

TULSHIMALA

BANGLADESH

MAIN DATA

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|-----------------------------|---------------------------|
| Category | Folk horror, Mystery |
| Length | 110 mins |
| Language | Bengali, Santhali |
| Shooting format | Digital 4.5K |
| Shooting location | Bangladesh |
| Shooting dates | April 2026 - January 2027 |
| Expected date of completion | September 2027 |
| Stage of production | In development |

PRODUCTION

| | |
|-------------------------------|-----------------------------|
| Budget | 398,000 € |
| Financing in place | 45,000 € |
| Production company | Ratherhood Initiatives Ltd. |
| Workshop & platforms attended | PAS x AFIS Busan 2023 |

SYNOPSIS

MOTIN (27), a poor Bangladeshi peasant in 1946, becomes obsessed with an unfamiliar aroma, abandoning his work as a sharecropper to cultivate Tulshimala rice despite warnings from his brother, SALAM (39). His wife, KULSUM (19), pregnant and fearful, watches as Motin grows hysterical, losing himself to the barren land. The landlord condemns Motin's rebellion, demanding payment from his crops. Consumed by memories and confusion, Motin vanishes, leaving Kulsum in despair. She curses the land and, losing hope, takes her own life. Years later, Motin mysteriously returns as a grieving Baul wanderer, but finds no home, only loss.

DIRECTOR'S STATEMENT

In our village, the farmers used to cultivate a unique strain of rice known as Tulshimala, renowned for its enchanting aroma. As I observed the farmers diligently tending to their fields, I discovered that their labor wasn't solely defined by toil and hardship; it also encompassed moments of profound joy. The love triangle between Motin, Kulsum, and the Tulshimala field presents divergent perspectives. For Motin, his initial confusion toward Tulshimala transforms into a maternal love once its flowers bloom. In contrast, Kulsum perceives the field as a rival woman, a seductress who steals her husband away, symbolizing fertility and the cycle of reproduction. In TULSHIMALA, I seek to encapsulate the essence of memory, fragrance, and the intricate relationships between individuals, the land, and the intangible forces that shape our lives. This film aims to immerse audiences in a world where scents evoke emotions and where the connections between people and nature takes central stage.

CONTACT

Producer - Fazle Hasan Shishir - khalasi.shishir@gmail.com
Director - Iqbal Hasan Susmoy - susmoykhan96@gmail.com



PRODUCER **FAZLE HASAN SHISHIR**



Fazle Hasan Shishir is a Bangladeshi filmmaker, producer and programmer. He is an alumnus of the Busan Asian Film School, South Korea. He is a member of the New Asian Producer's Network. He has producing credits in *Café Desire* (2022), *Forget Me Not* (2024), *Dear Maloti* (2024). Several of his films and projects are in different stages of production and development. His project SURAIYA is ready to start its production from March 2025 onwards. It was selected at the Asian Project Market 2023, Produire Au Sud Dharamshala and the Tasveer Film Market 2024. Shishir co-founded the production and distribution company "Ratherhood Initiatives LTD." in 2021. He is a curator of the Tent Biennale 2024, Kolkata, India. Shishir is also a programmer of the 6th Hill Film Festival, Rangamati, Bangladesh which is focused but not limited to promote indigenous filmmaking activities in the region.

DIRECTOR **IQBAL HASAN SUSMOY**



Iqbal Hasan Susmoy started developing a passion for cinematic storytelling during his graduation years at his university. His directorial credit includes short films like *When Buddha Returns Home* (2022), *Alas! Ayesha* (2023), *Ashur Bodh Parba* (2024). Susmoy also directed short films for OTT platforms and national TV channels in Bangladesh. Apart from TULSHIMALA, Iqbal is also developing his feature titled SHEYANA which has recently got a production grant from the National Film Grant of Bangladesh. Susmoy is very keen to the elements of Bengali folklore. He has an introspective attitude towards the land's history which often comes in his cinematic vision.

FRAME

FOTOGRAMA

BRAZIL

MAIN DATA

| | |
|-----------------------------|----------------|
| Category | Horror |
| Length | 90 mins |
| Language | Portuguese |
| Shooting format | 35mm and 16mm |
| Shooting location | Brazil |
| Shooting dates | N/A |
| Expected date of completion | N/A |
| Stage of production | In development |

PRODUCTION

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|-------------------------------|-------------------------------------|
| Budget | 1,414,088.14 € |
| Financing in place | N/A |
| Production company | Muritiba Filmes |
| Workshop & platforms attended | Curitiba Lab (Oihar de Cinema) 2017 |

SYNOPSIS

A film researcher studying the Boca do Lixo cinema in São Paulo comes across a mysterious 16mm film from the 1970s, apparently depicting a human sacrifice. As she digs deeper into its origin, she begins to see her image within the frames of the film.

DIRECTOR'S STATEMENT

FRAME is an investigative psychological horror that revisits the film production of Boca do Lixo ("Mouth of Garbage", a São Paulo district known for its low-budget production in the 1970s) to explore cinema's power and mysteries.

Through analog film aesthetics and the transformative potential of horror, it confronts censorship, memory erasure, and highlights Brazilian cinema marginalized voices, focusing on women on and off-screen.

My journey researching Boca do Lixo began in 2010, leading to my documentary *Stories Our Cinema Did (Not) Tell*. FRAME is a continuation of this work, inspired by personal experiences with sexism in the industry, as a filmmaker and researcher.

Drawing from the aesthetic innovation of Boca do Lixo and its real characters, it adopts a hybrid approach that merges fiction with history.

Influences include A. Amenábar's *Tesis* and K. Suzuki's *Ringu*, which explore investigation as an element of horror, John Carpenter's *Cigarette Burns*, and women horror exploitation directors like Doris Wishman and Stephanie Rothman.

CONTACT

Producer - Juliana Sakae - juliana@sakaepr.com

Director - Fernanda Pessoa - fepebarros@gmail.com



PRODUCER JULIANA SAKAE



Brazilian journalist and film producer, she is the co-owner of Muritiba Filmes and has made significant contributions to the film community, representing 200+ filmmakers in the U.S., managing the IDA Awards and the Artists Programs at BGD.M. Her first film, *Bleu et Rouge*, screened in several festivals and was used to raise funds for the 2010 earthquake victims in Haiti. Her documentary, *Antigirl* won Best Short Doc at the Los Angeles Film and Script Festival and was selected at the Female Eye Film Festival in Toronto. She also worked on the feature film *The Human Trial* and the Emmy-winning Netflix's docu-series *Making a Murderer*. Juliana specialized in Oscars campaign, working with several contenders such as the New York Times short film *Walk Run Cha-Cha* nominated for an Oscar in 2019, and the Brazilian films *Babenco - Tell Me When I Die*, *Private Desert*, *Out of Breath*, *Incompatible with Life* and *Mãri Hi - A Tree of Dream*.

DIRECTOR FERNANDA PESSOA



Brazilian filmmaker, working primarily with documentary and experimental cinema. She is a PhD candidate at ECA/USP, researching women's experimental cinema, and holds a Master's in Film from Sorbonne Nouvelle. She directed the documentaries *Stories our cinema did (not) tell* (2017, Guarani Award for Best Documentary, DocLisboa, Festival du Nouveau Cinéma, Cinélatino Toulouse, Brasília Film Festival), *Arid Zone* (2019, Honorable Mention at DokLeipzig), and *Swing and Sway* (2022, Sheffield DocFest, DokLeipzig, Olhar de Cinema), and the short films *Same/Different/Both/Neither* (2020, IDFA, IDA Shortlisted, DOC NYC), *Order Prevails* (2022, It's All True, BIENALSUR), and *Solidarity* (2022, Oberhausen). Berlinale Talents Alumni and part of the Paradiso Talent Network.

THE WORLD WITHIN

MANO PRAPANCHAM

INDIA

MAIN DATA

| | |
|-----------------------------|-------------------------|
| Category | Drama, Social Realism |
| Length | 120 mins |
| Language | Telugu |
| Shooting format | Digital |
| Shooting location | India |
| Shooting dates | August - September 2025 |
| Expected date of completion | April 2026 |
| Stage of production | In development |

PRODUCTION

| | |
|-------------------------------|-----------------------------|
| Budget | 663,615 € |
| Financing in place | 6377,00 € |
| Production company | Kinostreet |
| Workshop & platforms attended | SWA Script Lab & Pitch Fest |

SYNOPSIS

Diagnosed with early-onset dementia, Divakar, an optimistic farmer, leaves his ancestral land in a drought-prone village near Anantapur for a temporary job in the nearby major metropolitan city Bangalore to support his pregnant wife, Thulasi. As India pivots to renewable energy, he experiences wage theft, political violence, and ecocentric activism, which makes him skeptical of the future. He starts recording heartfelt confessions to his unborn child through a series of voice messages as a means of coping with his life. The story wants to explore how the political crisis of a nation can manifest in the personal lives of its citizens, particularly those who are most vulnerable.

DIRECTOR'S STATEMENT

THE WORLD WITHIN is set in my birthplace, Anantapur, in the Rayalaseema region of Andhra Pradesh, South India. Once beaming with life and agricultural prosperity, villages near Anantapur have transformed into a landscape marred by desertification, with raining sands replacing the lush greenery I remember. It is facing the wrath of climate change. The film is also a manifestation of my deep anxieties about fatherhood, intensified by socio-economic pressures and environmental crises, which challenge my belief in bringing new life into this troubled world. Despite the privileges I've experienced, the hesitation and fear I feel about bringing new life into this uncertain world mirror the profound dilemmas faced by a migrant farmer like Divakar, who battles dementia amidst these shifts. The film aims to catalyze conversations about how we can forge a future that includes and uplifts everyone, especially those typically neglected by the engines of progress.

CONTACT

Producer - Janani Vijayanathan - kinostreet.official@gmail.com

Director - Sachin Dheeraj Mudigonda - msd1729@gmail.com



PRODUCER JANANI VIJAYANATHAN



Janani Vijayanathan is an independent film producer. She believes that cinema, in fiction and nonfiction forms, can raise questions unlike any other medium. Her work has been shown at prestigious film festivals worldwide, including Hot Docs, Raindance, EnergaCAMERIMAGE, and Krakow. Her first film as a producer, *Testimony of Ana*, won the National Film Award for the Best Non-Feature Film issued by the Government of India and won the Best Short Documentary Award at the Oscar-qualifying 13th International Documentary & Short Film Festival of Kerala. The film also secured distribution on reputed platforms such as MUBI and Kinoscope. *Testimony of Ana* has also been selected as a Vimeo Staff Pick. Her second film as a producer, *Men in blue*, won the Grand Prize at the 28th Annual DGA Student Film Awards in the West Coast Asian American Category and was shortlisted for the 2023 Yugo BAFTA Student Awards.

DIRECTOR SACHIN DHEERAJ MUDIGONDA



Sachin Dheeraj Mudigonda is a Directors Guild of America Student Award-winning filmmaker whose work has been screened at prestigious film festivals such as Hot Docs, Raindance, EnergaCAMERIMAGE, and Krakow. His short documentary film, *Testimony of Ana*, won the National Award for the Best Non-Feature Film issued by the Government of India and was qualified for the 95th Academy Awards in the Best Documentary Short category. The film was also released on Vimeo Staff Picks, MUBI, SIMA Academy, and Kinoscope. Sachin won the Panavision New Filmmaker Program Equipment Grant to implement his short narrative project, *Men in blue*, which was shortlisted for the 2023 Yugo BAFTA Student Awards. It also won the Grand Jury Prize at the 21st Indian Film Festival of Los Angeles (IFFLA) and the Special Jury Prize at the 22nd International Student Film and Video Festival (ISVF) organized by the Beijing Film Academy.

LEG
OYOQ
KAZAKHSTAN

| MAIN DATA | |
|-----------------------------|----------------------------|
| Category | Drama |
| Length | 80 mins |
| Language | Uzbek |
| Shooting format | ProRes |
| Shooting location | Uzbekistan |
| Shooting dates | April 1st to May 5th, 2025 |
| Expected date of completion | November 30th, 2025 |
| Stage of production | In development |

| PRODUCTION | |
|-------------------------------|--------------------------|
| Budget | 400,000 € |
| Financing in place | 195,000 € |
| Production company | A Films |
| Workshop & platforms attended | CNC Cannes Co-production |

SYNOPSIS

Ulmas loses his leg in an accident and, bound by Uzbek tradition to bury amputated limbs, fears it will hasten his death. Desperate to preserve the leg, he tries various methods, but all fail. After another failed attempt, his uncle decides to bury the leg himself, but Ulmas manages to escape with it. On a cliff, he apologizes to his wife before tragically falling to his death. His relatives reluctantly bury him without the leg but agree to bury it with him once it's found, in keeping with tradition

DIRECTOR'S STATEMENT

As a director, I aim to explore existential questions about death and our attempts to evade it. Inspired by a true story, the film follows a protagonist's struggle with mortality, urging viewers to reflect on their own relationship with fate and their power to shape their futures.

The central metaphor of transporting a leg represents the burdens we carry needlessly. By witnessing the protagonist's journey to let go, I encourage viewers to examine their attachments to the past and embrace the present moment.

The visual style of the film immerses the audience in a world where the camera isn't a passive observer, but a conduit for emotions and experiences. Through deliberate pacing, synchronized camera movements, and meaningful details, the audience becomes an active participant, journeying alongside the characters in a tapestry of emotions, colors, and personal revelations.

CONTACT

Producer - Aigerim Satybaldy - afilmskz@gmail.com

Director - Shokir Kholikov - shokir.kholik@mail.ru



PRODUCER AIGERIM SATYBALDY



Aigerim Satybaldy, a female film producer from Kazakhstan and an alumna of the CHANEL x BIFF Asian Film Academy, began her journey in 2006.

In 2012, she founded A Films, an independent distribution company dedicated to promoting Asian films. Expanding

A Films in 2022, she now focuses on film development and production, fostering talent and delivering captivating stories.

Aigerim's filmography showcases her dedication to both established and emerging filmmakers. She has upcoming feature projects in development, such as *Leg* (CNC Cannes Co-production Workshop 2024) by Shokir Kholikov and *Birds Fly South* (Red Sea IFF Talent Days 2023) by Shugyla Serzhan.

She also executive produced films such as *The River* (2018) by Emir Baigazin, among others, which won awards at the Venice and Toronto Film Festivals.

DIRECTOR SHOKIR KHOLIKOV



Shokir Kholikov, an award-winning writer-director from Uzbekistan, graduated with a Master's degree in Film and TV directing from the Uzbek State Institute of Arts and Culture in 2023. He currently teaches film editing and screenwriting at the same institute.

Shokir's short films have gained international recognition, participating in numerous festivals and receiving over 40 awards.

His debut feature film, *Sunday*, completed in 2023, garnered acclaim premiering at the Shanghai Film Festival and winning the Asian New Talent Award for Best Film. The film continues its journey, being screened and winning awards at film festivals worldwide. It has also been sold in France, Belgium, Luxembourg, and Switzerland so far.

Leg will be his second feature film.

A MODIFIED ANIMAL

UN ANIMAL MODIFICADO

PERU

MAIN DATA

| | |
|-----------------------------|-----------------|
| Category | Drama / Fantasy |
| Length | 90 mins |
| Language | Spanish |
| Shooting format | 16mm |
| Shooting location | Perù |
| Shooting dates | January 2027 |
| Expected date of completion | July 2027 |
| Stage of production | In development |

PRODUCTION

| | |
|-------------------------------|----------------------------------|
| Budget | 600 000 € |
| Financing in place | 15,000 € |
| Production company | Candù Films |
| Workshop & platforms attended | Cine Qua Non Storylines Lab 2024 |

SYNOPSIS

An oil spill is devastating marine life along El Alto's beaches, leaving hundreds of fishermen unemployed. Dressed in white uniforms, they struggle to clean up while PetroGremio, the responsible company, ignores them. JORGE (45), a local doctor, is affected when his wife, CARMEN (38), falls ill from contaminated fish. He gets involved in cleanup efforts and protests, receiving violent threats. Meanwhile, their son YAIR (15) becomes obsessed with a mysterious sea creature he finds while diving. As Jorge's activism consumes him, his relationship with Yair deteriorates, leading them both on separate journeys of identity and resilience in their fight for justice.

DIRECTOR'S STATEMENT

The Peruvian coast is a narrow strip of nearly 3,100 kilometers. From the Moche, a pre-Inca culture, to modern fishermen, Peruvians are deeply connected to the sea's richness and devastation. A MODIFIED ANIMAL is inspired by the spill of 13,900 barrels of oil on Ventanilla's shores, near Lima. While not the first spill, its proximity attracted public attention. The film uses this incident as a backdrop for a family story blending contemporary drama and fantasy.

This narrative explores the search for identity and highlights the struggles of many living on society's margins. Like the film's characters, my family history is tied to the ocean, particularly my grandfather, a fisherman. The film presents the consequences of ecological disasters while telling stories of innocence, love, and resilience.

Participating in Produire au Sud is essential for laying the project's foundations. I believe this story will significantly impact Ibero-American cinema and the international industry.

CONTACT

Producer - Jimena Hospina - jimena.hospina@gmail.com

Director - Franco Finocchiaro - finocchiaro1922@gmail.com



PRODUCER JIMENA HOSPINA



Jimena is a Peruvian producer based in Lima and the founder of the company Candù Films. She produced *El silencio del río* (Berlinale 2020), which, after touring more than 50 international festivals and winning more than 20 awards, received a pre-nomination to be a candidate for the Oscars - The Academy Awards. In 2019, she won a fund from the Peruvian Ministry of Culture to produce a short film commemorating the 200 years of Peruvian independence. The film is titled *Palabras Urgentes* and had its world premiere at the Warsaw Film Festival in 2022. In 2021, she premiered *Tiempos Futuros* (Black Tallinn Nights) by the Peruvian director Victor Checa. She is currently developing EL ULTIMO REY, selected for the Project's Hub Open Doors at the Locarno Film Festival 2023 and La Fabrique Cinema 2024. She is also developing UN ANIMAL MODIFICADO directed by Franco Finocchiaro.

DIRECTOR FRANCO FINOCCHIARO



Screenwriter and director of cinema, advertising, and music videos, he holds a degree in Communication Studies from the University of Lima, with further studies in Visual Anthropology and Art History. In 2018, he was recognized as one of the 20 young talents of Ibero-American cinema at the Málaga Film Festival. His works have won awards at various international festivals, including Best Short Film at the Palm Springs International Shortfest in 2016 and the National Short Film Award for *The Deadman*. His debut feature, *Falling Apart*, premiered at the Latin American Film Festival of Lima in 2019 and had a commercial release in early 2022. It is currently available on VIX streaming services. He is now developing his next film, UN ANIMAL MODIFICADO which he began writing at the Cine Qua Non Lab 2024 workshop.