

A TOUCH OF PARADISE

ريحة الجنة

TUNISIA

MAIN DATA

Genre	Drama
Length	100 min
Language	Arabic
Shooting format	Digital
Shooting location	Gabès, Tunisia
Shooting dates	June, 2028
Expected date of completion	May, 2029
Stage of production	In development

PRODUCTION

Budget	667 415€
Financing in place	28 004,40€
Production companies	Instinct Bleu Films
Workshops & platforms attended	TorinoFilmLab, Aflamuna Connection
Grants obtained	Development Grant from the Tunisian Ministry of Cultural Affairs and from the Rosa Luxembourg Stiftung

SYNOPSIS

After years of waiting, Cyrine and Slim finally discover that they are going to become parents. But an ammonia leak plunges Gabès into chaos, and their baby does not survive. At the hospital, Cyrine quickly realizes that no one wants to acknowledge any connection between the disaster and her child's death. She begins an investigation that takes her from medical archives to the police station, while Slim gradually retreats into his own silence. After witnessing something inexplicable in the morgue, he buries the fetus in an abandoned palm grove before returning to work at the heart of the chemical complex. There, the sounds of the factory begin to invade his mind, and his body seems to bear the traces of something he refuses to name.

DIRECTOR'S STATEMENT

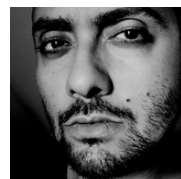
I am originally from Ain Drahm, in northwestern Tunisia, a region known for its forests, lush landscapes, and clean air. It is a place where one can still breathe freely. It is with this physical memory that I discovered Gabès. The first time I arrived there, I sensed the place before I could even understand it: its smells, its air, and its industry. I seek to explore how a territory can become inscribed in the body and in intimate life. Through magical realism, I want to make visible what cannot always be named: grief, pain, attachment, and the silent transformations of an environment. I want to film Gabès through its physical reality, its inhabitants, and its contradictions. Sound, bodies, earth, and industrial spaces will gradually create a landscape where reality can slip into the imaginary. The film explores what it means to continue living in a territory that is gradually becoming uninhabitable, but also what this reality does to those who live and love there. A territory is more than a setting: it becomes part of people's stories, their pain, and their ways of surviving.

CONTACT

Producer - Meriem Ben Younes - meriem.acte@gmail.com
Director - Houcem Slouli - houcemslouli@gmail.com



DIRECTOR HOUCEM SLOULI



Born in Tunis, he graduated from the Higher Institute of Multimedia Arts of Manouba (ISAMM), where he specialized in screenwriting and film directing. Since 2016, he has worked as an assistant director and casting director.

Throughout his career, he has collaborated with renowned filmmakers including Mohamed Ben Attia, Erige Sehiri, Meryam Joobeur, and Lotfi Achour... Alongside his professional work, he has been developing his own cinematic voice. He has directed two short films, Conditional Desire (2023) and In Three Layers of Darkness (2024), which have been selected for several international festivals, including Leeds IFF, Red Sea IFF, Fribourg IFF, and Carthage Film Festival, among others. He is currently developing his first fiction feature film, A Touch of Paradise.

PRODUCER MERIEM BEN YOUNES



A graduate of ISAMM and ESAC, she began her career in the film industry through the organization of cultural events, working in logistics, coordination, and hospitality for major events such as the Carthage Film Festival and

Manarat Med Film Festival... She then moved into film production, working as a Production Coordinator on numerous films with international exposure, including Behind the Mountains, L'Effacement, and Tomorrow... During this period, she collaborated with several established production companies, including Nomadis Images, APA, and Double A Productions... She further developed her experience in production by producing Houcem Slouli's second short film, In Three Layers of Darkness. She is currently working as a producer at Instinct Bleu Films, where she is accompanying the development of the director's first fiction feature film A Touch of Paradise.

2026 Nantes · PaS Workshop

FOR THE EYES ARE BLIND TO THE STAIRWELLS

INDIA

MAIN DATA

Genre	Drama, Thriller, Romance, Hybrid
Length	100 Min
Language	Hindi, English, Marathi, Gujarati
Shooting format	Digital 4K & HD
Shooting location	Mumbai, India
Shooting dates	January, 2028
Expected date of completion	January, 2029
Stage of production	In development

PRODUCTION

Budget	854,00€
Financing in place	113,495€
Production companies	Studio 1027, Moonweave Films
Workshops & platforms attended/Grants obtained	Sundance Screenwriters Intensive; Film at Lincoln Center's Artist Academy; Bogliasco Fellowship; MacDowell Fellowship

SYNOPSIS

Haunted by the ghosts of its past, a building in South Mumbai awaits demolition. As the summer heat swells, tensions build amongst the building's inhabitants and the labor networks that surround them; when the torrential monsoons finally erupt, a seemingly random act of violence shakes both ends of the class spectrum.

DIRECTOR'S STATEMENT

For the Eyes are Blind to the Stairwells (wt) offers a glimpse into the complex social fabric of urban India. Set almost entirely in one apartment building, this film regards the urban apartment complex as a self-contained microcosm that mirrors the country's socio-political scaffolding. Expanding on the world of my short film, LATA, the film's characters, scenes, and events come directly from moments I've observed in and around my childhood home.

Colonial hangovers plague even the most modern apartment complexes: separate entrances and exits, cutlery, restrooms, maids-only seating areas, and, of course, the "servants' quarters." The architecture of urban India perpetuates a persistent and grating systemic violence rooted in segregation.

This film was born out of a need to make sense of this world. To propose a way of understanding what appears to be random acts of violence as a culmination of generations of compounding micro-violences that hit crescendos. How do you trace the remnants of generational trauma and micro-violences so codified that it is now impossible to detangle them from the daily milieu of living? How do you depict violence without an obvious perpetrator?

CONTACT

Producer - Mireya Martinez - mems910@gmail.com
Director - Alisha Tejpal - alisha.tejpal@gmail.com



DIRECTOR ALISHA TEJPAL



Alisha Tejpal is an Indian filmmaker whose creative practice spans fiction and non-fiction and is concerned with representations of urban India as seen through the intersection of anonymity and intimacy in urban landscapes.

Her work has screened at Sundance, Rotterdam, San Sebastián, MoMA, among other venues and festivals worldwide, and has received support from the Sundance Institute, Film at Lincoln Center, the Points North Institute, and a Macdowell and Bogliasco Fellowship. LATA (2020) won the Arte Best Short Film Award at the Kurz Film Festival Hamburg, Best International Short Film at the Leeds International Film Festival, and Best Director at the Black Canvas Film Festival. It was included in IndieWire's list of best films playing at Sundance 2021 and was acquired by Mubi, Arte, and the Criterion Channel.

She holds an MFA in Film Directing from the California Institute of the Arts and is currently a Visiting Assistant Professor of Film & Media at Colorado College.

PRODUCER MIREYA MARTINEZ



Mireya Martinez is a producer, filmmaker, and writer based between Los Angeles and Mumbai. While her work ranges in form, her sole pursuit is to tell and support stories that make palpable the human experience in all of its tatteredness, fragility,

magnitude, and joy.

Her producing credits include LATA, which premiered at San Sebastián, screened at Sundance, IFFR, won multiple awards, and was acquired by Mubi, the Criterion Channel, and ARTE; the feature length documentary Feet in Water, Head on Fire that premiered at True/False and went on to play numerous festivals world wide including Hot Docs, IDFA and MoMI's First Look; and she recently co-produced the feature length documentary Who Moves America, which had its world premiere at True/False, will have its European premiere at IDFA in November and is currently playing across 200 cities in America.

Mireya is a Sundance Institute, MacDowell and Bogliasco Fellow and holds an MFA in film from CalArts.

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GOLDEN SWAN ALOWKIK RAJHAS

BANGLADESH

MAIN DATA

Genre	Drama
Length	90 min
Language	Bengali
Shooting format	Digital
Shooting location	Bangladesh
Shooting dates	May, 2028
Expected date of completion	December, 2028
Stage of production	In development

PRODUCTION

Budget	600,000€
Financing in place	20,000€
Production companies	Khona Talkies, Cinema Cocoon
Workshops & platforms attended/Grants obtained	DANAFF Talents workshop & project market

SYNOPSIS

Taimur and Nuri, a childless couple in their mid-twenties, work at Dhaka Zoo. After a mysterious mystic blesses them at a Sufi shrine, Nuri gives birth to a living white swan, which they secretly raise as their child. When Taimur loses borrowed money in an online gambling scam, the ruthless loan shark Fazlu demands repayment. In a shared dream, the mystic reveals that the swan carries two golden eggs and will become human if immersed in a sacred northern lake. Pursued by Fazlu, the couple flees north. At the lake, Fazlu seizes the eggs, kills and eats the swan, violating an ancient law. He and his men transform into black swans, leaving Taimur and Nuri with the golden eggs, but without their child.

DIRECTOR'S STATEMENT

Golden Swan began with an image that refused to leave me: a couple on a city's margins, holding something impossible with tenderness, as if love alone could bend nature's laws. A world gathered around it: the humid edges of Dhaka Zoo, gambling dens of Mirpur, flickering shrines where grief and faith negotiate.

At its centre are Taimur and Nuri, working class and flawed, on Dhaka's periphery. Taimur escapes pain through gambling; Nuri carries grief through repetitive acts. Their childlessness is a social wound of expectation and silence. Their longing becomes the birth of a swan. This is not absurd to them, but an answer reality fails to give, linking the film to South Asian folklore, where myth lives within daily life and unseen forces intervene.

The zoo is a space where life is categorized and controlled. Nuri works among preserved animals, bodies frozen into representation. Loan shark Fazlu turns intimacy into transaction.

Visually, the film moves between urban confinement and vast mountains, not escape but confrontation with a reality offering no safety. Golden Swan asks what remains when the only miracle you have is something you cannot afford to lose.

CONTACT

Producer - Aadnan Imtiaz Ahmed - aadnania@gmail.com
Director - Rajib Rafi - rraf6099@gmail.com



DIRECTOR RAJIB RAFI



Rajib Rafi is a Dhaka-based screenwriter, filmmaker, and film activist whose work explores the intersection of harsh social realism and folkloric imagination. He entered Bangladesh's independent film movement in 2014. Worked as a

still photographer on film Meghmalla, which premiered at the Toronto International Film Festival in 2015. He later worked as Chief Assistant Director & script associate on Made in Bangladesh 2019 (TIFF, BFI London). As a screenwriter, his credits include The Last Post Office screened at Locarno and Clermont-Ferrand 2019.

His directorial debut short film, Once Upon a Time in Wari Bateshwar, premiered in competition at the Clermont-Ferrand International Short Film Festival in 2025. His debut feature project in development Golden Swan, was selected for the DANAFF Talents and Project Market 2026 in Vietnam.

PRODUCER AADNAN IMTIAZ AHMED



Aadnan Imtiaz Ahmed is an independent film producer from Bangladesh whose work spans feature films, documentaries and shorts. His films have screened at major international festivals including Venice, Toronto, Karlovy Vary,

Busan, Locarno, Clermont-Ferrand, Cairo, BFI London and Rotterdam. His feature credits include The Difficult Bride (2026; Venice Orizzonti, Premio Bisato d'Oro, Toronto Centrepiece and BFI London Official Competition), Sand City (2025; Proxima Grand Prix, Karlovy Vary, Busan) and Made in Bangladesh (2019; Toronto). His selected shorts and documentaries include Once Upon a Time in Wari Bateshwar (2025), 35mm: A Tribute to Celluloid, Monir: An Artist and Birani (2022), The Last Post Office (2018) and Boat of Life Going to Pahartali (2016). An alumnus of the EAVE Producers Workshop, Rotterdam Lab, Locarno Open Doors Lab, Produire au Sud and DPC II, he is currently developing The Salt Route and Golden Swan.

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SAROS

TURKEY

MAIN DATA

Genre	Drama, Fantasy/Supernatural
Length	110 Min
Language	Turkish
Shooting format	16mm
Shooting location	Saros Gulf/Eastern Thrace, Turkey
Shooting dates	June-July, 2028
Expected date of completion	May, 2029
Stage of production	In development

PRODUCTION

Budget	785.750€
Financing in place	223.167€
Production companies	Monday Films (TR), Vigo Film (TR)
Workshops & platforms attended/Grants obtained	Connecting Cottbus (2025), MFI Script2Film Lab (2026)

SYNOPSIS

June 2002. Sarp, a washed-up underwater archaeologist, survives by smuggling artifacts from the sea. For the past weeks, visions of his estranged brother have haunted his dives. He travels to Saros, the remote Thracian coast where he left him.

He learns his brother vanished while searching for an ancient town whose existence remains unproven. The company sponsoring the research is burying its findings to clear the coast for privatization. As the cover-up pulls Sarp under, Melodi becomes his unexpected anchor: a restless, enigmatic six-year-old niece he never knew existed. Her unconditional love gives him a reason to stay. But as visions of his brother draw him back to sea, he realizes Melodi is bound to Saros in ways he can't overcome.

DIRECTOR'S STATEMENT

Emotionally born from my relationship with my restless six-year-old niece during a rather difficult time, Saros developed out of the texture of Eastern Thrace, my homeland. The heat, endless sunflower fields, harsh sea and earth-toned architecture give a sense of time stalled in a bygone era. With its soil already steeped in mythology, including the story of Orpheus, this landscape opens up a space for myth to intervene when failed human systems threaten the land and its memory.

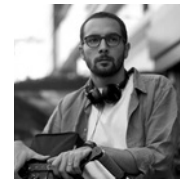
The visual drive of the film comes from my obsession with the underwater world, one of the few places on earth that still feels untamed. Underwater, movement slows, sound distorts, and the body loses its usual certainty. As a licensed scuba diver, I'm designing these scenes to reflect Sarp's emotional descent. His hallucinations hover between memory and grief, rendering the subconscious visible. With redemption impossible after his brother's loss, can Melodi's love still offer him a way forward? The film refuses an answer, but I'd like the audience to believe that, for a brief, passing moment, it seemed possible.

CONTACT

Producers - Ilgim Coşar & Alara Hamamcioglu -
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Director - Ozan Yoleri - ozan@vigofilm.com



DIRECTOR OZAN YOLERI



Ozan Yoleri is a writer/director based in Istanbul. His short film, Aylin (2019), premiered at the 25th Palm Springs Short Fest and was awarded the Special Jury Prize at the Antalya Golden Orange FF. His debut feature, Inpaintings, premiered at the

First Features Competition of the Tallinn Black Nights FF (2023) and won the Netpac Award, followed by a Special Mention nod in First Features Competition of Istanbul FF.

Ozan is one of the co-founders of the Istanbul based production company Vigo Film and a Sarajevo Talents alumnus.

PRODUCERS ILGIM COŞAR & ALARA HAMAMCIOGLU



Ilgim Coşar worked in digital series for HBO Max as an executive producer for several years. In 2022 she co-founded Monday Films and produced Inpaintings (NETPAC Award at Tallinn 2023) and The Grand Siege (Best First Feature Award

at Istanbul 2024). She has 2 films in post production and is currently producing SAROS.



Alara Hamamcioglu is a co-founder of Vigo Film. She produced 5 feature films, one digital series and several shorts. Recent feature credits include THE GRAND SIEGE by Sinan Kesova (Best First Feature Award at Istanbul 2024), INPAINTINGS

by Ozan Yoleri (NETPAC Award at Tallinn 2023) and SUDDENLY by Melisa Önel (Tokyo 2022).

WINDSTORM

VAI CHOVER CHUVA DE VENTO

BRAZIL

MAIN DATA

Genre	Western, Thriller, Family Drama
Length	90 min
Language	Portuguese
Shooting format	Cinemascope
Shooting location	Brazil
Shooting dates	February, 2028
Expected date of completion	December, 2028
Stage of production	In development

PRODUCTION

Budget	761,373€
Financing in place	-
Production companies	Prisma Cocriações
Workshops & platforms attended/Grants obtained	13° Brasil CineMundi – International Coproduction Meeting (2022)

SYNOPSIS

In the Paraná's Campos Gerais, family farms are losing ground to the Ribeiro Vaz agribusinesses. Isabel is the obstinate matriarch of one of the last families still resisting exile, alongside her teenage son Francisco, who dreams of moving to the city, and her pragmatic daughter Lúcia, who runs the family business in the surrounds. When some signs indicate that she is no longer welcome, Isabel covers up the issue until Vanderlei, the Ribeiro Vaz's foreman sent to deliver the farm ultimatum, shows up. While the boss plans a covert raid on the property, Vanderlei switches sides and joins the family to fight back. In turn, Isabel, Lúcia and Francisco overcome their quarrels regarding the fate of the land to resist until the very end.

DIRECTOR'S STATEMENT

Contemporary Brazil has reorganized itself in a way that legitimizes actions favoring the private interests of large landowners over those of rural communities. In this sense, you can clearly see the advance of an aggressively predatory, militaristic agenda that criminalizes and attacks the legitimate families of these regions. I was born and raised in one of those family units, in a rural area in the countryside where my relatives still live today. "Windstorm" is set against a backdrop of heightened alert regarding rural violence; while the sociopolitical context plays a major role in the plot's development, the narrative focus is on personal dramas and interpersonal conflicts. This is a personal and family-oriented film that stems from a quest for an almost autobiographical portrayal of the rural spaces and personalities I experienced and grappled with during my childhood and adolescence, so that not only the landscapes but also the characters and their conflicts are directly inspired by cherished memories. So, it is a film about the sense of belonging to a place, but also a drama that explores generational and class conflicts and the importance of family unity in times of crisis.

CONTACT

Producer - Tiago Felipe - tiago@prismacocriacoes.com.br
Director - Stefano Lopes - stefano@prismacocriacoes.com.br



DIRECTOR STEFANO LOPES



Stefano Lopes has a degree in Film and Audiovisual Studies from the State University of Paraná, with a specialization in Body and Word in the Performing Arts and Image from PUC-Rio. Screenwriter graduated from the

International Film and TV School (EICTV), in Cuba, he is the author of the short films "Miss you perdularia" (Sundance 2025), "Arrudas Boulevard" (REGARD 2026), "Today is always still" (Kinolatino 2025), "The mechanics of fluids" (ESTE FILM 2026), "I like talking to you because I know you won't answer" and "Gorgons". Since 2018, he has worked as an assistant director on short films, features and series. "Nothing like before", his debut as a writer-director, premiered at Olhar de Cinema 2024. In 2026, he was part of Guadalajara Talents' Script Studio, in Mexico. Currently, he is working on the development of the feature films "Windstorm", "Saudade is a song that no one hears" and "When blood calls", the latter with the support of Doha Film Institute.

PRODUCER TIAGO FELIPE



Tiago Felipe holds a Bachelor's degree in Film and Audiovisual Studies from the State University of Paraná and works as an executive producer, director, and screenwriter. He collaborates on projects with Maria Farinha Filmes and

Claraluz Filmes. His most recent work as a producer was the short film "Night Thread," currently in post-production. He is also developing the feature films "Windstorm" and "When Blood Calls" both written by Stefano Lopes. In 2026, he participated in the SDSU Summer Session at San Diego State University (USA), an intensive program on distribution, festival curation, film criticism, and the U.S. independent film industry. He has also worked on projects for Disney+ and Globoplay, and directed the short film "Have You Ever Tried to Look Into My Eyes?", screened at several festivals and awarded Best Brazilian Short Film at FestCurtasBH. He is currently preparing to direct his next short film.