

2025 STUDIO DAROM · P.a.S WORKSHOP

BIANKINI ביאנקיני ISRAEL

MAIN DATA

Category	Drama, Romance, Thriller
Length	90 min
Language	Hebrew, Russian
Shooting format	4K
Shooting location	Israel
Shooting dates	2027
Expected date of completion	2028
Stage of production	In development

PRODUCTION

Budget	744.734 €
Financing in place	240.000 €
Production company	Binnenhof Productions
Workshop & platform attended	Women Film Lab by the New Fund for Cinema & Television – Winner

SYNOPSIS

Meital, a respected police investigator, joins her colleagues for a retreat at Biankini Beach, where her mother, Vera, works as a hotel maid. Their strained relationship begins to heal, but the getaway takes a dark turn when Meital suspects Vera's partner, Andrey, of pimping out Natasha, a young maid from Ukraine who seems to be replacing her as Vera's 'new daughter'. Denied official approval to investigate, Meital pursues the matter on her own, growing closer to Natasha in the process. As their bond deepens, Meital drops her strict boundaries and for the first time feels free. No right and wrong, no law. But when Natasha is found dead under suspicious circumstances, Meital realizes her long-sought recognition comes at a devastating personal cost.

DIRECTOR'S STATEMENT

I was born in Saint Petersburg and arrived in Israel in 1990. There's a constant discord in my life between the Israeli society in which I grew up and my home, the root of it all, where immigration was a permanent fixture. The world of the immigrant woman is the cinematic sphere I explore. In my youth, many Russian women were referred to as "whores". I had made a kind of unconscious inner choice never to be called that by anyone. I methodically diminished myself—suppressing my femininity, my sexuality—my very existence was suddenly dangerous and threatening.

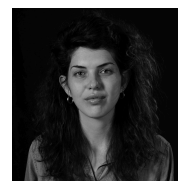
In the pretext of a sex worker's criminal investigation, Meital is swept into an investigation of herself, her femininity, sexuality and physicality. Almost unconsciously, she yearns to make up for lost time but instead finds herself sinking into a dark hole where nothing but the body exists. A place wholly detached from the spirit. It is there, of all places, that she can feel close to her mother and the other women in her life. It's comforting and tempting, but Meital knows she still has a chance at a different life.

CONTACT

Producer - Karen Belz - karenbelz10@gmail.com
Director - Hila Elena Royzenman - hilaroyzen@gmail.com



DIRECTOR HILA ELENA ROYZENMAN



Hila Elena Royzenman, director and scriptwriter. A graduate and a lecturer at Sam Spiegel Film School.

Her film MOTHERLAND won the Best Short Film award at the Cinema South International FF, the Best Director Award at the

TA Students FF, and was nominated for the Israeli Academy Award. Her diploma film, COLD FROST & SUNSHINE, won the Grand Prix at the VGK International FF and has been screened worldwide. Her current short film, STARS, produced by Karen Belz is now in editing.

She received her BA in Theater and Journalism from the Hebrew University. She currently has a TV series in development with SPIRO Films. BIANKINI is her debut feature film.

PRODUCER KAREN BELZ



Karen Belz is the founder of Binnenhof Productions, an independent production company specializing in international co-productions and production services for films shot in Israel. With a multicultural background—growing up between

Belgium, France, and Israel—she bridges cultures and industries, making herself a sought-after partner for ambitious cross-border projects.

Since establishing Binnenhof Productions in 2021, Karen has produced a range of acclaimed works, including HUMMUS FULL TRAILER (Israel Film Fund), LORENZO'S STORY (Italy), and the Netflix series DIAMONDS (dir. Rotem Shamir).

Karen brings over 15 years of experience in managing complex productions, from content development and financing to marketing and distribution. Previously, she served as Executive Producer at United Channels Movies, overseeing titles such as SAVING NETA, LONGING, DANCING ARABS, and GOLDEN VOICES. As a line producer, she contributed to major co-productions including ZAYTOUN, LA DUNE, and THE ATTACK.

2025

STUDIO DAROM · P.a.S WORKSHOP

FARM

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ISRAEL

MAIN DATA

Category	Drama
Length	90 min
Language	Hebrew, French, English
Shooting format	4K
Shooting location	France, Israel
Shooting dates	September 2027
Expected date of completion	September 2028
Stage of production	In development

PRODUCTION

Budget	758.710 €
Financing in place	205.000 €
Production company	Zoa Films Ltd
Workshop & platform attended	N/A

SYNOPSIS

Noa (36) and Yonatan's (35) idyllic vacation is shattered when Louis (50), the farm owner, dies; but an opportunity arises when the grieving Veronique (45), leaves to deal with the will and asks the couple to manage the farm, and finally offers Yonatan, the winemaker, a job for at least six months.

In their new routine, they resemble the tense farm owners, and cracks appear in their harmony; when Noa discovers she's pregnant, she has doubts, and a crisis of trust opens between them. Then Veronique returns, announcing, embarrassedly, that they will have to leave. Noa and Yonatan decide to keep the pregnancy, but they don't know where they will go from here; without a place they can call "home," they make a pact, a home between them.

DIRECTOR'S STATEMENT

During my partner's and my first romantic vacation, the farm owner died. It created tension between the dream vacation we had hoped for and the family tragedy we found ourselves in. The farm owner was left alone with their life's work, with fatherless children, and with everything that comes with the day after the death of her partner, from bureaucracy to a broken heart.

In the story, I return to that farm from the perspective of where we are today as a couple, when the crisis the couple encounters forces the protagonist to decide whether she is ready to commit and irrevocably tie her life to her partner in starting a family, while inside her echoes the fear of being left alone in the world, not only as a partner but also as a parent, like the farm owner.

Through exploring the couple's in the farm's relationships, I want to echo in the story the theme of commitment in all its forms: from the couple commitment, to family, career, and fulfillment; to community, land, and country, and even that of the wandering Jew. When the dream is shattered, Noa and Yonatan are left alone, without a farm and without a home to return to; they will have to find their place, but what is certain is that they are together.

CONTACT

Producer - Jenya Maley - jenya.maley@gmail.com
Director - Roni Bahat - ronobahat@gmail.com



Illustrative image: still from "Clouds of May" (1999), directed by Nuri Bilge Ceylan

DIRECTOR RONI BAHAT



Roni Bahat is a filmmaker and a poet. Winner of the Ministry of Culture's Award for an Emerging Filmmaker 2024.

Her recent short film BORDER is on Canal+ since September 2024 and is broadcasted also in Israel. Her first poetry book 'm&m' was published in September 2024.

Her previous short film, BEGIN, premiered in Cinemed in Montpellier and was screened at the NewFilmmakers LA (NFMLA). OLD THING, premiered at the Toronto International Film Festival (tiff) and won awards in Israel.

Roni studied writing at the Minshar School of Art and has a bachelor's degree in behavioral sciences, from The Academic College of Tel-Aviv-Yaffo.

PRODUCER JENYA MALEY



Born in Moscow and raised in Ashdod, Jenya graduated with honors from the initiative production track at the Sam Spiegel Film and Television School.

During her studies, she gained extensive experience in directing, producing, and photography, and created short films that participated in festivals worldwide.

In her fourth school year, she joined Black Sheep Productions, working on projects including DISMISSED (dir. Atara Frish). Later she worked at Green Productions in project development and distribution for CINEMA SABAYA (dir. Orit Rotem Fouchs, Ophir Award, 2022).

Since May 2023, she has been a development producer at ZOA Films and completed a B.Ed.F. in film and education.

She is currently working on a documentary, THE THIRD PLACE, which is supported by NFCT and participated in the DOCAVIV 2024 pitch.

Her graduation film CHOLERA was selected for JFF and TISFF 2024.

MIRIAM AND BENNY

מרים ובני

ISRAEL

MAIN DATA

Category	Drama
Length	100 min
Language	Hebrew
Shooting format	4K
Shooting location	Israel, Bulgaria
Shooting dates	Spring 2026
Expected date of completion	2027
Stage of production	In development

PRODUCTION

Budget	576,687 €
Financing in place	0 €
Production company	TBD
Workshop & platform attended	N/A

SYNOPSIS

Miriam (63) lives with her older brother Benny (72), an autistic “pilot” who has never flown. In their cramped apartment, they maintain a symbiotic relationship, steeped in shared fantasies and fixed rituals. When Benny is diagnosed with a brain tumor, their world cracks open, and into it steps Hagar (42), a wild and deeply emotional singer who connects with Benny through the language of aviation and shakes Miriam’s world.

What begins as a strange hospital encounter becomes a journey for the three—back to a childhood in Bulgaria, to an old fantasy that never came true, and to mineral springs promising healing. Between imaginary takeoffs and real flights, between a bathtub and the sky, and between two edges of wounded femininity, an intimate, fragile, and one-of-a-kind bond is formed.

DIRECTOR’S STATEMENT

I am drawn to stories about characters who live on the margins of reality – those who cannot be confined to simple categories. Miriam, Benny, and Hagar are eccentric, colorful, invisible, and locked all at once. They live in a world that operates by its own rules: a world where imaginary planes take off, a control tower whispers to a person to wake up in the morning, and an opportunity for closeness haunts a woman like in a horror film.

Miriam has lived for years within Benny’s world and has lost something essential of herself inside it, devoting her entire life to caring for her older brother. Hagar is a wild storm with a fracture, moving between song and scream, touch and disappearance, life and death. Between them is Benny, someone who has always known who he is, but as illness robs his body, it begins to erode his identity as well.

I want to talk about foreignness and loneliness as shaping forces. About a childhood that still echoes in the body even at sixty or seventy. About a home that was lost, and a homeland one returns to only at the end of life. I want to talk about late love, about sexual awakening at an unexpected age, about moments of grace that emerge precisely within illness, ending, and loss.

CONTACT

Coproducer - Yuval Herman - yherman17@gmail.com
Director - Yahli Maoz - maozyahli@gmail.com



DIRECTOR YAHLI MAOZ



Yahli Maoz is a filmmaker and graduate of the Sam Spiegel Film and Television School, where she specialized in directing and cinematography and completed her studies with Outstanding Excellence. Her work often explores personal and emotional narratives through fiction.

Her graduation film, CREMESCHNITTE (2024), supported by the CoPro Foundation Narrative Film Lab, received the Short on the Way Prize from the Gesher Multicultural Film Fund and the Promising Creator Award. Previous films include LOVE LETTER TO A GARDEN (2022), which screened at the Jerusalem Film Festival and TLVFest, and the upcoming short CARMEN (2025).

In addition to directing, Maoz has worked as a cinematographer, assistant director, casting director, and script supervisor on various projects, and has experience teaching filmmaking and mentoring young creators. She is currently collaborating with director Talya Lavie on her latest project.

CO-PRODUCER YUVAL HERMAN



Yuval Herman is a filmmaker based in Tel Aviv. He graduated from the full program at the Sam Spiegel Film and Television School. He wrote and directed two narrative shorts during his studies. Alongside his own work, he gained experience as a first assistant director and producer on a wide range of projects both within and outside the school, including CARMEN by Yahli Maoz, produced as part of the “Short on the Way” initiative.

He is currently active as assistant director on diverse projects, while developing the screenplay for his debut feature film.

2025 STUDIO DAROM · P.a.S WORKSHOP

MOTHERHOOD

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ISRAEL

MAIN DATA

Category	Drama
Length	90 min
Language	Hebrew, Russian
Shooting format	35mm
Shooting location	Israel
Shooting dates	2026
Expected date of completion	2027
Stage of production	In development

PRODUCTION

Budget	770,000 €
Financing in place	0 €
Production company	Encore Films
Workshop & platform attended	N/A

SYNOPSIS

On the outskirts of Sderot lies The Maw, a mysterious crater that swallows residents without warning. To contain it, the city sends young men inside- some return without memory, others never come back. Among those chosen is Avinoam, a withdrawn young man working in his father's garage and living under the weight of a distant family and a resentful mother. When a stolen car brings him into contact with Tzachi, a charismatic and reckless young man, Avinoam is pulled into an intoxicating journey through the city's hyper-masculine underworld. As family tensions and the looming threat of The Maw close in, he discovers for the first time, the will to act for himself, even at the risk of losing everything.

DIRECTOR'S STATEMENT

MOTHERHOOD is a film in which all natural human relationships exist in distortion. They are like branches extending outward from the core that is the relationship between mother and son- appearing disrupted, harmful, and poisonous.

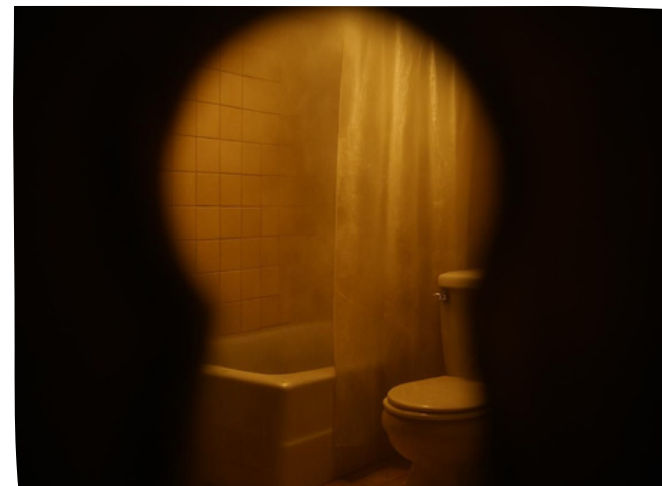
The film deals with relations of non-motherhood, of absence, the absence of the mother in fulfilling her role, and the absence of the son in the figure of a nurturing, sustaining, and loving presence. Avinoam's family relationships are a mirror image of the relationships of the place itself.

MOTHERHOOD as an idea- of the containing body responsible for the resources needed for the survival of the helpless, is embodied in the film through the semantics of the city Sderot, represented as abandoned and un-nourished space, echoing that same absence in the relations between center and periphery.

The film will draw its stylistic inspiration from Soviet and Eastern European cinema and through a local syntax, will form a style of raw realism from which a dark and magical mysticism of science fiction emerges. Sderot will be characterized through motifs of horror, creating in the film a parallel between the monstrosity of the outside, and the monstrosity of the inside- of the home, so that one can feel that each depends on the other.

CONTACT

Producer - Tom Ra'anán - encorefilmsprod@gmail.com
Director - Rachel Albert - films.rachelalbert@gmail.com



DIRECTOR RACHEL ALBERT

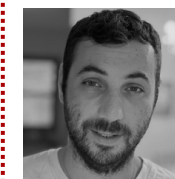


Rachel Albert is a director, screenwriter, and cinematographer, and a graduate of the Film Department at Sapir Academic College (B.F.A.). Her work often explores questions of identity, freedom, and intimacy through both fiction and documentary.

Her graduation film MANAR (2023) won Best Film at the Cinema South Festival, Best Film at the Brussels Independent Film Festival, and multiple awards at the Tel Aviv International Student Film Festival. Her latest short, LUMA (2025), shot on 35mm as part of the international incubator Cinema Di Terre with support from Kodak, is currently in distribution, while her debut feature MOTHERHOOD (2025) is in development. Other directing credits include SHELTERS (2019) and CLARITY (2024).

As a cinematographer, she has twice won Best Cinematography (Tel Aviv International Student Film Festival, Asian Cinematography Awards). Since 2021, she has also served as Program Curator and Content Manager at Jaffa Cinema.

PRODUCER TOM RA'ANAN



Tom Ra'anán is a filmmaker and producer, and the co-founder of Encore Films, a young production company creating original films, music videos, and commercials. A graduate of the Minshar School of Art (2018), Ra'anán has produced award-

winning shorts and features that have screened at leading festivals in Israel and abroad.

Notable productions include 06:30 (dir. Alon Daniel, Kan 11), a documentary on October 7th; KISS THE WALL (2023 Jerusalem Film Festival, Ophir finalist); SINGLE LIGHT (Jerusalem FF Best Student Film 2023, San Sebastián premiere, Ophir finalist 2024); and KILL OURSELVES (Best Short Film, Jerusalem FF 2022). His earlier directing work includes the graduation film YOU, ME, AND EVELINE.

Through Encore Films, Ra'anán continues to support original voices in Israeli cinema, from emerging student projects to independent and international co-productions.