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EUROPEAN PROJECTS 2024
DEVELOPMENT



368 ASL

Director: Michael Jiřinec

Producer: Matěj Paclík

Genre: Fiction with Documentary Aspects

Stage of Production: Development

Country: Czech Republic

Runtime: 90'

Estimated date of premiere: January 2026

Total Budget: 120,000 EUR

Financing in Place: 15,000 EUR

Synopsis:

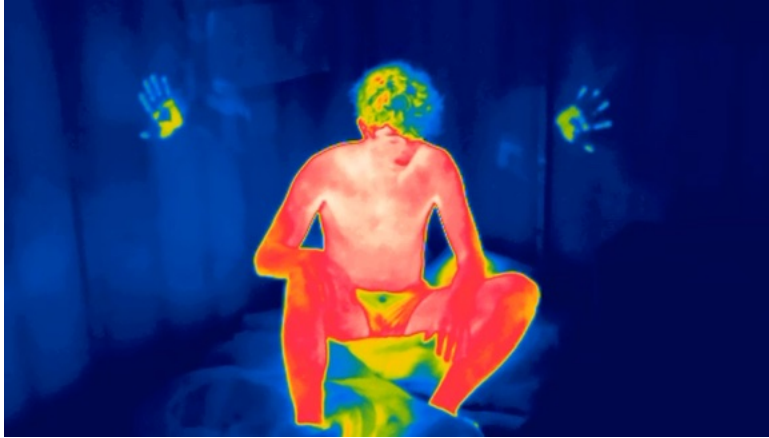
Young parents live in a caravan in a small village on the border of Czechia and Germany. To lift the family out of poverty, the father gets involved with arms smugglers. The bleak, hypnotic microcosm of the landscape in which the action takes place is engulfed in a stupendous darkness in which lost souls move without a way out. The father decides to smuggle the weapons, despite the risk, which he eventually realizes. He's leaving and not coming back. The mother will be left alone with two children.

Director's Statement:

This film is a meditation on the relentless forces that trap individuals in a bleak existence, where hope is an illusion and every decision is a step deeper into the void. Set in a desolate borderland between Czechia and Germany, the story unfolds in a world where the landscape itself is a reflection of the characters' inner turmoil—a barren, unforgiving terrain that mirrors their souls, lost and searching for a way out that does not exist.

Production Company: Breathless Films s.r.o.

Looking for: co-producers



FANTASMA

Director: Tomáš Klein

Producer: Tomáš Michálek / Martina Netíková

Genre: Experimental

Stage of Production: Development

Country: Czech Republic / Slovakia

Runtime: 65 '

Estimated date of premiere: December 2025

Total Budget: 120,757 EUR

Financing in Place: 12,500 EUR

Synopsis:

Max takes us into a world where truth feels like the end of everything. During his Chamber REST (dark therapy), he uncovers that his deepest secrets are just fragments of a larger story, and the biggest deception is the film itself. Yet, even the end of the world doesn't taste as bitter as Max had feared.

Director's Statement:

Fantasy and escapism are tools that help us overcome life's challenges, yet they can be as liberating as they are confining. This theme runs through works like Peer Gynt or perhaps London's The Star Rover. It is also the core theme of all my films, from Retriever to Sensitive Person. In this love story between two fabulous liars, set against the backdrop of dark therapy, I see an opportunity to explore this theme further, delving even deeper into an experimental format.

Production Company: Cinémotif Films

Looking for: co-producers, script consultants, distributors, film festivals



GREEN IS THE FIRE'S TINT

Directors: Cristina Hanes / Arya Rothe / Isabella Rinaldi

Producer: Cristina Hanes

Genre: Documentary

Stage of Production: Development

Country: Romania / India / Italy

Runtime: 90'

Estimated date of premiere: December 2025

Total Budget: 533,192 EUR

Financing in Place: 79,000 EUR

Synopsis:

Somi, an indigenous woman, fought for the rights of India's indigenous communities as a Naxalite Maoist rebel. After leaving the movement, she and her family settled on land with other former Naxalites. One day, they received an eviction notice: the land had gained value due to a nearby iron mine, and a presumed owner is seeking real estate investment. In addition to land speculation, mining activities are devastating the jungle surrounding the settlement. GREEN IS THE FIRE'S TINT follows Somi as she leads the fight against eviction, believing the land belongs to the indigenous community.

Director's Statement:

We met Somi seven years ago in a village in central India. Our encounter with her translated into A RIFLE AND A BAG, but furthermore into a strong relationship over years. The three of us co-directed, co-produced and were the only crew on location for A RIFLE AND A BAG. Our team is familiar with the filming location and welcomed by the community who view the completed first film as a dignifying representation of them. Our personal relationship with Somi and her family has evolved over the years into a close friendship and we are all eager to continue our filmic collaboration. She appreciated that we were interested in her not as a "topic", but as an individual, not only as a Naxalite fighter and an indigenous person, but also as a mother and a woman. That's why she granted us the privilege to represent her story.

Production Company: NoCut Film Collective

Looking for: festival representatives, distributors, sales agents, commissioning editors



HOMEFIRE

Director: Neus Pagès

Producer: Laura Alvarez

Genre: Documentary

Stage of Production: Development

Country: Spain

Runtime: 80'

Estimated date of premiere: March 2027

Total Budget: 318,000 EUR

Financing in Place: 33,000 EUR

Synopsis:

Hidden in the Catalan Pyrenees, the village of Airamunt was abandoned eighty years ago when a dam submerged its lands. Now, Audit (53), Furi (41), their children Mel (9) and Raïu (2), and 5,000 bees live off-grid, pursuing their eco-tourism dream. Sixteen years ago, they left the city to rebuild Airamunt and expand their apiary. Bees symbolize teamwork and resilience—values they hope to pass on to their children. But competition with an industrial beekeeper threatens their organic bees, pushing Mel to finally connect with her family's project.

Director's Statement:

My grandparents once lived up in the mountains; my grandmother even managed to single-handedly raise a family and animals there. The few hours my grandfather wasn't out at work he would spend tending to his beehives, which provided them with honey to sell to bring in a little money. They eventually left rural life for a larger town, where I grew up, watching how my ancestors' valley was drained of people and livestock and overrun with ruins and brambles. Now, I try to get away to hike in the mountains whenever I can.

Production Company: Nanouk films

Looking for: co-producer / partners / sales agent



REBELLION OF MEMORY

Director: Joël Jent

Producer: Sophia Rubischung / Charlotte Uzu / Claudia Chávez Lévano

Genre: Documentary

Stage of Production: Development

Country: Switzerland / France / Peru

Runtime: 100'

Estimated date of premiere: February 2026

Total Budget: 550,000 EUR

Financing in Place: 320,000 EUR

Synopsis:

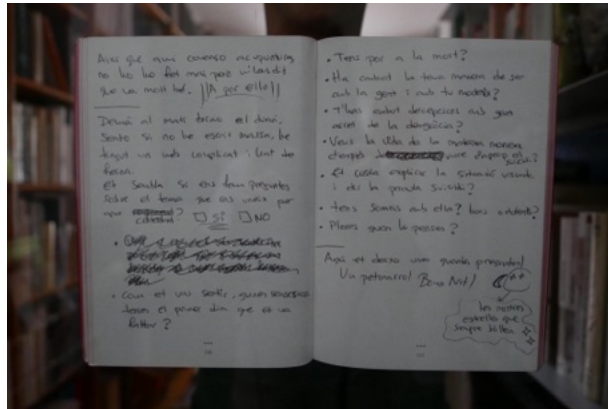
Between 1980 and 2001, the population of Peru's Andean highlands was caught in the crossfire between the guerrilla "Sendero Luminoso" and the state armed forces. A family of three people from different sides of the conflict seek their way out of a dark past. Their present is marked by the confrontation with their memories and the attempt to find understanding for each other.

Director's Statement:

How can a country free itself from the spiral of violence? In our conflict-ridden world, reconciliation has become essential for societal healing as it offers a pathway towards understanding, empathy, and peace. Especially in a post-colonial setting, where scars manifest in systemic inequalities, cultural fragmentation, and intergenerational trauma. The example of Peru illustrates the necessity to confront historical injustices. The country's lack of reappraisal of its past and the violent suppression of the social unrests claimed numerous lives in 2023. With this film, we want to create awareness for the urgent need of reconciliation. In Peru, but also elsewhere.

Production Company: Aaron Film / Les Films d'Ici / Amazona Producciones

Looking for: co-producer, sales agent, distributors, festival programmers



SEMICOLON

Directors: Ella Ramon Ferrer / Gala Diaz

Producer: Anna Boneta

Genre: Documentary

Stage of Production: Development

Country: Spain

Runtime: 90'

Estimated date of premiere: November 2025

Total Budget: 267,116 EUR

Financing in Place: 40,067 EUR

Synopsis:

Since Èlia experienced the suicide of a close person, she has felt alone with immensely deep pain. When discovering through her psychologist how healing writing can be, she turns a notebook into a space of care for others who need it. Ari and Salva embark on a project that leads them to face the worst moment of their lives using correspondence with a stranger as therapy. They know nothing about each other; they only have a notebook with an address where they send it. The only thing they know is what they have in common: they have both experienced the suicide of a close family member.

Director's Statement:

In 2013, I faced the devastating loss of my best friend to suicide, which transformed my life and led me to create "Punt i coma" to express and share my grief. I went through a very solitary grieving process. Turning this experience into a documentary is my way of offering comfort and support to other survivors and families who are also dealing with this pain. Today, I feel the need to talk about survivors and offer them a refuge of solace.

Production Company: Benecé Produccions S.L.

Looking for: distributors / creative cooperators



THE SPACES WE INHABIT

Director: Bruno Cerpa Moreno

Producer: Bruno Cerpa Moreno

Genre: Documentary

Stage of Production: Development

Country: italy / Spain / Peru

Runtime: 65'

Estimated date of premiere: 2026

Total Budget: 96,400 EUR

Financing in Place: 0 EUR

Synopsis:

We will visit, in different seasons of the year and times of the day, some of the houses I have lived in, without geographical details. We will first explore the streets, then we will slowly get closer to the facades, until we will get to the interior of the houses. No one will knock on the door, no one will open it, we will simply suddenly be inside, guided by my voice-over that will narrate memories that connect me emotionally to time when I lived there. We will not see the people who live there now, but we will hear them talking about their relationship with those spaces.

Director's Statement:

Having moved all my life and not having a family house, I have no architectural reference of home. I have lived in about 40 houses; in Peru, Russia, Italy, Spain, England and Belgium. This experience has provoked the need to visit some of the houses where I lived, trying to build a home formed from the union of all them, something that is only possible through a film. At the same time I wonder if with this journey I am not trying to return to a place, but to a certain time. In a way, returning to a place where we have lived or that has a special place in our memory is an attempt at time travel.

Production Company: Bruno Cerpa Moreno

Looking for: co-producers / sales agents



SUGARLAND

Director: Julia Groszek

Producer: Alicja Gancarz

Genre: Documentary

Stage of Production: Development

Country: Poland

Runtime: 90'

Estimated date of premiere: October 2026

Total Budget: 376,744 EUR

Financing in Place: 23,256 EUR

Synopsis:

Coca-Cola is extremely important to the people of Chiapas - it is used ritually during prayers in church, it determines a person's status, and if a local politician wants to win the people's vote, he or she has to serve 180 cases of Coke at a rally. What's more, local healers (curanderos) believe in the healing power of Coca-Cola. There is an epidemic of diabetes and obesity in Chiapas, while at the same time the Coca-Cola plants are depleting the groundwater, leaving residents without access to drinking water. The indigenous community is aware of the problem, but has no means of stopping 'coca colonisation'.

Director's Statement:

There's probably no one in the world who doesn't know Coca-Cola. Coke is a symbol, it's a way of life, it's the best tailored advertising, selling 'values', being together, being cool. I am very sensitive to falsehoods and to being bullied. The promise that Coke makes can be deadly. Certainly for many people in Chiapas. There is a deep resentment in me against the exploitation of people for profit, against unbridled capitalism that kills the weak and pursues profit over dead bodies. Maybe it is because I am a woman, which means that I belong to a group that is only in the 21st century slowly gaining the rights that have been guaranteed to white men for millennia. I know what it is to not be heard, to not be able to get my point across, to be left out because someone is stronger.

Production Company: Autograf

Looking for: co-producers / broadcaster / sales agent / festival representative



EUROPEAN PROJECTS 2024
PRODUCTION AND POST-PRODUCTION



BOOKS ARE OUR WEAPONS

Director: Maté Konkol

Producer: Maté Konkol / Balász Zachar

Genre: Hybrid Documentary

Stage of Production: post-production

Country: Hungary

Runtime: 75'

Estimated date of premiere: April 2025

Total Budget: 17,000 EUR

Financing in Place: 4,000 EUR

Synopsis:

Noémi and Péter are new members of FÉSZÉK, a community of university students who are committed to studying critical social theory and also changing the world as activists. They participate in debates, reading circles, forums, choir and social life – and in the meantime realise how difficult it is to fit in, both for the first generation college student girl coming from a working class background, and the hedonistic, try-hard middle class boy. With its long takes and a stream of cultural references, our film levels form with meaning, while also depicting how the personal is political.

Director's Statement:

It's an incredibly difficult time to be a young filmmaker in Hungary. As the state funding is spent on nationalist historical productions, socially committed democratic films are not supported. Our film is about a commune of young activists who study sociology and feminism, very similar to the one that I was a student then teacher of, and where I became more conscious about emancipatory movements that I'm now a member of. Books Are Our Weapons is a hybrid documentary: it introduces a few actors with fictional characters into an environment where everyone else plays themselves. Topics of scenes were set beforehand, but dialogues were improvised, making it half fiction, half documentary – and completely participatory.

Production Company: -

Looking for: co-producers



DIVIA

Director: Dmytro Hreshko

Producer: Polina Herman / Glib Lukianets / Richard Valk

Genre: Documentary

Stage of Production: post-production

Countries: Ukraine / Poland / Netherlands

Runtime: 80'

Estimated date of premiere: December 2024

Total Budget: 348 231 EUR

Financing in Place: 328 231 EUR

Synopsis:

Divia documentary reveals Ukraine's journey through unprecedented Russian aggression and its aftermath: forests reduced to ash, fields damaged by explosions, and the haunting presence of abandoned military wreckage amidst treacherous minefields. Amidst this desolation, nature stands as a silent witness, absorbing and beginning to heal from the scars of conflict. The meditative narrative without any dialogues follows deminers, body searchers, environmentalists, and animal activists who navigate the wreckage, striving to quantify the tragedy's impact and restore Ukraine's fragile ecosystems

Director's Statement:

The destruction of nature is a significant part of the cost we Ukrainians pay for our freedom from Russia, which views nature and the world around it merely as resources for exploitation and expansion. Documenting the Russian military's eco-crimes and the destruction of natural landscapes and ecosystems is crucial. Understanding the scope of these issues is the first step toward solving them. While environmental concerns might not be a priority for Ukrainians amidst pressing issues, neglecting them could pose greater threats to our lives than anticipated. The title „Divia“ should serve as the symbol of the ancient Slavic goddess of nature and all living things, who is opposed to war, destruction and death.

Production Company: UP UA STUDIO / Gogol Film / Valk Productions

Looking for: festival programmers / sales agents / distributors



HOMEMADE MULBERRY VODKA

Director: Anzhela Frangyan

Producer: Anzhela Frangyan / Stephane Jourdain / Mirjam Gelhorn

Genre: Documentary

Stage of Production: Production

Country: Armenia / France / Sweden

Runtime: 90'

Estimated date of premiere: 2026

Total Budget: 420 000 USD

Financing in Place: 215 951 USD

Synopsis:

Everytime I travelled out of the region I was afraid that soon the road would be closed. People kept asking; "Why are you shooting so much?" I knew the answer to this question from the start. And the reason was the persistent feeling of the end, a premonition that soon this place, these faces, these mountains, houses, trees, everything might disappear and all of these people may never come together again. Unconsciously, I recorded long shots of the landscape, without any words or dialogues, as if I was trying to capture and preserve this world like it was in those moments.

Director's Statement:

Everytime I travelled out of the region I was afraid that soon the road would be closed. People kept asking; "Why are you shooting so much?" I knew the answer to this question from the start. And the reason was the persistent feeling of the end, a premonition that soon this place, these faces, these mountains, houses, trees, everything might disappear and all of these people may never come together again. Unconsciously, I recorded long shots of the landscape, without any words or dialogues, as if I was trying to capture and preserve this world like it was in those moments.

Production Company: Dokino / La Huit / Mantaray

Looking for: distributors / broadcasters / festival programmers



THE CASTLE

Director: Danny Biancardi / Virginia Nardelli / Stefano La Rosa

Producer: Giulia Campagna / Nadeje Labe

Genre: Hybrid Documentary

Stage of Production: post-production

Country: Italy / France

Runtime: 75'

Estimated date of premiere: February 2025

Total Budget: 205,000 EUR

Financing in Place: 187,850 EUR

Synopsis:

Angelo, Mery and Rosy are three 11-year-olds living in Danisinni, an isolated neighborhood in Palermo. Their expeditions lead them to an abandoned kindergarten in the middle of the main square. Driven by a desire for adventure, the group decides to explore it. Amidst the rubble, they discover a safe place where they can escape the gaze of others. A secret place where they can let their imaginations run wild without feeling judged. However, this island of freedom is in danger: after fifteen years of waiting, the kindergarten will soon be renovated by the city of Palermo.

Director's Statement:

We discovered Danisinni through the eyes of its young inhabitants. Virginia and Danny lived in the neighborhood during their documentary film studies at the Centro Sperimentale di Cinematografia in Palermo. Danny made a short film about a neighborhood teenager and her desire to escape, 'Take Me Back' (2016), while Virginia directed a participatory cinema workshop with the neighborhood's young women, 'Timeless Women' (2020). Stefano, originally from Palermo, wrote a collaborative review in Danisinni and worked as assistant director on the short film 'Gira Ancora' (2018), produced by the HEAD of Geneva.

Production Company: Zalab Film / La Societe du Sensible

Looking for: sales agents



THE FLIGHT OF THE STORK

Director: Berta Salas / Soumaya Djahdou

Producer: Matheus Mello

Genre: Documentary

Stage of Production: Production

Country: Spain / Algeria

Runtime: 77'

Estimated date of premiere: February 2025

Total Budget: 98,250 EUR

Financing in Place: 48,250 EUR

Synopsis:

Soumaya, a young woman of Algerian descent, explores her relationship with her mother, Malika, as she prepares for a trip to Algeria during the month of Ramadan, with her childhood friend Berta, who films the journey. What begins as a nostalgic exchange reveals family tensions and a conflict of identity. Between memories and expectations, Soumaya seeks to reconcile her path with the heritage her mother expects her to honor and what she wishes for herself. Through love and memory, the two find common ground in their relationship.

Director's Statement:

The Flight of the Stork emerges from a deeply personal journey, driven by Soumaya's desire to be a beacon for young girls and adolescents navigating the complexities of identity, especially when they lack role models who reflect their struggles. Soumaya's own path has been one of isolation and inner conflict, as she grappled with the expectations placed on her by her family and the society around her. She believes that had she known, during her adolescence, that she was not alone in this journey, the road might have been less arduous.

Production Company: Migranta Films

Looking for: co-producer / financier / festival agents



THE VIOLENT SKIN

Director: André Robert

Producer: Mario Adamson / André Robert

Genre: Hybrid Documentary

Stage of Production: post-production

Country: Sweden, Costa Rica, Spain

Runtime: 93'

Estimated date of premiere: January 2025

Total Budget: 348 000 EUR

Financing in Place: 270 000 EUR

Synopsis:

In "The Violent Skin," I invoke the ghost of my father to have the conversation I could never have with him in life. I return to my family's rustic cabin in the coastal town of Cuajiniquil, ten years after scattering his ashes in the same sea that now, due to climate change, threatens to erase our home and family history. How do I tell him about the intergenerational violence that has afflicted the men in our family with a deadly silence that killed him and led me to repress my homosexuality for so many decades? The only thing I can tell him is a story about how a few months after he passed away, my Uncle Sergio, a hunter who lives isolated in the northern mountains of Costa Rica, invited me to the untamed wilderness to hunt a jaguar.

Director's Statement:

I remember a long exhale, the air slowly leaving his lungs. Then, a deafening silence; prolonged and eternal. After a couple of seconds, his skin hardened and turned a deathly kind of yellow. He was no longer my father. He was something else; somewhere else. A part of me left with him and a thought crossed my mind: I missed my opportunity.

Production Company: Sisyfos Film Production

Looking for: film programmers, sales agents, distributors



WASTELAND CHRONICLES

Director: Viera Čákanyová / Barbora Sliepková / Lucia Kašová

Producer: Anna Mach Rumanová / Martina Netíková

Genre: Hybrid Documentary

Stage of Production: Production

Country: Slovakia / Czech Republic

Runtime: 80'

Estimated date of premiere: May 2025

Total Budget: 220 270 EUR

Financing in Place: 164 270 EUR

Synopsis:

The 'Triangle of Death' lies in eastern Slovakia, well beyond the horizon of interest of politicians and the wider public. The three chemical plants are responsible for the largest PCB contamination in Europe. Over the years, the tar pits in central Slovakia have morphed into a living mass. Every time it rains more than usual, the toxic water threatens to overtop the bank and inundate the residential part of the village. The contamination originating in the dump site of Bratislava chemical plant Istrochem has spread through the groundwater towards Žitný ostrov, the largest drinking water supply in Central Europe.

Director's Statement:

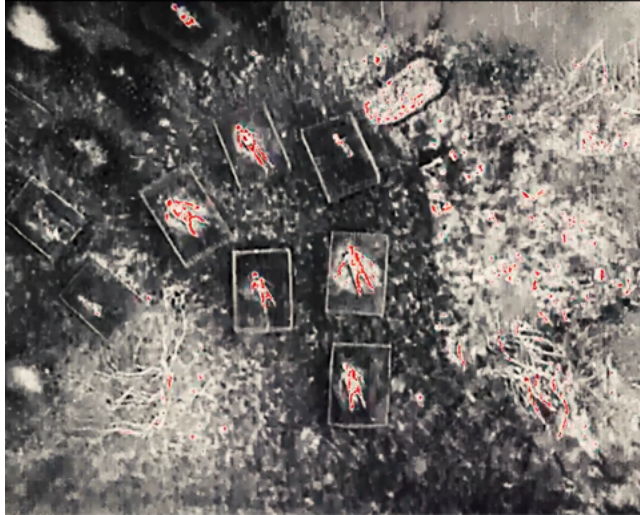
WASTELAND CHRONICLES presents three women directors' perspectives on the three largest and most dangerous toxic dump sites in Slovakia. Each of the three episodes attempts, in its own way, to break out of the anthropocentric view on the issue of environmental hazards. The contaminated areas become a symbol of our relation to the earth, as well as a testament to humankind's destructive nature. We paint a picture of a country disoriented in its values and swamped in dysfunctional bureaucracy; a country enamoured of short-term plans and empty promises; a country incapable of taking a long view of its challenges.

Production Company: filmsomnia / Cinémotif Films

Looking for: sales agents, financiers, festival contacts



U.S. DOCS 2024



ABSTRACT

Director: Jaydn Gosselin

Producer: Jacob Fertig / Chelsea Hernandez / Brianda Gosselin-Hickey

Genre: Documentary

Stage of Production: Production

Country: United States

Runtime: 90'

Estimated date of premiere: May 2026

Total Budget: 430,000 USD

Financing in Place: 15,000 USD

Synopsis:

Abstract is a film about surveillance, disguised as a film about identification. In the U.S.-Mexico Borderlands, where the world's deadliest and most surveilled border meets advanced autonomous technologies, migrants are meticulously tracked, yet their deaths often go unnoticed. Through striking vignettes and intimate testimonies with migrants and the people who study them, *Abstract* interrogates the promise and peril of science that reduces human lives to data. It is a portrait, at once tender and enraging, irreverent and devastating, of the scientific gaze and the people it risks losing.

Director's Statement:

Those of us who regularly face the world's most horrific situations rely on a degree of abstraction for our own health. In a landscape where death and its risks are ever-present, Abstract emerged from this difficult truth and the tension between necessary detachment and the profound empathy required to truly bear witness to the suffering of others. But what happens when our tools – the camera, like the surveillance tower, that pushes people into uncomfortable positions and turns them into objects of study – can themselves exact violence? It forces us to confront the weight of our gaze.

Production Company: Denizen Studios

Looking for: co-producers / distributors / sales agents / broadcasters



ARTIFICIAL HORIZON

Director: Elizabeth M. Webb

Producer: Solomon Turner / Maggie Corona-Goldstein / DeManuel Richardson

Genre: Documentary / Hybrid Documentary / Experimental

Stage of Production: Production

Country: United States

Runtime: 73'

Estimated date of premiere: January 2026

Total Budget: 702,863 USD

Financing in Place: 62,500 USD

Synopsis:

Artificial Horizon positions historical land surveying as a tool of a Western settler colonial agenda that helped establish and maintain power dynamics and spatial logics of white supremacy. Evolving from this conceptual foundation, the film focuses on the natural and social histories of a tract of former plantation land in eastern Alabama connected to the filmmaker's family. The film illuminates how plant life defies human-imposed property boundaries and provides liberatory models for how bodies might also subvert similar and related structures of power and control.

Director's Statement:

My creative voice exists at the nexus of multiple intersections. I am a Black woman with white presenting privilege; I contain blood memory of the Deep South and migrations North; I look to my ancestors as a portal to a collective future. My family history of migration, racial passing, and existing on both sides of the "color line" serves as an entry point in my work for exploring larger, systemic constructs and the renegotiation of their borders. By using the personal to access the political, I create experiences that complicate the racial binaries that permeate our social relations.

Production Company: Hello Benjamin Films

Looking for: distributors / sales agents



FENCED

Director: Gabriella Garcia Pardo

Producer: Jonna McKone

Genre: Documentary / Hybrid Documentary

Stage of Production: Production

Country: United States

Runtime: 70'

Estimated date of premiere: December 2026

Total Budget: 609,000 USD

Financing in Place: 55,750 USD

Synopsis:

We spend our lives among fences, allowing them to determine where we belong in urban, suburban, and rural places alike. Although we rarely give their ubiquity much thought, their histories tell a very human story—one marked by our desires for belonging and care, just as much as by greed and fear. *FENCED* is a character-rich, darkly humorous look at human boundaries. Filmed across the US, each community, landscape, or creature we meet introduces us to deep histories and modern realities. Told through verité footage and archival interludes, the film moves from the granular and personal to the expansive and systemic and back again.

Director's Statement:

FENCED is an exploration of straight lines and why we make them. Part observation, part conversation, part visual exploration, this conceptual project balances intensive research with the beauty of discovery and warmth of human connection. Through a lovingly subversive lens, I want to reveal how an everyday structure impacts our behaviors and interactions. To ask what it means to own land. I'm searching for people, moments, and places that collectively respond to this in order to foster a conversation between what has been and what can be.

Production Company: -

Looking for: co-producers, programmers, investors



IINA

Director: Yuan Scarlett Wang

Producer: Juefang Zhang

Genre: Documentary

Stage of Production: post-production

Country: United States

Runtime: 90'

Estimated date of premiere: May 2025

Total Budget: 600,000 USD

Financing in Place: 350,000 USD

Synopsis:

"iiná" is a documentary that immerses viewers in the lives of Navajo farmers grappling with the fallout from the FBI's shutdown of a burgeoning hemp industry on their land. The story navigates the complexities of economic struggle, cultural identity, and community resilience, highlighting the profound impact of federal policies on Indigenous communities. Set against the backdrop of the Navajo Nation, the film delves into the personal journeys of the main participants as they navigate the challenges posed by their pursuit of prosperity through hemp farming.

Director's Statement:

Working on "IINA" has profoundly reshaped my approach to filmmaking, making my cinematic language more natural and reflective of everyday life. This project has deepened my bond with Native lands and stories, compelling me to pursue further narratives within these rich cultures. I plan to shoot my next feature-length film on Native land, followed by a documentary in China, both of which are currently in the developing stages. As a filmmaker, my aim is to deliver content that provokes thought and depth, while maintaining a fervent passion for life.

Production Company: -

Looking for: sales agents / distributors / co-producers



PILSENITA

Director: Erin Babbin

Producer: Erin Babbin

Genre: Documentary

Stage of Production: production

Country: United States

Runtime: 90'

Estimated date of premiere: January 2027

Total Budget: 622,704 USD

Financing in Place: 2000 USD

Synopsis:

"Diana Solís: A Portrait" is a poignant documentary that traces the extraordinary life and artistic journey of Chicana photographer and activist Diana Solís. From her early days documenting Chicago's vibrant Chicano movement to trailblazing queer activism in Mexico City, Diana's lens captures a kaleidoscope of cultural evolution. Battling cancer, gentrification, and a global pandemic, Diana embarks on a soul-stirring photographic rediscovery of her changing neighborhood, preserving the spirit of her community. Through resilience and creativity, Diana fulfills her childhood dreams, culminating in the publication of her acclaimed book, "LUZ: Seeing The Space Between Us."

Director's Statement:

My filmmaking journey is deeply rooted in a legacy of image-making, shaped by my grandmother's photography and my mother's work as an independent filmmaker. I have found my own voice and meaning through filmmaking, and co-founded of On The Real Film in Chicago in 2011. My creative practice centers on a passion for truth in storytelling, manifested in documenting artists, musicians, and activists. Two feature-length documentaries and numerous short films later, I've honed an approach that emphasizes the authenticity of narratives often marginalized by societal power structures.

Production Company: On The Real Film

Looking for: Distributors / funding



SISTER SENATORS

Director: Emily Harrold

Producer: Robin Hessman / Emily Harrold

Genre: Documentary

Stage of Production: production

Country: United States

Runtime: 90'

Estimated date of premiere: January 2026

Total Budget: 1,000,000 USD

Financing in Place: 300,000 USD

Synopsis:

Three Republicans arm-in-arm with a Democrat and an Independent is akin to seeing a unicorn in today's hyper-partisan, bitter political landscape, but that's exactly what one sees at the South Carolina State House. They are the only 5 women in the South Carolina State Senate and they call themselves the Sister Senators. South Carolina ranks at the bottom in gender parity nationally. However, rather than be intimidated by the male-dominated State House, the Sister Senators defy their political parties and work together.

Director's Statement:

Growing up, my parents instilled in me that I could do anything I wanted and be whoever I wanted. As a girl, I never felt inferior to or less than because I was not male. But in my young womanhood, I have come to realize that while I may not see myself as inferior, my government does. In a country and a world that is every day becoming more and more calculated, and more and more partisan—the Sister Senators of South Carolina are refreshingly real, realistic, thoughtful, and kind. Yes, they are elected officials, but they are human beings. And rather than stand steadfast on talking points about one of the most controversial issues of the era in the United States—abortion—they are willing to disagree and talk about why. The power of documentary is that we get to step into another's shoes...and with this film, SISTER SENATORS, I want the world to step into the heels (and flats...they wear those too!) of some of the most badass women there are.

Production Company: Global Neighborhood / Lynnwood Pictures

Looking for: co-producers / distributors / partners



SUNCHASER

Director: Matt Waldeck / Jyrky Eschner

Producer: Matt Waldeck / Jyrky Eschner

Genre: Documentary

Stage of Production: Development

Country: United States

Runtime: '

Estimated date of premiere: December 2026

Total Budget: 550 000 USD

Financing in Place: 1500 USD

Synopsis:

A son's final months with his Alzheimer's-stricken father shift from sorrow to adventure when a cache of 16mm film reveals his father's secret past as the millionaire skipper of the legendary sailboat *Sunchaser*. Like "Rosebud" in *Citizen Kane*, *Sunchaser* becomes Harry Altick's obsession in his last days. A phone call from Finland reveals another *Sunchaser*, connecting generations of fathers and sons. Harry's unfinished 1972 documentary, with a soundtrack from David Loggins and Mel Tormé, captures a lost era of yacht racing and early "yacht rock."

Director's Statement:

Sunchaser is the rare case of a sporting story transcending competition and reaching into universal human themes of triumph, loss, and memory. A truly miraculous archival discovery in the midst of a very real period of grieving for Ryan Altick as his father drifts away from this lifetime before his very eyes and the mysterious word "Sunchaser" murmured beneath his father's breath.

Production Company: Zodiac Features

Looking for: financiers / sales agents



THIS IS ME LOVING YOU

Director: Julia Hunter

Producer: Danny Alpert

Genre: Documentary

Stage of Production: Post-Production

Country: United States

Runtime: 84'

Estimated date of premiere: May 2025

Total Budget: 596,000 USD

Financing in Place: 401,950 USD

Synopsis:

Sydney, a gregarious heroin user, moves into a Chicago recovery home and befriends Julia, an alcoholic filmmaker. When Sydney gets pregnant and returns to her abusive boyfriend, both women re-enter a world of abuse and addiction where they must choose between protecting those they love and saving themselves. Through the lens of one unbreakable friendship, *This is Me Loving You* documents Sydney's journey through the birth of her daughter, the escalation of abuse from her partner, her return to drug use, and ultimately how the young women hatched a plan to get Sydney and her daughter to safety.

Director's Statement:

Most films about addiction and abuse are retrospective, told by outsiders or survivors who have made it out. This is Me Loving You is different. I followed my best friend Sydney's journey through this world in real time and, in parallel, my own story balancing addiction and finding a way to support her. That's when I learned about harm reduction, a health philosophy that meets people where they're at. I knew I couldn't save Syd, but harm reduction showed me how to be there when she found a way to save herself. This film makes the case that addiction is not a crime. It's a trauma response.

Production Company: Kindling Group

Looking for: distributors



EAST AND SOUTHEAST ASIA 2024



A JOURNEY TO THE UNIVERSE

Director: Primrin Puarat

Producer: Supatcha Thipsena

Genre: Documentary

Stage of Production: Development

Country: Thailand

Runtime: 90'

Estimated date of premiere: September 2026

Total Budget: 200,807 USD

Financing in Place: 53,456 USD

Synopsis:

In 2020, Thai filmmaker Primrin (29) began documenting the toxic waste dumping in Nong Phawa village. Immersed in her project, she developed rashes that led to a shocking diagnosis of a severe disease. Forced to abandon her film and undergo intensive treatment, she faced the harsh reality of suffering while bedridden and battling the disease. After two years, Primrin eventually entered remission, feeling gratitude for her survival. This life-altering experience inspired her to reconnect with herself through Vipassana meditation where she seeks fundamental truths about her existence in the universe.

Director's Statement:

I started filming this documentary to explore the darkest corners of humanity and find hope amidst despair. Yet, the reality I faced shattered my beliefs. I sensed death's proximity, and after my recovery, I set out to answer the lingering question: "What is the purpose of our lives? Through this film, I aim to capture the moments of reflection that provide deeply personal insight and raise critical questions about our existence in an increasingly toxic world. With the recent enormous fire in the community, the ongoing crisis highlights 'chronic disease' that affects us all.

Production Company: S+ pictures

Looking for: co-producers / partners



BECOMING RISKYA

Director: Riskya Duavania

Producer: Riani Singgih

Genre: Documentary

Stage of Production: Production

Country: Indonesia

Runtime: 75'

Estimated date of premiere: December 2026

Total Budget: 260,350 USD

Financing in Place: 11,100 USD

Synopsis:

"Why is your name Riskya?" A voice prompts a journey through Riskya's past, revealed in nonlinear footage of their teenage years. Amid Indonesia's increasing conservatism, we see Riskya growing up with their family, using a camera to document their life.

Director's Statement:

Through this personal film, I want to spark more conversations about personal freedom, gender expression, and the complexities of family dynamics, ultimately contributing to a broader discourse on social change and individual rights so that I hope it will inspire others. As someone born a woman, I have not dared to make decisions outside the norms because Indonesian society is becoming increasingly religious. Growing up in a predominantly Muslim country where wearing the hijab is often mandatory in schools has shaped the perception that women who choose to remove their hijabs are offensive and immediately scorned by society. Many must live with our parents unless it involves marriage or work. Looking back at old archives, many of my friends are married because they felt forced to and had to abandon their dreams.

Production Company: Seven10 Media

Looking for: co-producers / partners



LAND OF EVANESCENCE

Director: Trang Thi Xuan Nguyen

Producer: Wilfredo Manalang

Genre: Documentary / Hybrid Documentary

Stage of Production: Development

Countries: Vietnam / Philippines

Runtime: 75'

Estimated date of premiere: February 2026

Total Budget: 375,000 USD

Financing in Place: 56,250 USD

Synopsis:

"Land of Evanescence" explores war's lingering shadows, tracing conflict's echoes across generations. The film starts in Vietnam's Vinh Moc tunnels, where darkness whispers of past battles. Life-like mannequins and silent corridors evoke the haunting memory of a time when fear and courage intertwined. The filmmaker, a child of the post-war era, is ensnared in a conflict she never fought but can't escape. Through Nguyen Thi Xuan Phuong's stories and Charles Bradley's torment, the film reflects on how the ghosts of war shape our future, urging us to seek peace in a world marked by its past.

Director's Statement:

Martin Woollacott, a journalist for The Guardian, reflected on the Vietnam War's end: "Much suffering lay in the past, but there was a presentiment... the future held more of the same." He was right. For those who left, stayed, or came after, the war never truly ended. As a filmmaker born in a country shaped by struggle, I question the meaning of "enemy." Like soldiers of the past, I sometimes feel lost, searching through tunnels of war and peace. Given the state of the world and global wars, I seek to explore memories and craft my story through images of the disappeared, hoping to find answers for future generations.

Production Company: FUSEE / LAGI LIMITED

Looking for: co-producers / partners / sales agents / distributors



PONY BOYS

Director: Joseph Mangat

Producer: Alemberg Ang / Stefano Centini

Genre: Documentary

Stage of Production: Production

Countries: Philippines / Taiwan

Runtime: 100'

Estimated date of premiere: April 2025

Total Budget: 201,008 USD

Financing in Place: 127,291 USD

Synopsis:

"Pony Boys" offers an intimate glimpse into horse tourism in Baguio, Philippines, rooted in indigenous traditions and influenced by U.S. colonization. The film follows teenage horse handlers as they navigate the changing dynamics of Baguio's Filipino cowboy community, or Ponyboys. With fewer local youths joining, recruits from lowland provinces increase, creating a more complex community. Despite their varied backgrounds, these ponyboys form strong bonds while balancing adolescence and work. The film highlights the impact of U.S. occupation on their identity and socio-economic landscape, reflecting globalization's challenges to tradition and cultural assimilation.

Director's Statement:

Returning to the Philippines after years in the U.S. made me reflect on my sense of belonging. The ponyboys, with their ability to adapt to outside influences while holding onto their roots, felt familiar. Their experiences echo my own attempts to reconcile different parts of my identity. In portraying their daily lives, I want to offer a glimpse into how they navigate a world shaped by tradition and modernity, capturing their quiet resilience and the challenges they face without romanticizing their way of life.

Production Company: Daluyong Studios / Volos Films

Looking for: sales agents / co-producers / distributors



VEILED VILLAGE

Director: Komeil Soheili

Producer: Masoud Soheili / Jooyoung Soheili

Genre: Documentary

Stage of Production: Production

Country: South Korea

Runtime: 70'

Estimated date of premiere: July 2025

Total Budget: 201,008 USD

Financing in Place: 127,291 USD

Synopsis:

Two musicians joined a village protest against a newly built military base. Tragedy struck when the younger one died during the protest, with his final wish to be buried in front of the base. His heartbroken friend left everything behind but his guitar and moved to the village. Over the years, he struggles to keep the protest alive, visiting his friend's restricted grave daily. As doubt creeps in, villagers begin to question the endless battle. Now, he faces a choice: continue fighting for a fading dream or finally let go of his friend's haunting memory.

Director's Statement:

I met Jin-seok almost out of luck, he was drinking tea with other villagers leaving his guitar at the corner. Honestly, I found him over humble, living alone, raising two abandoned dogs in an abandoned house, eating simple food and silently visit his friend's burial site everyday and actively protesting against the military base in any means he could, especially his music. Yet, in our private conversations, Jin-seok seemed reluctant to discuss his activism. It wasn't until he encountered a military vehicle or visited his friend's burial site that his true passion and resolve surfaced. Amidst the political turmoil surrounding the military base and missile defense system, Jin-seok's personal narrative emerged as the focal point of significance for me. I yearned to uncover the depths of his dedication, the obstacles he faced, and above all, the profound bond of friendship that defined his existence—a friendship unlike any I had encountered before.

Production Company: Yooran Film

Looking for: sales agents / co-producers / distributors



THE SONGS FROM WITHIN

Director: Elvis A-liang Lu

Producer: Stefano Centini / Katrina Hsieh

Genre: Hybrid Documentary

Stage of Production: Production

Country: Taiwan

Runtime: 85'

Estimated date of premiere: March 2025

Total Budget: 321,954 USD

Financing in Place: 30,000 USD

Synopsis:

According to legend, the bear eagle is the embodiment of the ancestral spirit of the Paiwan tribe and a symbol of warriors. Mufan and Chen Wei, two young men who act in a more feminine way, feel left alone in the small tribe where they live while their families try to avoid confronting them for being “different”. They often stare at the sky, letting their doubts about their own existence cast into the clouds, where the ancestral spirits are flying. Singing and dancing in their own mind becomes the only way to bear the unbearable, venting their feelings and trying to bury themselves. But although their days are happy, there is no trace of the love Chen Wei longs for in his heart.

Director’s Statement:

What we cherish in the deepest recesses of our hearts are usually the most significant feelings of our lives. I grew up in the countryside of Taiwan during the 1990s. During my youth, it was a generation without the internet providing information to understand one's gender identity. In a conservative little village, any sexual orientation other than heterosexual was recognized as a sickness and guilt. I could only make myself get used to a hypocritical lifestyle and pretend to be happy, concealing my real desires and burying them, letting them die on their own. I'm 22 years older than the two leading characters.

Production Company: Volos Films

Looking for: sales agents / co-producers / partners



WIND AND VIEW

Director: Sheng-Hung Hsieh

Producer: Ina Hon / Maurane Cugny

Genre: Hybrid Documentary

Stage of Production: Production

Country: Taiwan / Japan / Germany

Runtime: 80'

Estimated date of premiere: October 2025

Total Budget: 453,851 USD

Financing in Place: 118,002 USD

Synopsis:

“Wind and View” is the name of the little grocery store located in Sandimen, a little indigenous village in Southern Taiwan. Grandpa Kang is from Northern China and was brought to Taiwan as a prisoner of war after fighting in the Korean War and his wife ‘Eleng is the chief of the local Paiwan tribe. They don’t speak the same language, but have been running the store together for over 60 years. The film follows their grandson Kang Yuan-Jin, revisiting his grandparents’ love story that spans 100 years of East Asian history to look for answers to questions of heritage, identity and the future.

Director’s Statement:

I met the family of the “Landscape Store” during the shooting of my documentary short “Palisian” in 2019. When I stepped into the store for the first time, I was surprised to see a large map of China hanging on the wall covered with stickers. They marked the wandering trajectory of the wars Grandpa Kang fought in. I tried to re-imagine every memory underneath these stickers, trying to figure out what these stickers conceal, and the reason Grandpa Kang resides in Southern Taiwan. In recent years Taiwan has been receiving more and more international attention in connection to its role in East Asia’s geopolitical conflict.

Production Company: Moolin Films / Reynard Films

Looking for: sales agents / broadcasters