploration she initiated in her short film, *Entre tú y Milagros*, about social class relations in Colombia and the country's relationship to its dead, through the conscious awakening of a female protagonist. After a fruitful two-year development phase, our objective is to be shooting in Colombia in the second half of 2026. The budget is € 825,000, 22% of which has already been secured. If the pending grant from the Colombian Cinema Fund is awarded, more than 50% of the film's budget would be covered by the end of this year. Our international coproduction team gathers experienced producers from Colombia, Mexico, and France who share not only a close bond but also the conviction that Mariana's story and vision are both timeless and acutely modern. We're looking for partners that, like us, believe in defending high-quality, daring auteur films like Mariana's and that can help us amplify her unique voice throughout the world.

Mariana Saffon

Writer & Director



She/her/hers

Colombia

marianasaffon@gmail.com

Mariana Saffon is a Colombian director and an MFA graduate of Columbia University. Her short film *Entre tú y milagros* won the Orizzonti Award for Best Short Film at the 77th Venice Film Festival before receiving a total of 17 awards during its international circuit, being featured in the The New Yorker Magazine Screening Room and becoming part of Criterion's catalogue. Mariana is currently writing her first feature film, *Mar de Leva*, which participated in the TFL ScriptLab. In 2024, the project received the Baumi Script Development Award and the ArteKino Award during its participation in the Co-Production Forum at San Sebastián.

Franco Lolli

Producer



He/his/him

Colombia

franco@evidenciafilms.com

Franco Lolli is a Colombian director and producer, and a graduate of La Fémis (Paris). In 2011, he founded Evidencia Films in Bogotá, a production company whose main focus is the creation of an auteur cinema both daring and with strong market potential. To date, the company has finalised 4 feature films including Lolli's *Gente de bien* (2014) and *Litigante* (2019) – both premiered at Cannes Critics' Week – as well as 9 short films and a series. The company's works have been selected for and won awards at major festivals around the world, including 5 selections at Cannes and have been broadcast on channels such as HBO, Channel4, Canal+ and Arte.



The Dog Trainer

Federico Luis, Fernando Bascuñán

A young soldier is drawn in by a deformed man who wants to turn him into his nurse.

SYNOPSIS

Joan of Arc, a dangerous and efficient combat dog, has escaped from a military canine division. The one responsible is Simón, who must bring her back. He arrives at the remote house where Jean Pierre, a Frenchman who trains and sells dogs to the army, lives with his family: Cristal, Albertina and Amado, a motionless and deformed man. They welcome him with great kindness, and he quickly discovers that Joan of Arc returned to the house, but the animal's obsession with Amado prevents him from taking her back. The family invites Simón to stay some days to choose and train another dog that will obey him. As his stay lengthens, Simón gradually forgets his original mission. He eventually discovers that the one who truly dominates the dogs is Amado, who has created a language of almost imperceptible whistles with which he controls them. The entire family moves to the rhythm of his desires. Yet the most surprising thing is not that, but the fact that Amado wants Simón to turn into his new favourite nurse.

ORIGINAL TITLE

El Entrenador de Perros

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Planta
Santiago – Chile
www.plantacine.cl
fernando@plantacine.cl
+56981994319

MAIN PRODUCER

Fernando Bascuñán

TOTAL PRODUCTION BUDGET

€ 2,027,000.00

SECURED BUDGET

€ 50,000.00

SEEKING

Co-producers, Financiers, World sales, Distributors

CO-WRITERS

Matías Fernández Burzaco
& Agustín Toscano

The Dog Trainer

INTENTION

One day I received a message from Matías Fernández Burzaco. He had just seen my adaptation of *The Elephant Man*, and he wanted the “Elephant Woman’s” phone number. It was horrible for me to confess that her face was the result of FX makeup. We met a few days later and we became friends immediately. Today we find ourselves writing this film together, which I will direct, and he will star. Unlike those films that depict disabled characters exclusively in a positive light, I would like to make a complex portrait and reveal their darker and more manipulative dimensions, which are part of us all. The goal is to transform the “monster” into a “person,” to change the viewer’s perception of humans outside the norm through the film’s point of view, just as I did with Matías when I met him. In that way, *The Dog Trainer* is a territory to investigate the exploitative nature of relationships and the power game that desire entails. It is a story about monsters, but what is truly monstrous is love.

BUDGET, DISTRIBUTION & SALES NOTE

The Dog Trainer is a film that addresses the dynamics of desire and power around the human body. The project arises from the close collaboration between the director Federico Luis and Matías Fernández Burzaco, co-writer and protagonist, whose contribution gives the work an intimate and deeply personal dimension by merging his lived experience with a fictional narrative marked by manipulation and control over the other. Following the recognition gained with his debut feature, *Simón de la montaña*, winner of the Grand Prix at Cannes Critics’ Week, Federico here seeks to reaffirm his voice within contemporary cinema. The development process has taken place in different labs and residencies during this year. In 2026 the project is expected to begin its financing stage with an international co-production, seeking partners in Europe and Latin America, with a particular focus on Mexico, France and Spain. This collaborative model, together with an international cast and a challenging narrative proposal, positions the project for wide circulation through the most important festivals in Europe and the Americas.

Federico Luis

Writer & Director



📍 He/his/him 📍 Argentina & Italy
✉ fcorreoelectronico@gmail.com

Federico Luis was born in Buenos Aires in 1990. His debut feature *Simón de la Montaña* won the Grand Prix at Cannes Critics’ Week 2024, Best Film at Munich, El Cairo Critics’ Week, Lima, and Best First Feature at Havana. In 2023, *En El Mismísimo Momento* won Best Short Film at IDFA, and *Quedate Quieto o Te Amo* won Best Short Film at Mar del Plata. *La Siesta* premiered at Cannes 2019, won BAFICI, and got an honourable mention at TIFF. He is developing his second feature, *El Entrenador de Perros*, selected at the Cannes Residency, the Spanish Film Academy Residency, TorinoFilmLab, Oxbelly, TresPuertosCine, and IzañaLab.

Fernando Bascuñán

Producer



📍 He/his/him 📍 Chile
✉ fernando@plantacine.cl

Fernando is a Chilean producer. He founded PLANTA in 2010 and has produced films such as *Simón de la montaña* by Federico Luis (Cannes 2024), *Cuerpo Celeste* by Nayra Ilic (Tribeca 2025), *La Práctica* by Martín Rejtman (San Sebastián 2023), *Los Colonos* by Felipe Gálvez (Cannes 2023), and *Vida de Familia* by Alicia Scherson & Cristián Jiménez (Sundance 2017). At Quijote Films, he worked on over 10 films, including *Blanco en Blanco* by Theo Court (Venice 2019) and *Blanquita* by Fernando Guzzoni (Venice 2022). He is Executive Director of FIDOCs and works from PLANTA on projects with Lisandro Alonso, Federico Luis, and Dominga Sotomayor.



The Passions of Angela Simmons

Lucy Kerr, Megan Pickrell

A grieving former ballerina seeks transcendence amid the rituals of her approaching debutante ball.

SYNOPSIS

Texas, 2006. After a career-ending ballet injury, Angela, a college freshman, drifts through school and hollow sorority rituals. Her world shifts when she encounters Alex, a magnetic wrestler. Angela abandons her obligations and follows him to his hometown, where they connect over the rare transcendence experienced in pushing the body to its limit, in wrestling and ballet alike. After this fleeting, enigmatic encounter, Angela returns home for Christmas, when her debutante ball is set, a tradition she had always found vacant. Increasingly unmoored, Angela searches for a new kind of transcendence, like what she felt in ballet and with Alex. Things shift for Angela when she learns the debutante bow and gracefully performs it – ecstasy imbuing her movements. Her fervour infects the others, and what seems to begin as conformity becomes an awakening. As storms bear down, the rituals of high society culminate in a reckoning as Angela breaks open the social order she was meant to uphold.

DIRECTING STATUS

2nd feature film

MAIN PRODUCTION COMPANY

Conjuring Productions

New York – USA

www.lucy-kerr.com

lucy.p.kerr@gmail.com

+17134440404

MAIN PRODUCER

Megan Pickrell

TOTAL PRODUCTION BUDGET

€ 3,500,000.00

SEEKING

€ 3,500,000.00

The Passions of Angela Simmons

INTENTION

This film draws from my experience as a former ballet dancer and debutante in Houston, Texas. Dance was my life until an accident ended my career with surgeries and forced acceptance of a body no longer able to pursue ballet. Around the same time, I was ushered into the hollow rituals of Houston's debutante season. Walking across the ballroom, I felt dread and alienation, dissociating to endure the performance of femininity and privilege demanded of me. Ballet had felt transcendent; the debutante ball, vacant. The film emerges from this psychological rupture and from growing up in spaces of girlhood – ballet studios, sororities, summer camps – where intimacy and support were bound up with surveillance, discipline, and control. Rooted in choreography and performance, the film merges realism with mysticism. Like the Medieval mystics before her, Angela of Foligno and Margery Kempe, Angela experiences the crises of her time through her body. Her passion is not hysteria. It is revelation.

BUDGET, DISTRIBUTION & SALES NOTE

The Passions of Angela Simmons is positioned at the intersection of prestige, coming of age, and genre-adjacent cinema: a Southern Gothic psychological drama that builds escalating pressure and suspense while drawing audiences into Angela's strange and specific world. The film amplifies Lucy Kerr's voice as an auteur following her award-winning *Family Portrait*. Target audiences include cinephiles, young people, socially conscious viewers engaged with questions of class, gender, and power, and genre-leaning enthusiasts drawn to unsettling intensity and artistic vision. Market positioning centres on a top-tier festival premiere, building critical momentum and visibility across the US and Europe where Lucy's work already resonates. Engagement will be driven in partnership with Lucy's manager Amelia Shugrue and 2AM, packaging the film and tailoring a strategy for press, investors, and buyers. A dedicated PR campaign will be activated early to shape narratives around Lucy's artistic vision and cultural critique. Distribution will prioritise a robust festival run, targeted global theatrical release, and curated streaming rollout, balancing cultural impact with broad accessibility.

Lucy Kerr

Writer & Director



She/her/hers USA

lucy.p.kerr@gmail.com

Lucy Kerr is a filmmaker and choreographer from Texas and based in New York. She was named one of the 25 New Faces of Independent Film in *Filmmaker Magazine* in 2022. Her debut feature film, *Family Portrait*, garnered her the Bocciano d'Oro for Best Director at Locarno FF and was screened at Chicago IFF, El Gouna IFF, and many other festivals. Kerr's short films have screened at IFF Rotterdam, FID Marseille, San Sebastian IFF, DocLisboa, and others. Lucy received an MFA in Film/Video and Art from CalArts in 2020. She was a 2023 Flaherty Fellow and a 2024 resident at Ikusmira Berriak with Tabakalera/SSIFF.

Megan Pickrell

Producer



She/her/hers USA

meganpickrell@gmail.com

Megan Pickrell, based in NYC, earned acclaim with her first feature film, *Family Portrait* by Lucy Kerr, premiered at Locarno in August 2023. *Family Portrait* has enthralled audiences worldwide, including the Chicago International Film Festival, El Gouna IFF, American Film Festival, Mannheim Heidelberg, and Hainan Island IFF, where it collected accolades for Best Picture, Best Actress, Best Creative Contribution, and Best Director at the Black Canvas Film Festival. Recently, Megan wrapped production on Rob Rice's highly anticipated sophomore feature, *Ponderosa*, starring Alexis Bledel, Jack Dylan Grazer, and Bill Camp.



Three Ages

Jiajie Yu Yan, César Esteban Alenda

A 7-year-old Chinese boy arrives in Barcelona in 1992 to reunite with the parents he barely knows.

SYNOPSIS

Xiaowei, a 7-year-old Chinese boy, arrives in Barcelona during the 1992 Olympics to be reunited with his parents, who emigrated to Spain to run a restaurant when he was still a baby. Kaiwen, his mother, struggles to create a bond with him, but Xiaowei is unable to correspond.

As Xiaowei grows up, his parents divorce, his grandmother arrives, and he is pushed to take on more family responsibilities. Feeling like an outsider, he rebels – skipping school, stealing, and straining ties with his mother. After a serious fight between mother and son, the family enters the new millennium distant and fractured.

By the late 2000s, Xiaowei feels frustrated working as a cook in the family restaurant, nearly empty because of the world economic crisis. At last, Kaiwen decides to sell the restaurant and free him from the family burden, finding connection between them for the first time.

ORIGINAL TITLE

San Dai Shi Guang

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Solita Films
Madrid – Spain
www.solitafilms.com
cesar.esteban@solitafilms.com
+34685643639

MAIN PRODUCER

César Esteban Alenda

CO-PRODUCTION COMPANIES

Coming Soon Films – Spain
Zeta Studios –Spain

TOTAL PRODUCTION BUDGET

€ 2,500,000.00

SECURED BUDGET

€ 1,200,000.00

SEEKING

European & Asian co-producers, Financiers,
Broadcasters, World sales, Distributors

Three Ages

INTENTION

As a young Spaniard of Chinese origin, I am part of a generation that has grown up without references in Spanish fiction that go beyond clichés and stereotypes about Chinese reality and culture. From this absence of references comes the need to tell a story like *Three Ages*, a film about the Chinese community that shows the different perspectives of a family of three generations in three eras living in Barcelona. However, *Three Ages* is not a portrait of just any ordinary family, it is a personal story, a tribute to the women in my family: my mother, my aunt, my sister and, especially, my grandmother.

Three Ages is cheerful, tender, festive, with touches of humour, but there are also anger, miscommunication, frustration and loneliness. There is a bittersweet taste, as one would say in Chinese, 酸甜苦辣 Suan Tian Ku La (sour, sweet, bitter and spicy), all the flavours of life.

BUDGET, DISTRIBUTION & SALES NOTE

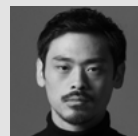
Three Ages has a €2,500,000 budget (80% from Spain and 20% from international partners). In Spain, we've already secured a VOD pre-sale to Filmin, as well as national and regional grants from ICAA and ICEC, covering 60% of the Spanish share. The goal is to complete financing in 2025 through TV pre-sales with the national broadcaster TVE and the Catalan regional channel TV3, as we plan to shoot in autumn 2026.

We also have a minimum guarantee from one of Spain's leading art-house distributors, Elastica Films (*Romería*, *Creatura*, *Alcarràs*). The project has a strong international scope and securing European and Asian co-producers will be key to qualifying for Eurimages and for potential funding in Asia.

We are currently looking for an international sales agent who recognises the global potential of this story about a Chinese immigrant family in Spain – an emotionally universal narrative with clear cross-cultural resonance.

Jiajie Yu Yan

Writer & Director



🇺🇸 He/his/him 📍 Spain

✉ jiajieyuyan@gmail.com

Jiajie Yu Yan is a Spanish director, screenwriter and producer of Chinese and Taiwanese descent. He's been twice nominated for the Goya Awards, for *Xiao Xian* (2020) and *Chaval* (2023). His short *Xiao Wei* (2024) won the Movistar Plus+ Short Project award. His work has earned Vimeo Staff Picks and been featured on NOWNESS, Booooooom and Directors Notes. He's developing a series with Morena Films and two feature films: *San Dai Shi Guang* (*Three Ages*), with Solita Films, Coming Soon Films and Zeta Studios, and *Times of Loneliness, Violence and Youth*, with CANADA. He was selected for Screen International's Spain Stars of Tomorrow and is a Platform Busan alumnus.

César Esteban Alenda

Producer



🇺🇸 He/his/him 📍 Spain

✉ cesar.esteban@solitafilms.com

Together with his brother Jose, he has written and directed eight short films and one feature film (*Not the End*, 2018) which, in addition to numerous awards at international festivals, won a Spanish Film Academy Goya Award and three other nominations. From Solita Films they have produced all their work and that of other authors. These include *The Awakening of Ants* (Berlinale Forum 2019), *The Fishbowl* (Sundance, 2023), and *Germany* (San Sebastián Horizontes Latinos 2023). The first two were also nominated for the Goya Award for Best Ibero-American Film, and the three of them were nominated for the Best First Film Platino Award.



To Leave, To Stay

Danech San, Daniel Mattes

Mera and Bopha live on a fishing island. When Mera vanishes, Bopha must learn to live without her.

SYNOPSIS

Mera and Bopha, best friends on a Cambodian fishing island, are inseparable at 18. Pressured into an arranged marriage by her aunt, Mera instead falls for a soldier she only knows online. Drawn to his distant, rocky outpost, Mera convinces Bopha and their fisherman friend Chivi to accompany her, but during the trip she mysteriously disappears without a trace. In the aftermath, Bopha struggles to move on, even as she pursues new friendships, a new job at a growing beach resort, and romance with a young man named Chhay. Yet questions about Mera linger, drawing Bopha into a search for answers. She journeys back to the rocky island, where unresolved emotions blur into intimacy with her old friend Chivi under the night sky. Years later, as Bopha drifts through changing landscapes, from tourist resorts rising on her home island to gleaming towers in Singapore, she continues to carry Mera's absence with her, searching the sea for answers and for her own place in a world transformed.

ORIGINAL TITLE

អ្នកទៅ អ្នកនៅ
Neak Tov Neak Nov

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Anti-Archive
Phnom Penh – Cambodia
www.antiarchive.com
info@antiarchive.com
+855 77335861

MAIN PRODUCER

Daniel Mattes

CO-PRODUCTION COMPANIES

Apsara Films – France
Weydemann Bros. – Germany
Momo Film Co – Singapore
Kawan Kawan Media – Indonesia
Red Sea Film Foundation – Saudi Arabia

TOTAL PRODUCTION BUDGET

€ 808,998,00

SECURED BUDGET

€ 327,784.23

SEEKING

World sales, Distributors, Financiers, Festivals,
Post-production funds

To Leave, To Stay

INTENTION

When I first visited Koh Sdach, a coastal fishing island, many memories from my teenage years resurfaced. I found a place full of yearning for freedom, shadowed by limits, where one imagines another life without knowing how to claim it. I have since returned often, deepening my relationship with the community while witnessing rapid transformations: luxury development, family displacement, young people imagining futures beyond the sea. My film follows two young women whose stories reflect the questions I once asked myself. Mera is fierce, refusing to let tradition or expectation define her. When she disappears, her best friend Bopha is left behind, navigating life without her and confronting the void in her own identity. Through Mera and Bopha, I explore the dreams and uncertainties of Cambodia's younger generation. I ask what we owe to tradition, family, and ourselves, how a place informs our sense of belonging, and whether new futures can be imagined from within familiar landscapes.

BUDGET, DISTRIBUTION & SALES NOTE

We are fortunate to be joined by several co-producers who jumped into Danech San's debut feature without hesitation. With our coproduction strategy now largely set, we plan to finance the film mostly with soft funds from Europe and Asia. Signalling international attention to the film's promise, the project won the ArteKino prize at Nouveau Marché; it has attracted one confirmed private investor, with others in discussion; and it has received significant grants from the Red Sea Fund, Berlinale World Cinema Fund, Purin Pictures, and Talents Tokyo. We aim to close the financing by Q1 2026, before shooting in June 2026. With the film's completion expected by late 2026, we aim for a premiere at Cannes in 2027. Among sales agents and distributors, we hope to find like-minded partners eager to support Danech's creative vision and launch her successful filmmaking career. The film appeals to both mainstream arthouse audiences and younger viewers. This is a story of women by a woman bringing new faces and stories to the screen. It's a journey to entertain and escape, and to feel again those fragile, all-consuming sensations of desire and doubt, naive intimacy, and youthful discovery.

Danech San

Writer & Director



She/her/hers

Cambodia

danech.san@antiarchive.com

Danech San is a director born in Battambang, Cambodia. Her first short film, *A Million Years* (2018), won awards at Singapore IFF and Kurzfilm Hamburg. Her second short, *Sunrise in My Mind* (2020), was awarded at PÖFF Shorts. Both films have been broadcast on Arte. She is an alumna of Locarno Filmmakers Academy, SEAFIC Seed Lab, Busan Asian Film Academy, Talents Tokyo, La Fabrique Cinéma in Cannes, and the Résidence of Cannes Festival in Paris. She is also the founder of Kampung Festival, a Cambodian festival promoting cinema culture in a non-urban context. She is now developing her debut feature, *To Leave, To Stay*.

Daniel Mattes

Producer



He/his/him

USA & Italy

daniel.mattes@antiarchive.com

Daniel Mattes is a California-born producer based in Phnom Penh and a partner at the Cambodian production company Anti-Archive. He was cowriter and associate producer of *White Building* (2021, Kavich Neang, Venice Orizzonti award for best actor), producer of the documentary *Last Night I Saw You Smiling* (2019, Kavich Neang, IFFR Netpac award), and coproducer of *Doi Boy* (2023, Nontawat Numbenchapol), which Netflix acquired worldwide. He produced Polen Ly's recently premiered debut feature, *Becoming Human* (2025, Venice Biennale College), and the short film, *Grandma Nai Who Played Favorites* (2025, Chheangkea, Sundance best international short).



Woman Walking

**Kerren Lumer-Klabbers,
Ingvil Sæther Berger, Emil Wahl**

Father and daughter must find their own path toward becoming some kind of family.

SYNOPSIS

On a remote farm, a man lives with his wife and their nine-year-old daughter. One morning, everything changes: the wife begins walking aimlessly through the fields outside their house, silent and expressionless. She never stops, no matter what they do. The doctors are clueless, and soon the strange phenomenon attracts the attention of outsiders and the media.

Left alone with a child to care for and a wife who is both present and absent, the man struggles to hold the family together. This becomes even more difficult when the revelation of a long-kept secret shatters the daughter's trust. He is not the biological father, a fact that has gnawed at his self-esteem for years, convincing him that he is not good enough for the role. Now father and daughter are forced to figure things out themselves. Family is complicated.

ORIGINAL TITLE

Kvinne på mark

DIRECTING STATUS

1st feature film

MAIN PRODUCTION COMPANY

Motlys AS
Oslo – Norway
www.motlys.com
ingvil.berger@motlys.com
+4790047913

MAIN PRODUCER

Ingvil Sæther Berger

CO-PRODUCTION COMPANY

Monolit Film – Denmark

TOTAL PRODUCTION BUDGET

€ 1,400,000.00

SECURED BUDGET

€ 113,000.00

SEEKING

European co-producer, Financing,
Distribution, Sales

CO-WRITER

Emil Wahl

Woman Walking

INTENTION

I grew up in a non-traditional family. My brother and our non-biological mother have not been on speaking terms for years. When we grew up, he started rejecting her and called her Not-mom. They have always struggled to connect. Is it because they are not of the same genes? Or maybe it's because she never dared truly claiming the role of being his mother?

It makes me sad because it is tearing our family apart. And I am painfully aware that I cannot fix their broken relationship, I am standing there as a passive bystander, with questions unanswered.

This idea has grown organically since film school and feels like the essence of what defines a Kerren Lumer-Klabbers film. From the themes to the humour and the absurdity. Simply put, it's a film I would want to watch myself.

BUDGET, DISTRIBUTION & SALES NOTE

Woman Walking is being developed as a European co-production, with Norway as the lead territory and a collaboration with Danish producers reflecting the director's Danish roots. We are now seeking a third European co-producer to complete the financing and strengthen the project's pan-European structure. Financing has begun in Norway, with additional funds planned from co-production partners by 2026. The target budget is € 1,400,000, primarily sourced from national film funds, regional support and co-production territories. Building on the Nordic family drama tradition, *Woman Walking* offers a fresh, contemporary perspective, positioning itself as a new Nordic voice with international appeal. The film blends tender family drama, humour and emotional depth, exploring complex family dynamics that resonate universally. Our ambition is a strong festival trajectory, targeting newcomer sections at international A-list festivals, followed by a national and international theatrical and streaming release. We are looking for a sales partner who shares our commitment to author-driven cinema.

Kerren Lumer-Klabbers

Writer & Director



♀ She/her/hers

📍 Denmark

✉ kerrenlk@gmail.com

Kerren Lumer-Klabbers is a Danish filmmaker known for bold, character-driven stories blending satire and emotional depth. Her acclaimed work, including the TV-series *The Architect* (Berlinale 2024) and *Papapa* (Student Oscar nom. 2020), explores identity and social dynamics, through dark comedy and heightened realism.

Emil Wahl

Scriptwriter



♂ He/his/him

📍 Norway

✉ emilf.wahl@gmail.com

Emil is a genre-chameleon who loves storytelling in all its forms. He spends his time collaborating and helping others bring their stories to life, while also working on his own personal projects. In his writing, he always strives to add a touch of humour to the drama, or a hint of tragedy to the comedy.

Ingvil Sæther Berger

Producer



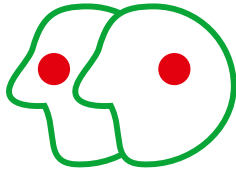
♀ She/her/hers

📍 France & Norway

✉ ingvil.berger@motlys.com

French-Norwegian producer based in Oslo, working at Motlys. Ingvil's recent credits include *Listen Up!* by Kaveh Tehrani (CINEKID 2024 – Best Children's Film and Youth Jury Award; two Amanda Awards 2023); *Sisters Forever* (2024) by Sigve Endresen; *Requiem for a Photographer* (2025) by Rune Langlo, and *No Good Men* (2025) by Shahrbano Sadat (co-producer).

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S U B T I T L E S





BOOST IT LAB

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Cinema e Audiovisivo



PEDAGOGICAL TEAM

HEAD OF STUDIES



Francesco Gai Via

Trainer & Curator

♂ He/his/him 📍 Italy

SCRIPT TUTORS



Chiara Laudani

Scriptwriter & Story

Editor ♂ She/her/hers

📍 Italy



Aleksandra Świerk

Scriptwriter & Story

Editor ♂ She/her/hers

📍 Poland

AUDIENCE DESIGN EXPERT



Nicolò Gallio

Audience Designer

& Marketing Strategist

♂ He/his/him 📍 Italy

PRODUCER TRAINERS



Eilon Ratzkovsky

Producer ♂ He/his/him

📍 Italy



Nadia Trevisan

Producer ♂ She/her/hers

📍 Italy

CASHFLOW AND
CO-PRODUCTION EXPERT



Barbara Tonelli

Financial Consultant

♂ She/her/hers

📍 France

SALES EXPERT



Gabor Greiner

Sales Agent

♂ He/his/him

📍 Germany

LAWYER TRAINER



Elisa Vittone

Legal Advisor

♂ She/her/hers

📍 Italy

PITCHING TRAINER



Bonnie Williams

Strategic Communication

& Pitch Consultant

♂ She/her/hers

📍 Netherlands



At the Beginning of Something

Willy Hans, Julia Cöllén

David is new to the fashion industry. In Milan, he quickly becomes immersed in a world of extremes.

SYNOPSIS

After being scouted on the streets of Germany, David (19) is sent to Milan Fashion Week. On the plane to Italy, he briefly connects with Cécile (29), an art restorer. In Milan, fresh-faced David moves into a crowded model apartment and is sent to endless castings by his philosophising agent, Bruno. Whenever he can, he sneaks off to a museum hoping to see Cécile again. He finds an ally in Paul, who navigates the industry with lightness: the exhaustion and the rush, the boredom and the glamour, the long nights and fleeting moments of recognition. As David finds his place, he starts to lose his footing between who he was and who he's becoming. But after clashing with the eccentric photographer Dimitri in a castle outside Milan, he reconnects with himself. Back in the city, the season is over, Paul has left and most of the models are looking for new opportunities. Just as David finally reconnects with Cécile, his agent calls to offer him a lucrative job in LA. He must choose between fleeting love and an uncertain career.

ORIGINAL TITLE

Am Anfang von Irgendwas

DIRECTING STATUS

2nd feature film

KIND OF CINEMA

Fiction

MAIN PRODUCTION COMPANY

Fünferfilm

Hamburg – Germany

www.fuenferfilm.de

julia@fuenferfilm.de

+4917663204892

MAIN PRODUCERS

Julia Cöllén

Karsten Krause

Frank Scheuffele

STATUS

Early development

SEEKING

Co-producers (Italian), Financing partners, Funds, Sales agents

At the Beginning of Something

INTENTION

My second feature, *At the Beginning of Something*, draws from my experiences as a male model in the fashion industry. The film playfully explores the clashes of the industries contradictions: it's glamour – beauty, travel, success, glitter – and the filthy apartments, endless castings, and loneliness. It follows David, a sensitive young man, trying to navigate these extremes. Through David's eyes, the film captures the emotional highs and lows, the tension between conformity and resistance, and the fragile bonds formed in this hyperreal environment. While David feels drawn to Paul's unapologetic confidence in his sexual identity and life as a male model, at the same time he experiences a quiet longing for Cécile grounded in a very different world. The film is a parable about the modern pursuit of happiness, reflecting broader 21st-century themes of desire, isolation, and identity.

PRODUCTION NOTE

At the Beginning of Something is in development with the first draft of the script in place. The film explores the complex world of male modelling with a subtle humour, blending themes of identity and gender with the tension between glamour and boredom. Following our successful collaboration on *Skill Issue* (Locarno 2024), this will be our second project with Willy Hans and our first German-Italian co-production. As the film is mostly set in Milan, Italy is an obvious and essential co-production partner for the project. At Boost IT Lab, we are actively exploring co-production opportunities with experienced regional partners. On a European level, MEDIA and Eurimages funding are strategic targets. Together with our Italian partners, we intend to develop the project creatively and strategically, with a particular focus on its international positioning and the Italian market.

Willy Hans

Writer & Director



🏠 He/his/him	📍 Germany
✉ willy.hans@gmail.com	

Willy Hans studied at the Hamburg University of Fine Arts under Angela Schanelec and Wim Wenders. His shorts have been shown at festivals worldwide, including the Venice Film Festival in 2020, and have won several awards, such as the Short Tiger Award in 2013 and two nominations for the German Short Film Award. His debut feature, *Skill Issue*, premiered at the Locarno Film Festival in Concorso Cineasti del Presente in 2024 and received a special mention.

Julia Cöllen

Producer



🏠 She/her/hers	📍 Germany
✉ julia@fuenferfilm.de	

Julia Cöllen studied Film and Cultural Studies in Hamburg and Belfast. Prior to becoming a partner and producer at Fünferfilm in 2019, she produced numerous internationally successful documentaries for the production company Filmtank. Based in Hamburg, Fünferfilm has established itself as a production company known for its distinctive auteur style. The company is committed to nurturing young talent with exceptional cinematic vision, producing features, documentaries and shorts. Julia is a 2022 graduate of the EAVE Producers Workshop.



Caretta Caretta

Miriam Gili, Ivan Casagrande Conti

*They dive to save the Caretta Caretta
– and rise to defy the patriarchy.*

SYNOPSIS

On Filicudi, a volcanic island in the Aeolian archipelago, a marine biologist, together with a team of female assistants, has founded an emergency centre for marine animals, specialising in Caretta Caretta turtles, which once nested throughout the archipelago. Their presence is resented by local fishermen, who cannot accept having lost their traditional claim to the sea and the taste of turtle meat.

In their journeys to protect the ocean, both above and below the surface, the women experience the pull of sea and air currents, come into contact with the island's ancestral beliefs – collected by an anthropologist – and become the protagonists of a metamorphosis that is both real and imagined. The turtle rescue leads to an extraordinary outcome, revealed in its full magnificence only through satellite technology.

DIRECTING STATUS

1st feature film

KIND OF CINEMA

Fiction

MAIN PRODUCTION COMPANY

Chiotto Film

Rome – Italy

www.chiottofilm.com

info@chiottofilm.com

+393488893112

MAIN PRODUCER

Ivan Casagrande Conti

STATUS

Early development

SEEKING

European co-producers, Partners,
Distributors, Sales agents

Caretta Caretta

INTENTION

The term “mermaid tears” refers to the microplastics afflicting our seas and oceans. These “tears” were the starting point for the research I intend to pursue in my project. About two years ago, I read a scientific article discussing microplastics found in the human placenta. (Today, articles report their presence in every organ of our bodies.) The image of the placenta – a symbol of life – contaminated by microplastics deeply disturbed me: in the very place where life should begin, toxic substances from human pollution are already present.

My artistic research has always focused on the mutations of the body – human, animal, or natural – caused by the Anthropocene. Besides the mermaid tears, another protagonist of the project is a non-human, animal body: the Caretta Caretta turtle. This marine turtle species, found in the Mediterranean Sea, is endangered and one of the main victims of microplastics. I have always been fascinated by turtles and consider them a symbol of resilience.

PRODUCTION NOTE

Caretta Caretta is the debut feature by artist and director Miriam Gili, a project born from an in-depth exploration of the places and people that shape its story. Strategically, the project would not be possible without the collaboration and support of the biologists at Filicudi Wildlife Conservation and anthropologist Macrina Marilena Maffei, all of whom have expressed their commitment and willingness to be actively involved.

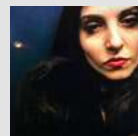
Currently in early development, the project already benefits from the support of private sponsors and local organisations deeply rooted in the context of the island of Filicudi. We are seeking a co-producer and are open to involving DoPs or other key technical figures from potential co-production countries.

The film addresses a crucial theme for today’s society and humanity as a whole, through a radical and distinctive artistic approach. We believe the film’s uniqueness lies in its ability to speak to many – tackling a topic that is often overexposed and thus rarely absorbed.

Thanks to Miriam’s artistic background and vision, *Caretta Caretta* has the potential to resonate strongly within the art-house festival and distribution circuit.

Miriam Gili

Writer & Director



She/her/hers

Italy

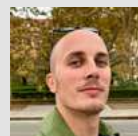
✉ miriam_gili@yahoo.it

Miriam Gili graduated from NABA in painting and visual arts and later attended the master’s programme in alternative cinema at EICTV in Sant’Antonio de Los Banos, Cuba. She also completed the MOVIES master’s programme at IUAV in Venice. She has presented her works in collective and solo exhibitions at national and international institutions, including the Museum of Contemporary Art in Geneva, Triennale Milano, V-A-C Foundation in Venice, among others.

Ivan

Casagrande Conti

Producer



He/his/him

Italy

✉ ivan@chiottofilm.com

Ivan Casagrande Conti graduated from the Luchino Visconti Civic School of Cinema in Milan. He has produced several award-winning short films and documentaries, including *Things That My Best Friend Lost*, winner at SIC@SIC 2024, and *Taxibol*, which premiered at Visions du Réel 2023. He served as executive producer on *Gli oceani sono i veri continenti* (*The Oceans Are the True Continents*) by Tommaso Santambrogio, with whom he co-founded Chiotto Film, an independent production company devoted to exploring new cinematic languages and visions in contemporary cinema.



Grizzly

Sophie Galibert, Arthur Cohen

An ex-alpinist runs off for one last climb, forcing his daughter back to the mountain she despises.

SYNOPSIS

When Véro arrives to bring her ex-alpinist father to a retirement home, she discovers he's run off for one last climb and has no intention to return. Forced to go after him, she must trade her spa week for the one thing she hates most: the mountain.

DIRECTING STATUS

2nd feature film

KIND OF CINEMA

Fiction

MAIN PRODUCTION COMPANY

Elementary

Paris – France

www.elementarypictures.com

contact@elementarypictures.com

MAIN PRODUCER

Arthur Cohen

STATUS

Late development

SEEKING

Co-production partners,

World sales, Distribution, Financiers

Grizzly

INTENTION

This story emerged from watching my grandfather lose his memory and the realisation that, one day, my father might no longer recognise me. In this second film, I return to my desire to explore important themes through a lighter tone. My first feature, *Cherry*, dealt with an unwanted pregnancy; here, the focus is on end-of-life. The film opens in the valley and ascends to a summit, a visual crescendo that mirrors Véro's transformation as she steps outside her comfort zone. I envision an aesthetic approach to comedy, with carefully composed wide shots and a camera close to our characters and their emotions. The role of Véro offers a wonderful opportunity for an actress who has been less visible on screen recently. Women deserve to be seen beyond fifty, an age at which they often disappear from sight. I see *Grizzly* as a poignant dramedy filled with twists and heartwarming moments, featuring not only Mike and Bernard as supporting characters, but the mountain itself.

PRODUCTION NOTE

Grizzly marks my second collaboration with filmmaker Sophie Galibert. After producing her debut feature *Cherry*, it felt natural to continue our partnership and embark on a more ambitious, high-altitude journey. Where *Cherry* explored abortion through a dramedy lens, *Grizzly* approaches another difficult subject with humour: losing a parent. Our aim is to position the film at the crossroads of comedy and auteur cinema, offering a wild yet deeply emotional ride for both audiences and its protagonist, Véro – a prim fifty-year-old who loathes the mountain must face her fears when her terminally ill and eccentric father attempts one last climb. Since unveiling the project at the Les Arcs Co-Pro Village last December, we have delivered a first draft of the script. Our current priority is to secure an Italian co-production partner and complete a second draft by year's end to initiate our casting process. Set on the French-Italian border, *Grizzly* is a natural fit for TFL Boost IT Lab, where we hope to forge organic and artistic collaborations.

Sophie Galibert

Writer & Director



She/her/hers France

sophiegalibert@gmail.com

Sophie Galibert is a French writer-director working between Paris and Los Angeles since 2017. Her debut U.S. feature, *Cherry*, won the Tribeca Audience Award in 2022 before screening worldwide, premiering in U.S. theatres, then on STARZ and in France. She recently directed episodes for *Ici Tout Commence* (TF1), *Un Si Grand Soleil* (France 2) and *Tout Pour La Lumière* (Netflix). A Berlinale Talents alum, she has written for Talents Adami Cannes, and her short *Shrimp* won multiple awards. A Gobelins graduate, she explores femininity, coming-of-age, and flawed, human characters through a colourful, pop style.

Arthur Cohen

Producer



He/his/him France

arthur@elementarypictures.com

Arthur Cohen is a producer and the founder of the company Elementary. His first feature film, *Cherry*, directed by Sophie Galibert and winner of the Audience Award at Tribeca 2022, was released in the United States in April 2023 and in France on Filmo TV. Before launching Elementary, Arthur lived in Los Angeles, where he spent several years at 20th Century Fox working in film development and production (*Deadpool 2*, *Murder on the Orient Express*, *Ford vs. Ferrari*). He began his career at Creative Artists Agency (CAA) and in international sales at Sierra/Affinity. He is a graduate of the University of Pennsylvania, the EAVE Puentes producers' workshop, and the ACE Mentoring Programme EU. He also serves as a member of the CNC's advance on receipts committee.



Inner Sea

Mariangela Ciccarello, Yannis Karpouzis

A scientist's discovery of a non-human form of communication stirs memories of an impossible love.

SYNOPSIS

In the Greek port of Piraeus, where a foreign company is constructing a luxury mall, Marina, an underwater archaeologist, insomniac and amateur kickboxer, discovers a group of mysterious stones of impossible classification. When the company rejects her discovery to avoid halting construction, Marina begins her own inquiry, which leads her to the island of Tilos. There, an all-female research group has developed a theory suggesting that fish created the engravings as a form of interspecies communication. Though lacking scientific proof, one "translation" stands out: a love poem, which awakens Marina's memories of Nino, a lost love she thought she had left behind. A series of strange coincidences and events begin to unfold, culminating in Marina's encounter with the ancient poet Erinna and the nereid Erato on a moonlit beach. The intimacy they share helps Marina confront her own buried emotions at last.

DIRECTING STATUS

1st feature film

KIND OF CINEMA

Fiction

MAIN PRODUCTION COMPANY

Empty Square
Athens – Greece
www.emptysquare.gr
info@emptysquare.com
+306974490954

MAIN PRODUCER

Yannis Karpouzis

STATUS

Pre-production

SEEKING

Italian co-producer

Inner Sea

INTENTION

Sometimes it would be easier if we could erase our feelings. We cannot, so we hide them deep inside. An intense connection, an erotic attraction, a love that never saw the light of day, can leave a pain so deep it feels easier to ignore. Marina represses her love and grief, yet her emotions do not disappear. They resurface through her body, her dreams, and the world around her. The fish, through their inscriptions on the stones, are sensitive to this sorrow, giving it shape in ways Marina cannot yet understand. The stones reflect both submerged parts of her own self and the natural environment, vulnerable and in need of care. Just as repressing emotions has consequences, turning a blind eye to environmental destruction can lead to irreversible harm. During her intimate, transformative journey, Marina comes to perceive herself as inseparable from her body and the environment around her, and only then can healing begin.

PRODUCTION NOTE

In *Inner Sea*, directed by Italian filmmaker Mariangela Ciccarello and shot in Greece on 16mm film, mythology rises from the Mediterranean landscape in a poetic reflection on contemporary environmental issues. From a radical female perspective, the film explores themes of love, desire, memory, and identity, blending the sensibilities of European auteur cinema with a tactile, analogue aesthetic. Given the project's narrative strength, securing financing in Greece appears highly feasible. The director's Italian background and the story's thematic relevance further enhance the project's potential for Italian co-production. The film holds strong promise for a Tier-1 European festival premiere and wide distribution across Greece, Italy, France, and other key territories.

Mariangela Ciccarello

Writer & Director



She/her/hers

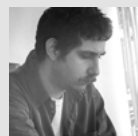
Italy

✉ mariangelaciccarello@gmail.com

Mariangela Ciccarello is an Italian filmmaker and visual artist who has recently moved back to Italy after many years abroad. Her films explore the intersections of imagination and reality, often blending landscapes with the female body. Her work has been presented at Locarno FF, Edinburgh IFF, Torino FF, Ji.hlava IDFF, Film at Lincoln Center, among other venues. She holds a BA in Philosophy from the University of Bologna, an MA from the University of Provence, and an MFA from Rutgers University. She was a UnionDocs CoLab fellow and a Whitney ISP participant. She is currently Assistant Professor of Film at the American University of Rome.

Yannis Karpouzis

Producer



He/his/him

Greece

✉ johnykarpou@gmail.com

Specialising in multidisciplinary approaches to filmmaking, Yannis works in Athens as a director and producer. After studying fine arts and cinema, he co-founded the cooperative production company Empty Square and directed his debut feature documentary *Poems on the Tape-recorder*, which won the Newcomer Filmmaker Award at the Thessaloniki Documentary Festival. Since 2025, he is an alumnus of both Sarajevo Talents and Berlinale Talents. He writes poetry and scripts. His work often explores themes of political identity, time travel, and melancholy. His upcoming feature essay film, *Searching for Thule* (P&P Sarajevo Award), is currently in production.



Pratopia

Sean Ali Wang, Helen Tsang

In Prato, stories of a Chinese, a Pakistani, and an Italian are woven into a cloth of human beings.

SYNOPSIS

Prato, a Tuscan city near Florence, is Europe's largest textile hub and a microcosm of globalisation. Behind its Renaissance image lies a world of fast fashion, immigrant labour, and shifting economies. With over 40% of its residents of Chinese and South Asian origin, Prato has the highest proportion of immigrants in Italy. Thousands of small garment workshops run day and night – mostly immigrant-owned – born from the entrepreneurial drive of Wenzhou migrants who transformed "Made in Italy" into a global fast-fashion brand. Today, new Pakistani and Bangladeshi workers fill the hardest jobs, while Chinese entrepreneurs dominate production. *Pratopia* follows three protagonists: Laura, an Italian brand consultant torn between ideals and career; Aoka, a Wenzhou-born businessman longing for musical expression; and Ghulam, a Pakistani newcomer dreaming of his own label. Their intersecting lives reveal a city where capitalism's cycles of exploitation and renewal unfold – and where dignity and solidarity might yet reimagine the future.

DIRECTING STATUS

3rd feature onward

KIND OF CINEMA

Documentary

MAIN PRODUCTION COMPANY

Muyi Film
Amsterdam – Netherlands
www.muyifilm.com
info@muyifilm.com
+31653488758

MAIN PRODUCER

Jia Zhao

STATUS

Late development

SEEKING

Italian co-producer

Pratopia

INTENTION

In 2022, relocating from Beijing to Europe during China's COVID policy, I travelled to Italy for screening and visited Prato, the capital of the Chinese community in Europe. I was immediately struck by the city; many corners felt like fragments of China transplanted to the heart of Europe. The fusion of it inspired me to return repeatedly over the past years. My upbringing as an ethnic minority in China has fuelled my fascination with cultural collisions. As a new immigrant immersed in European multiculturalism three years ago, I want to develop this motif further in Prato. Prato, the arena of global capitalism, is Utopia or Dystopia, for certain groups of people in certain historical chapters, as the system of capitalism chronologically selects certain groups of people to exploit and later discard. Hence, the stories of the three characters and the communities are like three threads of different colours collectively twisting into the common destiny of human beings.

PRODUCTION NOTE

I (Jia Zhao) have collaborated with director Sean Ali Wang since 2015, producing *Lady of the Harbour* (2017) and *A Marble Travelogue* (2021). A filmmaker from China's post-90s generation and member of the Hui minority, Sean offers a fresh, human perspective on identity, belonging, and globalisation. Our previous co-production *A Marble Travelogue* – between the Netherlands, Greece, and France – was broadcast by ARTE, ERT, NHK, and EBS, reflecting Sean's ability to bridge continents. *Pratopia* continues this international scope while rooting itself in the Netherlands, where Sean Ali Wang is now based. Set in Prato, Europe's textile capital, the film follows Laura, Aoke, and Ghulam – three intertwined lives shaped by labour and hope. Amid the hum of sewing machines and city marches lies the seed of a new beginning: a shared resilience that may hold a glimpse of the future. We submitted our Netherlands Film Fund application on 13th October and aim to establish a co-production with Italy, targeting completion in early 2027.

Sean Ali Wang

Writer & Director



👤 He/his/him	📍 China
✉ seanaliwang1332@outlook.com	

Sean Ali Wang is a Hui-Chinese film director and visual artist born in 1991 and grew up in Beijing. He graduated from the Communication University of China, Beijing Film Academy, and the University of the Arts Utrecht. His debut feature-length documentary, *Lady of the Harbour*, a story of Chinese migrants' efforts to help Syrian refugees in Greece, had its world premiere at IDFA 2017. His second documentary, *A Marble Travelogue*, a visual research tracing a piece of Greek white marble and its metamorphosis's globetrotting between China and Europe, premiered at IDFA 2021 and was also selected at more than 40 international film festivals, including Visions du Reel, CPH:DOX, and Hotdocs.

Helen Tsang

Producer



👤 She/her/hers	📍 Netherlands & China
✉ helen0505t@gmail.com	

Helen Tsang is an audiovisual producer, IDFAcademy alumna and curator whose practice dwells in liminal spaces and antidisciplinary practices. Exploring how human connection, migration, and memory unfold across digital, physical, and ecological spaces. Her work spans from experimental films, hybrid documentaries to projects that engage deeply with humanity, nature and technology. Guiding dialogues that challenge the concept of borders and illuminate the richness of ordinary lives. She joins as associate producer to *Pratopia* together with producer Jia Zhao.



The Big Rip

Rai María, Cristina Hergueta

What if the end of the world was the best thing that could happen to you?

SYNOPSIS

Aspiring writer Lorena is finishing her first novel and plans to submit it for a prestigious literary award into which she's invested all of her – dwindling – hopes. Determined to meet her deadline, she puts everything else on hold and locks herself away to write relentlessly. But domestic and family problems slowly undermine her resolve: the boiler that breaks down and leaves them without water in the sweltering Madrid summer, the existential and professional crises of her flatmates, the little neighbour who spends the whole day alone at home and demands her attention... And above all, her brother's mounting paranoia – afflicted by a mental illness, he is convinced a cosmic rip is about to end the world. Working against all odds, Lorena is stuck on the ending of her novel, and inspiration isn't coming. Her life, like everyone else's, is just as adrift as the universe itself. Will she be able to meet her deadline before the apocalypse – just as her brother predicted – wipes everything out?

ORIGINAL TITLE

El gran desgarro

DIRECTING STATUS

3rd feature onward

KIND OF CINEMA

Fiction / Comedy Drama

MAIN PRODUCTION COMPANY

Garde Films

Cáceres – Spain

www.gardefilms.com

cristina.hergueta@gardefilms.com

+34649889001

MAIN PRODUCER

Cristina Hergueta

STATUS

Late development

SEEKING

Co-producers, Distributors, Sales agents and Post-production partners who feel drawn to the tone and themes of the film

The Big Rip

INTENTION

The Big Rip is a story about the anxiety of living when dreams never come true – about bodies worn down by emotional and financial instability, and about how, sometimes, surrender can bring unexpected peace.

The characters in this film secretly long for something to happen, anything that will put an end to their failed attempts to find themselves and thrive in life. Now approaching their forties, they still share a house and live off odd jobs; life hasn't delivered what they asked for, and they've started to lose hope. They're gloomy, unable to imagine a future,

The Big Rip sets out to connect this bunch of losers' existential crisis with a fantasised cosmic apocalypse that will wipe out the universe itself. The end of the world as an expansion of the intimate and the subjective, as a salvation – a last-ditch solution for these characters, unable to escape a spiral that's swallowing them whole. An invitation to envision the catastrophe genre from the other side of a catastrophic reality – our own.

PRODUCTION NOTE

I feel that *The Big Rip* speaks about me – not only about my experiences, but about a state of lethargy that echoes across my generation. Many of us are wishing for some kind of rupture, a cosmic shake-up.

The film expresses this emotional and existential tension not through despair, but through humour, poetry, and cinematic surprise. As we developed the script, the project became deeply personal – not only for Rai María as co-writer and director, but also for me as producer. It became the natural evolution of a shared creative journey.

Producing this film means committing to a story that is both local and universal. It speaks of friendship, frustration, mental health, and writing under pressure, while opening up to a playful, almost fantastical scale. I believe *The Big Rip* has strong potential as an international co-production – for its universal theme and the chance to collaborate with key international crew and a foreign post-production studio.

Rai María

Writer & Director



She/her/hers Spain

perezsanmaria@gmail.com

Rai María holds a degree in audiovisual communication and a diploma in film directing from ECAM. She is the writer and director of the feature films *Malpartida Fluxus Village* (documentary, 2015) and *Karen* (fiction, 2020), along with several short films, the most recent being *The Girl Martyr* (fiction, 2022). Her work has been supported by the Spanish film academy residencies and ECAM's incubator programme. Recognised by Variety as an emerging talent, she was also named one of the ten most internationally promising filmmakers in the second edition of Spain Stars of Tomorrow by Screen International.

Cristina Hergueta

Producer



She/her/hers Spain

cristina.hergueta@gardefilms.com

In 2017, she founded her own brand, Garde, through which she produces film, artworks and performative works. Her productions include *Los inocentes* by Guillermo Benet, *de caballos y guitarras* by Pedro G. Romero and *Karen* by Rai María. Her films have been selected at festivals worldwide, such as the Cannes Directors' Fortnight, the San Sebastián Film Festival, CPH:DOX and Visions du Réel. Currently, she develops her work between Madrid, Cáceres and Seville under the brands Garde, Esto no es una poesía and BNV, collaborating with professionals from various backgrounds.



The Salt of the South

Rami Jarbouï, Julien Coquet

In Gabès, a coastal oasis scarred by industrial pollution, a family of fishers fight for justice.

SYNOPSIS

The film begins with a sea turtle making her ancient journey across the Mediterranean to the coast of Gabès, Tunisia, where she has nested for centuries. After laying her eggs, the turtle is consumed by a black liquid and dies before reaching the water. The camera reveals dozens of dead sea turtles, all covered in the same toxic substance, symbolising the environmental destruction. The story then shifts to Fathia and her family, her husband Abdelkrim and their children, including Fadhel, who has been living in Europe for four years without legal papers. The family lives in a small fishing village, where Fathia harvests clams and Abdelkrim fishes. Through flashbacks, we learn about Fadhel's childhood struggles. But as pollution from the chemical complex increases, the sea once their livelihood begins to suffer. Fadhel leads a protest against a desalination plant that worsens the sea's condition, but the government blames the fishermen instead of the industrial pollution.

DIRECTING STATUS

2nd feature film

KIND OF CINEMA

Creative documentary

MAIN PRODUCTION COMPANIES

Backstory Media

Lyon – France

www.backstory.media

julien@backstory.media

+33618488393

Phi Films

Mégrine – Tunisia

ramzi.laamouri@gmail.com

Ramzi Laâmourî

MAIN PRODUCER

Julien Coquet

CO-PRODUCTION COMPANY

Phi Films – Tunisia

STATUS

Late development

SEEKING

Italian co-production

The Salt of the South

INTENTION

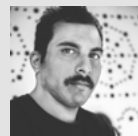
The use of black and white imagery is both symbolic and practical. The stark contrast reflects the environmental decay of Gabès: a region caught between the darkness of industrial pollution and the blinding whiteness of salt poured back into the sea. This visual tension mirrors the internal turmoil of the characters and the broader existential threat facing the landscape. The fishermen who inspired the film often described their world as “trapped between black and white,” a phrase that resonates throughout the aesthetic. Occasionally, colour will pierce this monochrome world. These moments of colour represent fleeting glimpses of hope. Water, and specifically the underwater aesthetic, plays a vital role in the film’s language. The sea becomes a living, breathing presence, reflecting the characters’ emotional undercurrents. The ocean is not merely a setting, but a wounded organism, under siege from pollution, reflecting the collapse of both ecological and human systems.

PRODUCTION NOTE

I discovered Rami Jarboui’s work in 2022 at the Eurodoc meetings, where he presented his previous film *Trash Cemetery*. As a result of this first collaboration, we decided to continue working together on this new feature-length documentary project, *The Salt of the South*, with the newly created Tunisian company Phi Films, which he has now set up with his friend Ramzi Laâmour. This led to our selection for the CPH:Doc Forum 2025, where we received the award for best French co-production from UNIFRANCE, and we have recently obtained several international funds (DFI, Fonds de la Francophonie, AFAC, etc.). From a financial point of view, our strategy is based on funds from our respective countries, as well as international financing, with a co-production in Denmark, potentially in Belgium, and in Italy. Internationally, we are building a European co-production to submit the film to Eurimages once production is at an advanced stage. While we have memo deals with Denmark and Belgium, we also want to find a minority Italian co-producer in order to apply for the Franco-Italian bilateral fund and explore the Italian market with a view to Venice Gap-financing 2026 and the Venice Film Festival.

Rami Jarboui

Writer & Director



He/his/him Tunisia
ramijarboui@gmail.com

Rami Jarboui is a Tunisian filmmaker, born in 1990, who developed a passion for storytelling at an early age. After studying Multimedia at ISAMM in Tunis, his short film *Soup* won the Grand Prix International at the Mobile Film Festival in Paris in 2017. Since then, he has directed several short fiction films that have been selected for international festivals worldwide. His work blends documentary realism with poetic and experimental forms, engaging with complex themes through a strong visual language.

Julien Coquet

Producer



He/his/him France
julien@backstory.media

Since 2013 he has devoted himself to producing documentary films and supporting authors at the Centre de Résidence de Saint Quirin, with original projects on scientific, historical, or geopolitical themes. Between 2015 and 2020 he worked as line producer and artistic director, and in 2019, he put his Franco-German culture to good use by creating a regular geopolitical popularisation format for Arte and founded the production company Backstory Media to develop feature-length documentaries and TV programmes. Convinced that documentary is above all the art of telling stories from an original point of view, he strives to defend projects that are both demanding in content and innovative in form.



The Second Adolescence

Tommaso Frangini, Vincenzo Filippo

Back in Milan, Federico (30) must face adulthood when hidden truths shatter his circle.

SYNOPSIS

A group of friends, on the verge of adulthood, struggle with the gap between expectations and reality. Federico returns to Milan from Berlin for his best friend's graduation, but he is lost in a personal crisis he hides from his longtime friends Costanza, Raffaele, and Francesca. The reunion rekindles the joy of their youth, but bonds once held by affection now feel fragile. Each carries unspoken doubts: Francesca questions her marriage, Costanza distances herself after opening her bar, and Raffaele, overwhelmed by failure, stages a fake graduation. The lie unravels when he suffers a serious accident – perhaps intentional – that leaves him in a coma. His silence forces the others to confront their own secrets. When Raffaele survives, the four spend a weekend together, finally admitting their fears and failures. They return more fragile but honest, ready for a new, mature friendship that allows space for vulnerability.

ORIGINAL TITLE

La seconda adolescenza

DIRECTING STATUS

1st feature film

KIND OF CINEMA

Fiction

MAIN PRODUCTION COMPANY

Lupin Film

Rome – Italy

www.lupinfilm.com

office@lupinfilm.com

+390683396746

MAIN PRODUCER

Vincenzo Filippo

STATUS

Late development

SEEKING

Co-producer, Sales agent, Distribution

The Second Adolescence

INTENTION

In 2019, after *Parasite* won the Palme d'Or, I invited friends to go watch it; only Alessandro, a childhood friend, came. He was in a difficult moment: toxic relationships, Psychology studies stalled. After the film, over a drink, he talked without ever really saying how he felt. When I shared my doubts about living between Los Angeles and Milan, he fell silent, turned pale, and suddenly vomited. He blamed the beer, but I believe my unease mirrored his own unspoken turmoil. His inability to open up struck me: if even he, my lifelong reference, couldn't share his fragility, how could I expect genuine connection elsewhere? From this came *The Second Adolescence*: a choral film about the fragile passage from twenties to thirties, when friendships are tested by the masks we wear. I want to make this film to explore how group dynamics evolve, how intimacy can fracture or deepen, and how growth forces us to face ourselves and each other.

PRODUCTION NOTE

The Second Adolescence is the debut feature film of Italian filmmaker Tommaso Frangini. Set and shot primarily in Milan, the film is rooted in a cultural landscape that is both intimate and universal.

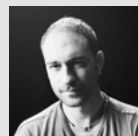
We are in an advanced development stage. The project has applied for the Lombardy Film Commission's development support, and in 2026 we will apply for regional and national production funds. At the same time, we are seeking a Northern European co-producer to strengthen the project's international scope and ensure a dynamic co-production framework.

Our aim is to position the film within the European arthouse circuit, targeting festival circulation and a carefully planned theatrical release in Italy. Themes of coming of age, delayed maturity, and fragile personal identity resonate across borders, making the film accessible to a wide audience.

The Second Adolescence explores the liminal space between youth and adulthood with sensitivity and irony. By portraying the turbulence of growth and the contradictions of a generation suspended between nostalgia and uncertainty, the film seeks to strike a chord with audiences across Europe and beyond.

Tommaso Frangini

Writer & Director



He/his/him

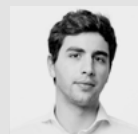
Italy

frangini.tommaso@gmail.com

Tommaso Frangini worked as assistant director on *Hannah* by Andrea Pallaoro, presented in competition at Venice Film Festival. He then moved to Los Angeles to pursue an MFA in Film Directing at CalArts. In 2020 he directed *Finis Terrae*, selected at Venice Critics' Week and awarded the FEDIC Prize and the Ermanno Olmi Prize. He returned to Venice Critics' Week in 2023 with *Group Picture*, which won several awards and was nominated for the David di Donatello.

Vincenzo Filippo

Producer



He/his/him

Italy

vincenzo@lupinfilm.com

Vincenzo Filippo began his film career as a Production Assistant on *Black Souls* (2014) by Francesco Munzi. After graduating from the National Film School in Rome, he joined Lupin Film in 2015, where he soon became Associate Producer, working on projects across both film and advertising. In 2018 he moved to Milan to work as an Account Executive at the global advertising agency The Integer Group, managing campaigns for national and international clients. A year later, he returned to Lupin Film, where he is now Head of Original Content & Business Affairs, overseeing the development of original projects and the company's business strategies.



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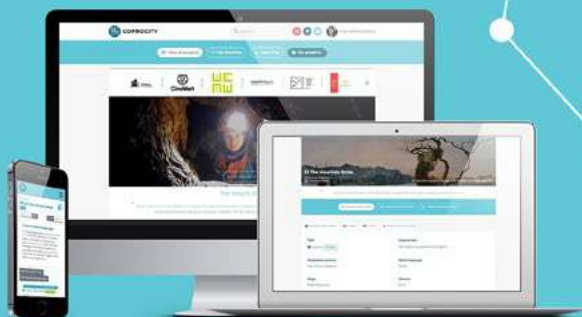
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136 CO-PRODUCTION FUND

137 9 Temples to Heaven

**Sompot
Chidgasornpongse**

In 2025 we awarded a TFL Co-Production Fund grant of € 50,000 to support the production of *9 Temples to Heaven* by Sompot Chidgasornpongse. In addition to the financial contribution, the project benefited from consultancies on VFX and Audience Design, accompanying the team through the final stages of production.

This marks the **closure of our current MEDIA action** and the **transition to a new one starting in 2026**, under which we will relaunch the **full TFL funding scheme**, including **three Co-Production Fund grants and two Audience Design Fund grants**.

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OPEN CALL 20TH OCTOBER 2025 – 15TH JANUARY 2026

CO-PRODUCTION FUNDS

OPEN CALL 15TH DECEMBER 2025 – 4TH MARCH 2026

CO-PRODUCTION FUND

SUPPORTED BY



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FUNDS COORDINATOR



Greta Fornari

📍 Italy

🏳️‍🌈 She/her/hers

CONSULTANTS

Giacomo Bargellesi

VFX Compositing Supervisor

📍 Italy

FUNDS ADVISOR



Greta Nordio

📍 Italy

🏳️‍🌈 She/her/hers



Ewa Bojanowska

Audience Designer
& Consultant

🏳️‍🌈 She/her/hers

📍 Poland



9 Temples to Heaven

Sompot Chidgasornpongse

A family takes their grandmother on a one-day merit-making trip, hoping to prolong her life.

SYNOPSIS

Upon hearing a prophecy from his boss that his mother (83) may not have long to live, Sakol (63) initiates a one-day pilgrimage to 9 temples with his ailing mother and his family of 9.

From dawn, they chant Buddhist scriptures and make offerings to the monks repeatedly at each temple. Sakol, feeling the weight of the prophecy, faces his family's resistance but persists.

Past conflicts resurface, forcing everyone to reconsider their roles within the family. The situation becomes more heated when Sakol insists on continuing despite Grandmother's weakening condition. Ultimately, they must decide how to fulfil the prophecy when Grandmother, overwhelmed and exhausted, wishes to stop the journey.

MAIN PRODUCER

Kissada Kamyong & Apichatpong Weerasethakul

Kick the Machine Films

Bangkok – Thailand

www.kickthemachine.com

kickthemachine.info@gmail.com

kissadakamyong@gmail.com

+66877174522

CO-PRODUCTION COMPANIES

petit chaos – France

E&W Films – Singapore

Needle in the Haystack – Norway

DIRECTING STATUS

2nd feature film

TOTAL PRODUCTION BUDGET

€ 900,000.00

SECURED BUDGET

€ 780,000.00

STATUS

In post-production

SEEKING

Festivals, Post-production funds,
Gap financing, Distribution

9 Temples to Heaven

INTENTION NOTE

9 Temples to Heaven is conceived as an ensemble piece due to my desire to reflect the true essence of Thai culture, where family members play a crucial role in one's life. Each character embodies the multifaceted nature of family dynamics.

If Thai Buddhism blends Hinduism, Animism, and other beliefs, most people from my generation only view Buddhism as a philosophy to lead a better life. Surprisingly, this view is closer to the West than to our parents.

This tension between old and new beliefs plays out within my family and beyond. We question our faith and fight the inner conflicts figuring out what is truly best for us. With this film, I aim to offer a compassionate tribute to families shaped by differing views, under the shadow of religion and politics.

BUDGET, PRODUCTION & SALES NOTE

9 Temples to Heaven is the first fiction feature from Sompot Chidgasornpongse, a coproduction between Kick the Machine (Thailand), E&W (Singapore), petit chaos (France) and Needle in the Haystack (Norway); funded by the Thailand Soft Power Grant, the Southeast Asia Coproduction Fund, Ciclic, Sørfond and Purin Pictures Fund amongst others.

BENEFICIARY EUROPEAN PRODUCER

Thomas Hakim & Julien Graff
petit chaos
Orléans – France
production@petitchaos.com

COMPANY PROFILE

petit chaos, founded in 2018 by Thomas Hakim and Julien Graff, has produced three features: *A Night of Knowing Nothing* (Directors' Fortnight 2021 – Œil d'Or), and *All We Imagine as Light* (Cannes 2024 – Grand Prix), both by Payal Kapadia, and *Hair, Paper, Water...* (Locarno Cineasti del Presente 2025 – Golden Leopard) by Trương Minh Quý and Nicolas Gaux.

Sompot Chidgasornpongse Director



👤 He/his/him

📍 Thailand

✉ sompot.boat@gmail.com

Sompot Chidgasornpongse (Boat) graduated with a bachelor's degree in architecture from Chulalongkorn University, and an MFA in Film/Video from California Institute of the Arts (CalArts). He has been working closely with Apichatpong Weerasethakul as his assistant director in many films, including *Tropical Malady*, *Syndromes and a Century*, *Cemetery of Splendour*, and most recently *Memoria*.

His films explore the possibility of representing everyday life in a creative, critical, and thought-provoking way. They were shown at various international film festivals around the world, such as Oberhausen, Rotterdam, Viennale, Visions du Réel, Indielisboa, Signes de Nuit, etc. His first feature documentary, *Railway Sleepers* had its world premiere in the Documentary Competition at Busan International Film Festival, European premiere in the Forum section at Berlinale, and later at True/False, Sheffield, Melbourne IFF, RIDM, TIDF, and many other festivals worldwide.

Sompot is a Berlinale Talent and Talents Tokyo alumnus. He lives and works in Bangkok.



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