



24th Celebrating Cinema
**Pune International
Film Festival**

Government of Maharashtra
15th - 22nd January 2026

Jointly Organized by :



Celebrating

YEARS OF GURU DUTT
100



If there is one thing that the romantic artist with his constant search for change fears, it is success. Success is the livery of the establishment. Success is the receipt of the sale of your soul. Success is the ultimate failure.

Only when despair has taken a firm hold in your heart can you save yourself from success. To save yourself from the contagion of a rotten society, you have to run away from it or else destroy yourself. That is the ultimate expression of self.

- **Arun Khopkar** on Guru Dutt
Guru Dutt: A Tragedy in Three Acts





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२४वां पुणे आंतरराष्ट्रीय चित्रपट महोत्सव

महाराष्ट्र शासन
१७-२२ जानेवारी २०२६

Celebrating
100
YEARS OF GURU DUTT



He came to cinema through the theatre, and started in movies as an actor. He made his first film, *Nagarik*, a year before Ray made *Pather Panchali*, and it would have been the first Bengali art film, but it wasn't released until the late 1970s. Ghatak was a socially committed artist and a lifelong Communist Party member. He made only eight features. He had an extremely refined vision of cinema, and his pictures were both visually and thematically dense and layered. None of them were popular successes, and he never found the mass audiences he wanted. Ghatak did, however, inspire an entire generation of independent Indian filmmakers as a teacher and through the example of his work...

- Martin Scorsese





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V Shantaram was one of early Indian cinema's most important socially conscious voices, crafting realistic films like *Kunku*, *Shejari*, and *Manoos* that foregrounded social struggle. At the same time, works such as *Jhanak Jhanak Payal Baaje* and *Navrang* celebrate classical art with visual grandeur. This apparent contradiction between social realism and ornate spectacle itself is Annasaheb's greatest strength.

- Jabbar Patel





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महाराष्ट्र शासन
१७-२२ जानेवारी २०२६



Cash Awards



In Competition Section

World Cinema

Government of Maharashtra "Prabhat" Best International Film	₹ 10 Lakhs
Government of Maharashtra "Prabhat" Best International Film Director	₹ 5 Lakhs

Marathi Cinema

Government of Maharashtra "Sant Tukaram" Best International Marathi Film	₹ 5 Lakhs
Pune International Film Festival - Best Marathi Director	₹ 25,000
Pune International Film Festival - Best Marathi Actor	₹ 25,000
Pune International Film Festival - Best Marathi Screenplay	₹ 25,000
Pune International Film Festival - Best Marathi Cinematographer	₹ 25,000
Pune International Film Festival - Best Marathi Actress	₹ 25,000

PIFF Special award

Instituted by Ms. Maria Prochazáková Student of the final year (Direction) From the Film & Television Institute of India	₹ 25,000
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Chief Minister
Deputy Chief Minister
Deputy Chief Minister
Minister of Cultural Affairs
Minister of State for Civil Aviation of India

Secretary of Cultural Affairs
Managing Director MFSCDC
PIFF Director

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S.D. Burman Awardees Legacy
Amar Haldipur
PIFF Distinguished Award
PIFF Distinguished Awardees Legacy
Asha Kale
Biswajit Chatterjee
Farida Jalal

JURY

B Jeyamohan
Nasim Ahmadpour
Peter Kerekes
Reetta Aalto
Seenu Ramasamy
Sergi Casamitjana
Yeşim Ustaoglu

OPENING and CLOSING FILM

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Shri. Devendra Gangadharrao Fadnavis
Hon. Chief Minister &
Home Minister of Maharashtra



मंत्रालय, मुंबई ४०० ०३२



सत्यमेव जयते

देवेन्द्र फडणवीस
मुख्यमंत्री
महाराष्ट्र

CMO/PR/1277/2025

Date: 23rd December, 2025

MESSAGE

It gives me great pleasure to welcome filmmakers, participants, and distinguished guests to the 24th Pune International Film Festival (PIFF). Jointly organized by the Government of Maharashtra and the Pune Film Foundation, PIFF has emerged as one of the state's most respected cultural events and a significant platform in the global film landscape.

Cinema has a unique power to illuminate ideas, bridge cultures, and foster deeper understanding. True to this spirit, PIFF continues to present diverse narratives and innovative storytelling from across the world, serving as a vibrant meeting ground for creativity and dialogue.

I appreciate the efforts of the organizers, jury members, volunteers, and all those whose dedication ensures the festival's continued success. Their commitment has been instrumental in strengthening PIFF's reputation year after year.

This edition holds special significance as PIFF commemorates 125 years of V. Shantaram and the centenary years of Guru Dutt and Ritwik Ghatak—three legends whose work shaped Indian cinema and left an enduring legacy for future generations.

As the 24th edition unfolds, I am confident that PIFF will once again celebrate cinematic excellence and inspire meaningful engagement through the universal language of film. I wish all attendees a memorable and enriching festival experience.

(Devendra Fadnavis)



Shri. Eknath Sambhaji Shinde
Hon. Deputy Chief Minister &
Minister of Urban Development,
Housing & Public Works (Public Ent.)



Mantralaya, Mumbai 400 032



Eknath Sambhaji Shinde
Deputy Chief Minister
Maharashtra

24 DEC 2025

MESSAGE

It gives me immense pleasure to extend a warm welcome to all delegates, filmmakers, and cinema enthusiasts to the 24th Pune International Film Festival. Jointly organized by the Government of Maharashtra and the Pune Film Foundation, PIFF stands as a proud reflection of Maharashtra's rich and enduring contribution to Indian cinema.

Maharashtra has been the cradle of some of the most influential voices in the history of filmmaking. Festivals like PIFF carry this legacy forward by creating a vibrant platform where fresh talent, innovative ideas, and diverse global perspectives come together. It is truly heartening to see the festival's continued commitment to showcasing cinema that inspires, challenges, and delights audiences.

What makes PIFF particularly significant is its ever-expanding reach. Through year-round initiatives, screenings, and collaborative efforts, the festival has successfully taken meaningful cinema beyond Pune to several cities across Maharashtra, strengthening the cultural connect with audiences statewide.

I take this opportunity to express my sincere appreciation to the festival team, jury members, volunteers, and all those involved in organizing this prestigious event. Their dedication and tireless efforts ensure that PIFF remains a prominent cultural landmark, not only for Maharashtra but also on the national and international stage.

I once again warmly welcome all participants to Pune, a city known for its deep-rooted love for art and culture. I am confident that this year's edition will spark new collaborations, enrich creative thought, and further strengthen our shared passion for cinema.

(Eknath Sambhaji Shinde)



Shri. Ajit Anantrao Pawar
Hon. Deputy Chief Minister &
Minister of Finance of Maharashtra



DEPUTY CHIEF MINISTER
MAHARASHTRA STATE

Date:- 02 January, 2026

MESSAGE

It gives me immense pleasure to extend a warm welcome to all participants, filmmakers, and distinguished guests to the 24th Pune International Film Festival (PIFF). Jointly presented by the Government of Maharashtra and the Pune Film Foundation, PIFF has, over the years, grown into one of the most respected cultural events in the state and a significant platform within the global film fraternity.

Cinema possesses a unique power to illuminate ideas, bridge cultures, and deepen our understanding of the world we inhabit. PIFF continues to uphold these values by offering audiences a rich tapestry of diverse narratives, artistic expressions, and innovative storytelling from across the globe. With each edition, the festival further strengthens its role as a vibrant meeting point for creativity and meaningful dialogue.

I express my sincere appreciation to the organizers, jury members, volunteers, and all those whose dedicated and meticulous efforts ensure the seamless and successful conduct of this festival. Their commitment and passion are the true driving forces behind PIFF's continued growth, credibility, and prestige.

This year's festival holds special significance as PIFF commemorates 125 years of V. Shantaram and celebrates the centenary years of Guru Dutt and Ritwik Ghatak. This tribute not only offers an opportunity to revisit their timeless and influential works but also reminds us of the rich and inspiring legacy of Indian cinema that continues to guide and shape future generations of filmmakers.

As the 24th edition of PIFF unfolds, I am confident that it will once again create an inspiring and engaging atmosphere that celebrates artistic excellence and the universal language of cinema. I extend my best wishes to all attendees for a truly memorable and enriching festival experience.

(Ajit Pawar)



Adv. Ashish Shelar
Hon. Minister For Information Technology,
Cultural Affairs
Government of Maharashtra, Mantralaya

26 DEC 2025



अॅड. आशिष शेळार
मंत्री, माहिती तंत्रज्ञान व सांस्कृतिक कार्य
महाराष्ट्र शासन, मंत्रालय.

Message

I am delighted to greet all participants at the 24th Pune International Film Festival. This annual event, organized jointly by the Government of Maharashtra and the Pune Film Foundation, has played a pivotal role in enhancing our cultural vibrancy and broadening the cinematic landscape of the state.

Marathi cinema continues to flourish, with new voices emerging every year and presenting stories that are rooted, honest, and artistically ambitious. PIFF has consistently provided a meaningful platform for these filmmakers to reach wider audiences while also bringing outstanding works from across the world to our doorstep.

This year's selection of films from numerous countries once again demonstrates cinema's unparalleled ability to reflect cultures, spark dialogue, and reveal the shared emotions that connect humanity across borders.

My heartfelt appreciation goes to the organizers, jury, and dedicated volunteers who work tirelessly to make PIFF a distinguished cultural event. Your efforts help ensure that film lovers in Maharashtra experience world-class cinema year after year.

I extend my best wishes to all attendees and hope this edition leaves a lasting impression of learning, inspiration, and artistic discovery.


(Adv. Ashish Shelar)



मुरलीधर मोहोळ
MURLIDHAR MOHOL

Shri. Murlidhar Mohol
Hon. Minister of State for Civil Aviation and
Cooperation Government of India



राज्य मंत्री
नागर विमानन एवं सहकारिता
भारत सरकार
**Minister of State for
Civil Aviation and Cooperation
Government of India**

23th December 2025

It gives me great joy to welcome everyone to the 24th Pune International Film Festival. As someone who has seen this festival evolve since its early editions—and as a proud Puneekar—I am truly delighted to witness how far PIFF has come. Jointly organized by the Government of Maharashtra and the Pune Film Foundation, the festival has become an inseparable part of our city's cultural fabric.

Over the years, PIFF has significantly enriched the artistic life of Pune and contributed to strengthening the cultural identity of Maharashtra as a whole. Its ability to bring global cinema to local audiences, while simultaneously supporting regional and national filmmakers, is a matter of great pride for all of us.

I would like to acknowledge the heartfelt contributions of the organizers, jury members, volunteers, filmmakers, and delegates. Their enthusiasm and commitment are central to PIFF's continued success and its growing influence year after year.

As we celebrate this new edition, I am confident that PIFF will once again create a memorable and inspiring experience for every participant. I extend my warm wishes to all and look forward to another remarkable celebration of the cinematic arts.

Yours Sincerely,

MURLIDHAR MOHOL
Union Minister of State for Cooperation
Government of India
New Delhi-110003



Dr. Kiran Kulkarni, I.A.S.
Secretary (Cultural Affairs)
Maharashtra State

डॉ. किरण कुलकर्णी, भा.प्र.से.
सचिव (सांस्कृतिक कार्य)
महाराष्ट्र राज्य



Dr. Kiran Kulkarni, I.A.S.
Secretary
(Cultural Affairs)
Maharashtra State

It gives me great pleasure to welcome you to the 24th Pune International Film Festival. PIFF has long stood as a gathering point for filmmakers and audiences who value cinema not only as entertainment but as a demanding craft shaped by vision, Discipline, and collaboration. I am delighted to be part of a festival that continues to bring such purpose and energy to Maharashtra's cultural calendar.

This year's edition is especially meaningful as PIFF honours the industrious spirit of Indian cinema through its tributes to three monumental figures—125 years of V. Shantaram, and the centenary years of Guru Dutt and Ritwik Ghatak. Their work remains foundational, reminding us that originality, commitment, and courage are essential to the evolution of this art form. Celebrating their legacies here reinforces PIFF's role as a festival deeply invested in both artistic heritage and contemporary cinematic exploration.

Film City has always believed in fostering environments where storytellers can imagine boldly and work ambitiously. The festival's ability to bring together talent from diverse regions and backgrounds strengthens this ecosystem and encourages the growth of an industry that thrives on creativity and perseverance. PIFF's consistent commitment to showcasing wide-ranging voices mirrors our own dedication to supporting the film fraternity in every phase of its creative journey.

I would also like to acknowledge the organisers, volunteers, selection committee, and delegates whose efforts shape this festival year after year. Their hard work ensures that PIFF remains a space where cinema is celebrated with sincerity and depth.

My best wishes to everyone involved, and I hope this edition inspires new ideas, new collaborations, and new stories waiting to be told.

Yours faithfully,

(Dr. Kiran Kulkarni)
Secretary Cultural Affairs



Smt. Swati Mhase Patil
I.A.S., MD-MFSCDC



Swati Mhase-Patil, I.A.S.
Managing Director



**MAHARASHTRA FILM, STAGE & CULTURAL
DEVELOPMENT CORPORATION LIMITED.**
(A GOVERNMENT OF MAHARASHTRA UNDERTAKING)

MESSAGE

24th Pune International Film Festival

I am pleased to extend my warm greetings to all those participating in the 24th Pune International Film Festival. Each year, PIFF brings together filmmakers, scholars, cinephiles, and students in an environment that celebrates both the heritage and the future of cinema. It is a privilege to welcome you to Pune for this vibrant gathering.

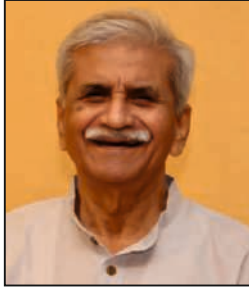
Maharashtra has always played a central role in shaping the cinematic landscape of our country. The Pune International Film Festival strengthens this tradition by offering a thoughtful platform where new ideas, emerging voices, and diverse storytelling practices can be shared and supported. PIFF not only enriches the viewing culture of our audiences but also contributes meaningfully to film development and creative proliferation across the state.

The festival's commitment to high-quality programming, skill-building, and cultural exchange aligns closely with the mission of the Maharashtra State Film, Stage and Cultural Development Corporation. We regard PIFF as an important partner in nurturing talent and encouraging a deeper engagement with the art and craft of filmmaking.

I would also like to convey my sincere appreciation to the organisers, volunteers, jury members, and delegates whose dedication enables the festival to grow stronger with each passing year. Their collective effort ensures that PIFF remains a space where cinema continues to inspire and evolve.

My best wishes for a successful and fulfilling edition of the festival.

(Swati Mhase Patil)



Dr. Jabbar Patel
Chairman, Director PIFF



Director's Cut

It fills me with heartfelt joy to welcome you once again to the 24th Pune International Film Festival – Maharashtra's most cherished celebration of cinema in all its diversity and brilliance.

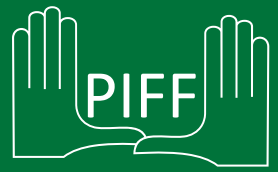
This year, we pay homage to three towering visionaries who shaped the soul of Indian cinema. This is the centenary year of the legendary Guru Dutt, the luminous poet of cinema whose mastery of light and shadow brought an aching lyricism and introspection to the screen. We also salute Ritwik Ghatak on his centenary, the maverick who turned the language of pain, exile, and resilience into raw cinematic poetry. Finally, we commemorate the 125th birth anniversary of V. Shantaram, the pioneering craftsman who seamlessly united visual splendour with a deep social conscience.

Alongside these tributes, our festival presents a vibrant selection of Indian, Marathi and World Cinema – including ten films currently shortlisted for the Oscars – reflecting the pulse of contemporary storytelling from across the globe. PIFF continues to be recognised internationally for its curatorial excellence. Earlier this year, we proudly held an exclusive indian premiere of the newly restored Chaplin classic *The Gold Rush*, one of several year-round events that extend our cinematic engagement beyond the festival.

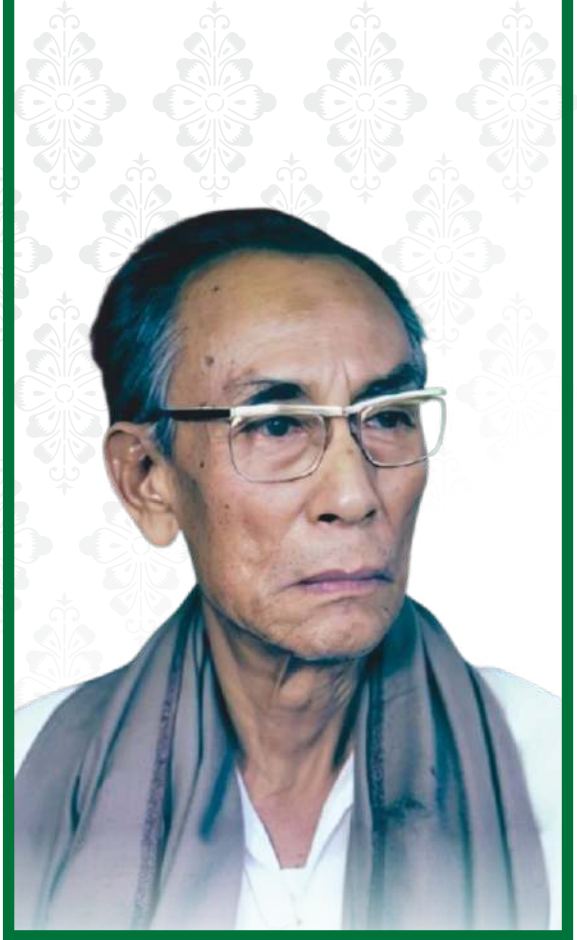
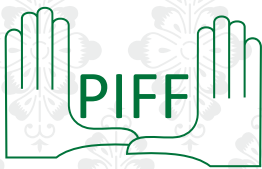
We would like to express our sincere gratitude to the Government of Maharashtra, whose steadfast support and generosity make such achievements possible.

As we gather once more in Pune, the cultural capital of Maharashtra, may the silver screen rekindle our sense of wonder and connect us in the shared magic of stories. I invite you to lose yourself in these films, to discover, reflect, and celebrate the unending joy of cinema.

Dr. Jabbar Patel



PIFF AWARDEES



S.D. Burman International Award for Creative Music and Sound

Instituted in 2010, the S.D. Burman International Award for Creative Music and Sound celebrates the versatile and prolific musical talents in Indian cinema. Named in honour of the legendary Indian music composer S.D. Burman, the award acknowledges his unparalleled ability to blend the diverse sounds of India into his compositions. This prestigious award also underscores the vital role that music plays in our cinema and cultural heritage.

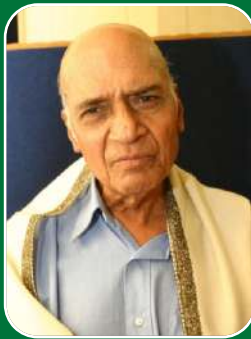
Award recipients hail from various musical backgrounds, including classical music maestros, popular film music composers, and accomplished singers. This award has become a valuable addition to the Pune International Film Festival (PIFF), offering delegates a unique insight into the world of Indian cinema. Through their interactions with the awardees, delegates gain a deeper appreciation of the seamless integration of poetry and music into the narrative of Indian films.

SD Burman Awardees Legacy



Pyarelal Sharma

Mohammed Zahur
Khayyam



Ilaiyaraaja

Shivkumar Sharma



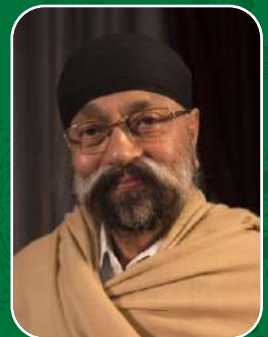
Hariprasad Chaurasia

Hridaynath Mangeshkar



Anandji V. Shah

Uttam Singh



Zakir Hussain

S P
Balasubrahmanyam



Raamlaxman

Usha Khanna

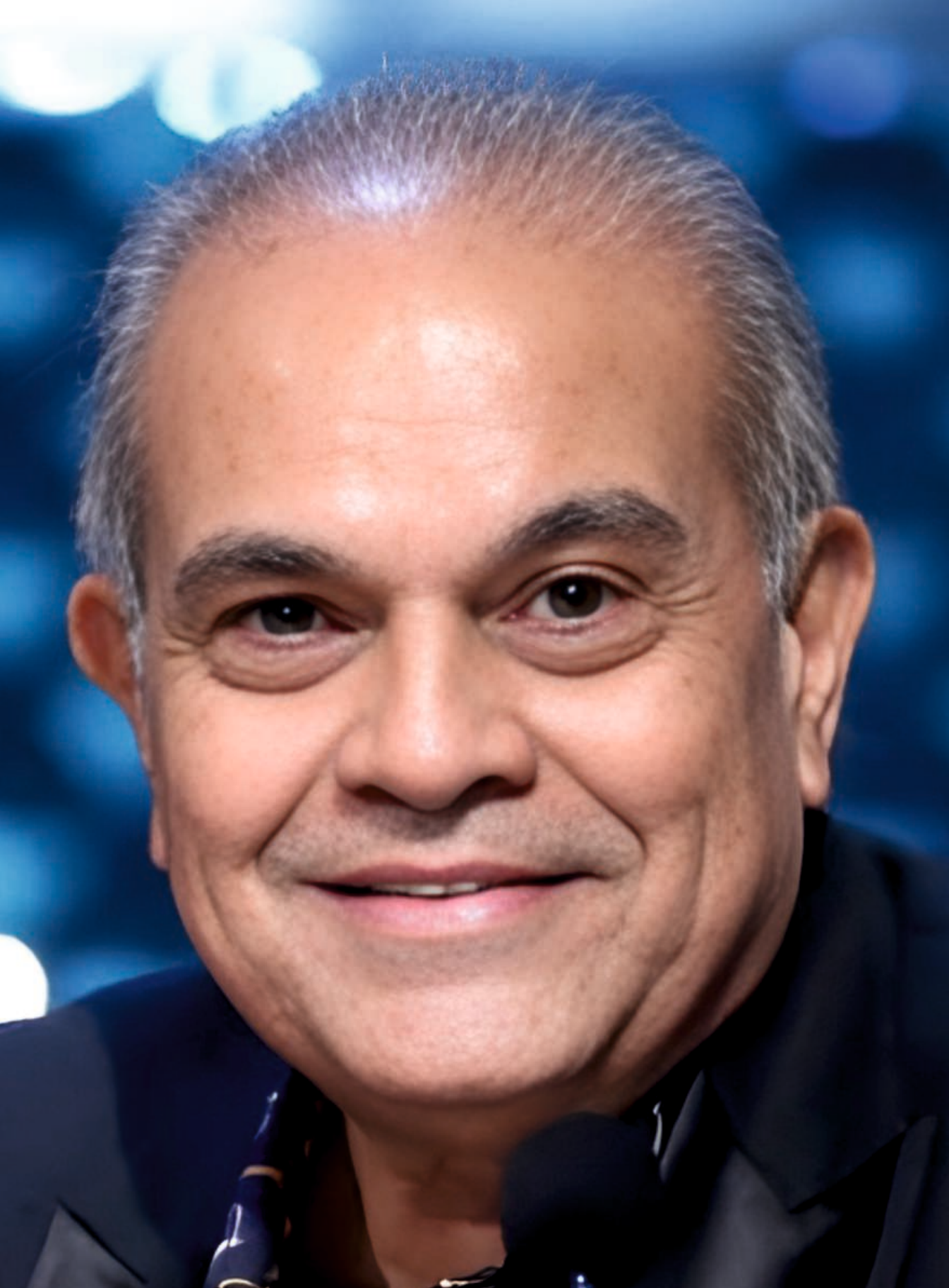


Usha Mangeshkar

M M Keeravaani



Kavita Krishnamurthy



S.D. Burman International Award for Creative Music and Sound

Amar Haldipur

Amar Haldipur is an Indian music composer, arranger, and violinist whose career reflects the scale and discipline of Hindi film music production in the studio era. He began his professional journey in 1966 at the age of fifteen and quickly established himself as a skilled violinist. Over the course of his career, he is estimated to have played on nearly 15,000 songs, making him one of the most prolific instrumental contributors to Indian recorded music.

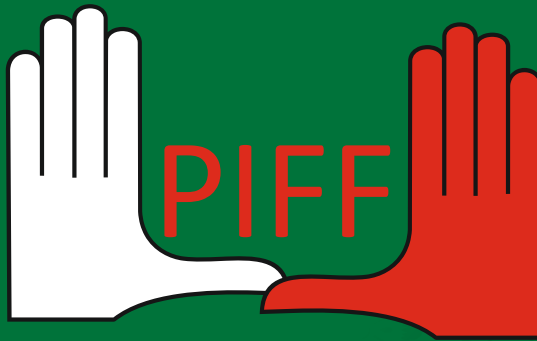
Haldipur arranged his first film music in 1968 and went on to arrange approximately 4,000 to 5,000 songs. He also composed background scores for around 150 films. Early in his career, veteran arranger Sebastian D Souza gave him his break with N Datta, and later he collaborated with composers such as Shankar Jaikishan, Vishwanath More, Anand Modak, Laxmikant Pyarelal, and Khayyam. His long association with Laxmikant Pyarelal placed him at the center of several major film music productions across decades.

As an arranger, Haldipur worked with a wide range of composers including Rajesh Roshan, Usha Khanna, Anu Malik, Nadeem Shravan, Madan Mohan, Hridaynath Mangeshkar, and Nusrat Fateh Ali Khan - who specifically insisted on Haldipur being his arranger. He also arranged music for albums by Asha Bhosle and Ghulam Ali, notably the album *Meeraj-E-Ghazal*. His work on several albums by Pankaj Udhas played a role in expanding the reach of ghazals in India.

Haldipur toured extensively across the world as a violin soloist and performer, sharing the stage with Lata Mangeshkar, Kishore Kumar, and Pankaj Udhas. His violin solo in Mohammed Rafi's song "Dard-e-Dil" from *Karz* (1980) remains widely recognised.

Among his major non-film works is *Krishna*, a symphonic composition based on Indian ragas, created in collaboration with Pandit Hariprasad Chaurasia and performed with an English orchestra. He also arranged and wrote music for the Lata Mangeshkar concert with the English Wren Orchestra at the Royal Albert Hall in London. In addition to music, he produced Marathi and Bengali films, extending his engagement with cinema beyond sound.

PIFF Distinguished Award



The allure of the silver screen has captivated audiences for over a century. It is the tireless efforts of countless individuals that allow us to celebrate the enchantment of cinema worldwide. Writers, directors, actors, musicians, singers, and technicians have all poured their heart and soul into this art form, making the world a more beautiful place.

Since its inception, the Pune International Film Festival (PIFF) has honoured many distinguished artists and craftsmen for their remarkable contributions to the field of cinema. As we celebrate the magic of cinema, we must pay our respects to those who have evoked such profound emotions in us. The PIFF Distinguished Award for Contribution to Cinema is our humble expression of gratitude.

PIFF Distinguished Awardees Legacy



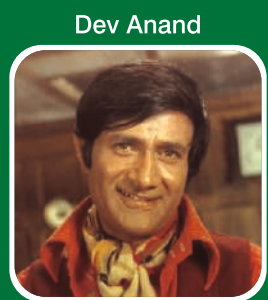
Mrinal Sen



Dilip Kumar



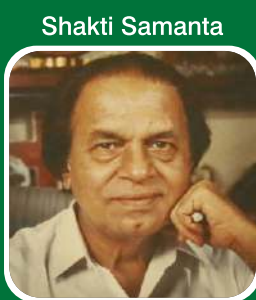
Lata Mangeshkar



Dev Anand



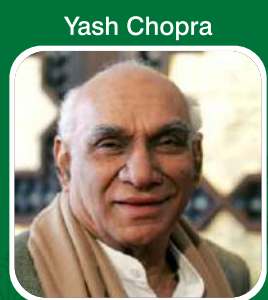
Waheeda Rahman



Shakti Samanta



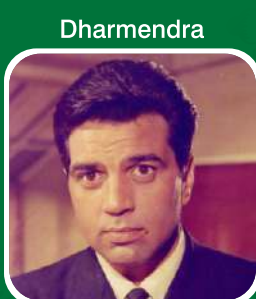
Vyjayantimala



Yash Chopra



Victor J. Kemper



Dharmendra



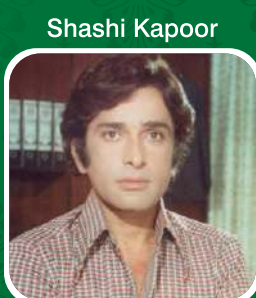
Asha Parekh



Sharmila Tagore



Shammi Kapoor



Shashi Kapoor



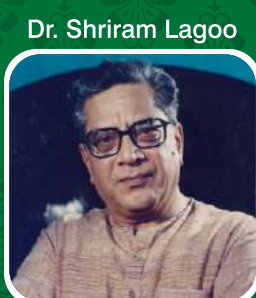
Sulochana Didi



Hema Malini



Subhash Ghai



Dr. Shriram Lagoo



Rajesh Khanna

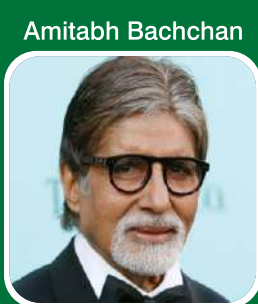


Shashikala

PIFF Distinguished Awardees Legacy



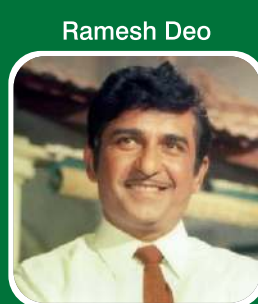
Saira Banu



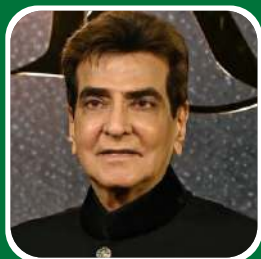
Amitabh Bachchan



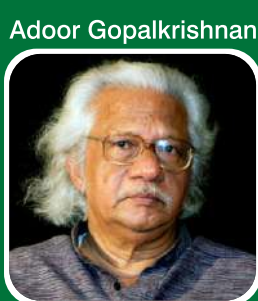
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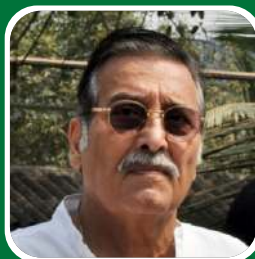
Ramesh Deo



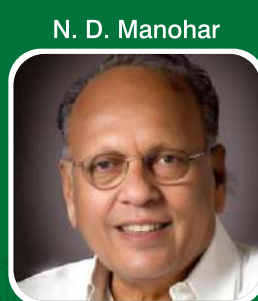
Jeetendra



Adoor Gopalakrishnan



Vinod Khanna



N. D. Manohar



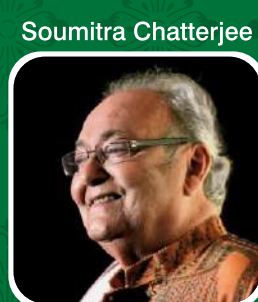
Shatrughan Sinha



Tanuja Mukherjee



Krzysztof Zanussi



Soumitra Chatterjee



Shyam Benegal



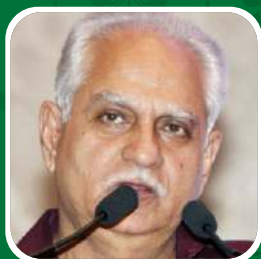
Aparna Sen



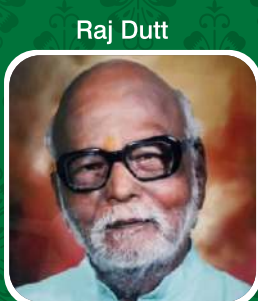
Seema Deo



Ramesh Prasad



Ramesh Sippy



Raj Dutt



Dilip Prabhavalkar



Govind Nihalani

PIFF Distinguished Awardees Legacy



B. P. Singh



Vikram Gokhale



Ashok Saraf



Manoj Kumar



Enoch Daniels



Ameen Sayani



Goutam Ghose



Leela Gandhi



Anupam Kher



Shubha Khote



The PIFF Distinguished Award for Outstanding Contribution to Indian Cinema

Farida Jalal

Farida Jalal is a prolific actress with a career in Hindi cinema spanning more than five decades. She began working in films in the late 1960s and soon became known as a reliable actor at a time when lead-driven narratives dominated the industry. From early on, her performances stood out for their clarity and control rather than scale or display. Throughout her career she has worked in over 200 films.

During the 1970s and 1980s, she appeared in films such as *Paras* (1971), *Majboor* (1974), and *Shaque* (1976). She is known for portraying characters who carry moral weight or emotional responsibility within the story. Even when her roles were limited in duration, they were integral to narrative progression and character motivation.

In the 1990s, Jalal became widely identified with mother roles in popular Hindi films. Notable examples include *Dilwale Dulhania Le Jayenge* (1995), *Kuch Kuch Hota Hai* (1998), and *Kabhi Khushi Kabhie Gham* (2001). These performances avoided melodrama and relied instead on restraint and clear behavioral choices. Her characters functioned as social and emotional reference points within family-centered narratives.

Alongside cinema, Farida Jalal maintained a steady presence on television. She gained renewed visibility with the comedy series *Shararat* (2003 - 2006), which demonstrated her timing and adaptability to long-form serial storytelling. Across film and television, she has won five Filmfare Awards for her roles in *Paras*, *Mammo*, *Dilwale Dulhania Le Jayenge* and *Henna* and the Indian Television Academy award for *Shararat*.

Farida Jalal's work is defined by consistency and attention to character function within a script. Her career offers a record of how supporting roles can shape tone, credibility, and structure in mainstream Hindi cinema without drawing focus away from the central narrative.



The PIFF Distinguished Award for Outstanding Contribution to Indian Cinema

Biswajit Chatterjee

Biswajit Chatterjee is an Indian actor whose career spans Hindi and Bengali cinema, with his most prominent work emerging in the 1960s. He entered Hindi films at a time when the industry was expanding its visual style and musical appeal, and he quickly became associated with urban romances, suspense dramas, and lighthearted entertainers. His screen presence aligned well with the changing tastes of the decade, which favored restrained performances and contemporary settings over the theatrical styles of earlier years.

Guru Dutt was impressed by his performance in *Sahib Bibi aur Ghulam* the play but his early breakthroughs came with *Bees Saal Baad* (1962), a gothic mystery that became a major commercial success. The film established him as a reliable leading man in suspense-driven narratives. This was followed by *Kohraa* (1964), an adaptation of Daphne du Maurier's *Rebecca*, where his performance contributed to the film's tense psychological atmosphere. In the same period, he appeared in popular romantic and musical films such as *April Fool* (1964) and *Mere Sanam* (1965), which reinforced his image as a modern, Western-influenced hero.

Biswajit was frequently cast opposite leading actresses of the era, including Waheeda Rehman, Mumtaz, and Asha Parekh. His collaborations with music directors like Salil Chowdhury, O. P. Nayyar and R. D. Burman further enhanced the appeal of his films, many of which are remembered for their songs as much as their narratives. *Night in London* (1967) is a notable example, combining international locations, music, and suspense in a format popular during the late 1960s. Biswajit loves music and has sung multiple songs in Bengali films. He has performed live with stalwarts of Indian music including Lata Mangeshkar, and he continues to perform live.

In addition to acting, Biswajit also worked as a producer and remained active in Bengali cinema. Biswajit collaborated with Ritwik Ghatak on his film *Durbar Gati Padma* which shed light on the suffering of the people of Bangladesh before and during the war of 1971. For this film, upon the insistence of Ghatak, Biswajit convinced Nargis Dutt to make a return from retirement.

It is a great coincidence that Biswajit Chatterjee is being awarded at the Pune International Film Festival this year, when the figures being paid a tribute have all had some connection with the awardee. Apart from his association with Guru Dutt and Ritwik Ghatak, Biswajit has worked as a lead opposite V Shantaram's daughter Rajashree in many films.

Biswajit is also an ardent fan of cricket and flagbearer of Indian culture who organises Durga Puja every year. Winner of multiple awards including the President's Gold Medal for his film *Dada Thakur* (1963), Biswajit's contribution remains significant as a representative figure of a specific phase in Hindi cinema, marked by elegance, genre experimentation, and a cosmopolitan outlook. He remains active as a director of Bengali and Hindi films, with *Agniyug - The Fire*, a Hindi film, releasing later this year.



The PIFF Distinguished Award for Outstanding Contribution to Indian Cinema

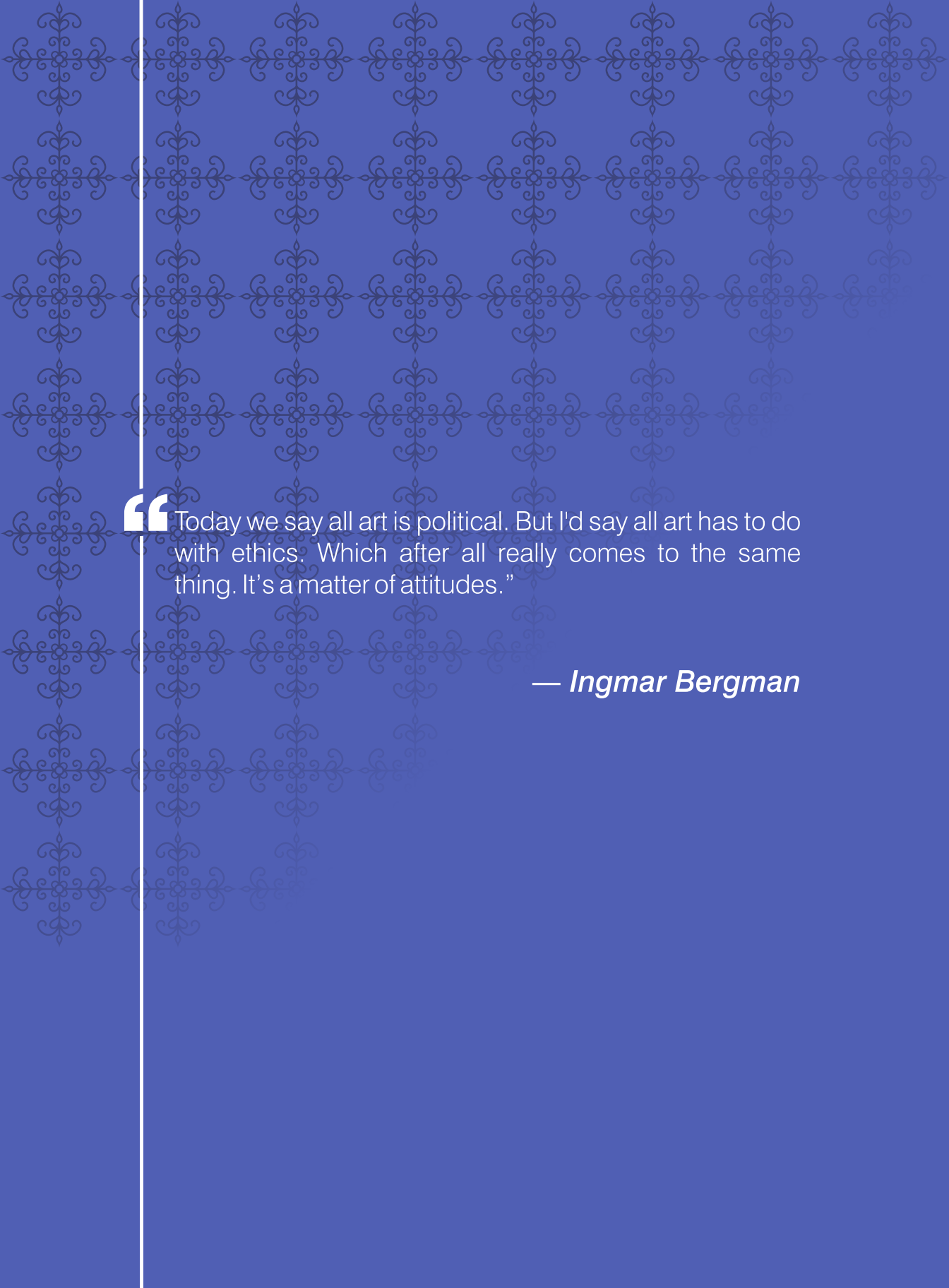
Asha Kale

Asha Kale was a significant presence in Marathi cinema during the 1970s and early 1980s, a period marked by formal experimentation and strong literary influences. Trained in classical dance, she brought a disciplined physicality and emotional control to her screen performances, qualities that distinguished her from many of her contemporaries. Her acting style was restrained and interior, well suited to the realistic and socially attentive cinema that defined much Marathi filmmaking of the time.

She started acting at the age of 14. Her early education happened in Kolhapur and Pune. *Tambdi Mati* (1969) was her debut movie and *Seemevarun Parat Jaa* her first commercial play. She came to prominence with films such as *Ha Khel Savalyancha* (1976), where her performance conveyed emotional conflict without melodrama. Asha Kale also appeared in films like *Bala Gau Kashi Angai* (1977), *Sansar* (1980), *Satichi Punyayee* (1981) and *Bandivan Mee Hya Sansari* (1988), often portraying women negotiating social expectations, familial duty, and personal desire.

Rather than relying on overt expressiveness, she worked through gesture, posture, and controlled dialogue delivery, allowing subtext to carry meaning. She has won several awards for her work, including the V. Shantaram Jeevan Gaurav, for her long contribution to Marathi cinema.

Beyond cinema, she was active in theatre and television, extending her engagement with performance across mediums. Her performances in plays such as *Deve Deenaghari Dhavala*, and *Wahato hi Durvanchi Judi* (which ran for over 850 shows) were extremely popular. Her career reflects a moment in Marathi cinema when actors were closely aligned with literary realism and social inquiry. Asha Kale's work continues to be remembered for its seriousness of intent and its contribution to a cinema that valued character, context, and moral complexity over spectacle.



“Today we say all art is political. But I'd say all art has to do with ethics. Which after all really comes to the same thing. It's a matter of attitudes.”

— *Ingmar Bergman*



SURV

JURY



B. Jeyamohan

B. Jeyamohan is one of contemporary Tamil culture's most influential literary figures, whose work spans fiction, essays, and screenwriting. Born in 1962, he began as a short-story writer before expanding into long-form literature and cinema, bringing philosophical rigor and moral complexity into popular discourse.

His screenwriting includes films such as *Naan Kadavul* (2009), *Angadi Theru* (2010), *Ozhi Muri* (2012) *Neerparavai* (2012), *Ponniyin Selvan Part 1 and 2* (2022,2023), and *Vendhu Thaniwthathu kadu*(2022). These works reflect his preoccupation with belief systems, power, and ethical conflict, often resisting narrative comfort in favour of unresolved tension. His dialogue is dense, his structures deliberate, and his characters driven by conviction rather than sentiment.

Parallel to cinema, Jeyamohan's literary output—most notably *Venmurasu* (2014–2021), his monumental retelling of the *Mahabharata*—has reshaped contemporary Tamil engagement with mythology, treating epic narrative as a space for political and philosophical inquiry rather than reverence. Jeyamohan's books *The Stories of the True*, *The Abyss*, *A Fine Thread and Other Stories*, have been translated into English and published in India and the USA. And three more books: *The Daughter of Kumari*, *One Million Footsteps*, and *White Elephant*, will be published this year.

As a public intellectual, he remains a provocative presence, engaging in debates on nationalism, spirituality, modernity, and cultural identity. His work frequently unsettles because it refuses alignment with fixed ideological positions.

What defines Jeyamohan's influence is his insistence on complexity. Across mediums, he challenges audiences to confront contradiction, ambiguity, and moral discomfort—proposing storytelling not as resolution, but as a sustained engagement with the difficult terrain of human thought.

JURY



Nasim Ahmadpour

Nasim Ahmadpour is a theatre director, playwright, and screenwriter whose practice moves between cinema and performance, focusing on narrative experimentation, collective authorship, and text-based forms. She has collaborated with several filmmakers and maintains a strong presence at international festivals, particularly through long-standing collaborations with acclaimed Iranian filmmaker Shahram Mokri. Ahmadpour co-wrote the screenplays for several short and feature films. *Fish & Cat* premiered at the Venice Film Festival in 2014, *Invasion* was screened at the Berlin International Film Festival in 2018, and *Careless Crime* premiered at Venice in 2020. The screenplay of *Careless Crime* was nominated for the Asia Pacific Screen Awards and received the Bisato d'Oro Award for Best Original Screenplay at Venice. Her work *A Fleeting Encounter* directed by Romed Wyder premiered at the Luxembourg City Film Festival in 2022. *Black Rabbit / White Rabbit*, also directed by Mokri, is currently screening at international festivals, including the International Film Festival of Kerala and the International Film Festival of Goa. Her most recent film project, *Where Is Ava?*, directed by Romed Wyder, is in post-production.

Alongside her film practice, Ahmadpour has a significant presence in contemporary theatre. She co-founded the Don Quixote Theatre Group in Tehran in 2003. She received the Best Playwright Award at Tehran's FITF in 2013. Her theatre works have been presented internationally at major institutions and festivals, including Festival d'Automne à Paris, Fondation Cartier, Performa Biennial in New York, Kunstentatfestival in Brussels, and the Triennale. She is currently developing *The Tables Project*, an ongoing performative series examining contemporary Iranian theatre through text-based performance. *The Report on the Judgment Day* and *We Came to Dance!* constitute the first and second parts of this project.

JURY



Peter Kerekes

Peter Kerekes is one of contemporary European cinema's most distinctive documentary filmmakers, known for his playful yet rigorous engagement with history, memory, and institutions. Born in 1973 in Košice, Slovakia, Kerekes trained at the Academy of Performing Arts in Bratislava, where he developed a style that blends archival research, observational cinema, and ironic humor. His films often examine large historical or social systems through intimate, unexpected human perspectives.

Kerekes gained international attention with *66 Seasons* (2003), a lyrical exploration of Central European history seen through the life of a single swimming pool. The film established his fascination with places as witnesses to time. This approach matured further in *Cooking History* (2009), where military cooks recount major 20th-century conflicts through food, turning kitchens into spaces of memory, survival, and absurdity. The film's mix of testimony, performance, and historical insight became a hallmark of his work.

In *Velvet Terrorists* (2013), co-directed with Ivan Ostrochovský and Pavol Pekarčík, Kerekes explored anti-communist resistance through stylised reenactments, challenging conventional documentary form. His later film *107 Mothers* (2021), which marked his move into fiction, retained documentary sensitivity while portraying life inside a Ukrainian women's prison with restraint and empathy. His most recent film, *Wishing on a Star* (2024), premiered at the Venice Film Festival. Along with his illustrious career as a filmmaker, Kerekes is also part of the faculty at the DocNomads programme where he has mentored several talented Indian documentary filmmakers.

Kerekes consistently resists didacticism. His films invite viewers to observe, listen, and reconsider how history is remembered and narrated. What makes his cinema enduring is not just formal innovation, but the gentle intelligence with which he allows humour, contradiction, and humanity to coexist.

JURY



Reetta Aalto

Reetta Aalto is a Finnish author, film director, and screenwriter whose work spans fiction and documentary cinema, as well as literature. Her films are marked by close observation of everyday life, a strong humanistic perspective, and a precise sense of humour.

Based in Helsinki, Aalto has directed short films, television series, and feature-length works. She is best known for the anthology feature *Force of Habit* (2019), co-directed with six other female writer-directors. The film received wide international recognition, including Best International Feature and Best Screenplay at the Raindance Film Festival, the Nordisk Film Award, and multiple Jussi Award nominations. Her comedy-drama *Laughing Matters* (2020) explores the stand-up comedy circuit with warmth and insight. She has also directed the police drama television series *Roba* (2021) and earlier works such as *Grey Violet – Odd One Out* (2017), which screened at Hot Docs and won Best Documentary Short at Queer North.

Alongside her film work, Aalto is an established novelist. Her romantic novel *Vadim* (2020) was nominated for the Helsingin Sanomat Literature Prize, and her autobiographical novel *Musta aukko* (*Black Hole*, 2024) was published by S&S. Her latest film, *Hayflower, Quiltshoe and the Chicken* (2024), based on the beloved book series by Sinikka and Tiina Nopola, marks her debut in family cinema.

Aalto holds a Master of Arts in Documentary Film from Aalto University (2015) and a Master of Arts in Russian Language and Literature from the University of Helsinki (2008). Born in Finland in 1976, she continues to work actively as a director and writer.

JURY



Seenu Ramasamy

Seenu Ramasamy is a Tamil filmmaker whose cinema is deeply rooted in landscape, labour, and emotional realism. Ramasamy is also a renowned Tamil poet and his work has been translated in several Indian languages as well as English. Born in 1975, he began his career as an assistant to Balu Mahendra, absorbing a visual discipline that would later define his own films.

A national and international awardee, his breakthrough came with *Thenmerku Paruvakaatru* (2010), which won three National Film Awards, including Best Feature Film. He followed this with *Neerparavai* (2012), *Dharmadurai* (2016), *Kanne Kalaimaane* (2019), and *Maamanithan* (2022), each marked by empathy for marginalised lives and an attention to rural textures. *Maamanithan* won awards at film festivals in Sedona, Houston, and Arpha.

Ramasamy's films centre on love shaped by social conditions rather than fantasy. Fisherfolk, migrants, and working-class characters populate his narratives, rendered with vulnerability and restraint. His frequent collaborations with Vijay Sethupathi have produced performances grounded in quiet intensity.

Political concerns—caste, migration, precarity—are embedded organically within intimate storytelling. His cinema invites viewers to slow down and observe, offering not spectacle but shared emotional terrain shaped by land, memory, and human connection.

JURY



Sergi Casamitjana

Sergi Casamitjana Melich is a distinguished film professional, widely recognized for his work in film education and production. He studied cinematography at the prestigious New York University (NYU), where he trained as a specialist in the audiovisual arts.

In 1995, he founded the production company Escándalo Films with the aim of supporting debut feature films by emerging directors, establishing himself as a key promoter of new talent within the film industry.

Since 2012, he has served as Director of the Escola Superior de Cinema i Audiovisuals de Catalunya (ESCAC), one of the most influential institutions for filmmaker training in Europe. Under his leadership, ESCAC has become a benchmark in the education of specialists across all areas of cinema, fostering excellence and strengthening its international prestige.

Casamitjana's cinema is deeply rooted in place and personal history. In *Tretze i Tres* (2007), he explores the emotional lives of individuals navigating identity and belonging within Catalan society. With *La fam* (2011), he reflects on social precarity through observational storytelling that emphasises duration, silence, and the physical context of everyday struggle. These films resist didactic framing, instead allowing broader political and cultural tensions to emerge through subtle gestures and an economy of narration.

Rather than asserting definitive arguments, Casamitjana's work creates spaces for reflection. He is interested in how individuals endure inherited histories, how social structures influence lived perception, and how memory persists in quotidian rhythms. His visual language is characterised by patient observation, naturalistic sound, and minimal intervention, inviting viewers to experience complexity without overt explanation.

JURY



Yeşim Ustaoğlu

Yeşim Ustaoğlu is one of Turkey's most significant contemporary filmmakers, known for her humanistic exploration of identity, displacement, and historical silence. Born in 1960, she transitioned from architecture and photography into cinema, bringing a strong spatial and visual sensibility to her films.

Her international breakthrough came with *Journey to the Sun* (*Güneşe Yolculuk*, 1999), which examined Kurdish identity and political violence through an intimate personal story. This was followed by *Waiting for the Clouds* (2004), addressing the suppressed history of ethnic Greeks in Turkey with remarkable restraint. Films such as *Pandora's Box* (2008) and *Araf – Somewhere in Between* (2012) further explored memory loss, generational conflict, and emotional alienation.

In 2016, she made *Clair Obscur*, a psychological dance of two women who are deprived of and distanced from their natural right to mature and discover themselves, premiered at the Toronto International Film Festival. She is currently in the process of completing her upcoming films *What Remains* and *On the Dry Rock*.

Ustaoğlu's cinema avoids melodrama, allowing grief and trauma to surface gradually. Landscapes often function as emotional extensions, mirroring internal states rather than providing spectacle. Political histories in her films are filtered through lived experience, making ideology inseparable from personal consequence.

Her work continues to stand out for its quiet moral seriousness. Without offering easy closure, Ustaoğlu creates films that listen closely—to silenced histories, fractured identities, and unresolved belonging—using cinema as a space for patient reckoning.



OPENING & CLOSING FILMS

La Grazia



Citation:

Paolo Sorrentino's *La Grazia* is an elegantly mounted and masterfully crafted film that delivers a memorable cinematic experience. It transports the viewer into the corridors of high power and probes the compulsions that influence political and judicial approaches to complex questions of right and wrong, of crime and culpability, of punishment and pardon. Powered by a terrific central performance from frequent Sorrentino collaborator Toni Servilo, *La Grazia* deals – sometimes playfully, sometimes solemnly – with deep ideas and themes in the process of delivering a tale that is as entertaining as it is thought-provoking.



La Grazia

2025 | 133 Minutes | Italian | Italy

Mariano De Santis is the President of the Italian Republic. No connection to any real-life presidents; he is entirely a product of the author's imagination. A widower and a Catholic, he has a daughter, Dorotea, a legal scholar like himself. As his term draws to a close, amid uneventful days, two final duties arise: deciding on two delicate petitions for a presidential pardon. True moral dilemmas, which become tangled with his private life, in ways that seem impossible to unravel. Driven by doubt, he will have to decide. And, with a deep sense of responsibility, that is exactly what this remarkable Italian President will do.

Director: Paolo Sorrentino

Producer: Andrea Scrosati, Anna Maria Morelli, Paolo Sorrentino

Cast: Toni Servillo, Anna Ferzetti, Massimo Venturiello, Milvia Marigliano, Orlando Cinque, Giuseppe Gaiani

Screenplay: Paolo Sorrentino

Cinematographer: Daria D'Antonio

Editor: Cristiano Travaglioli

Sound Designer: Emanuele Cecere, Giulio Previ

Costume Designer: Carlo Poggioli

Production Designer: Ludovica Ferrario

Production Company: Fremantle, The Apartment, Numero10

World Sales: Mubi

Festivals: Venice FF 2025 | Telluride FF 2025 | BFI London FF 2025 | San Sebastian IFF 2025



Paolo Sorrentino is an acclaimed Italian filmmaker known for his visually opulent style, sharp wit, and melancholic explorations of power, beauty, and existential longing. He gained international recognition with *Il Divo* (2008) and worldwide acclaim with *The Great Beauty* (2013), which won the Academy Award for Best International Feature. His other notable works include *Youth* (2015), *Loro* (2018), and *The Hand of God* (2021), a deeply personal coming-of-age film. Sorrentino has also expanded into television with *The Young Pope* (2016) and *The New Pope* (2020), cementing his status as a singular contemporary auteur.

A FILM BY
JIM JARMUSCH



F A T H E R



M O T H E R



**S I S T E R
B R O T H E R**

Citation:

Jim Jarmusch's Venice Golden Lion winner is a brilliantly written family drama that is way more than just that. It is vibrant, provocative and ultimately heart-warming study of blood ties. A sparkling gem of an anthology film, it delves into shifting parental, filial and sibling dynamics that play out in three different parts of the world. Each segment is a marvel of ingenuity. Father Mother Sister Brother rides on a cast of outstanding actors, including Charlotte Rampling, Cate Blanchett, Vicky Krieps and Adam Driver, and is enlivened by a string of revelatory passages that spring from a fiercely individualistic writer-director's unique artistic sensibility.



Father Mother Sister Brother

2025 | 111 Minutes | English, French | USA, Ireland, France

Three stories concerning the relationships between adult children, their somewhat distant parent (or parents), and each other: a reclusive father visited by his grown children in the US, sisters visiting their novelist mother in Dublin, and adult twins called back to their Paris apartment to address a family tragedy.

Director: Jim Jarmusch

Producer: Joshua Astrachan, Carter Logan, Atilla Salih Yücer, Charles Gillibert, Richard Bolger

Cast: Tom Waits, Adam Driver, Mayim Bialik, Charlotte Rampling, Cate Blanchett, Vicky Krieps, Sarah Greene, Indya Moore, Luka Sabbat, Françoise Lebrun

Screenplay: Jim Jarmusch

Cinematographer: Frederick Elmes, Yorick Le Saux

Editor: Affonso Gonçalves

Sound Designer: Robert Hein

Music Composer: Jim Jarmusch, Anika

Costume Designer: Catherine George

Production Designer: Mark Friedberg, Marco Bittner Rosser

Production Company: badjetlag, CG Cinema, Hail Mary Pictures

World Sales: Mubi

Festivals: Venice FF 2025 | Sao Paulo FF 2025
BFI London FF 2025 | Goa IFFI 2025



Jim Jarmusch is an influential American independent filmmaker, screenwriter, and musician, celebrated for his minimalist style, dry humor, and offbeat characters. Emerging from the New York indie scene, he gained recognition with *Stranger Than Paradise* (1984), which helped redefine American independent cinema. His films, including *Down by Law* (1986), *Dead Man* (1995), *Broken Flowers* (2005), and *Paterson* (2016), explore themes of alienation, repetition, and quiet human connection. Known for his control over all aspects of filmmaking, Jarmusch has developed a distinctive auteur voice that continues to shape global arthouse cinema.



सत्यमेव जयते

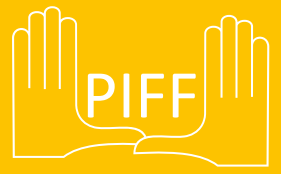


**24th Pune International
Film Festival**
Government of Maharashtra

Celebrating Cinema

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WORLD COMPETITION



A Sad and Beautiful World

2025 | 110 Minutes | Arabic | Lebanon, USA, Germany, Saudi Arabia, Qatar

In an achingly romantic and emotional love story that spans three decades of passion, heartbreak, and hope as Nino and Yasmina, two former schoolmates find themselves drawn together by a magnetic relationship. As they face an impossible choice between love and survival, they must decide if they want to build a family and chart a path to happiness in Lebanon, despite the tragedies ravaging the country. Unfolding against Lebanon's recent history, Aris presents a compelling portrait of love at its most intimate and expansive.

Director: Cyril Aris

Producer: Georges Schoucair, Jennifer Goyne Blake, April Shih, Georg Neubert, Jasper Wiedhöft

Cast: Mounia Akl, Hasan Akil, Julia Kassar, Camille Salameh, Tino Karam, Nadyn Chalhoub

Screenplay: Cyril Aris, Bane Fakih

Cinematographer: Joe Saade

Editor: Nat Sanders, Cyril Aris

Sound Designer: Rana Eid, Lama Sawaya, Bassam Lebbos

Music Composer: Anthony Sahyoun

Production Designer: Hanady Medlej

Production Company: About Productions, Diversity Hire, Reynard Films

World Sales: Paradise City Sales

Festivals: Venice FF 2025



Cyril Aris is a Lebanese director, screenwriter, and member of the Academy of Motion Picture Arts and Sciences. He holds an MFA from Columbia University and also works as an editor. His documentary *Dancing on the Edge of a Volcano* (2023), a Sundance Institute grant recipient, premiered in the main competition at Karlovy Vary, where it received a Special Jury Mention. The film went on to screen at over 80 international festivals, winning awards in Rotterdam, Valencia, Rome, San Francisco, Marseille, and beyond.



Adam's Sake (*L'intérêt d'Adam*)

2025 | 78 Minutes | French | Belgium, France

Following a court ruling, four-year-old Adam is hospitalised for malnutrition. Lucy, the head nurse, allows Adam's mother to stay past the court-mandated visiting hours. Complications ensue when the mother, once again, refuses to leave her son's bedside. For the sake of the child, Lucy will do anything to help this mother in distress.

Director: Laura Wandel

Producer: Stéphane Lhoest, Delphine Tomson

Cast: Léa Drucker, Anamaria Vartolomei, Jules Delsart, Alex Descas, Laurent Capelluto

Screenplay: Laura Wandel

Cinematographer: Frédéric Noirhomme

Editor: Nicolas Rumpf

Sound Designer: Yolande Decarsin, Mathieu Cox

Production Designer: Paul Rouschop

Production Company: Les Films du Fleuve, Dragons Films

World Sales: IndieSales

Festivals: Cannes FF 2025 | Busan IFF 2025



Laura Wandel is a director from Brussels who trained in broadcasting at Louvain-la-Neuve. She began her career in 2007 with her graduation short film *Walls*, which was selected at a number of festivals, as was her second short film *O négatif*. In 2021, she directed her first feature film *Playground*, which won prizes at the Cannes Film Festival, the BFI London Film Festival and the Magrittes du Cinéma.



All That's Left of You (*Ally baqi mink*)

2025 | 145 Minutes | Arabic, English | Germany, Cyprus, Palestine, Jordan, Greece, Qatar, Saudi Arabia

In the occupied West Bank of 1988, a young man, Noor joins a protest that's met with devastating violence. Several decades later, Noor's mother Hanan, who relates the story of her son-but in order to do so, she must first go back to 1948, in order to tell the story of his grandfather's expulsion from Jaffa. Over the decades that follow, the hope of a return to the home in Jaffa remains an aspiration of various members of the family, even as their lives take them further away from it. Through all the disappointments and devastation, love between Hanan and her devoted husband Salim endures.

Director: Cherien Dabis

Producer: Thanassis Karathanos, Cherien Dabis, Martin Hampel, Karim Amer

Cast: Saleh Bakri, Cherien Dabis, Adam Bakri

Screenplay: Cherien Dabis

Cinematographer: Christopher Aoun

Editor: Tina Baz

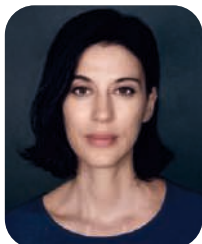
Sound Designer: Oliver Achatz

Music Composer: Amine Bouhafa

Production Designer: Bashar Hassuneh
Production Company: Pallas Film, Twenty
Twenty Vision Filmproduktion, Displaced
Pictures, Nooraluna Productions

World Sales: The Match Factory

Festivals: Sundance FF 2025 | Thessaloniki
FF 2025 | San Francisco IFF 2025 | Sydney
FF 2025



Cherien Dabis is a Palestinian American film and television director, writer, and actress. Born in the U.S. and raised in Ohio and Jordan, Dabis studied film at Columbia University's School of the Arts. Dabis got her start with her debut feature *Amreeka*, which she wrote and directed. The film premiered at Sundance in 2009 and won the FIPRESCI International Critics Prize in the Director's Fortnight at Cannes.



As We Breathe (*Aldığımız Nefes*)

2025 | 95 Minutes | Turkish | Turkey, Denmark

When a chemical fire spreads smoke across her village, young Esma must help her father manage new and old troubles in this brutal and powerful look at a rural Anatolian family.

Director: Şeyhmus Altun

Producer: Fevziye Hazal Yazan, Şeyhmus Altun

Cast: Defne Zeynep Enci, Hakan Karsak, Sacide Taşaner, Rüzgar Usta, Deniz Kavak, Aras Kavak

Screenplay: Şeyhmus Altun

Cinematographer: Cevahir Şahin

Editor: Evren Lus

Sound Designer: Doğukan İrfan Çiçek

Music Composer: Artem Litovchenko

Production Designer: Sevi Sevgi

Production Company: Jurnal Kolektif, Punktur Pictures

World Sales: ArtHood Entertainment

Festivals: Toronto IFF 2025



Şeyhmus Altun was born in Diyarbakır, Turkey and currently lives in Copenhagen. He graduated from Istanbul Bilgi University's Cinema and Television Department. He has directed the short film *All the Light We Cannot See* (2019) and the television series *Esik* (2021). *As We Breathe* (2025) is his feature debut.



Blue Heron

2025 | 90 Minutes | English, Hungarian | Canada, Hungary

In the late 1990s, as a family of six settles into their new home on Vancouver Island, their internal dynamics are slowly revealed through the eyes of the youngest child, Sasha. Their fresh start is interrupted by the increasingly dangerous behaviour of Jeremy, the family's oldest child. Within a re-creation of childhood joys lies a more troubling story of a family's growing crisis in Sophy Romvari's affecting and intelligent feature debut.

Director: Sophy Romvari

Producer: Ryan Bobkin, Sara Wylie, Sophy Romvari, Gábor Osváth

Cast: Eylul Guven, Amy Zimmer, Iringó Réti, Adam Tompa, Edik Beddoes, Liam Serg, Preston Drabble

Screenplay: Sophy Romvari

Cinematographer: Maya Bankovic

Editor: Kurt Walker

Sound Designer: Péter Benjámin Lukács

Production Designer: Victoria Furuya

Production Company: Nine Behind Productions, Boddah

World Sales: MoreThan Films

Festivals: Toronto IFF 2025 | Locarno FF 2025 | Goa IFFI 2025



Sophy Romvari was born in Victoria and is based in Toronto. She studied filmmaking at York University. Her short films *Norman Norman* (2018), *Still Processing* (2020), and *It's What Each Person Needs* (2022) have been selected for prestigious International film festivals including the Toronto IFF, *Blue Heron* (2025) is her feature debut.



Lost Land (*Harà Watan*)

2025 | 99 Minutes | Rohingya | Japan, France, Malaysia, Germany

In the hope of reuniting with their scattered family, four-year-old Shafi and his nine-year-old sister Somira leave a Rohingya refugee camp in Bangladesh on a perilous journey to reach Malaysia.

Director: Akio Fujimoto

Producer: Kazutaka Watanabe, Angèle de Lorme, Sujauddin Karimuddin, Elise Shick, Christian Jilka, Mizue Kunizane, Shogo Yasukawa, Eric Nyari

Cast: Shomira Rias Uddin Muhammad, Shofik Rias Uddin

Screenplay: Akio Fujimoto

Cinematographer: Yoshio Kitagawa

Editor: Akio Fujimoto

Sound Designer: Youki Yaei

Music Composer: Ernst Reijseger

Production Designer: Tam Khalid

Production Company: E.x.N K.K., Panorama Films, Elom Initiatives, Cinemata, Scarlet Visions, Dongyu, KinemaTowards, Cineric Creative

World Sales: Rediance Films

Festivals: Venice FF 2025



Akio Fujimoto is a Japanese filmmaker known for his intimate, socially engaged cinema. Born in Osaka in 1988, he trained in film at the city's Visual Arts Academy. His debut feature, *Passage of Life* (2017), won the Best Feature and the Spirit of Asia Best Director awards at the Tokyo International Film Festival. He continued exploring migration and identity in *Along the Sea* (2020). His work blends fiction and documentary with a restrained, humanistic approach, often focusing on the lives of those at the margins.



Milk Teeth (*Dinți de lapte*)

2025 | 104 Minutes | Romanian | Romania, France, Denmark, Greece, Bulgaria

Romania, 1989. The twilight of Nicolae Ceaușescu's dictatorship. In a small, isolated town, Maria, a ten-year-old girl, is the last person to witness her sister disappearing before her eyes. Torn apart by the loss, she tries to make sense of a new, terrifying reality. Can she summon the courage to grow up?

Director: Mihai Mincan

Producer: Ioana Lascar, Radu Stancu

Cast: Emma Ioana Mogoș, Marina Palli, Igor Babiac, István Téglás

Screenplay: Mihai Mincan

Cinematographer: George Chișer Lillemark

Editor: Dragos Apetri

Sound Designer: Nickolas Becker

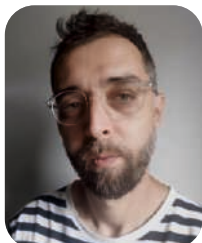
Music Composer: Marius Leftărache

Production Designer: Anamaria Tecu

Production Company: deFilm

World Sales: Cercamon

Festivals: Venice FF 2025 | Toronto IFF 2025



Mihai Mincan was born in Bucharest, graduated from the University of Philosophy in Bucharest and later pursued an MBA at the University of Poitiers. He directed the shorts *Alaska* (2014) and *The Comet* (2017); co-directed the shorts *Bondoc* (2015), *Emigrant Blues: a Road Movie in 2 1/2 Chapters*, and *The Man Who Would Be Free* (2019); and wrote and directed the feature *To the North* (2022). *Milk Teeth* (2025) is his latest film.



Nino

2025 | 97 Minutes | French | France

In three days, Nino will face a major challenge. But first, his doctors have assigned him two vital tasks. Two missions that will lead the young man on a journey through Paris, compelling him to reconnect with the world - and himself.

Director: Pauline Loquès

Producer: Sandra da Fonseca

Cast: Théodore Pellerin, William Lebghil, Salomé Dewaels, Jeanne Balibar

Screenplay: Pauline Loquès

Cinematographer: Lucie Baudinaud

Editor: Clémence Diard

Sound Designer: Nassim El Mounabbih, Claire Cahu, Amaury Arboun, Simon Apostolou

Music Composer: Thibault Deboaisne

Production Designer: Aurette Leroy

Production Company: Blue Monday Productions

World Sales: The Party Film Sales

Festivals: Cannes FF 2025 | Toronto IFF 2025



After studying literature and law, **Pauline Loquès** turned to journalism to quench her thirst for writing. After being a contributor for cultural programmes, she trained as a screenwriter. For her first film, *La vie d'une jeune fille*, she embraced simplicity and modesty, focusing on portraying those closest to her as earnestly as possible. In the same spirit, Pauline Loquès wrote and later directed her first feature film, *Nino*.



Rebuilding

2025 | 95 Minutes | English | USA

A gently humanist story of the American West, *Rebuilding* follows Dusty, a reserved, divorced father whose ranch has burned down in a devastating wildfire. Now living in a trailer community on a FEMA campsite, Dusty finds solace with his new neighbors who have also lost everything, quietly reassembles his life, and starts reconnecting with his ex-wife Ruby and young daughter Callie-Rose. Filmed against the rapturous backdrop of southern Colorado, *Rebuilding* is a ruminative, moving portrait of resilience and human connection in the wake of loss. Featuring exquisitely etched performances by its entire cast—which also includes Kali Reis and the legendary Amy Madigan—the film brings the mythos of the American cowboy into direct confrontation with our ongoing environmental crisis, finding hope and promise in the wide-open landscape and the people who call it home.

Director: Max Walker-Silverman

Producer: Jesse Hope, Dan Janvey, Paul Mezey

Cast: Josh O'Connor, Meghann Fahy, Kali Reis

Screenplay: Max Walker-Silverman

Cinematographer: Alfonso Herrera Salcedo

Editor: Jane Rizzo, A.C.E., Ramzi Bashour

Sound Designer: Tom Efinger

Music Composer: Jake Xerxes Fussell, James Elkington

Production Designer: Juliana Barreto Barreto

Production Company: Crowded Table LLC

World Sales: mk2 films

Festivals: Sundance FF 2025



Max Walker-Silverman (Writer/Director) is a writer and director from southwest Colorado. He studied at Stanford University and NYU Graduate Film. His first film, *A Love Song*, premiered at the 2022 Sundance Film Festival and the Berlinale. It was distributed by Bleecker Street and Sony Worldwide, and nominated for multiple Gotham and Independent Spirit Awards, including the John Cassavetes Award. He lives and works where he grew up in the mountains.



Silent Friend

2025 | 147 Minutes | German, English | Germany, Hungary, France

In the heart of a botanical garden in a medieval university town in Germany stands a majestic ginkgo tree. This silent witness has observed over a century the quiet rhythms of transformation across three human lives. 2020, a neuroscientist from Hong Kong, exploring the mind of babies, begins an unexpected experiment with the old tree.

1972, a young student is profoundly changed by the simple act of observing and connecting with a geranium. 1908, the university's first female student discovers, through the lens of photography, sacred patterns of the universe hidden within the humblest of plants. We follow their clumsy, awkward attempts to connect — each one of them deeply rooted in their own present - as they are transformed by the quiet, enduring, and mysterious power of nature. The ancient ginkgo tree brings us closer to what it means to be human — to our longing to belong.

Director: Ildikó Enyedi

Producer: Reinhard Brundig, Monika Mécs, Nicolas Elghozi, Morgane Olivier, MengXie

Cast: Tony Leung Chiu-Wai, Luna Wedler, Enzo Brumm, Sylvester Groth, Martin Wuttke, Johannes Hegemann, Rainer Bock, Léa Seydoux

Screenplay: Ildikó Enyedi, Tina Kaiser

Cinematographer: Gergely Pálos

Editor: Károly Szalai

Sound Designer: Michael Schlömer

Music Composer: Kristóf Kelemen, Gábor Keresztes

Production Designer: Imola Láng

Production Company: Pandora Film, Inforg-M&M Film, Galatée Films, Rediance Films

World Sales: Films Boutique

Festivals: Venice FF 2025 | Toronto IFF 2025 | Busan IFF 2025



Ildikó Enyedi is a Hungarian film director and screenwriter. Her 2017 film *On Body and Soul* won the Golden Bear at the 67th Berlin International Film Festival and went on to be nominated for a Foreign Language Academy Award. She has directed eight feature films since 1989 including *My Twentieth Century* (1989) which won the Caméra d'Or in Cannes and *The Story of my Wife* (2021), nominated for the Palme d'Or also in the Cannes Film Festival.



Spying Stars

2025 | 99 Minutes | English, Sinhalese | France, India, Sri Lanka

Scientist Anandi visits Hanuman Island to perform the last rites ritual for her father. She is immediately placed in quarantine in a remote hotel due to a pandemic caused by a machine-dominant world. When a mysterious star starts following her, she escapes and seeks refuge with a mother and her transgender daughter.

Director: Vimukthi Jayasundara

Producer: Vincent Wang, Nila Madhab Panda

Cast: Tindira Tiwari, Hidaayath Hazeer, Saumya Liyanage, Sumanalee Fonseka, Shreepura Mithra, Kaushalya Fernando

Screenplay: Vimukthi Jayasundara

Cinematographer: Eeshit Narain

Editor: Saman Alvitigala

Music Composer: Alokanda Dasgupta

Production Company: House on Fire, Eleenora Images, Film Council Production

World Sales: Diversion

Festivals: Busan IFF 2025



Born in Sri Lanka in 1977, **Vimukthi Jayasundara** has been active as an author, film critic, and screenwriter. A graduate of Mahinda College in Galle, he has participated in political and artistic movements. He made his feature debut with *The Forsaken Land* (2005), which won at the Cannes Film Festival. Subsequently, he was invited to major film festivals for his second feature *Between Two Worlds* (2009) and *Mushrooms* (2011). His other works include *Light in the Yellow Breathing Place* (2012), *Dark in the White Light* (2015), and *Instantaneous* (2019).



The Elysian Field (*Ha Lyngkha Bneng*)

2025 | 123 Minutes | Khasi | India

The Elysian Field is set in the Khasi Hills in 2047, where only six villagers remain after most have left for the city. Amid change and uncertainty, they hold on to each other, sharing moments of joy, grief, and hope. Through their everyday lives, the film celebrates resilience, friendship, and the enduring strength of community in a world where their village is slowly disappearing.

Director: Pradip Kurbah

Producer: Morjina Kurbah, Arpana Kurbah, Jova Kurbah

Cast: Richard Kharपुरi, Albert Mawrie, Merlvin Mukhim, Baia Marbaniang, Jeetesh Sharma, Helena Duiia

Screenplay: Paualami Dutta, Pradip Kurbah

Cinematographer: Pradip Daimary

Editor: Badeimon Kharshling

Sound Designer: Saptak Sarkar, Sumir Dewri, Sayantan Ghosh

Music Composer: Anderson Warlarpah

Production Designer: Gaido Sangma

Production Company: Kurbah Films

World Sales: Kurbah Films

Festivals: Sao Paulo IFF 2025 | IFF Kerala 2025



Pradip Kurbah is a pioneering force in Khasi cinema, shaping its revival through instinct, experience, and a deep commitment to Meghalaya's culture and language. Inspired by his late father, he directed *Ka Mon Bajwat* (1998), the first Khasi commercial film, which became a local milestone. He went on to create over 150 music videos and several video films, nurturing a new visual culture. His features *Ri* (2014), *Onaatah* (2016), and *Jewduh* (2019) all won National Awards. His later works *Path* (2022) and *The Elysian Field* (2025) received major international honours.



This is my Night (*Hadhih laylati*)

2024 | 71 Minutes | Arabic | Syria, UAE

Ruba, an artist grappling with severe depression, lives with her retired military father. At noon, after she finishes cleaning the apartment, she confides in him about her intention to commit suicide in a few hours.

Director: Jafra Younes

Producer: Jafra Younes

Cast: Jafra Younes, Hassan Alsaleh

Screenplay: Kifah Zainie

Cinematographer: Abdulelah Alawamleh

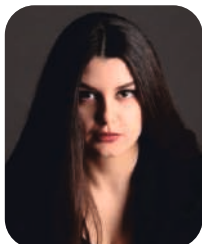
Editor: Zaid Almomini and Osama Herzallah

Sound Designer: Shakeeb Al Jaeousi

Music Composer: Babel

Production Company: Independent

World Sales: MAD Distributions



Jafra Younes is an award-winning Syrian actress, director and producer, and a graduate of the Higher Institute of Dramatic Arts in Damascus. She also trained online with Stella Adler's Art of Acting Studio in Los Angeles. A former semi-final jury member for the 2022 International Emmy Awards, she has won Best Actress at multiple International film festivals. Younes began acting on television at age nine and trained intensively in theatre for five years. She made her first short films at 17 and later decided to follow her dream of becoming a filmmaker.



White Snail

2025 | 115 Minutes | Belarusian, Mandarin, English, Russian | Austria, Germany

A Belarusian model dreaming of a career in China finds herself drawn to a mysterious loner who works the night shift at a morgue. Their encounter unsettles her sense of body, beauty, and mortality. The fragile love story of two outsiders who turn each other's worlds upside down and discover that they are not alone.

Director: Elsa Kremser, Levin Peter

Producer: Lixi Frank, David Bohun, Elsa Kremser, Levin Peter

Cast: Marya Imbro, Mikhail Senkov, Olga Reptuh, Andrei Sauchanka

Screenplay: Elsa Kremser, Levin Peter

Cinematographer: Mikhail Khursevich

Editor: Stephan Bechinger

Sound Designer: Jonathan Schorr

Music Composer: John Gürtler, Jan Miserre

Production Designer: Kristine Vitola

Production Company: Panama Film, Raumzeitfilm, Ma.ja.de Fiction

World Sales: Intra Movies

Festivals: Locarno FF 2025 | Thessaloniki IFF 2025 | Tallinn Black Nights IFF 2025 | Goa IFFI 2025



Elsa Kremser (1985, Wolfsberg, Austria) and **Levin Peter** (1985, Jena, Germany) are a directing duo and founders of the Vienna-based production company Raumzeitfilm. Collaborating since their film studies in 2009, they gained international recognition with their debut documentary *Space Dogs*, which premiered at Locarno in 2019 and screened at over 70 festivals worldwide. Their follow-up, the experimental feature *Dreaming Dogs*, also received notable attention from curators and festivals. Their work has earned them several prestigious awards and fellowships. *White Snail* marks their first fiction feature.

२४ वा पुणे आंतरराष्ट्रीय चित्रपट महोत्सव २०२६



महाराष्ट्र शासन – संत तुकाराम उत्कृष्ट आंतरराष्ट्रीय
मराठी चित्रपट ₹५,००,०००/- रोख पुरस्कार

MARATHI COMPETITION



Adishesh

2025 | 141 Minutes | Marathi | India

“Adishesh” is a heart-wrenching and thought-provoking tale that explores the complexities of tradition, identity, and human relationships. Through the journeys of Appa and Deepak, the story sheds light on the struggles of rural India and the importance of preserving our cultural heritage.

Director: Ramesh More

Producer: Dattatray D Sangore

Cast: Arun Nalawade, Pranav Raorane, Aaradhana Deshpande, Vaishali Bhosale

Screenplay: Ramesh More

Cinematographer: Raja Phaddatare

Editor: Abhishek Mhaskar

Sound Designer: Dinesh Uchil, Shantanu Akerkar

Music Composer: Ameya Nare, Sajan Patel

Costume Designer: Yashashri More

Production Designer: Yashashri More, Dhiraj D Sangore

Production Company: Ashtammi Entertainment



Ramesh More is a renowned National Award-winning director in the Marathi film industry. He holds a Master's degree in Marathi Literature. His film *Champions* won the National Award for Best Social Film at the 58th National Film Awards in 2010. His film *Mahasatta* was selected for the Indian Panorama section and was India's official entry for the international competition at IFFI in 2008.



Baapya

2025 | 143 Minutes | Marathi | India

'Baapya' is a warm comedy-drama set in Dapoli, following a small-town fishing family whose lives are upended when Shailaja, Anya's ex-wife, returns after ten years — now as Dr. Shailesh Patil, a man. Anya has since remarried Vishakha and has two daughters, and while Vishakha lovingly mothers Sanju, her stepson, her own mother resents this imbalance. Dr. Shailesh's arrival shocks Anya and Sanju and triggers a series of emotional and comic upheavals. The town erupts with gossip, the gender-change revelation at the registration office causes public embarrassment, and the bureaucracy of "gender proof" exposes society's confusion. Anya's ego, Sanju's discomfort, and the town's judgment intensify until moments like Shailesh performing his grandmother's last rites bare-chested become turning points. The journey leads Anya, Sanju, and Shailesh, toward understanding and compassion.

Director: Sameer Tewari

Producer: Mukta Telang, Sameer Tewari

Cast: Girish Kulkarni, Rajshri Deshpande, Devika Daftardar, Shrikant Yadav, Aryan Mengji

Screenplay: Sameer Tewari, Vikrant Vishnu Katkar

Cinematographer: Nandkishore Rao

Editor: Neil Natu

Sound Designer: Rashi Bhutte

Music Composer: Abhijet Chandrakala, Edo and Jo, Joel Crasto

Costume Designer: Kalyani Kulkarni Gogle

Production Designer: Santosh Suresh Phutane



Sameer began his career as a copywriter at Lintas and FCB, later writing and co-directing India's first daily soap *Shanti*. In 2005, he founded Working Films and has since directed over 1,000 commercials for leading Indian and international brands, collaborating with top agencies worldwide. His campaigns for Danube, Cadbury and Hyundai have won major recognition across regions. Samir's feature film *Mr. Joe B. Carvalho* streams on Amazon Prime, and his acclaimed short *Level 13* has won 35 international awards. His latest web series *Lalla* is awaiting release.



Gaman

2025 | 105 Minutes | Marathi | India

Bhau and Mai, an elderly couple from rural Konkan, travel to Mumbai to stay briefly with their sons for minor medical treatment. Though their sons—Pratap, Manohar, and Sharad—are well settled and caring, Bhau and Mai struggle to adjust to city life, longing for their village home and fields. Meanwhile, Kundan and Tara, siblings displaced by floods in Uttar Pradesh, arrive in Mumbai seeking work. After much hardship, Kundan finds employment at Pratap's catering business. During Ganeshotsav, Bhau and Mai return to their village, and Kundan and Tara accompany them to assist. In the absence of their city-settled children, the siblings fill an emotional void, forming a deep bond with the couple. When Kundan and Tara must return to their own village to claim flood compensation, Bhau and Mai are left alone once more. Bhau later passes away, and aging forces Mai to move permanently to Mumbai. The village home and fields fall silent.

Director: Manoj Naiksatham

Producer: Manasi Naiksatham

Cast: Narayan Jadhav, Shradha Khanolkar, Dipak Kumar, Harshika Melekar, Sachin Valanju

Screenplay: Manoj Naiksatham

Cinematographer: Shailesh Tambe

Editor: Saurabh Naik

Sound Designer: Prashant Kamble

Music Composer: Prashant Kamble

Costume Designer: Mayur Dhadwe

Production Designer: Nishant Naiksatham

Production Company: Naiksatham Arts



Manoj Naiksatham's creative journey began with his deep love for nature, developed through years of exploring rural and remote regions. These experiences shaped him into a photographer, writer, and director. His novel *Aparant* earned recognition from the Konkan Marathi Sahitya Parishad (2014–2015). A 1995 graduate from Mumbai University, Manoj further honed his craft through formal training in script writing and direction at Sense India Foundation. With experience across multiple film departments, he remains committed to creating cinema rooted in social relevance, emotional depth, and artistic sensitivity.



Gondhal

2025 | 116 Minutes | Marathi | India

A suffocating young bride, Suman, leverages her lover Sarjerao's obsession with the Gondhal ritual, turning a sacred tradition into a deadly chess match.

Director: Santosh Davakhar
Producer: Santosh Davakhar
Cast: Kishor Kadam, Ishita Deshmukh, Yogesh Sohani, Anuj Prabhu, Nishad Bhoir, Kailash Waghmare
Screenplay: Santosh Davakhar
Cinematographer: Amalendu Chaudhary
Editor: Ashish Mhatre
Sound Designer: Jayesh Dhakan
Music Composer: Ilaiyaraaja
Costume Designer: Sachin Lovalekar
Production Designer: Sandeep Meher
Production Company: Davakhar Films
Festivals: Goa IFFI 2025



A 42-year-old reader and spokesperson from Thane–Mumbai, **Santosh Davakhar** is a project consultant and an IIM graduate. He began his career as a professor and is a social activist. He completed a screenplay-writing short course at FTII. His films highlight social issues, including *Adnyat*, *Antar 19*, and *Ajanvraksha*, which have won international prizes for craft and social relevance. Recently, he completed the feature film *Gondhal*, based on Maharashtra's regional culture.



Jeev (*The Creature*)

2025 | 104 Minutes | Marathi | India

Jeev is a contemporary tale rooted in the traditions of a tribal Konkani community. When the elder of the Chaure family, father of the young protagonist Miru, dies on the day of Holi, an ancient custom is invoked: until the departed soul (jeev) returns to the family by the next Holi, no festivals may be celebrated and no sweets prepared. This return is believed to occur through the birth of a new life—human, animal, or bird. As the year unfolds, Miru, along with his mother, wife, and young son, struggles to ensure that a new jeev appears in their household before the next Holi. Their efforts are repeatedly obstructed by relatives, especially Dhawalya, who seek to isolate and boycott the family. Social pressure mounts, raising the threat of expulsion into the forest, away from the community. Caught between belief and survival, Miru's family confronts rigid tradition, hostility, and uncertainty. The film builds toward a tense question: will the departed jeev truly return in a new form, allowing the Chaure family to reclaim both celebration and belonging?

Director: Ravindra Manik Jadhav

Producer: Usha Ravindra Jadhav, Ravindra Manik Jadhav

Cast: Shivaji Shewale, Bebitai Luxman Suryavanshi, Kiran Kakde, Diksha Ujagare, Adarsh Sunil Jadhav

Screenplay: Ravindra Manik Jadhav

Cinematographer: Akash Bankar

Editor: Akshay Kadam, Abhay Pote

Sound Designer: Prashant Kamble

Music Composer: Prashant Kamble

Costume Designer: Prathamesh Tambe, Reshma Jadhav

Production Designer: Prasad Bhil

Production Company: Rainbow Minds



Ravindra Manik Jadhav holds a B.A. in Theatre from Lalit Kala Kendra, Pune University, and works as a primary school teacher in Maharashtra's Ahilyanagar district. Since 2013, he has written and directed short films addressing tribal community issues, culture, and social awareness, including *Shala Bahya* (2013), *Nirodh* (2017), *Thalsar-Bangsar* (2020), *Coronaveer* (2021), *Gol* (2022), and *Majhi Vasundhara* (2022). *Thalsar-Bangsar* was selected at PIFF 2020 and won First Prize from NHRC, New Delhi. *Jeev (The Creature)* is his debut feature, rooted in rare tribal traditions, music, and folk culture.



Tighee (Motherhood)

2025 | 99 Minutes | Marathi | India

Swati has built a respectable life in Mumbai, but everything is unravelling. Her predatory boss exploits her financial condition while her husband drowns in debt. When Swati comes to know her ailing mother Hemalata is not long for this world, Swati returns to a house that once was home. Her childhood home in Pune with her scorned younger sister Sarika, who has cared for their difficult mother alone for the last three years. The sisters' reunion is brutal, filled with accusations of abandonment. Fighting guilt, rage, and helplessness, the three find peace, until a fateful night when Swati discovers her old wedding video. The film explores how families survive through silence, sacrifice, and secrets that both save and destroy them.

Director: Jeejivisha Kale

Producer: Nikhil Mahajan, Nehha Pendse Bayas, Suhrud Godbole, Swapnil Bhangale

Cast: Bharati Achrekar, Nehha Pendse Bayas, Sonalee Kulkarni, Nipun Dharmadhikari, Pushkaraj Chirputkar

Screenplay: Nikhil Mahajan

Cinematographer: Milind Jog

Editor: Nikhil Mahajan, Hrishikesh Petwe

Sound Designer: Shishir Chousalkar

Music Composer: Advait Nemlekar

Costume Designer: Sachin Lovalekar

Production Designer: Amit Waghchaure

Production Company: Coquelicot Pictures, Supri Advertising & Media



Jeejivisha is a young independent writer and filmmaker from Mumbai, India. An ardent believer in the idea that what's personal is global, she aims to tell stories with utmost personal honesty and hopes they resonate with audiences across spectrums. *Tighee* is Jeejivisha's debut feature film.



Toh Ti ani Fuji

2025 | 125 Minutes | Marathi | India

In a world where love is filtered, scored and predicted, a couple in Pune, India, collides in a fierce, consuming romance. What begins in urgency and desire slowly fractures. Time intrudes. Ambition shifts. Affection turns conditional. What once felt infinite begins to bruise and break. Seven years later, beneath the shadow of Mount Fuji, they meet again. Japan is quieter. The air is thinner. They are no longer who they were. Carrying different lives, different scars, they stand face to face with a past that never truly left them.

Can love survive its own history or does it merely haunt those who try to return to it? *Toh, Ti Ani Fuji* is an intimate, visually driven meditation on love, memory and the fragile, devastating hope of second chances.

Director: Mohit Takalkar

Producer: Shiladitya Bora

Cast: Lalit Prabhakar, Mrinmayee Godbole

Screenplay: Irawati Karnik

Cinematographer: Rahul Chauhan, John Donica

Editor: Mohit Takalkar

Sound Designer: Anita Kushwaha

Music Composer: Hrishikesh Datar, Jasraj Joshi

Costume Designer: Shilpi Agarwal Bora

Production Designer: Ashish Mehta

Production Company: Platoon One Films



Mohit Takalkar is a theatre director, film editor and scriptwriter. Over the past 16 years, he has directed more than 30 plays across five languages. A Charles Wallace Scholar, he earned a postgraduate degree in Theatre Direction from the University of Exeter. He has edited over 24 feature films in Marathi, Hindi and English. His debut feature film, *The Bright Day*, premiered at the Toronto International Film Festival. His filmography includes *Medium Spicy* (2022), *Chirebandi* (2018), *Occasional Reflections on the Contingencies of Life* (2021) and *Toh, Ti ani Fuji* (2025).



GLOBAL CINEMA



A Light that Never Goes Out (*Jossain on valo joka ei sammuu*)

2025 | 111 Minutes | Finnish | Finland, Norway

After a breakdown, classical flute player Pauli (29), returns to his small Finnish hometown to recover at his parents' house. Unable to play his instrument, he struggles with feelings of failure. Pauli runs into Iiris, an old classmate who still lives in town and makes experimental music by herself. Iiris starts persuading him to try and make some music together, and she's convinced that by joining forces, they'd be able to create something completely new and unique. Her chaotic energy fascinates Pauli, who has been striving for perfection and avoided mistakes all his life. Little by little he starts finding new comfort and solace in their weird sonic experiments. As old pressures resurface, Pauli faces difficult choices about his future and the friendships that have given him new hope.

Director: Lauri-Matti Parppei
Producer: Ilona Tolmunen
Cast: Samuel Kujala, Anna Rosaliina Kauno, Camille Auer, Kaisa-Leena Koskenkorva
Screenplay: Lauri-Matti Parppei
Cinematographer: Mikko Parttimaa
Editor: Frida Eggum Michaelsen
Sound Designer: Yngve Leidulv Sætre, Juuso Oksala
Music Composer: Lauri-Matti Parppei
Costume Designer: Mimosa Kuusimäki
Production Designer: Nanna Hirvonen
Production Company: Made
World Sales: Patra Spanou Film
Festivals: Cannes FF 2025 | Thessaloniki IFF 2025



Lauri-Matti Parppei (1984) is a filmmaker, musician, and visual artist based in Helsinki, Finland. *A Light that Never Goes Out* (2025) is their debut feature film. Their midform TV Series, *A Strange Summer* (2022) showcased their unique storytelling style and gained recognition by being selected to Series Mania competition. Beyond filmmaking, they are also a singer-songwriter with the band *Musta valo* and have directed several award-winning short films including *Silent as Murderers* (2019) and *The Last Day* (2020).



Ablaze (*Les Braises*)

2025 | 102 Minutes | French | France

Karine and Jimmy, a deeply connected couple, face a pivotal moment in their relationship when Karine's fervent political activism begins to tear at the fabric of their life. As the stakes rise and their love is pushed to the brink, they are forced to confront a heart-wrenching choice: remain true to their unwavering convictions or fight to save the bond that once felt unbreakable.

Director: Thomas Kruithof

Producer: Thibault Gast, Matthias Weber

Cast: Virginie Efira, Ariele Worthalter

Screenplay: Jean-Baptiste Delafon, Thomas Kruithof

Cinematographer: Christophe Beaucarne

Editor: Jean-Baptiste Beaudoin

Sound Designer: Nicolas Provost

Music Composer: Grégoire Auger

Costume Designer: Carine Sarfati

Production Designer: Jean Rabasse

Production Company: 24 25 Films

World Sales: Elle Driver



Thomas Kruithof is a French director. He directed a short film in 2013, *Rétention*, before making a name for himself with his first feature film, *La Mécanique de l'ombre*, released in 2016. His second feature, *La promesse*, in which Isabelle Huppert plays the lead role with perfection, was released in 2022. His latest work is *Les Braises*.



Aisha Can't Fly Away (*Eayshat Lam Taeud Qadiratan Ealaa Altayaran*)

2025 | 123 Minutes | Arabic | Egypt, Sudan, Tunisia, Saudi Arabia, Qatar

Aisha is a 26-year-old Sudanese caregiver living in a neighbourhood in the heart of Cairo where she witnesses the tension between her fellow African migrants and local gangs. Stuck between an undefined relationship with a young Egyptian cook, a gangster that blackmails her into an unethical deal in exchange for safety, and a new house she's assigned to work in, Aisha struggles to cope with her fears and lost battles, causing her dreams to cross with reality and leading her to an impasse.

Director: Morad Mostafa

Producer: Sawsan Yusuf

Cast: Buliana Simon, Ziad Zaza, Mamdouh Saleh

Screenplay: Morad Mostafa, Sawsan Youssef, Mohamed Abdelader

Cinematographer: Mostafa El Kashef

Editor: Mohamed Mamdouh

Sound Designer: Mostafa Shaban

Music Composer: Amine Bouhafa

Costume Designer: Nayera Eldahshoury

Production Designer: Eman El Alaby

Production Company: Bonanza Films

World Sales: Mad Distribution Films

Festivals: Cannes FF 2025



Morad Mostafa is an Egyptian Filmmaker born in Cairo in 1988. He worked on several independent films; and collaborated as an Executive Director on *Souad*, an official selection for the 2020 Cannes Film Festival and the 2020 Berlinale. An alumnus of the Berlinale Talents, Durban Talents, and Locarno Academy, Mostafa wrote and directed three short films, all of which were selected in Clermont-Ferrand over three consecutive years and were screened in more than 300 festivals worldwide, winning several awards. *Aisha Can't Fly Away* is his debut feature film.



Alpha

2025 | 128 Minutes | French, Berber | France, Belgium

Alpha, a troubled 13-year-old lives with her single mom. Their world collapses the day she returns from school with a tattoo on her arm.

Director: Julia Ducournau

Producer: Jean des Forêts, Amélie Jacqu, Éric Altmayer, Nicolas Altmayer

Cast: Tahar Rahim, Golshifteh Farahani, Mélissa Boros, Emma Mackey, Finnegan Oldfield, Louai El Amrousy

Screenplay: Julia Ducournau

Cinematographer: Ruben Impens

Editor: Jean-Christophe Bouzy

Sound Designer: Paul Maernoudt, Séverin Favriau, Stéphane Thiebaut

Music Composer: Jim Williams

Production Designer: Emmanuelle Duplay

Production Company: Mandarin & Compagnie, Kallouche Cinéma, Frakas Productions

World Sales: Charades

Festivals: Cannes FF 2025



Julia Ducournau is a French filmmaker known for her bold, visceral cinema that blends body horror with emotional intensity. A graduate of La Fémis, she gained international attention with her short films before making her feature debut with *Raw* (2016), which became a cult sensation for its provocative exploration of desire and identity. Her second feature, *Titane* (2021), won the Palme d'Or at the Cannes Film Festival, cementing her reputation as a fearless auteur redefining contemporary genre cinema.



Amrum

2025 | 93 Minutes | German | Germany

Amrum Island, Spring 1945. In the final days of the war, 12-year-old Nanning braves the treacherous sea to hunt seals, goes fishing at night, and works the nearby farm to help his mother feed the family. Despite the hardship, life on the beautiful, windswept island almost feels like paradise. But when peace finally comes, it reveals a deeper threat: the enemy is far closer than he imagined.

Director: Fatih Akin

Producer: Faith Akin, Herman Weigel

Cast: Jasper Billerbeck, Laura Tonke, Lisa Hagmeister, Kian Köppke, Lars Jessen, Detlev Buck, Jan Georg Schütte

Screenplay: Hark Bohm, Fatih Akin

Cinematographer: Karl Walter Lindenlaub

Editor: Andrew Bird

Sound Designer: Joern Martens

Music Composer: Stefan "Hainbach" Götsch

Costume Designer: Birgit Missal

Production Designer: Seth Turner

Production Company: Bombero International, Warner Bros.

World Sales: Bookmyshow

Festivals: Cannes FF 2025



Fatih Akin is an internationally acclaimed filmmaker whose breakthrough, *Head-On*, won the 2004 Berlinale Golden Bear. Followed by *The Edge of Heaven* (2007), awarded Best Screenplay at Cannes and the European Film Award, and *Soul Kitchen* (2009), winner of Venice's Special Jury Prize. Through his companies Corazón international and later Bombero International, he has produced and directed numerous celebrated films, including *The Cut*, *In the Fade*, *The Golden Glove*, and *Rheingold*. His recent projects include *Amrum*, *Anatolian Dragon*, and the feature *Ghosts*.



Ange

2025 | 97 Minutes | French | France

Ange, an unattached musician, feels the vital need to find and make peace with his old friend Marco. Solea, the daughter of his old flame and in full revolt against the times, joins him on his journey. Together, they will find their way back to joy.

Director: Tony Gatlif

Producer: Delphine Mantoulet

Cast: Arthur H, Suzanne Aubert, Maria de Medeiros, Mathieu Amalric, Christine Citti

Screenplay: Tony Gatlif

Cinematographer: Lazare Pedron

Editor: César Simonot

Sound Designer: Philippe Welsh

Music Composer: Tony Gatlif, Delphine Mantoulet, Arthur H, Fiona Monbet

Production Designer: Philippe Kara

Production Company: Princes Productions

World Sales: Les Films du Losange

Festivals: Cannes FF 2025



Tony Gatlif is an acclaimed French filmmaker, screenwriter, and composer of Romani heritage, celebrated for his vibrant, music-driven cinema and deep engagement with Romani culture. He gained international recognition with films such as *Latcho Drom* (1993), *Gadjo Dilo* (1997), *Vengo* (2000), and *Exils* (2004), which won the Best Director Award at Cannes. Blending fiction, documentary, and musical forms, Gatlif's work explores themes of exile, identity, freedom, and cultural survival. His distinctive, kinetic style has made him a singular voice in European and world cinema.



At Work (*À pied d'œuvre*)

2025 | 92 Minutes | French | France

At Work tells the true story of a successful photographer who gives up everything to devote himself to writing — and discovers poverty. This radical account, blending clarity and self-deprecation, portrays the journey of a man willing to pay the ultimate price for his freedom.

Director: Valérie Donzelli

Producer: Alain Goldman

Cast: Bastien Bouillon, André Marcon, Virginie Ledoyen

Screenplay: Valérie Donzelli, Gilles Marchand

Cinematographer: Irina Lubtchansky

Editor: Pauline Gaillard

Sound Designer: André Rigaut, Simon Poupard, Emmanuel Croset

Music Composer: Jean-Michel Bernard

Costume Designer: Nathalie Raoul

Production Designer: Manu de Chauvigny

Production Company: Pitchipoï Productions

World Sales: Kinology

Festivals: Venice FF 2025

Valérie Donzelli is a French filmmaker and actress known for her playful, offbeat blend of comedy, emotion, and bold storytelling. Born in Épinal in 1973, she first studied architecture before turning to acting, gaining early recognition in *Martha...Martha* and the TV series *Clara Sheller*. She soon moved behind the camera, often collaborating with Jérémie Elkaïm. Her acclaimed films include *The Queen of Hearts*, *War Is Declared*, *Hand in Hand*, *Marguerite et Julien*, and *Notre Dame*.



Before / After (*Avant / Après*)

2025 | 79 Minutes | French, English, Turkish | Belgium

Jérémy meets Baptiste. Their shared baldness takes them to Istanbul, where clinics claim to reverse the course of time. Amid shifting winds and silent unrest, they search for meaning in a city not their own. Day by day, a fragile bond forms, in the hope of change.

Director: Manoël Dupont

Producer: Boris Baum

Cast: Baptiste Leclere, Jérémy Lamblot

Screenplay: Manoël Dupont

Cinematographer: Thibaut Egler

Editor: Romain Waterlot

Sound Designer: Paul Levy

Music Composer: Theo Rota

Costume Designer: Laura Guessan

Production Designer: Sofia Dilinos

Production Company: Les Films de la Récré

World Sales: Outplay Films

Festivals: Karlovy Vary IFF 2025 |
Thessaloniki FF 2025



Manoël Dupont is a French-Estonian actor, director, and filmmaker based in Brussels. He studied at the Institut des Arts de Diffusion in Belgium and cofounded the transdisciplinary collective RAVIE in 2018, with which he now curates and directs the artistic program of Théâtre de la Vie. After directing the play *Faire confiance à nos archéologues*, he appeared in the Netflix series *Osmosis* and worked with Jasmina Douieb at Théâtre de Poche and Théâtre Le Public. In 2021, he directed his first short film *Oil Oil Oil*. In 2025, his debut feature film *Before/After* premiered at the Karlovy Vary International Film Festival.



Bella

2025 | 75 Minutes | Hebrew, Arabic, English, French | Israel, Belgium

When Yaki becomes aware of Bella's true identity—a curly plumed, extremely valuable dove and his sole inheritance—it's already too late. Yaki embarks with Bilal, his childhood friend, and their wives on a road trip across Israel and Palestine to bring Bella back. Along the way, they navigate through checkpoints, ruin a wedding, steal the newlyweds' car, participate in a family reconciliation ceremony, and revive the unconscious dove.... All in order to make it on time to a dove beauty pageant in Jerusalem.

Director: Zohar Shachar, Jamal Khalaily
Producer: Thomas Alfandari, Jean-Pierre Dardenne, Luc Dardenne, Delphine Tomson, Moshe Edery, Leon Edery
Cast: Elisha Banai, Hanna Birach, Jade Daiches Weeks, Aseel Farhat
Screenplay: Jamal Khalaily, Zohar Shachar
Cinematographer: Colin Lévêque
Editor: Haim Tabakman
Sound Designer: Jean-Stephane Garbe
Music Composer: Israel Bright
Costume Designer: Lital Lilu Goldfine
Production Designer: Ehud Guterman
Production Company: Bustan Films, Les Films du Fleuve, United King Films
World Sales: Go2Films



Jamal Khalaily is a Palestinian writer-director. Born in Acre and a graduate of Hadassah College, he has participated in producers' workshops and has been supported by various film funds for his work. **Zohar Shachar** is an Israeli filmmaker associated with the Hand in Hand school network, known for founding Medical Wadi. Beyond her film work, she is a proponent of building women leaders within her community.



Better Go Mad in the Wild (*Raději zešílet v divočině*)

2025 | 84 Minutes | Czech | Czech Republic, Slovak Republic

Franta and Ondra are inseparable twins, living away from civilization in the deep bosom of nature. Their daily routine, permeated with peace and harmony with the surrounding world, begins to crack under the pressure of internal contradictions. Franta longs for freedom, change and adventure, while Ondra clings to the safety of immutability. However, their dual existence breaks like a mirror, the same appearance, different desires. In the silent embrace of nature, a fragile drama of separation, reconciliation and perhaps even reunion takes place. A magical story about what remains when what held us together begins to disappear.

Director: Miro Remo

Producer: Miro Remo, Tomáš Hrubý

Cast: Frantisek Klisik, Ondrej Klisik

Screenplay: Miro Remo, Aleš Palán

Cinematographer: Dušan Husár, Miro Remo

Editor: Šimon Hájek, Maté Csúport

Sound Designer: Lukáš Kasprzyk

Music Composer: Adam Matej, Bedřich Smetana

Production Company: Arsy-Versy

World Sales: Filmotor

Festivals: Goa IFFI 2025 | Karlovy Vary IFF 2025 | São Paulo IFF 2025



Miro Remo, an acclaimed filmmaker from Ladce and Bratislava Film Academy graduate, has won over 60 international awards. His latest, *Lebo medveď*, explores man and nature in Slovakia. His fourth KVIFF film, *Raději zešílet v divočině*, about two inseparable brothers, continues Remo's impactful, emotional storytelling. His short film *Arsy-Versy* won festivals in Ji-hlava, Taipei, Popoli, Sheffield and Krakow.



Bidad

2025 | 104 Minutes | Farsi | Iran

Seti loves music and singing, and she yearns for her voice to be heard. But in Iran, women are forbidden by law from performing in public, so the young girl decides to stage her own personal protest. The street becomes her stage, and random passersby become her enthusiastic audience. Her star rises, and Seti becomes an idol for her generation—young people who refuse to live under ruthless political oppression any longer. Director Soheil Beiraghi's fourth film, produced independently, examines life in contemporary Iran in ways that local censors would never permit. His film fights for all those whose voices remain unjustly silenced.

Director: Soheil Beiraghi

Producer: Soheil Beiraghi

Cast: Sarvin Zabetian, Amir Jadidi, Leili Rashidi

Screenplay: Soheil Beiraghi

Cinematographer: Payman Shadmanfar

Editor: Soheil Beiraghi

Sound Designer: Hossein Ghourchian

Music Composer: Bamdad Afshar

Costume Designer: Soheil Beiraghi

Production Designer: Soheil Beiraghi

Production Company: Alef Pictures

World Sales: Pluto Film

Festivals: Tallinn Black Nights FF 2025 | Vancouver IFF 2025 | Karlovy Vary IFF 2025



Soheil Beiraghi is an Iranian director, screenwriter and producer. He is known for *Me* (2016), *Cold Sweat* (2018) and *Popular* (2020). He started working in cinema as an assistant director in 2005 and after a decade of work as a programmer and assistant director in various films, he directed his first feature film called *I* (2016). Beiraghi also has a background in theater directing and play writing.



Blue Moon

2025 | 100 Minutes | English | USA, Ireland

On the evening of March 31, 1943, legendary lyricist Lorenz Hart confronts his shattered self-confidence in Sardi's bar as his former collaborator Richard Rodgers celebrates the opening night of his ground-breaking hit musical "Oklahoma!"

Director: Richard Linklater
Producer: Mike Blizzard, John Sloss, Richard Linklater
Cast: Ethan Hawke, Margaret Qualley, Bobby Cannavale, Andrew Scott
Screenplay: Robert Kaplow
Cinematographer: Shane F. Kelly
Editor: Sandra Adair
Sound Designer: Tom Hammond
Music Composer: Graham Reynolds
Costume Designer: Consolata Boyle
Production Designer: Susie Cullen
Production Company: Detour Filmproduction, Cinetic Media
World Sales: Sony Pictures
Festivals: Berlin IFF 2025 | Toronto IFF 2025
 London FF 2025 | New York FF 2025 | São Paulo IFF 2025



Born in Houston, Texas, USA in 1960, the director and screenwriter founded the Austin Film Society in 1985 to bring films from all over the world to Austin. He has directed 25 feature-length films, received five Oscar nominations and has won two Golden Globes and two BAFTAS.



Broken Voices (*Sbormistr*)

2025 | 106 Minutes | Czech | Czech Republic, Slovak Republic

In early 1990's Czech Republic, 13-year-old Karolína earns a place in a world-famous girls' choir, joining her older sister and other driven young talents. Her voice soon catches the attention of the admired and enigmatic choirmaster Machá. Being singled out feels like a triumph, until she begins to understand the unsettling price of that privilege. Inspired by the Bambini di Praga case, the film explores the fragile line where innocence collides with abusive power.

Director: Ondřej Provozník

Producer: Jiří Konečný, Ivan Ostrochovský

Cast: Kateřina Falbrovová, Juraj Loj, Maya Kintera

Screenplay: Ondřej Provozník

Cinematographer: Lukáš Milota

Editor: Anna Johnson Ryndová

Sound Designer: Juraj Mravec, František Šec

Music Composer: Pjoni, Aid Kid

Production Designer: Irena Hradecká

Production Company: Endorfilm

World Sales: Salaud Morisset

Festivals: Karlovy Vary IFF 2025



Ondřej Provozník was born in 1978 in Prague, Czechoslovakia [now Czech Republic]. He studied journalism at Charles University and screenwriting at FAMU. He began with documentaries and TV work, collaborating with Martin Dušek. He is a writer and director, known for co-directing *Poustečna, das ist Paradies* (2007), *Old-Timers* (2019) and directing his latest feature, *Broken Voices* (2025).



Caravan (*Karavan*)

2025 | 100 Minutes | Czech | Czech Republic, Slovakia, Italy

Ester is a single mother of a mentally disabled son David. She only has one small dream: to spend two weeks in Italy at her old-time friend's house without her son. At the last moment, the plans change and she has no other option than to take David with her.

Director: Zuzana Kirchnerová

Producer: Dagmar Sedláčková, Jakub Victorín

Cast: Aňa Geislerová, David Vodstrcil, Juliana Brutovska Ol'hová

Screenplay: Zuzana Kirchnerová, Tomáš Bojar, Kristina Májová

Cinematographer: Simona Weisslechner, Denisa Buranová

Editor: Adam Brothánek

Sound Designer: Martin Ženíšek, Michal Deliopoulos, Klára Javoříková

Music Composer: Ondřej Mikula, Viera Marinová

Costume Designer: Zuzana Mazáčová

Production Designer: Cristina Bartoletti

Production Company: MasterFilm, Nutprodukcia

World Sales: Alpha Violet

Festivals: Cannes FF 2025 | São Paulo IFF 2025



Zuzana Kirchnerová is a Czech filmmaker who graduated from FAMU and the Faculty of Law at Charles University. Her short film *Bába* won first prize in the Cinéfondation section at the 62nd Cannes Film Festival. She has since focused on documentary work, directing acclaimed series for Czech Television and films such as *Marie in Her Head*. Kirchnerová wrote and directed the feature *Caravan*, recognized by Filmová Nadace and Torino Feature Lab. She also teaches directing at FAMU and is currently filming a miniseries about writer Simona Monyová.



Chopin, a Sonata in Paris (*Chopin, Chopin!*)

2025 | 133 Minutes | French, Polish | Poland

Who is this young daring pianist? Who is this Polish composer transcending the power of music? Who is this star that makes all Parisian eyes turn? They call him Chopin. He is the talk of the town, the most romantic figure of decadent Parisian nights. When his lungs start bleeding, Chopin knows his days are numbered. Composing becomes his only obsession. The ticking clock rushes him to revolutionize music.

Director: Michał Kwieciński

Producer: Michał Kwieciński, Tomasz Morawski

Cast: Eryk Kulm, Joséphine de la Baume, Victor Meutelet, Lambert Wilson

Screenplay: Bartosz Janiszewski

Cinematographer: Michał Sobociński

Editor: Bartłomiej Piasek, Piotr Wójcik

Sound Designer: Marcin Matlak

Music Composer: Robot Koch

Costume Designer: Magdalena Biedrzycka, Justyna Stolarz

Production Designer: Marcel Sławinski, Katarzyna Sobanska-Strzałkowska

Production Company: Akson Studio

World Sales: Playtime Group

Festivals: Polish FF 2025



Michał Kwieciński was born on 1 May 1951 in Warsaw. He is one of the most acknowledged and experienced producers and directors in Poland. He graduated from the National Academy of Dramatic Art in Warsaw. He is the founder of Akson Studio production house. He produced dozens of series and films, including the Oscar-nominated *Katyn* (dir. Andrzej Wajda). He is known for directing *Filip* (2022), *Jutro idziemy do kina* (2007) and *Statysci* (2006).



Ciao Bambino

2024 | 97 Minutes | Italian | Italy

At the end of the summer of his nineteenth birthday, Attilio, a young man living in a working-class neighborhood of Naples, is assigned to protect a young prostitute from the East. Attilio, without being able to admit it openly, falls in love with her. However, when his father is released from prison and forced to repay a significant debt, Attilio finds himself forced to choose between his love for the girl and his love for his father, risking his freedom and his life, which until then had been lost.

Director: Edgardo Pistone

Producer: Gaetano Di Vaio, Walter de Majo, Andrea Leone, Gianluca Curti, Giovanna Crispino, Antonella Di Martino, Alessandro Elia

Cast: Marco Adamo, Anastasia Kaletchuk, Luciano Pistone

Screenplay: Ivan Ferone, Edgardo Pistone

Cinematographer: Rosario Cammarota

Editor: Giogio Franchini

Sound Designer: Marcello Sodano, Giorgio Borrelli

Music Composer: K-Conjog

Costume Designer: Antonella Mignogna

Production Designer: Marcella Mosca

Production Company: Anemone Film, Bronx Film, Minerva Pictures Group, Mosaicon Film

World Sales: Minerva Pictures

Festivals: Tallinn Black Nights FF 2025



Edgardo Pistone was born on 7 December 1990 in Naples, Campania, Italy. He is a writer and director, known for *Ciao Bambino* (2024), *The Flies* (2020) and *Per un'ora d'amore* (2014).



Cielo

2025 | 107 Minutes | Spanish | United Kingdom, Bolivia

In the windswept Bolivian Altiplano, eight-year-old Santa embarks on an extraordinary quest to honour a pact with her mother: when she dies, Santa will follow the stars and carry her body across the desert to a paradise they believe exists beyond the horizon. Along the way, she encounters a troupe of female wrestlers who become unexpected allies, and a gruff policeman who begins to suspect she possesses magical powers.

Director: Alberto Sciamma

Producer: John Dunton-Downer, Alexa Waugh, Bettina Kadoorie, Alberto Sciamma, Gareth Jones

Cast: Fernanda Montserrat Gutierrez Aranda, Fernando Arze Echalar, Cristian Mercado, Carla Arana, Mariela Salaverry, Luis Bredow

Screenplay: Alberto Sciamma

Cinematographer: Alex Metcalfe

Editor: Orlando Javier Torres

Sound Designer: Blair Jollands

Music Composer: Dave Graham, Cergio Prudencio

Costume Designer: Analía Peñaloza V.

Production Designer: Sol A. Calle

Production Company: Luchadora Films

World Sales: Film Seeker

Festivals: São Paulo IFF 2025



Alberto Sciamma was born in Barcelona, Catalonia, Spain. He studied Film at West Surrey College of Art and Design in England and is known for music videos and as a director and screenwriter for feature films. His works include *Killer Tongue* (1996), *Jericho Mansions* (2003) and *Cielo* (2025).



Corridor

2026 | 78 Minutes | Persian | Iran

A new teacher with a background in psychology joins a boys' school and becomes entangled in a violent fight between two students. The parents and school staff gather in a meeting to resolve the issue, but the new teacher, upon reviewing CCTV footage, discovers the presence of another student at the scene. After the revelation of the new student's death (suicide), the teacher faces an ethical dilemma about exposing the truth, while the principal, vice-principal, and parents strive to cover up the incident.

Director: Makan Ashouri

Producer: Saeed Shahsavari

Cast: Nima Hasandokht, Shirin Mohseni, Fariborz Zidehsaraei, Saeed Torkashvand, Shirin Rezazadeh

Screenplay: Makan Ashouri, Arman Pourfahimi, Nadia Maghooli

Cinematographer: Makan Ashouri

Editor: Makan Ashouri

Sound Designer: Makan Ashouri

Music Composer: Mojtaba Pahani, Farid Forghani

Production Designer: Naghmeh Fakoorzadeh

World Sales: Iranian Independents



Makan Ashouri, born in 1977 in Rasht, Iran, is an accomplished filmmaker, screenwriter, cinematographer, and documentary director. As a film graduate, he began his film career in 1995. With over three decades of contributions to Iranian cinema, he has garnered recognition for his narrative shorts such as *Meteor Shower* (2007), and documentaries such as *Fire on Water* (2008), *Equal* (2010), *Nimrooz and Makran* (2013), and *Antagonist* (2017). His works often explore cultural, historical, and social themes, reflecting Iran's diverse heritage. *Corridor* is his debut feature.



Deaf (*Sorda*)

2025 | 100 Minutes | Spanish, Spanish Sign Language | Spain

When deaf Ángela expects a child with her hearing partner Héctor, her fears about motherhood surface as she confronts the reality of raising a baby in a world not built for her.

Director: Eva Libertad

Producer: Miriam Porté, Nuria Muñoz Ortín, Adolfo Blanco

Cast: Álvaro Cervantes, Elena Irureta

Screenplay: Eva Libertad

Cinematographer: Gina Ferrer García

Editor: Marta Velasco

Sound Designer: Urko Garay, Enrique G. Bermejo, Alejandro Castillo

Music Composer: Aránzazu Calleja

Costume Designer: Désirée Guirao, Angélica Muñoz

Production Designer: Anna Auquer

Production Company: Distinto Films, Nexus CreaFilms, A Contracorriente Films

World Sales: Latido Films

Festivals: Berlin IFF 2025



The screenwriter, director and sociologist comes from Murcia in Spain. Her feature film *Sorda* takes as its starting point her eponymous short film which was nominated for a Goya Spanish Film Award in 2023 and won numerous prizes at national and international festivals. As a playwright, she has written and directed plays for institutions including the Complutense University of Madrid and the Mexican Secretary of Social Development which focus on issues such as gender-based violence, human trafficking and the sexual rights of migrants.



Desire Lines (*Linije želje*)

2025 | 107 Minutes | Serbo-Croatian, Slovenian, Arabic | Serbia, Bosnia-Herzegovina, Netherlands, Croatia, Germany

Branko obsessively trails his brother through Belgrade, trying to fathom his unusual behavior, but realizes along the way that he himself is the strange one – an observer. Branko keeps walking and leaves the city behind, passing through landscapes and borders on his way to somewhere else.

Director: Dane Komljen

Producer: Nataša Damjanović, Vladimir Vidić

Cast: van Čuić, Branka Katić, Petja Golec Horvat, Rok Juričić

Screenplay: Dane Komljen, Tanja Šljivar

Cinematographer: Ivan Marković, Jenny Lou Ziegel

Editor: Marko Ferković

Sound Designer: Jakov Munižaba

Music Composer: Jakov Munižaba

Costume Designer: Strahinja Tabaković

Production Designer: Dragana Baćović, Ana Ivanišević, Strahinja Tabaković

Production Company: Dart Film

World Sales: Square Eyes

Festivals: Locarno IFF 2025 | São Paulo IFF 2025



Dane Komljen, born in 1986 in Banja Luka. He has made three feature films, *Desire Lines*, *Afterwater*, and *All the Cities of the North*, one documentary, *The Garden Cadences*, and numerous shorts exploring notions of body, space, utopia and being together. His films were awarded at Locarno, IFF Rotterdam, Festival de Cannes, Sarajevo FF, New Horizons IFF, Festival de Sevilla, and have shown at many more.



Disco Afrika: A Malagasy Story *(Disco Afrika: une histoire malgache)*

2023 | 81 Minutes | Malagasy | France, Madagascar, Germany, Mauritius, South Africa, Qatar

Madagascar, nowadays. Kwame, 20, struggles to make a living in the clandestine sapphire mines. An unexpected event takes him back to his hometown. As he reunites with his mother and old friends, he finds himself confronted with the rampant corruption plaguing his country.

Director: Luck Razanajaona

Producer: Jonathan Rubin, François Magal

Cast: Parista Sambo, Laurette Ramasinjanahary, Joe Lerova, Drwina Razafimahaleo, Jérôme Oza

Screenplay: François Hébert, Marcello Novais Teles, Ludovic Randriamanantsoa, Luck Razanajaona

Cinematographer: Raphaël O'Byrne

Editor: Marianne Haroche, Patrick Minks

Sound Designer: Pierre George

Music Composer: Pierre Gratacap

Costume Designer: Sandra Rajaonarivo

Production Designer: Florence Dumont

Production Company: We Film

World Sales: Sudu Connexion

Festivals: Berlin IFF 2024 | Toronto IFF 2024



Luck Razanajaona comes from Madagascar and studied at the Ecole Supérieure des Arts Visuels in Marrakech, Morocco. He has participated in and developed his projects at Berlinale Talents, Rotterdam Lab, and La Fabrique des Cinémas du Monde in Cannes. His short films and feature-length documentaries have screened at numerous festivals around the world. *Disco Afrika: A Malagasy Story* is his first feature-length fiction film.



DJ Ahmet

2025 | 99 Minutes | Turkish, Macedonian | North Macedonia, Czech Republic, Serbia, Croatia

Ahmet, a 15-year-old boy from a remote Yuruk village in North Macedonia, finds refuge in music while navigating his father's expectations, a conservative community, and his first experience with love—a girl already promised to someone else.

Director: Georgi M. Unkovski
Producer: Ivan Unkovski, Ivana Shekutkoska
Cast: Arif Jakup, Agush Agushev, Aksel Mehmet & Dora Akan Zlatanova
Screenplay: Georgi M. Unkovski
Cinematographer: Naum Doksevski
Editor: Michal Reich
Sound Designer: Miroslav Chaloupka
Music Composer: Alen Sinkauz, Nenad Sinkauz
Costume Designer: Roza Trajceska
Production Designer: Sandra Cevreska, Dejan Gosevski
Production Company: Cinema Futura
World Sales: Films Boutique
Festivals: Sundance FF 2025 | Cannes FF 2025 | Tallinn Black Nights FF 2025 | BFI London FF 2025 | Tallinn Black Nights FF 2025



Georgi M. Unkovski, born in New York City in 1988, is a Macedonian writer and director. Raised in Macedonia, he later studied Fine Arts at RIT's Eastman School of Photography, publishing *Be Right Back*, a photography book on gaming culture in Skopje. He earned his master's at Prague's FAMU, focusing on video games and cinema. Based in Skopje, he directs advertising and television, including *Fcerasni Novosti*. A Sundance alumnus, he has made over ten shorts, with *Sticker* (2019) winning 50+ awards. *DJ Ahmet* (2025) is his feature debut.



Dream of Liberation (*Roya-ye Azadi*)

2025 | 90 Minutes | Farsi | Iran

The film is inspired by a true story that happened in Iran. Soheila, a thirty-year-old woman, commits unintentional murder in self-defense against rape. But she is sentenced to death in court. Her sister goes to the judge to save her. The judge tricks her and takes her to his private office. When the judge tries to rape her, he is met with resistance from the girl and in the struggle, the judge hits his head on the table and ceramic tiles and dies. The second sister is also arrested for murder, but the family of the murdered judge asks her to hide the judge's intention to rape her in her confession so that they can reduce her sentence, because the judge's family and her brother are state politicians. In prison, the two sisters protest and take other innocent prisoners with them, striving to realize their dream of freedom.

Director: Abbas Rafei

Producer: Abbas Rafei

Cast: Parivash Javidi, Roshanak Herami, Roya Hosseini, Ali Oujji, Behrouz Panahandeh

Screenplay: Abbas Rafei

Cinematographer: Farshad Golsefidi

Editor: Majid Shatti

Sound Designer: Farzan Moavenian, Behrouz Moavenian

Music Composer: Siyavosh Emami

Costume Designer: Pardis Rafei

Production Designer: Mohammadreza Mirzamohammadi

Production Company: Filmnégaran



He was born in 1962 in Shiraz. he is graduated in cinematography from the University of Television in Dramatic Literature. **Abbas Rafei** also established a film production company in 1995, when he produced his first movie named *Mina's Secret*. It has developed its activities for making many TV series, fiction and documentary movies. Until now, it has also cooperated with other movie-making companies all over the world. He has received a number of awards from the festivals all around the world.



Eagles of the Republic

2025 | 129 Minutes | Arabic | Sweden, France, Denmark, Finland, Germany

Egypt's most adored actor, George El-Nabawi, falls into disgrace with the authorities overnight. On the verge of losing everything, George is forced to accept an offer he can't refuse.

Director: Tarik Saleh

Producer: Linus Stöhr Torell, Johan Lindström, Linda Mutawi, Alexandre Mallet-Guy

Cast: Fares Fares, Lyna Khoudri, Zineb Triki, Amr Waked

Screenplay: Tarik Saleh

Cinematographer: Pierre Aïm

Editor: Theis Schmidt

Sound Designer: Hans Møller

Music Composer: Alexandre Desplat

Costume Designer: Virginie Montel

Production Designer: Roger Rosenberg

Production Company: Unlimited Stories, Apparaten, Memento Production

World Sales: Bookymyshow

Festivals: Toronto IFF 2025 | Cannes FF 2025 | Busan IFF 2025 | Thessaloniki FF 2025



Tarik Saleh is a filmmaker from Sweden. He has directed the films *Metropia* (2009), *Tommy* (2014), *The Nile Hilton Incident* (2017), *The Contractor* (2022), and *Cairo Conspiracy* (2022). *Eagles of the Republic* (2025) is his latest film.



Eel (Hé mán)

2025 | 102 Minutes | Taiwanese, Mandarin | Taiwan

On an isolated island on the outskirts of Taipei, a mysterious young woman and a lost man cross paths. Together they explore the island's hidden stories, seeking longing, belonging, and transformation in a world where time and memory fade into mist.

Director: Chu Chun-Teng

Producer: Susan Huang

Cast: Devin Pan, Misi Ke, Chin-Yu Pan, Bella Chen, Mei-Hou Wu

Screenplay: You Shann-Jiun, Chu Chun-Teng

Cinematographer: Nguyễn Vinh Phúc

Editor: Alulu Kuo, Chu Chun-Teng

Sound Designer: Yan Sheng-Weng

Music Composer: Tôn Thất An

Costume Designer: Fann Yu-lin

Production Designer: Chang I-Feng

Production Company: Static Film & Visual Art Production

World Sales: Midnight Blur Films

Festivals: Berlin IFF 2025 | Vancouver IFF 2025 | Hong Kong IFF 2025



Chu Chun-Teng earned his MFA in Fine Art from Goldsmiths, University of London, in 2010, after initially studying Film Directing and Cinematography. His undergraduate short, *The House of Sleeping Beauty* (2006), inspired by Yasunari Kawabata's novel, gained international acclaim at festivals including Clermont-Ferrand and Singapore. Transitioning from film to contemporary art, Chu's practice spans expanded cinema and installation, probing themes of existence, hierarchy, and political conflict. His works have been exhibited globally at institutions such as the Taipei Biennial, Kunsthau Essen, and Herzliya Museum of Contemporary Art.



Hair, Paper, Water... (Tóc, Giấy và Nước...)

2025 | 71 Minutes | Rục, Vietnamese | Belgium, France, Vietnam

She was born in a cave, more than 60 years ago. Now she lives in a village, with many children and grandchildren to look after. Sometimes, she dreams of her dead mother calling her home – to the cave. The film captures fleeting moments of her daily life and the transmission of her fragile language, Rục, to her grandchildren.

Director: Nicolas Graux, Trương Minh Quý

Producer: Julie Freres, Thomas Hakim, Julien Graff

Cast: Cao Thị Hậu, Cao Xuân Doanh, Cao Thị Hiệu, Cao Thị Bát

Screenplay: Nicolas Graux, Trương Minh Quý

Cinematographer: Nicolas Graux

Editor: Trương Minh Quý

Sound Designer: Ernst Karel, Trương Minh Quý

Music Composer: Michael Stearns

Production Company: Dérives, petit chaos

World Sales: Lights On

Festivals: Locarno FF 2025 | BFI London FF 2025 | Busan IFF 2025



Nicolas Graux was born in Binche, a small town in Belgium's former coal-mining region. His work, blending documentary and fiction, explores sociopolitical realities through immersive research and a poetic, sensitive gaze. His debut feature, *Century of Smoke* (2019), screened widely at international festivals.

Trương Minh Quý, born in Buôn Ma Thuột, Vietnam. He often sets and finds inspiration for his films in the central Highlands. His films have premiered in Berlinale, Locarno, Rotterdam, New York. His latest film, *Việt and Nam* (2024), was selected for Un Certain Regard at Cannes.



Hen (*Kota*)

2025 | 96 Minutes | Greek (Modern), Greek | Germany, Greece, Hungary

Why did the chicken cross the road? Perhaps she was simply in search of a better life....

Hen is György Pálfi's stunning tale of a determined chicken--played by eight real-life Hungarian chickens named Eszti, Szandi, Feri, Enci, Eti, Enikő, Nóra, and Anett--who departs her wretched life on an industrial farm in search of a safe spot to raise her chicks. On her tumultuous voyage, she encounters the darkness and cruelty of humankind.

Director: György Pálfi

Producer: Thanassis Karathanos, Martin Hampel, Costas Lambropoulos, Giorgos Kiriakos

Cast: Ioannis Kokiasmenos, Maria Diakopanagioti, Argyris Pantazaras

Screenplay: György Pálfi, Zsófia Ruttkay

Cinematographer: Giorgos Karvelas

Editor: Lehményi Réka

Sound Designer: Marinos Athanasopoulos, Erik Mischijew, Matthias Schwab

Music Composer: Szabolcs Szoke

Costume Designer: Vassilis Barbarigos

Production Designer: Konstantinos Zamanis

Production Company: Pallas Film, View Master Films, Twenty Twenty Vision

World Sales: Bookmyshow

Festivals: Toronto IFF 2025 | San Sebastián IFF 2025 | Tallinn Black Nights FF 2025 | Thessaloniki FF 2025



György Pálfi was born in Budapest. He is a writer and director whose many credits include *Huckle* and *Taxidermia* (2006), both of which were selected as Hungary's submissions for the Academy Award for Best Foreign Language Film. Other features include *Final Cut: Ladies and Gentlemen* (2012), *Free Fall* (2014), *His Master's Voice* (2018), and *Perpetuity* (2021). *Hen* (2025) is his latest feature.



Her Will Be Done (*Que Ma Volonté Soit Faite*)

2025 | 95 Minutes | French, Polish | France, Poland

Nawojka, 20, dreams of escaping her harsh life working at the family farm. Under the influence of the free-spirited Sandra, Naw experiences trance-like episodes and strange powers, just like her dead mother before her.

Director: Julia Kowalski

Producer: Estelle Robin-You

Cast: Maria Wróbel, Roxane Mesquida, Wojciech Skibiński, Kuba Dyniewicz, Przemysław Przechłowski, Raphaël Thiéry, Jean-Baptiste Durand, Eva Lallier Juan

Screenplay: Julia Kowalski

Cinematographer: Simon Beauvais

Editor: Isabelle Manquillet

Sound Designer: Olivier Pelletier, Yannis do Couto

Music Composer: Renaud Gast

Costume Designer: Daniel Kowalski

Production Designer: Anna Le Mouél

Production Company: Grande Ourse Films, Venin Films, Orka Film

World Sales: WT Films

Festivals: Cannes FF 2025 | Busan IFF 2025



Born in France to Polish immigrant parents, **Julia Kowalski** has continued to explore her Polish roots. Her work centers on themes that captivate her—working-class, adolescence, family, sexuality, and faith. Her debut feature, *Raging Rose* (2015), was invited to the 2016 Cannes Film Festival and brought her into the spotlight. Premiered at the 2023 Cannes Directors' Fortnight, her mid-length film *I Saw the Face of the Devil* went on to win several awards, earning widespread critical acclaim. It also laid the foundation for her next project, *Her Will Be Done* (2025).



Hysteria

2025 | 104 Minutes | German, Turkish, Kurdish, Arabic, English | Germany

When a film set takes a dark turn, the crew is thrown into turmoil. Caught in the crossfire of accusations, 24-year-old intern Elif is drawn into a dangerous game of secrets and lies, finding herself at the heart of an all-absorbing conspiracy.

Director: Mehmet Akif Büyükcatalay

Producer: Mehmet Akif Büyükcatalay, Claus Herzog-Reichel

Cast: Devrim Lingnau, Mehdi Meskar, Serkan Kaya, Nicolette Krebitz, Aziz Çapkurt, Nazmi Kırık

Screenplay: Mehmet Akif Büyükcatalay

Cinematographer: Christian Kochmann

Editor: Denys Darahan, Andreas Menn

Sound Designer: Steffen Pfauth

Music Composer: Marvin Miller

Costume Designer: Marisa Lattmann

Production Designer: Mayte Hellenthal

Production Company: filmfaust

World Sales: Pluto Film

Festivals: Berlin FF 2025



Born in Bad Hersfeld, Germany in 1987, he studied at the Academy of Media Arts Cologne. In 2019, his film *Oray* screened in the Perspektive Deutsches Kino section of the Berlinale where it received the GWFF Best First Feature Award before going on to win a number of international prizes. He co-founded filmfaust production company, with Claus Herzog-Reichel, and has written and produced international and award-winning feature and documentary films including *Aşk, Mark ve Ölüm* (*Love, Deutschmarks and Death*), which screened in the 2022 Panorama.



In My Parents' House (*Im Haus meiner Eltern*)

2025 | 95 Minutes | German | Germany

In her parents' house, Holle's brother Sven has been living in silent isolation for decades. He remains detached from the family's life, seeming to fade away more and more each year. What goes on inside him is a mystery to everyone, and his family has quietly come to terms with the situation - a fragile balance of silence and tolerance. Only Holle is the one who has never fully accepted this situation. Nevertheless, she no longer brings it up, focusing instead on her new calling as a spiritual healer. For the first time, Holle is taking steps toward her own self-fulfillment. But when her mother is unexpectedly admitted to the hospital, the deceptive calm shatters. Holle is increasingly confronted with her brother's worsening condition and becomes determined to help him, despite his resistance and the family's reluctance. While her other siblings look away, Holle senses a far greater crisis looming.

Director: Tim Ellrich

Producer: Leopold Pape, Tanja Georgieva-Waldhauer, Jan Krüger

Cast: Jeny Schily, Ursula Werner, Manfred Zapatka, Jens Brock, Johannes Zeiler, Kirsten Block, Peter Schneider, Markus Schleinzer, Markus Lerch

Screenplay: Tim Ellrich

Cinematographer: Konstantin Pape

Editor: Tobias Wilhelmer

Sound Designer: Jonathan Rösch

Production Designer: Nadja Götze

Production Company: Elemag Pictures, Port au Prince Film & Kultur Produktion, Coronado Film

World Sales: Elemag Pictures, Coronado Film, Antipode Sales

Festivals: Rotterdam IFF 2025 | Beijing IFF 2025 | Shanghai IFF 2025



Tim Ellrich (b. 1989, Osnabrück) studied Philosophy and Theatre, Film, and Media Studies in Vienna before pursuing a degree in Film Directing at the Film Academy Baden-Württemberg. His short films earned international attention and won numerous international awards. His first feature-length documentary was *My Vietnam* (2021). In 2023, he was awarded the Wim Wenders Scholarship for *Uncanny Valley*. *In My Parents' House* is Tim Ellrich's first feature film and celebrated its world premiere in the prestigious Tiger Competition at the International Film Festival Rotterdam, winning the Tiger Special Jury Award.



Internal Zero (*Interior Zero*)

2025 | 100 Minutes | Romanian, French, Spanish | Romania

Cristina, a mid 30s secretary living in an alienating and hostile Bucharest, is trying to understand what it means being a bills-paying, ready-to-settle, social-ladder-climbing adult while still desperately wanting to be a good child for the single mom that raised her. She is also a character in a novel that a theatre director is turning into a feature. As the actors start setting into the story, their individual backgrounds, social circumstances and personal motivations begin to overlap with the fiction they were offered, making it their own, questioning it and shaping it. The result is what it's supposed to be: a playful mesh of perceived reality and fabrication.

Director: Eugen Jebeleanu

Producer: Velvet Moraru

Cast: Cristina Drăghici, Cendana Trifan, Valentina Zaharia, Katia Pascariu, Cristi Pop, Vlad Udrescu, Alexandru Potocean, Irina Movilă, Ada Galeş

Screenplay: Ioana Moraru

Cinematographer: Marius Panduru

Editor: Cătălin Cristuţiu

Sound Designer: Alex Dragomir

Costume Designer: Velica Panduru

Production Designer: Malina Ionescu

Production Company: Icon Production

World Sales: Patra Spanou Film



Eugen Jebeleanu is a Romanian film, theatre and opera director. For almost fifteen years now, his projects, both in Romania and in France, have been centered around political and social subjects, while also maintaining a committed inclination towards stylistic exploration. His artistic endeavor is focused on giving voice to anonymous individuals, to those that don't adhere to the dominant culture and that revolt against systemic censorship. His debut film *Poppy Field* travelled in over 70 festivals around the world, received numerous awards and is distributed in major territories.



It Was Just An Accident (*Yek tasadof-e sadeh*)

2025 | 103 Minutes | Persian | Iran, France, Luxembourg

When an auto mechanic encounters the man who may have been his torturer in prison, he kidnaps him to exact vengeance. But since the sole clue to Eghbal's identity is the squeak of his prosthetic leg, Vahid turns to other now-freed victims for confirmation. And the danger only escalates.

Director: Jafar Panahi

Producer: Jafar Panahi, Philippe Martin

Cast: Vahid Mobasseri, Maryam Afshari, Ebrahim Azizi, Hadis Pakbaten, Majid Panahi, Mohamad Ali Elyasmehr, Georges Hashemzadeh, Delmaz Najafi, Afssaneh Najmabadi

Screenplay: Jafar Panahi

Cinematographer: Amin Jafari

Editor: Amir Etminan

Sound Designer: Valérie de Loof, Nicolas Leroy

Music Composer: Abdoreza Heidari

Costume Designer: Leila Naghdi

Production Designer: Leila Naghdi

Production Company: Jafar Panahi Productions, Les Films Pelléas

World Sales: MUBI

Festivals: Cannes FF 2025 | Locarno IFF 2025 | Toronto IFF 2025 | Busan IFF 2025



Jafar Panahi (b. 1960, Mianeh, Iran) is an internationally acclaimed filmmaker known for his bold, socially engaged cinema. After assisting Abbas Kiarostami, he debuted with *The White Balloon* (1995), winning Cannes' Caméra d'Or. *The Mirror*, *The Circle*, *Crimson Gold*, and *Offside*—have garnered major international prizes but were banned in Iran. Despite a 20-year filmmaking ban and imprisonment, he created *This Is Not a Film*, *Closed Curtain*, *Taxi Tehran*, and *3 Faces*. Honored with the Sakharov Prize, Golden Bear, and Venice awards, he returned in 2025 with *It Was Just An Accident*.



Judas (*Habsora al pi Yehuda*)

2022 | 84 Minutes | Hebrew | Israel

Based on the best-selling novel by Amos Oz, which tells the story of Shmuel Ash who takes a job as companion to the elderly Gershom Wald. The two grapple about Jesus's humanity and the betrayal of Judas Iscariot, the subject of Shmuel's thesis. Things get complicated when Shmuel falls in love with Wald's widow daughter-in-law, Atalia. A tangle of relationships that also touches on the issues of the roots of anti-Semitism, the origins of the Jewish-Arab conflict, and the complex reality in Israel.

Director: Dan Wolman

Producer: Dan Wolman, Amir Gedalia

Cast: Yuval Livni, Einav Markel, Doron Tavori

Screenplay: Shoshi Wolman

Cinematographer: Dani Schneor

Editor: Eyal Amir

Sound Designer: Eva Spitkovski, Robert Shiloni

Music Composer: Zohar Levi

Costume Designer: Tali Ben Nun

Production Company: Maren Saedi

World Sales: Dan Wolman Film Production Ltd

Festivals: Go2Films



Dan Wolman is an Israeli filmmaker with a career spanning over five decades and a lecturer in film studies. He studied cinema at New York University. Known for *The Dreamer*, *Hide and Seek*, and *Judas*. He often explores moral conflict and human vulnerability and is widely respected for his strong commitment to independent filmmaking.



Kontinental '25

2025 | 109 Minutes | Romanian, Hungarian, German | Romania

Orsolya is a bailiff in Cluj, the main city in Transylvania. One day she must evict a homeless man who lives in the basement of a building. An unexpected event creates a moral crisis she tries to solve as best she can.

Director: Radu Jude

Producer: Alex Teodorescu, Rodrigo Teixeira

Cast: Eszter Tompa, Gabriel Spahiu, Adonis Tanila, Oana Mardare, Șerban Pavlu, Annamária Biluska, Ilinca Manolache

Screenplay: Radu Jude

Cinematographer: Marius Panduru RSC

Editor: Cătălin Cristuțiu

Sound Designer: Cristian Ștefănescu, Alexandru Dumitru

Music Composer: Matei Teodorescu

Costume Designer: Cireșica Cuciuc

Production Designer: Andreea Popa

Production Company: Saga Film

World Sales: Luxbox

Festivals: Berlin IFF 2025 | Chicago IFF 2025 | New York FF 2025



Radu Jude (born 1977) is a Romanian director and screenwriter. His films, *The Happiest Girl in the World* (2009), *Aferim!* (2015), *I Do Not Care If We Go Down in History as Barbarians* (2018), and *Uppercase Print* (2020), won several awards. His feature film *Do Not Expect Too Much from the End of the World* (2023) was awarded the Special Jury Prize at the Locarno Film Festival and was Romania's Oscars submission at the time. Currently in post-production with the feature film *Dracula*.



Last Night I Conquered the City of Thebes *(Anoche conquisté Tebas)*

2025 | 112 Minutes | Galician, Spanish, Latin, Portuguese | Spain, Portugal

On a cold winter afternoon, António and Jota return from the front with their friends, looking for an ancient Roman thermal bath. They joke with each other while wading through swamps, recounting past tactical glories. The baths have reappeared after a long time spent under the water of a reservoir, and people of all ages curious about the discovery come to spend the day. But there is something mysterious about these thermal springs – the waters seem to exert an influence on the mood of the men, giving them the courage to say things they have never told anyone. As day turns to night, they confess their feelings and their fears of losing their best friend forever.

Director: Gabriel Azorín

Producer: Carlos Pardo Ros

Cast: Santiago Mateus, António Gouveia, Oussama Asfaraah, Pavle Čemerikić

Screenplay: Gabriel Azorín, Celso Giménez

Cinematographer: Giuseppe Truppi

Editor: Ariadna Ribas Surís

Sound Designer: Elsa Ferreira, Pedro Gois

Music Composer: Teresa Castro "Calcutá"

Costume Designer: Patricia Moreira

Production Designer: Miguel Angel Rebollo

Production Company: DVEIN Films

World Sales: MoreThan Films

Festivals: Venice FF 2025 | Thessaloniki FF 2025 | Tallinn Black Nights FF 2025



Gabriel Azorín (1981) is a Spanish filmmaker. He is a Madrid Film School (ECAM) and the Elías Querejeta Zine Eskola graduate. He is known for shorts like *Los galgos* (2012), *Mañana vendrá la bala* (2015), *El ruido del universo* (2022), and the documentary *Los mutantes* (2016). His films have screened at San Sebastian, Belfort, Seville, Ficunam, Zinebi, Curtocircuito. He also produces, advises, and tutors at ECAM and Film Academy Residencies. *Last Night I Conquered the City of Thebes* (2025) marks his fiction feature debut.



Late Shift (*Heldin*)

2025 | 92 Minutes | Swiss German, German | Switzerland, Germany

Nurse Floria masters the stressful daily routine on the surgical ward of a cantonal hospital with passion and professionalism. But when there is a shortage of staff on a late shift, her work becomes a race against time.

Director: Petra Biondina Volpe

Producer: Reto Schaerli, Lukas Hobi

Cast: Leonie Benesch, Sonja Riesen, Urs Bihler, Margherita Schoch, Jürg Plüss, Alireza Bayram, Ridvan Murati, Urbain Guiguemé

Screenplay: Petra Volpe

Cinematographer: Judith Kaufmann

Editor: Hansjörg Weissbrich

Sound Designer: Gina Keller

Music Composer: Emilie Levienaise-Farrouch

Costume Designer: Linda Harper

Production Designer: Beatrice Schultz

Production Company: Zodiac Pictures, MMC Zodiac

World Sales: TrustNordisk

Festivals: Berlin IFF 2025 | Locarno IFF 2025



Petra Volpe is a screenwriter and director who studied at the Film University Babelsberg Konrad Wolf. In 2013, her debut *Dreamland* was nominated for four Swiss Film Awards. In 2017, *The Divine Order* sold over 360,000 tickets in Swiss cinemas, was distributed globally and was Switzerland's official entry for the Oscars. She has written screenplays for *Heidi*, the series *Labyrinth of Peace* and the cinema film *Golden Years*, the most successful Swiss film of 2022. She also works in the USA and is currently developing her first English-language film.



Little Trouble Girls (*Kaj ti je deklica*)

2024 | 89 Minutes | Slovenian | Slovenia, Italy, Croatia, Serbia

Introverted Lucia joins her Catholic school's all-girls choir, where she befriends a popular older student. But the choir's weekend trip to a countryside convent tests this friendship and Lucia's beliefs. As the strict rules of the environment close in, her body begins to awaken.

Director: Urška Djukić

Producer: Jožko Rutar, Miha Černec

Cast: Jara Sofija Ostan, Mina Švajger, Saša Tabaković, Nataša Burger, Staša Popović, Mateja Strle

Screenplay: Urška Djukić, Maria Bohr

Cinematographer: Lev Predan Kowarski

Editor: Vlado Gojun

Sound Designer: Julij Zornik

Music Composer: Kranjcan Lojze

Costume Designer: Gilda Venturini

Production Designer: Vasja Kokelj

Production Company: SPOK Films

World Sales: Heretic

Festivals: Berlin IFF 2025 | Goa IFFI 2025



Born in Ljubljana, Slovenia, she studied media arts with a focus on film at the University of Nova Gorica's School of Arts. After completing her master's degree, in 2016 she directed the short animation *Bon Appetit, La Vie!* which won the Slovenian Film Award. Her most recent short animated documentary, *Granny's Sexual Life*, won more than 40 international prizes including the European Film Award for Best European Short Film. *Little Trouble Girls* is her debut feature film.



Love Me Tender

2025 | 134 Minutes | English | France

At the end of summer, Clémence tells her ex-husband that she's had relationships with women. Her life is turned upside down when he files to strip her of their son's custody. Then begins a struggle of several years for Clémence to defend her right to be a mother and a woman – free to make her own choices.

Director: Anna Cazenave Cambet

Producer: Raphaëlle Delauche, Nicolas Sanfaute

Cast: Vicky Krieps, Antoine Reinartz, Monia Chokri, Viggo Ferreira, Redier Aurélia Petit

Screenplay: Anna Cazenave Cambet, Constance Debré

Cinematographer: Kristy Baboul

Editor: Joris Laquittant

Sound Designer: Mariette Mathieu-Goudier

Music Composer: Maxence Dussère

Costume Designer: Vanessa Deutsch

Production Designer: Mathilde Poncet, Thomas Ducos

Production Company: Novoprod Cinéma

World Sales: Be For Films

Festivals: Cannes FF 2025 | Karlovy Vary IFF 2025 | BFI London FF 2025



Anne Cazenave Cambet is a French filmmaker and editor known for her intimate, politically resonant, and formally precise cinema. A graduate of La Fémis in editing, she has worked extensively as an editor before moving into directing. Her short films, including *Shéhérazade* (2016) and *Arrière-saison* (2018), premiered at major festivals such as Cannes Directors' Fortnight and Clermont-Ferrand. Her debut feature *Gold for Dogs* (2020) screened at Cannes Critics' Week and established her as a distinctive new voice in contemporary European cinema, attentive to youth, precarity, and quiet emotional fractures.



Luz

2025 | 102 Minutes | English, French, Mandarin | China, Hong Kong

An ex-con searching for his estranged daughter in China and a gallerist seeking connection with her stepmother in France cross paths in the VR world "LUZ."

Director: Flora Lau

Producer: Yvette Tang, Flora Lau, Stephen Lam, Joseph Sinn Gi Chan

Cast: Isabelle Huppert, Sandrine Pinna, Guo Xiao Dong, Huang Lu, David Chiang, Deng En X

Screenplay: Flora Lau

Cinematographer: Benjamin Echazarreta

Editor: Denis Bedlow, Fernando Epstein, Flora Lau

Sound Designer: Guillaume D'Ham

Music Composer: Mimi Xu

Costume Designer: Miggy Cheng, Khadija Zeggai

Production Designer: Alfred Yau, Mila Preli

Production Company: LUZ Production, Beijing Forbidden City Film

World Sales: VisitFilms

Festivals: Sundance FF 2025 | São Paulo IFF 2025



Born and raised in Hong Kong, a Columbia University and London Film School graduate, **Flora Lau** passionately weaves social and cultural contexts into her visually rich narratives. Her debut feature, *Bends* (2013), premiered in Un Certain Regard at Cannes Film Festival, marking her entry onto the global stage. She is the first and only screenwriter-director, who has earned such freshman honour in the Hong Kong Films history.



Mārama

2025 | 89 Minutes | English, Māori | New Zealand

1859, North Yorkshire. When young Māori woman Mary arrives from New Zealand, she's strapped as governess to a wealthy whaler's granddaughter. Living among her ancestors' stolen artefacts, she uncovers Sir Cole's horrific crimes. Embracing her Matakite powers, Mary becomes Mārama and must save Anne and avenge her family by destroying him.

Director: Taratoa Stappard

Producer: Sharlene George, Rickylee Russell-Waipuka, Rouzie Hassanova

Cast: Ariāna Osborne, Toby Stephens, Umi Myers, Evelyn Towersey, Erroll Shand

Screenplay: Taratoa Stappard

Cinematographer: Gin Loane

Editor: Dan Kircher

Sound Designer: Tipene Rogers

Music Composer: Karl Sölve Steven, Rob Thorne

Costume Designer: Sarah Voon

Production Designer: Nick Williams

Production Company: Sweetshop Entertainment

World Sales: MPI Media Group

Festivals: Toronto IFF 2025 | Goa IFFI 2025



Taratoa Stappard was born in Aotearoa and lives in London. He has directed the shorts *Eight for Eight Thirty* (1996), *Strip* (1998), *Euston Road* (2004), *Goalie* (2016), and *Emkhatsini: Between* (2018). *Mārama* (2025), his latest film, is his feature debut.



Memory

2025 | 98 Minutes | Russian | France, Netherlands

Six-year-old Vladlena moves from Crimea to Grozny following her parents' divorce, unaware that war will soon consume her childhood. In this autobiographical poetic hybrid film, Sandu revisits her traumatic childhood memories to confront a haunting question: How can violence shape children?

Director: Vladlena Sandu

Producer: Yanna Buryak

Cast: Amina Taisumova, Selima Agamirzaeva, Vladlena Sandu

Screenplay: Vladlena Sandu

Cinematographer: Liza Popova

Editor: Vladlena Sandu

Sound Designer: Philippe Grivel

Music Composer: Philippe Grivel

Production Designer: Daria Litvinova

Production Company: Mimesis

World Sales: Loco Films

Festivals: Venice FF 2025 | Tallinn Black Nights FF 2025 | São Paulo IFF 2025



Vladlena Olegovna Sandu (born 17 August 1982) is a Crimea-born film director, screenwriter and theatre maker. Her work explores memory, war and displacement. She is known for *Memory* (2025), *Holy God* (2017) and *Eight Images from the Life of Nastyia Sokolova* (2018).



Meteors (*Météors*)

2025 | 108 Minutes | French | France

France's rural wasteland. Three long-time friends, Tony has become the construction king, Mika and Daniel the kings of nothing. They have big dreams but little luck. Cornered after another blunder, they end up working for Tony at the nuclear dumping ground. So far, so bad...

Director: Hubert Charuel

Producer: Stéphanie Bermann, Alexis Dulguerian

Cast: Paul Kircher, Idir Azougli, Salif Cissé

Screenplay: Hubert Charuel, Claude Le Pape

Cinematographer: Jacques Girault

Editor: Julie Picouveau

Sound Designer: Marc-Olivier Brullé

Music Composer: Maxime Denuc, Matthieu Gasnier

Costume Designer: Elisa Ingrassia

Production Designer: Thomas Grézaud

Production Company: Domino Films

World Sales: Pyramide Films

Festivals: Cannes FF 2025 | Warsaw IFF 2025



Hubert Charuel, born in 1985 in eastern France to dairy farmers, graduated from La Fémis in 2011. He co-wrote and directed several shorts before making his debut feature with Claude Le Pape, *Petit Paysan* (2017) which is a hybrid of documentary and fiction about a farmer fighting to save his herd from disease. The film premiered at Cannes Critics' Week, won several awards and established Charuel as a distinctive voice in French cinema. His work reflects rural life, blending personal roots and cinematic innovation. *Meteors* (2025) is his second feature.



Mother's Baby

2025 | 108 Minutes | German | Austria, Switzerland, Germany

40-year-old Julia, a successful conductor, and her partner Georg are longing for a child when Dr. Vilfort offers them hope. Julia becomes pregnant after successful treatment at the fertility doctor's clinic. The birth does not go as planned and the baby is immediately taken away, leaving Julia in the dark about what has happened. When finally reunited with the child, Julia feels strangely distant. She begins to doubt whether it is really her child.

Director: Johanna Moder

Producer: Sabine Moser, Oliver Neumann

Cast: Marie Leuenberger, Hans Löw, Claes Bang, Julia Franz Richter

Screenplay: Johanna Moder, Arne Kohlweyer

Cinematographer: Robert Oberrainer

Editor: Karin Hammer

Sound Designer: Patrick Storck, Nils Kirchhoff, Gina Keller, Guido Keller

Music Composer: Diego Ramos Rodriguez

Costume Designer: Stefanie Bieker, Carola Pizzini

Production Designer: Hannes Salat

Production Company: FreibeuterFilm

World Sales: The Match Factory

Festivals: Berlin IFF 2025



Johanna Moder is an Austrian screenwriter, director whose debut feature *High Performance* won the Audience Award at the 2014 Max Ophüls Festival. Her second feature, *Once Were Rebels*, premiered at the Zurich Film Festival, earning the Ecumenical Jury Prize, Best Director at Max Ophüls 2020, and the Thomas Pluch Screenwriting Award. Moder has directed the TV series *School of Champions*, the Passau crime film *Zeit zu Beten*, and the TV movie *Ewig Dein*. Her latest project, *Mother's Baby*, premiered at the Berlin International Film Festival 2025.



Murders Too Close – Love Too Far

2025 | 86 Minutes | Hindi | India

Two police officers are brutally murdered in a rural police station. A senior CBI officer, Ram Chaudhary, investigates and crosses paths with a talented artist, Gita, as the mystery deepens and their relationship evolves, intertwining personal and procedural threads leading to the story's revelation.

Director: Manju Borah, Dan Wolman

Producer: Manju Borah, Dan Wolman, Amir Gedalia

Cast: Siddharth Nipon Goswami, Shaminn Mannan, Seema Biswas, Bhagirathi Bai Kadam, Adil Hussain

Screenplay: Dan Wolman

Cinematographer: Partha Borgohain

Editor: Eyal Amir

Sound Designer: Debajit Gayan

Music Composer: Sanket Joshi

Production Company: AAAS Productions, Dan Wolman Film Productions Ltd



Dan Wolman is an Israeli filmmaker with a career spanning over five decades and a lecturer in film studies. He studied cinema at New York University. Known for *The Dreamer*, *Hide and Seek*, and *Judas*. He often explores moral conflict and human vulnerability and is widely respected for his strong commitment to independent filmmaking.

Manju Borah, is an award winning Indian director and writer from Assam. A philosophy graduate from Guwahati University, she served on prestigious film juries and creates culturally rooted, commercially viable films about ethnic, indigenous, and women's issues.



My Father's Shadow

2025 | 94 Minutes | Nigerian Pidgin (Naija), Yoruban, English | United Kingdom, Nigeria

A semi-autobiographical tale set over the course of a single day in the Nigerian metropolis Lagos during the 1993 Nigerian election crisis. The story follows a father, estranged from his two young sons, as they travel through the massive city while political unrest threatens their journey home.

Director: Akinola Davies Jr

Producer: Rachel Dargavel, Funmbi Ogunbanwo

Cast: Şopeṣ Dirisù, Chibuike Marvellous Egbo, Godwin Egbo

Screenplay: Akinola Davies Jr

Cinematographer: Jermaine Edwards

Editor: Omar Guzmán Castro

Sound Designer: CJ Mirra

Music Composer: Duval Timothy, CJ Mirra

Costume Designer: PC Williams

Production Designer: Jennifer Anti, Pablo Anti

Production Company: BBC, BFI

World Sales: The Match Factory

Festivals: Cannes FF 2025 | Toronto IFF 2025 | BFI London FF 2025 | Goa IFFI 2025



Akinola Davies was born in London and raised in Nigeria. He graduated from the New York Film Academy in 2009. His work explores community, race, spirituality, identity, and gender. He is known for short films like *One Day Go Be One Day* (2019) and *Lizard* (2020) which premiered at Sundance 2020 and earned a BAFTA nomination in 2021. Selected for Berlinale Talents and named one of Screen Daily's "Stars of Tomorrow" he also collaborates with fashion houses and directs music videos. *My Father's Shadow* (2025) is his feature debut.



My Uncle Jens (*Onkel Jens*)

2025 | 98 Minutes | Norwegian, Kurdish | Norway, Romania

Late one night, the fairly quiet, comfortable life led by literature teacher Akam is turned upside down when his estranged uncle from the Iranian part of Kurdistan knocks on his door without warning. Despite sharing his apartment with two flatmates and having only a modest single bed, Akam takes the old man in, the originally brief visit turning into a much longer, more inconvenient stay as Akam begins to unravel the secrets behind his uncle's resurgence. *My Uncle Jens* is a sensitive meditation on displacement that will have you belly laughing one second, fetching tissues the other.

Director: Brwa Vahabpour

Producer: Renée Hansen Młodyszewski

Cast: Peiman Azizpour, Hamza Agoshi, Sarah Francesca Brønne, Emir Hakki, Theresa Eggesbø

Screenplay: Brwa Vahabpour, Molly Steensgard, Răzvan Rădulescu

Cinematographer: Jørgen Klüver

Editor: Brynjar Lien Aune, Cătălin Cristuțiu

Sound Designer: Matias Frøystad

Music Composer: Lasse Digre, Håkon Ingvaldsen

Costume Designer: Maren Saedi

Production Designer: Kristian Lahn Vestby

Production Company: True Content Production AS

World Sales: Intramovies

Festivals: SXSW FF 2025



Brwa Vahabpour is a Kurdish-Norwegian filmmaker who graduated from the Norwegian Film School in 2018. He has directed several award-winning short films and several episodes of the tragicomic series *Countrymen*, which premiered at the Canneseries festival in 2021. His first feature film, *My Uncle Jens*, premiered at SXSW in 2025.



No Other Choice (*Eojjeol Suga Eopda*)

2025 | 139 Minutes | Korean | South Korea

Man-su, a paper manufacturing specialist with 25 years of experience, believes he has achieved a fulfilled life. He enjoys quiet happiness with his wife Miri, their two children, and two dogs, convinced that stability and dignity are finally his. This certainty shatters when his company abruptly fires him, explaining coldly, "We have no other choice." The dismissal feels like an execution. Determined to protect his family, Man-su vows to secure a new job within three months. However, months stretch into a year of rejection, humiliation, and exhaustion. Drifting from interview to interview, he eventually settles for work at a retail store, watching his savings disappear and his hard-earned home slip toward foreclosure. Driven by desperation, Man-su visits Moon Paper unannounced to submit his CV, only to be publicly humiliated by line manager Sun-chul. Knowing his own worth and experience exceed those inside, Man-su reaches a radical conclusion: if there is no vacancy for him, he will create one himself.

Director: Park Chan-wook

Producer: Park Chan-wook, Back Jisun, Michèle Ray Gavras, Alexandre Gavras

Cast: Lee Byung-hun, Son Ye-jin, Park Hee-soon, Lee Sung-min, Yeom Hye-ran, Cha Seung-won, Yoo Yeon-seok

Screenplay: Park Chan-wook, Lee Kyoung-mi, Don McKellar, Lee Ja-hye

Cinematographer: Kim Woo-hyung

Editor: Kim Sang-beom, Kim Ho-bin

Sound Designer: Ahn Bock-nam, Kim Suk-won

Music Composer: Jo Yeong-wook

Costume Designer: Cho Sang-kyung

Production Designer: Ryu Seong-hie

Production Company: Moho Film, CJ ENM, KG Productions

World Sales: MUBI

Festivals: Venice FF 2025 | Toronto IFF 2025 | Busan IFF 2025



Park Chan-wook is an internationally acclaimed South Korean filmmaker celebrated for his bold visual style, moral complexity, and genre-defying storytelling. He rose to global prominence with the Vengeance Trilogy, especially *Oldboy* (2003), which won the Grand Prix at Cannes. His films, including *The Handmaiden* (2016) and *Decision to Leave* (2022), blend meticulous craft with themes of obsession, desire, violence, and guilt. Winner of multiple Cannes awards, including Best Director, Park is regarded as one of the most influential auteurs of contemporary world cinema.



No Way Back (*Aux jours qui viennent*)

2025 | 100 Minutes | French | France

After years under the toxic influence of Joachim, Laura is rebuilding her life, raising their daughter on her own. When Joachim's new partner Shirine shows up at her door in dire straits, Laura realises that they're both under a familiar threat. The two women will help each other find a way out of the harmful sway Joachim still has on them.

Director: Nathalie Najem

Producer: Emmanuel Barraux, Agnès Vallée

Cast: Zita Hanrot, Bastien Bouillon

Screenplay: Nathalie Najem

Cinematographer: Justine Bourgade

Editor: Albertine Lastera, Laurence Briaud, Cécile Perlès

Sound Designer: Robin Benisri, Nikolas Javelle

Music Composer: Zana Tal

Costume Designer: Alice Cambournac

Production Designer: Thomas Grézaud

Production Company: 31 Juin Films

World Sales: Indie Sales



Nathalie Najem is a graduate of the screenplay department at La fémis. She is known for writing for short films and documentaries like *La Fiancée* (2004) and *La Vierge, les Coptes et moi* (2011). *No Way Back* is her directorial debut on a feature film.



Once Upon a Time in Gaza

2025 | 91 Minutes | Arabic | Germany, France, Portugal, Palestine

Gaza, 2007. Yahya, a young student, forges a friendship with Osama, a charismatic restaurant owner with a big heart. Together, they start peddling drugs while delivering falafel sandwiches, but they are soon forced to grapple with a corrupt cop and his oversized ego...

Director: Arab Nasser, Tarzan Nasser

Producer: Rani Massalha, Muriel Merlin, Pandora da Cunha Telles, Pablo Iraola, Rashid Abdelhamid, Marie Legrand, Lena Zimmerhackel, Michael Eckelt, Dorothe Beinemeier

Cast: Nader Abd Alhay, Ramzi Maqdisi, Majd Eid

Screenplay: Amer Nasser, Marie Legrand, Tarzan Nasser, Arab Nasser

Cinematographer: Christophe Graillet

Editor: Sophie Reine

Sound Designer: Roland Vajs, Tim Stephan

Music Composer: Amine Bouhafa

Costume Designer: Hamada Atallah

Production Designer: Tarzan Nasser, Arab Nasser

Production Company: Les Films du Tambour

World Sales: The Party Sales

Festivals: Cannes FF 2025 | São Paulo IFF 2025



Twin brothers **Tarzan and Arab Nasser** were born in Gaza in 1988 and started their filmmaking careers with their Cannes-selected short *Condom Lead* before making their first feature film, *Dégradé*, which premiered in the 68th Cannes' Critics' Week. Their second feature, *Gaza Mon Amour*, premiered in the Orrizonti Section of the 77th Venice International Film Festival and was Palestine's submission to the 93rd Academy Awards.



Out of Love (*Les enfants vont bien*)

2025 | 111 Minutes | French | France

One summer evening, Suzanne, accompanied by her two young children, pays an impromptu visit to her sister Jeanne. Jeanne is taken by surprise. Not only had they not seen each other for several months, but Suzanne seemed to be absent from herself. When Jeanne wakes up, she is stunned to discover the note left by her sister. Her shock is replaced by anger when Jeanne realises at the police station that no search can be made: Suzanne has made the foolish choice to disappear...

Director: Nathan Ambrosioni

Producer: Nicolas Dumont

Cast: Camille Cottin, Monia Chokri, Nicole Féodor

Screenplay: Nathan Ambrosioni

Cinematographer: Victor Seguin

Editor: Nathan Ambrosioni

Sound Designer: Anna Devillaire, Olivier Guillaume, Alexandre Hecker, Franck Tasse

Music Composer: Alexandre de La Baume

Costume Designer: Clara René

Production Designer: Rozenn Le Gloahec

Production Company: Chi-Fou-Mi Productions

World Sales: The Festival Agency

Festivals: Cannes FF 2025 | São Paulo IFF 2025



Nathan Ambrosioni is a French film director, editor, and writer born on August 18, 1999, in Grasse, France. He started making films at a young age, gained recognition for his work on the 2018 film *Paper Flags*, and directed his second feature film, *Toni, en famille*, which was released in 2023. He is known for an early start in filmmaking, completing his first feature film, *Hostile*, before the age of 16.



Papa Buka

2025 | 70 Minutes | Tok Pisin, English, Hindi, Bengali | Papua New Guinea, India

Romila, Anand, and guide Papa Buka journey through Papua New Guinea's remote villages, documenting WWII veterans' vivid memories of fighting against Japan, facing unexpected challenges along their quest.

Director: Bijukumar Damodaran

Producer: Nolene Taula Wunum, Akshay Kumar Parija, PA Ranjith, Prakash Bare

Cast: Sine Boboro, Ritabhari Chakraborty, Prakash Bare

Screenplay: Bijukumar Damodaran, Daniel Jonerdhagtt

Cinematographer: Yedhu Radhakrishnan

Editor: Davis P Manuel

Sound Designer: P Saanu

Music Composer: Ricky Kej

Costume Designer: Aravind K.R

Production Designer: Dileep Daz

Production Company: Nafa Productions, Akshay Parija Productions

Festivals: Kerala IFF 2025



Bijukumar Damodaran (Dr. Biju) is an Indian filmmaker known for socially conscious films like *Veyilmarangal* (2019, Shanghai Golden Goblet).



Peak Everything (*Amour Apocalypse*)

2025 | 100 Minutes | French | Canada

Adam is a kind-hearted kennel-owner. Hypersensitive and borderline depressed, he hides his existential fears from his affection-avoidant father, and lets his young assistant take advantage of his good nature. To help combat his eco-anxiety, Adam orders a therapeutic solar lamp. Through the lamp's supplier's technical support line, he meets Tina, a radiant woman with a voice that soothes all of his worries. This unexpected encounter changes everything: Earth trembles, and hearts explode...It's love!

Director: Anne Émond

Producer: Sylvain Corbeil

Cast: Patrick Hivon, Piper Perabo, Gilles Renaud, Elizabeth Mageren, Connor Jessup, Eric, Kamala Boulianne, Gord Rand

Screenplay: Anne Émond

Cinematographer: Olivier Gossot

Editor: Anita Roth

Sound Designer: Stephen de Oliveira, Sylvain Brassard

Music Composer: Christophe Lamarche-Ledoux

Costume Designer: Patricia McNeil

Production Designer: Sylvain Lemaitre

Production Company: Metafilms

World Sales: Bookmyshow

Festivals: Cannes FF 2025 | Toronto IFF 2025 | São Paulo IFF 2025



Anne Émond, a Montreal-based filmmaker, has crafted seven shorts and five acclaimed features since 2005. Her works include *Night #1* (Toronto IFF Jury's Special Mention, Vancouver IFF Best Canadian Feature), *Our Loved Ones* (Locarno FF, TIFF's Canada's Top Ten), *Nelly* (Sonoma IFF Best World Feature), and *Young Juliet* (Canadian Screen Award for Best Screenplay, Calgary IFF Audience Choice). In 2025, her sixth film *Peak Everything* premiered at Cannes' Directors' Fortnight, earning fifteen Gala Québec Cinéma nominations, including Best Screenplay, Best Director, and Best Film.



Pinch

2025 | 83 Minutes | Hindi | India

During Navratri in India, where travel blogger Maitri Singh clashes with her mother, avoids a creepy landlord, and accidentally triggers a mob.

Director: Uttera Singh

Producer: Uttera Singh, Muktesh Singh, Faissal Sam Shaib, Anirudh Singh, Akanksha Jain, Jenna Cavelle, Jan Bezouska

Cast: Uttera Singh, Geeta Agrawal, Sunita Rajwar, Sapna Sand, Badri Chavan, Nitish Panday

Screenplay: Uttera Singh, Adam Linzey

Cinematographer: Adam Linzey

Editor: Faroukh Virani, Louise Innes, Vanessa Ruane

Sound Designer: Jan Bezouska

Music Composer: Raashi Kulkarni

Costume Designer: Dipika Lal

Production Designer: Madhusudan N

Production Company: Budhratna Films



Uttera Singh is an actress and director from India. She holds a Master of Fine Arts degree from the University of Southern California's School of Cinematic Arts. Her short film *Fanny Pack* (2016) was screened at more than 80 film festivals and received more than 25 awards. In 2017, she co-directed the thriller *The Mad Whale*, about female patients in a psychiatric hospital. *Pinch*, her first feature directed on her own premiered at Tribeca in 2025.



Romeria (*Romería*)

2025 | 115 Minutes | Spanish, Catalan, French, Galician | Spain, Germany

Marina, 18, orphaned at a young age, must travel to Spain's Atlantic coast to obtain a signature for a scholarship application from the paternal grandparents she has never met. She navigates a sea of new aunts, uncles, and cousins, uncertain whether she will be embraced or met with resistance. Stirring long-buried emotions, reviving tenderness, and uncovering unspoken wounds tied to the past, Marina pieces together the fragmented and often contradictory memories of the parents she barely remembers.

Director: Carla Simón

Producer: Olimpia Pont Chàfer, María Zamora

Cast: Lucía García Torras, Mitch, Tristan Ulloa, Alberto Gracia, Miryam Gallego, Janet Novas, Jose Angel Egido, Marina Troncoso

Screenplay: Carla Simón

Cinematographer: Hélène Louvart

Editor: Sergio Jiménez, Ana Pfaff

Sound Designer: Alejandro Castillo

Music Composer: Ernest Pipó

Costume Designer: Anna Aguilà

Production Designer: Mónica Bernuy

Production Company: Elastica

World Sales: mk2 Films

Festivals: Cannes FF 2025 | Sydney FF 2025



Carla Simón is a Catalan filmmaker who grew up in a storytelling family. After studying Audiovisual Communication in Barcelona and completing a master's at the London Film School, she debuted with *Verano 1993* (2017), winning Berlinale's Best First Film, three Goya Awards, and representing Spain at the Oscars. Her short *Letter to My Mother for My Son* (2022) premiered in Venice. *Alcarràs* (2022) earned the Berlinale Golden Bear, six Gaudí Awards, and Oscar representation. In 2023 she received Spain's National Cinematography Award. Her third feature, *Romería*, premiered at Cannes.



Sand City (*Balur Nogorite*)

2025 | 99 Minutes | Bengali | Bangladesh

Two parallel stories about two individuals. An ethnic minority woman and a man from the majority population. They are not directly related. The only thing they have in common is SAND. Emma, the film's female protagonist, collects sand for her cat litter. She sets out on her scooter every week and picks up her litter's fill of sand. One day, she discovers a finger in the sand—a severed finger with a crimson polished nail. Rather than panicking, she gradually develops an unusual attachment with the lone finger. Hasan, on the other hand, works in a glass manufacturing plant. He steals silica sand and other valuable materials from the plant to make glass at home and dreams of building his own massive glass factory. What begins as a solitary activity, soon leads to a fantasy that gradually destroys him.

Director: Mahde Hasan

Producer: Rubaiyat Hossain, Aadnan Imtiaz Ahmed

Cast: Mostafa Monwar, Victoria Chakma

Screenplay: Mahde Hasan

Cinematographer: Mathieu Giombini

Editor: Mahde Hasan

Sound Designer: Oronnok Prithibi

Costume Designer: Chowdhury Nowrin Ferdous

Production Designer: Rainirr Borshon

Production Company: Khona Talkies

World Sales: Diversion

Festivals: Karlovy Vary IFF | Busan IFF 2025
| Goa IFFI 2025



Mahde Hasan is a reflective and visually keen filmmaker from Bangladesh. In 2017, his short film *I Am Time* was presented at the 69th Locarno Festival. The following year, in 2018, his film *Death of a Reader* was screened at the 71st Locarno Festival. He also participated in the Locarno Film Festival's Open Doors Hub and received the CNC development grant for *Sand City*, his debut feature. *Sand City* premiered in the Proxima Competition at the 59th Karlovy Vary International Film Festival, where it won the Proxima Grand Prix.



Sentimental Value (*Affeksjonsverdi*)

2025 | 135 Minutes | English, Norwegian | Norway, France, Denmark, Germany, Sweden, United Kingdom

Sisters Nora and Agnes reunite with their estranged father, the charismatic Gustav, a once-renowned director who offers stage actress Nora a role in what he hopes will be his comeback film. When Nora turns it down, she soon discovers he has given her part to an eager young Hollywood star. Suddenly, the two sisters must navigate their complicated relationship with their father — and deal with an American star dropped right into the middle of their complex family dynamics.

Director: Joachim Trier

Producer: Maria Ekerhovd, Andrea Berentsen Ottmar

Cast: Renate Reinsve, Stellan Skarsgård, Elle Fanning, Inga Ibsdotter Lilleaas

Screenplay: Eskil Vogt, Joachim Trier

Cinematographer: Kasper Tuxen Andersen

Editor: Olivier Bugge Coutté

Sound Designer: Gisle Tveito

Music Composer: Hania Rani

Costume Designer: Ellen Dæhli Ystehede

Production Designer: Jørgen Stangebye Larsen

Production Company: Mer Film, EYE EYE PICTURES, MK Productions, Lumen, ZENTROPA, Komplizen Film, BBC Film

World Sales: MUBI

Festivals: Cannes FF 2025 | Locarno IFF 2025 | Toronto IFF 2025 | San Sebastián IFF 2025 | BFI London FF 2025



Joachim Trier, a Norwegian writer and director, is acclaimed for films such as *Reprise* (2006), *Oslo, August 31st* (2011), *Louder Than Bombs* (2015), and *Thelma* (2017). He also directed three short films: *Pietà* (2000), *Still* (2001), and *Procter* (2002). His father, Jacob Trier, worked as the sound technician on *The Pinchcliffe Grand Prix* (1975), a classic Norwegian film. *Louder Than Bombs* marked Trier's first English-language feature, while *Thelma* was Norway's official submission for Best Foreign Language Film at the 90th Academy Awards.



Sirat (Sirât)

2025 | 115 Minutes | Spanish | Spain, France, Morocco

A man and his son arrive at a rave lost in the mountains of Morocco. They are looking for Marina, their daughter and sister, who disappeared months ago at another rave. Driven by fate, they decide to follow a group of ravers in search of one last party, in the hope that Marina will be there.

Director: Oliver Laxe

Producer: Domingo Corral, Oliver Laxe, Xavi Font, Pedro Almodóvar, Agustín Almodóvar, Esther García, Oriol Maymó Ferrer, Mani Mortazavi, Andrea Queralt

Cast: Sergi López, Brúno Nuñez, Stefania Gadda, Joshua Liam Henderson, Tonin Janvier, Jade Oukid, Richard Bellamy

Screenplay: Santiago Fillol, Oliver Laxe

Cinematographer: Mauro Herce

Editor: Cristóbal Fernández

Sound Designer: Laia Casanovas

Music Composer: Kangding Ray

Costume Designer: Nadia Acimi

Production Designer: JLaia Ateca

Production Company: Los Desertores Films, Filmes Da Ermida, URI FILMS, El Deseo, 4A4 Productions

World Sales: MUBI

Festivals: Cannes FF 2025 | Toronto IFF 2025 | San Sebastián IFF 2025 | Busan IFF 2025 | Tallinn Black Nights FF 2025



Oliver Laxe was born in Paris. His first feature, *You Are All Captains* (2010), won the FIPRESCI Prize in the Directors' Fortnight at Cannes. He also directed the Festival Official Selection *Mimosas* (2016), which won the Critics' Week Grand Prize at Cannes, and *Fire Will Come* (2019), which won the Jury Prize in the Un Certain Regard section at Cannes. *Sirât* (2025) is his latest film.



Solomamma

2025 | 99 Minutes | Norwegian, Kurdish | Norway, Latvia, Lithuania, Denmark, Finland

Edith is a curiosity-driven journalist and single mother. Solo parenting proves to be complicated, but when the identity of the man who donated the sperm that got her pregnant surfaces, she seeks him out under the false pretext of interviewing him about his company. Their encounter gradually deepens into a genuine connection, and Edith sinks deeper into lies, endangering the fragile life she has built.

Director: Janicke Askevold

Producer: Rebekka Rognøy, Gary Cranmer, Magnus Nygaard Albertsen

Cast: Lisa Loven Kongsli, Herbert Nordrum, Céline Engbrihtsen, Rolf Kristian Larsen, Nasrin Khusrawi, Kaveh Tehrani

Screenplay: Janicke Askevold, Jørgen Færøy Flasnes, Mads Stegger

Cinematographer: Torjus Thesen

Editor: Patrick Larsgaard

Sound Designer: Bent Holm

Music Composer: Paulius Kilbauskas, Vygtas Kisevičius, Kārlis Auzāns

Production Designer: Mette Haukeland

Production Company: Bacon Pictures Oslo

World Sales: Playtime

Festivals: Locarno FF 2025 | Goa IFFI 2025



Janicke Askevold is a graduate of the Atelier Theatral de Création in Paris and has developed a distinct artistic voice in creative writing, directing, and acting. She has directed acclaimed theater productions, including *Ein Sommars Dag* and *L'Amant*. Her short film *Le Contrat* premiered in 2020, and her no-budget debut feature, *Sammen Alene* in 2021.



Sound of Falling (*In die Sonne Schauen*)

2025 | 155 Minutes | German | Germany

A remote German farm harbors generations of secrets. Four women, separated by decades but united by trauma, uncover the truth behind its weathered walls.

Director: Mascha Schilinski

Producer: Maren Schmitt, Lucas Schmidt

Cast: Lena Urzendowsky, Luise Heyer, Lea Drinda, Laeni Geiseler, Hanna Heckt, Susanne Wuest

Screenplay: Louise Peter, Mascha Schilinski

Cinematographer: Fabian Gamper

Editor: Evelyn Rack

Sound Designer: Kai Tebbel, Billie Mind, Jürgen Schulz, Claudio Demel

Music Composer: Michael Fiedler, Eike Hosenfeld

Costume Designer: Sabrina Krämer

Production Designer: Cosima Vellenzer

Production Company: Studio Zentral, ZDF / Das kleine Fernsehspiel

World Sales: MUBI

Festivals: Cannes FF 2025 | Toronto IFF 2025 | São Paulo IFF 2025 | BFI London FF 2025 | Tallinn Black Nights FF 2025



Mascha Schilinski was born in 1984, in Berlin. She has directed the short films *Das Gefühl* (2012), and *Die Katze* (2015), the feature film *Dark Blue Girl* (2017), and episodes of the TV series *Cologne P.D.* (2019–2020). *Sound of Falling* (2025) is her latest film.



Tales of the Wounded Land (*Hikayat elbeit elorjowani*)

2025 | 120 Minutes | Arabic | Lebanon

An intimate chronicle of the war that devastated southern Lebanon for a year and a half, this film captures the everyday lives of those caught in the storm. Through the voices of family, friends, and neighbors, it bears witness to loss, displacement, and the fragile efforts to heal, rebuild, and preserve dignity in the aftermath of destruction.

Director: Abbas Fahdel

Producer: Abbas Fahdel, Nour Ballouk

Screenplay: Abbas Fahdel

Cinematographer: Abbas Fahdel

Editor: Abbas Fahdel

Sound Designer: Abbas Fahdel, Victor Bresse

Production Company: Nour Ballouk Co.

World Sales: Nour Ballouk Co.

Festivals: Locarno FF 2025 | Tallinn Black Nights FF 2025



Abbas Fahdel (born 1959) is an Iraqi-French director, screenwriter, and film critic. In his documentaries, such as *Homeland (Iraq Year Zero)* (2015) and *Bitter Bread* (2019), he primarily captures everyday life in politically unstable Middle Eastern countries such as Iraq and Lebanon.



That Summer in Paris (*Le rendez-vous de l'été*)

2025 | 75 Minutes | French | France

France, August 2024, and the Olympic Games are in full swing. Thirty-year-old Blandine arrives in Paris to watch the swimming competitions, reunite with a half-sister she has not seen in ten years and meet her young niece for the first time. Blandine has come from Normandy, where she has grown accustomed to peace and solitude. In Paris, she finds herself immersed in the hustle and bustle of a city where different rules seem to apply. As the days go by, she meets new people, gets lost, hesitates, picks up old threads, establishes new ones and, eventually, finds her way back to herself. Blandine drafts a new map for her spirit and soul as she navigates her way through the heart of a city completely dominated by this extraordinary event.

Director: Valentine Cadic

Producer: Masa Sawada, Arnaud Bruttin, Antoine Jouve

Cast: Blandine Madec, India Hair, Arcadi Radeff, Matthias Jacquin, Lou Deleuze, Béryll Gastaldello

Screenplay: Valentine Cadic, Mariette Désert

Cinematographer: Naomi Amarger

Editor: Lisa Raymond

Sound Designer: Olivier Goinard

Music Composer: Saint DX

Production Designer: Sarah Jane Morelli

Production Company: Comme des Cinémas, Cinq de Trèfle Productions

World Sales: Urban Sales

Festivals: Berlin IFF 2025 | Busan IFF 2025 | Sao Paulo IFF 2025



Valentine Cadic is a French director and actor whose work spans fiction and documentary cinema. As an actor, she has appeared in *Ava* (dir. Léa Mysius) and *Nos batailles* (dir. Guillaume Senez). She is a founding member of Les Filmeuses, established in 2020 to support women in film. Between 2020 and 2023, she directed several short films, including *Omaha Beach* (2020), *La Nuit n'en finit plus* (2022), *Les Grandes Vacances* (2022), and *La Saisonnière* (2024). *Le rendez-vous de l'été* (2025) is her debut feature.



The Black Snake (*Culebra Negra*)

2025 | 85 Minutes | Spanish | France, Columbia, Brazil

After years of absence, Ciro is back in the Colombian Tatacoa desert, at the bedside of his dying mother. As he confronts those he has abandoned and an age-old legacy, the last guardians of the desert prowl a land as sublime as it is fragile.

Director: Aurélien Vernhes-Lermusiaux

Producer: David Hurst, Diana Bustamante, Paola Wink, Jessica Luz

Cast: Alexis Tafur, Miguel Ángel Viera, Angela Rodríguez

Screenplay: Marlène Poste, Aurélien Vernhes-Lermusiaux

Cinematographer: Sylvain Verdet

Editor: Thomas Glaser

Sound Designer: Marco Lopes, Tiago Bello, Jocelyn Robert

Music Composer: Tindersticks

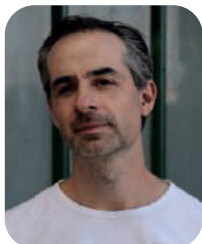
Costume Designer: Julián Grijalba Restrepo

Production Designer: Marcela Cruz

Production Company: Dublin Films

World Sales: MMM Film Sales

Festivals: Cannes FF 2025 | Rio de Janeiro FF 2025



Born in the South of France, in a desert-like area, became interested, from an early age, by abandoned places and the phantoms that may haunt them. A graduate in Cinema and Philosophy from the Sorbonne, he continued his studies at Le Fresnoy and collaborated with filmmakers like André Téchiné, Sharunas Bartas, Richard Dembo and Youssef Chahine. His first feature, *Vers la Bataille* (2019) won the Louis-Delluc Award for Best Film.



The Botanist (*Zhi Wu Xue Jia*)

2025 | 96 Minutes | Kazakh, Mandarin | China

In a remote village in Xinjiang, a young Kazakh boy named Arsin, who finds solace in the company of plants. He soon meets Meiyu, a spirited Han girl whose unpredictable nature reminds him of a rare, otherworldly plant. As their friendship blossoms, it deepens into a delicate, dreamlike allegory that blurs the lines between reality and the enchanting world of botany.

Director: Jing Yi

Producer: Shan Zuolong, Qi Ai

Cast: Jahseleh Yesl, Ren Zihan, Nurdaolet Jalen, Eramazan Sarhet, Jomajan Songhat

Screenplay: Jing Yi

Cinematographer: Li Vanon

Editor: Liu Yaonan

Sound Designer: Hao Gang

Music Composer: Peyman Yazdanian

Costume Designer: Liu Lian

Production Designer: Xu Yao

Production Company: Monologue Films, 28ST Films, Poly Film

World Sales: Bookmyshow

Festivals: Berlin IFF 2025 | Goa IFFI 2025



Jing Yi is a native of Xinjiang, China, and a graduate of the Beijing Film Academy. He made several short films before embarking on his first feature, *The Botanist*. While still in development, the film won the New Horse Award at the 2023 Asian Project Market. Upon its premiere at the 2025 Berlin International Film Festival, the film won the Crystal Bear for Generation Kplus-Best Film.



The Currents (*Las Corrientes*)

2025 | 104 Minutes | Spanish | Switzerland, Argentina

At the height of her career, Lina, a 34-year-old Argentine stylist, is driven by a sudden impulse after an award ceremony in Switzerland. Back in Buenos Aires, she says nothing, but something in her has shifted – quiet and invisible, it subtly unravels a past she thought she had left behind.

Director: Milagros Mumenthaler

Producer: Eugenia Mumenthaler, Violeta Bava, David Epiney, Rosa Martínez Rivero

Cast: Isabel Aimé Gonzalez-Sola, Esteban Bigliardi, Claudia Sánchez, Ernestina Gatti, Jazmín Carballo, Sara Bessio

Screenplay: Milagros Mumenthaler

Cinematographer: Gabriel Sandru

Editor: Gion-Reto Killias

Sound Designer: Carlos Ibañez, Federico Esquerro, Denis Séchaud

Costume Designer: Simona Martínez

Production Company: Alina film, Ruda Cine

World Sales: Luxbox

Festivals: Toronto IFF 2025 | San Sebastián IFF 2025 | New York FF 2025 | Busan IFF 2025 | Chicago IFF 2025



Milagros Mumenthaler, born in Argentina in 1977, grew up in Switzerland after leaving her homeland at an early age. She began her career directing four short films that gained recognition at international festivals. In 2011, she released her debut feature *Back to Stay*, selected for the Cinéfondation residency at Cannes, and awarded the Golden Leopard, Best Actress, and the Astor de Oro. Her second feature, *The Idea of a Lake*, competed at Locarno, Busan, San Sebastian, and Rotterdam. *The Currents* marks her third feature.



The Fin

2025 | 82 Minutes | Korean | South Korea, Germany, Qatar

In a post-war and ecologically devastated Korea, mutated outcasts called Omegas are exploited as cheap labor. Sujin, a young government worker, begins to doubt the state's ideology as she pursues Mia, an Omega in hiding.

Director: Syeyoung Park

Producer: Heejung Oh, Philippe Bober, Syeyoung Park

Cast: Yeji Yeon, Pureum Kim, Go-woo, Youngdoo Jeong, Joowon Meng

Screenplay: Syeyoung Park

Cinematographer: Syeyoung Park

Editor: Clémentine Decremps, Syeyoung Park, Jiyeon Han, Benjamin Mirguet

Sound Designer: Youhoon Kim

Music Composer: Seokyoung Haam

Production Designer: Yoonseo Lee

Production Company: Seesaw Pictures, Essential Filmproduktion, Pretty Things Films

World Sales: Coproduction Office

Festivals: Locarno FF 2025



Syeyoung Park is a Seoul-based filmmaker. He Graduated from the Korea National University of Arts (BFA in Film; MFA in Video Arts). His debut feature, *The Fifth Thoracic Vertebra* (2022), won three awards at the Bucheon International Fantastic Film Festival, including Best Director at the Seoul Independent Film Festival, and a Special Jury Mention at Fantasia; it also screened at Sitges, Berlin Critics' Week, and Torino. *The Fin* is his second feature.



The Good Sister (*Schwesterherz*)

2025 | 97 Minutes | German | Germany, Spain

Rose is very close to her older brother Sam. When he is accused of rape, Rose is asked to testify against him as part of the investigation. This tests both their relationship and Rose's moral integrity. *Schwesterherz* explores an intimate sibling relationship and how it is that the closer we are to another person, the harder it might be to see them clearly.

Director: Sarah Miro Fischer

Producer: Nina Bayer-Seel, Janna Fodor

Cast: Marie Bloching, Anton Weil, Proschat Madani, Laura Balzer, Jane Chirwa

Screenplay: Sarah Miro Fischer, Agnes Maagaard Petersen

Cinematographer: Selma von Polheim Gravesen

Editor: Elena Weihe

Sound Designer: Jakob Mäsel

Music Composer: Francesco Lo Giudice

Costume Designer: Polina Shpazhnikova

Production Designer: Alina Dunker

Production Company: German Film and Television Academy Berlin, Arkanum Pictures

World Sales: New Europe Film Sales

Festivals: Berlin IFF 2025 | San Sebastián IFF 2025



Born in Germany in 1993, the director studied film at the Escuela Nacional de Cine in Bogotá, Colombia. After returning to Germany, she was a script development intern and worked in set management and as a 2nd AD on a number of projects. From 2018 to 2024, she studied at the German Film and Television Academy Berlin (DFFB). Her short film *Spit* won a special mention at the Imagine This Women's International Film Festival in New York. *Schwesterherz* is her debut feature film.



The Holy Boy (*La Valle dei Sorrisi*)

2025 | 120 Minutes | Italian | Italy, Slovenia

When Sergio, a teacher tormented by his past, is transferred to Remis, a secluded village known as the happiest town in Italy, it seems the perfect place for a new start. But Sergio soon discovers that behind the town's joyful facade lies a dark and disturbing secret. Each week, the villagers gather to meet Matteo, an introverted fifteen-year old. They say Matteo is an angel whose embrace can free one of all pain and sorrow. But as Sergio realizes the village's relationship to the young man is not as benevolent as it seems, his attempt to save Matteo awakens the darker side of the community, and the boy everyone calls the angel of Remis.

Director: Paolo Strippoli

Producer: Domenico Procacci, Laura Paolucci
Ines Vasilevic, Stefano Sardo

Cast: Michele Riondino, Paolo Pierobon,
Romana Maggiora Vergano, Sergio Romano,
Anna Bellato, Sandra Toffolatti, Roberto Citran,
Giulio Feltri

Screenplay: Jacopo Del Giudice, Paolo
Strippoli, Milo Tissone

Cinematographer: Cristiano Di Nicola

Editor: Federico Palmerini

Sound Designer: Francesco Morosini

Music Composer: Federico Bisozzi, Davide
Tomat

Costume Designer: Susanna Mastroianni

Production Designer: Marcello Di Carlo

Production Company: Fandango, Vision
Distribution

World Sales: Fandango

Festivals: Venice FF 2025 | Chicago IFF 2025
| BFI London FF 2025



Paolo Strippoli, an Italian director and screenwriter made his directorial debut in 2021 with *A Classic Horror Story*, a Netflix Original film co-directed with Roberto De Feo, which won the Best Director Award at the Taormina Film Festival. In 2022, he directed his second feature film, the psychological horror *Piove*. In 2025, his third film, *La Valle dei Sorrisi*, had a theatrical release. It was presented at the 82nd Venice International Film Festival and won the Audience Award and the Best Director Award in the Next Wave Competition at Fantastic Fest.



The Husband (*Shohar-e Setare*)

2025 | 101 Minutes | Persian | Iran

Setareh is a widow whose husband has died in an accident after marrying his second wife. Now if she wants to give birth to her own child, she has to seek a husband desperately. In her path of life, she confronts different women victims in the society – a victim of acid attack, a victim of domestic violence, a victim of oldness and loneliness, a victim of limitations for women musicians and bitter memories of the victims of prejudice against women footballers.

Director: Ebrahim Irajzad

Producer: Ali Oji, Narges Mohammadi

Cast: Fariba Naderi, Hamed Behdad, Nazanin Ahmadi, Farideh Sepah Mansour, Nooshin Masoudian

Screenplay: Ebrahim Irajzad, Neda Rasouli

Cinematographer: Alireza Barazandeh

Editor: Ebrahim Irajzad, Hanieh Jelokhani

Sound Designer: Alireza Alavian

Music Composer: Hamed Sabet

Costume Designer: Zahra Samadi

Production Designer: Pouria Akhavan

Production Company: Oji Film

World Sales: Irimage



Born in 1981 in Mashhad, **Ebrahim Irajzad** studied cinema and made seven short films. In 2017, he directed his debut feature, *Searing Summer*, which premiered in Stockholm IFF. His second feature film, *Killer Spider*, focusing on the story of a fanatic serial killer in Mashhad, started its way into the international circuit at Busan IFF 2020.



The Ice Tower (*Le Tour de Glace*)

2025 | 117 Minutes | French | France, Germany

Colder than ice, her kiss pierces the heart. The 1970s. Runaway Jeanne falls under the spell of Cristina, enigmatic star of *The Snow Queen*, a film being shot in the studio where she has taken refuge. A mutual fascination grows between the actress and the girl.

Director: Lucile Hadžihalilović

Producer: Muriel Merlin

Cast: Marion Cotillard, Clara Pacini, August Diehl

Screenplay: Lucile Hadžihalilović, Geoff Cox

Cinematographer: Jonathan Ricquebourg

Editor: Nassim Gordji Tehrani

Sound Designer: Ken Yasumoto, Etienne Haug

Music Composer: Ken Yasumoto

Costume Designer: Laurence Benoit

Production Designer: Julia Irribarria

Production Company: 3B Productions

World Sales: Goodfellas

Festivals: Berlin IFF 2025 | San Sebastián IFF 2025



Lucile Hadžihalilović, is a French filmmaker. After training in Paris at La Fémis, she co-founded Les Cinemas De La Zone with Gaspar Noé, collaborating on *Carne, Seul contre tous*, and *Enter the Void*. She directed *La Bouche de Jean-Pierre* (1996), followed by her acclaimed debut *Innocence* (2004). Later works include *Evolution* (2015), winner at San Sebastián, and *Earwig* (2022), also awarded there. Her shorts *Good Boys*, *Nectar*, and *De Natura* screened internationally. Her latest feature *The Ice Tower* premiered at the 2025 Berlin Film Festival.



The Ivy (*Hiedra*)

2025 | 98 Minutes | Spanish | Ecuador, Mexico, France, Spain

Azucena, a woman in her thirties, approaches Julio, a teenage boy living in a group home, for reasons he doesn't understand. As they spend time together, an uneasy closeness grows, changing the shape of a bond neither expected to find.

Director: Ana Cristina Barragán

Producer: Joe Houlberg Silva, Alex de Icaza, Gabriela Maldonado, Montse Pujol Solà, Thierry Leunovel

Cast: Simone Bucio, Francis Eddú Llumiquinga

Screenplay: Ana Cristina Barragán

Cinematographer: Adrian Durazo

Editor: Gerard Borràs, Omar Guzmán, Ana Cristina Barragán

Sound Designer: Gisela Maestre Plaza, Juan José Luzuriaga, Jean-Guy Veran

Music Composer: Claudia Baulies

Costume Designer: Lila Penagos

Production Designer: Alisarine Ducolomb

Production Company: Botón Films, BHD Films, Ciné-Sud Promotion, Guspiria Films

World Sales: Bendita Films Sales

Festivals: Venice IFF 2025 | San Sebastián IFF 2025 | Thessaloniki IFF 2025 | Goa IFFI 2025 | Kerala IFF 2025



Ana Cristina Barragán (Quito, 1987) is a filmmaker whose debut *Alba* (2016) premiered at Rotterdam, earned several awards, a San Sebastián Honorable Mention, and became Ecuador's Oscar submission, later showcased at MoMA. Her second feature, *The Octopus Skin* (2022), premiered at San Sebastián, screened at Thessaloniki, Guadalajara, and Munich, won six Colibrí Awards, and featured at the Platino Awards. She directed shorts including *Ave* (TIFF 2023) and *Domingo Violeta* (Locarno 2010). In 2025, *The Ivy* premiered at Venice. She is currently developing several projects including her fourth feature—*Amapola*, her first documentary, and various projects.



The Little Sister (*La Petite Dernière*)

2025 | 107 Minutes | French | France, Germany

Fatima, 17, the youngest of three daughters, treads carefully as she searches for her own path, grappling with emerging desires, her attraction to women, and her loyalty to her caring French-Algerian family. Starting university in Paris, she dates, makes friends, and explores a whole new world, all while confronting a timeless and heartrending dilemma: How can one stay true to oneself when reconciling different parts of one's identity feels impossible?

Director: Hafsia Herzi

Producer: Julie Billy, Naomi Denamur

Cast: Nadia Melliti, Ji-Min Park

Screenplay: Hafsia Herzi

Cinematographer: Jérémie Attard

Editor: Géraldine Mangenot

Sound Designer: Rémi Durel

Music Composer: Amine Bouhafa

Costume Designer: Caroline Spieth

Production Designer: Diéné Berete

Production Company: June Films

World Sales: MK2 Films

Festivals: Cannes FF 2025 | Toronto FF 2025 | Locarno FF 2025



Hafsia Herzi, an acclaimed French actress and director, began with Abdellatif Kechiche's *The Secret of the Grain*, winning a César Award and Venice's Best Emerging Actress Prize. Her directorial debut *You Deserve a Lover* (2019) was selected for Cannes Critics' Week, followed by *Good Mother* (2021), awarded the Ensemble Prize in Un Certain Regard. She directed ARTE's *The Playground*. In 2025, she won Best Actress for *Borgo*. *The Little Sister* marks her third feature.



The Musicians (*Les Musiciens*)

2025 | 102 Minutes | French | France

Astrid Thompson finally succeeds in fulfilling her father's dream: to bring together four Stradivarius for a unique concert, eagerly expected by music lovers around the world. But Lise, George, Peter and Apolline, the four virtuosos recruited for the occasion, are incapable of playing together. The rehearsals are one ego crisis after another. With no solution in sight, Astrid decides to go and find the only person who, in her eyes, can still save the event: Charlie Beaumont, the composer of the score.

Director: Grégory Magne

Producer: Frédéric Jouve, Pierre-Louis Garnon

Cast: Valérie Donzelli, Frédéric Pierrot, Mathieu Spinosi, Emma Ravier, Daniel Garlitsky, Marie Vialle

Screenplay: Grégory Magne

Cinematographer: Pierre Cottureau

Editor: Béatrice Herminie

Sound Designer: Nicolas Fioraso, Julien Martin

Music Composer: Grégoire Hetzel

Costume Designer: Bénédicte Mouret

Production Designer: Valérie Faynot

Production Company: Les Films Velvet, Baxter Films

World Sales: Pyramide Films



Grégory Magne, born in Burgundy, crossed the Atlantic solo in 2007 from La Rochelle to Salvador de Bahia on a 6.5-metre boat, documenting the journey in *Twenty-four Hours a Day at Sea*. Moving between documentaries and fiction, he co-wrote and directed *L'Air de Rien* (2012) with Stéphane Viard, a comedy starring Michel Delpech and introducing Grégory Montel. He reunited with *Montel in Perfumes* (2018), alongside Emmanuelle Devos, Gustave Kervern, and Sergi Lopez. His latest, *The Musicians*, features real musicians with Valérie Donzelli and Frédéric Pierrot.



The Mysterious Gaze of the Flamingo (La Misteriosa Mirada Del Flamenco)

2025 | 110 Minutes | Spanish | Chile, France, Germany, Spain, Belgium

In the early 80', in the Chilean desert, eleven-year-old Lidia grows up in a loving queer family pushed on the edge of an unwelcoming dusty mining town. They are blamed for a mysterious illness that's starting to spread - said to be passed through a single gaze, when one man falls in love with another. In this modern western, Lidia leads a quest for vengeance, facing violence, fear and hatred, where family is her only refuge and love might be the real danger.

Director: Diego Céspedes

Producer: Giancarlo Nasi, Justin Pechberty

Cast: Tamara Cortés, Matías Catalán, Paula Dinamarca, Claudia Cabezas, Luis Dubó

Screenplay: Diego Céspedes

Cinematographer: Angello Faccini Rueda

Editor: Martial Salomon

Sound Designer: David Ferral, Ingrid Simon, Gilles Bénardeau

Music Composer: Florencia Di Concilio

Costume Designer: Pau Aulí

Production Designer: Bernardita Baeza

Production Company: Quijote Films, Les Valseurs

World Sales: Charades

Festivals: Toronto IFF 2025 | Cannes FF 2025 | San Sebastian FF 2025



Diego Céspedes is a Chilean filmmaker. He studied film and television at the University of Chile. He has since worked on several short films, among which is *Non Castus*, which received a special mention at the Locarno Festival. In 2018 he wrote and directed his first short film, *The Summer of the Electric Lion*, which won the first prize of the Cinéfondation at the Cannes Festival, and was selected at a variety of festivals. *The Mysterious Gaze of the Flamingo* is his debut feature film.



The Nature of Invisible Things (A Natureza das Coisas Invisíveis)

2025 | 90 Minutes | Portuguese | Brazil, Chile

Gloria, a 10-year-old girl, is spending her vacation in the hospital with her mother, a hardworking nurse. While exploring the facility, Gloria meets Sofia, a girl convinced that her great-grandmother's worsening health is a result of her hospital admission. Bonding over their shared desire to leave, the two girls find solace in each other's company. As departure becomes inevitable, the girls and their mothers head to a countryside retreat to spend the final days of an unforgettable summer.

Director: Rafaela Camelo

Producer: Daniela Marinho

Cast: Laura Brandão, Serena, Larissa Mauro, Camila Márdila, Aline Marta Maia

Screenplay: Rafaela Camelo

Cinematographer: Francisca Saez Agurto

Editor: Marina Kosa, Rafaela Camelo

Sound Designer: Lucas Coelho

Music Composer: Alekos Vuskovic

Costume Designer: Rafaelly Godoy

Production Designer: Sarah Noda

Production Company: Moveo Filmes

World Sales: The Open Reel

Festivals: Berlin IFF 2025



Rafaela Camelo, a Brazilian director and screenwriter, gained recognition with *Desires of the Flesh* (2019), which premiered at Sundance and won Best Film at Biarritz Amérique Latine and New Directors/New Films. In 2023, she co-directed *The Beads with Emanuel Labor*, premiering at Berlinale and winning the Golden Horsemen at Film Fest Dresden. A member of Projeto Paradiso's Talent Network, she joined Berlinale Talents in 2021 and was named by Variety among Brazil's next gen talents in 2023. Her debut feature, *The Nature of Invisible Things*, screened at Berlinale.



The Old Woman with the Knife (*Pagwa*)

2025 | 133 Minutes | Korean | South Korea

Hornclaw is a legendary assassin in her sixties who specialises in eliminating the scum of the earth but her mundane but bloody life takes an unexpected turn when she meets Bullfight, a promising young killer who wants to work by her side. But an incident from their past casts a dark shadow on their collaboration, even when Bullfight reveals that he remembers her as the first person to ever show him kindness. Hornclaw fails to recognise the young man and his true intentions, and their unresolved misunderstanding leads to an escalation of confrontations and a final face-off with weapons brandished for vengeance and survival.

Director: Min Kyu-dong

Producer: Jin-soo Min

Cast: Hyeyoung Lee, Sung-cheol Kim, Woo-jin Yeon, Moo-yul Kim, Sia Shin

Screenplay: Kyu-dong Min, Dong-wan Kim

Cinematographer: Jae-woo Lee

Editor: Ji-eun Jeong

Sound Designer: Tae-won Gong

Music Composer: Jun-seong Kim

Production Designer: Jung-yoon Bae

Production Company: Soo Film

World Sales: M-Line Distribution

Festivals: Berlin FF 2025 | Busan FF 2025



Min Kyu-dong earned an MFA in Film from Université Paris 8 after graduating from Seoul National University with a degree in Economics and the Korean Academy of Film Arts. He made his directorial debut with *Memento Mori* (1999), and has since explored a wide range of genres with films such as *All for Love* (2005), *Antique* (2008), *All About My Wife* (2012), *The Treacherous* (2015), and *Herstory* (2018). *The Old Woman with the Knife* has been screened at multiple major international film festivals.



The President's Cake (*Mamlaket al-qasab*)

2025 | 105 Minutes | Arabic | Iraq

In 1990s Iraq, nine-year-old Lamia must bake Saddam Hussein's birthday cake. She scrambles to find ingredients for this compulsory task while facing potential punishment if she fails.

Director: Hasan Hadi

Producer: Leah Chen Baker

Cast: Baneen Ahmed Nayyef, Sajad Mohamad Qasem, Waheeda Thabet Khreibat, Rahim AlHaj

Screenplay: Hasan Hadi

Cinematographer: Tudor Vladimir Panduru

Editor: Andu Radu

Sound Designer: Tamás Zányi

Costume Designer: Anamarie Tecu

Production Designer: Sylvain Lemaitre

Production Company: TPC Film LLC

World Sales: Sony Pictures Classics

Festivals: Cannes FF 2025 | San Sebastián IFF 2025 | Toronto IFF 2025



Hasan Hadi is an Iraqi writer, editor, and director based in Baghdad. He directed the short film *Swimsuit* (2021) and edited the shorts *The Trees* (2021), *Me & Aydarous* (2022), *Eden* (2023), and *Twenty* (2023). *The President's Cake* (2025) is his debut feature.



The Richest Woman in the World *(La Femme La Plus Riche du Monde)*

2025 | 121 Minutes | French | France, Belgium

A nonagenarian's gift of millions to a young artist sparks a scandal, leading her daughter to uncover alleged political corruption involving a former president.

Director: Thierry Klifa

Producer: Mathias Rubin

Cast: Isabelle Huppert, Laurent Lafitte, Marina Foïs and Raphaël Personnaz

Screenplay: Cédric Anger, Thierry Klifa, Jacques Fieschi

Cinematographer: Hichame Alaouié

Editor: Chantal Hymans

Sound Designer: Fabrice Osinski, Thomas Gauder, Guillaume De Bergeyck, Olivier Mortier

Music Composer: Alex Beaupain

Costume Designer: Laure Villemer, Jürgen Doering

Production Designer: Eve Martin

Production Company: Récifilms, Versus Production, RTBF (Television Belge), Be TV

World Sales: Bookmyshow

Festivals: Cannes FF 2025 | Rio de Janeiro IFF 2025



Thierry Klifa, film journalist for twelve years at Studio Magazine, transitioned to direction in 2001 with the short *Émilie est partie*, followed by his debut feature *Une vie à t'attendre* (2004). He co-wrote with *Christopher Thompson* three films: *Le héros de la famille* (2006), *His Mother's Eyes* (2011), and later directed *All That Divides Us* (2017). Returning in 2023 with *Les rois de la piste*, he also staged acclaimed theater works and a documentary on André Téchiné. His sixth feature, *The Richest Woman in the World*, premiered at Cannes 2025.



The Souffleur

2025 | 78 Minutes | English | Austria, Argentina

Lucius Glantz, a veteran hotel manager in Vienna, fights to save his beloved establishment from a scheming realtor's plan to demolish it, leading to a clash of wills that even affects the hotel's renowned soufflé recipe.

Director: Gastón Solnicki

Producer: Gabriele Kranzelbinder, Paolo Calamita, Eugenio Fernández Abril, Gastón Solnicki

Cast: Willem Dafoe, Lilly Lindner, Claus Philipp, Stephanie Argerich

Screenplay: Julia Niemann, Gastón Solnicki

Cinematographer: Rui Poças

Editor: Ana Godoy, Alan Martín Segal

Sound Designer: Manuel de Andrés, Veronika Hlawatsch

Costume Designer: Carola Pizzini

Production Company: Little Magnet Films, Filmy Wiktora

World Sales: Bookmyshow

Festivals: Venice FF 2025 | London FF 2025
| Tallinn Black Nights FF 2025 | Thessaloniki FF 2025



Gastón Solnicki, born in 1978, is an Argentine director and producer. He studied at the International Center of Photography and earned a Bachelor of Fine Arts in Film from NYU's Tisch School of the Arts. His debut feature, *Süden* (2008), was followed by *Papirosen* (2011), which premiered in Locarno, won Best Film at BAFICI, and was later chosen as a New York Times "Critics' Pick." His work has screened at major festivals including Rotterdam, Viennale, and Jeonju, establishing him as a distinctive voice in contemporary cinema.



The Turtle

2025 | 97 Minutes | Persian | Iran, Italy, USA

A psychiatrist struggling with a severe mental disorder faces a personal crisis that makes him feel like he is on the verge of losing his wife and entire life. Determined to hold onto everything, he begins taking drastic and unusual actions.

Director: Bahman Kamyar

Producer: Bahman Kamyar

Cast: Farhad Aslani, Saber Abar, Nazanin Bayati, Nazanin Karimi, Azita Hajian

Screenplay: Bahman Kamyar

Cinematographer: Vahid Ebrahimi

Editor: Pooyan Sholevar

Sound Designer: Hosain Abolsedgh

Music Composer: Hamed Sabet

Costume Designer: Saeed Morabi

Production Company: Adler Production

World Sales: Adler and Associates Entertainment



Bahman Kamyar was born on 03.02.1981. He studied law to the Master's degree and has his own practice. He is a Lawyer and he learnt Filmmaking by attending classes in different filming institutes. And *The Turtle* is his third feature film which he both directed and wrote. He is known for *The Half* (2016), *Blockage* (2017) and *The Turtle* (2025).



The Voice of Hind Rajab (*Sawt Hind Rajab*)

2025 | 89 Minutes | Arabic, English | Tunisia, France, Qatar

Red Crescent volunteers receive an emergency call. A 6-year-old girl is trapped in a car under IDF fire in Gaza, pleading for rescue. While trying to keep her on the line, they do everything they can to get an ambulance to her.

Director: Kaouther Ben Hania

Producer: Nadim Cheikhrouha, Odessa Rae, James Wilson

Cast: Saja Kilani, Motaz Malhees, Amer Hlehel, Clara Khoury

Screenplay: Kaouther Ben Hania

Cinematographer: Juan Sarmiento G.

Editor: Qutaiba Barhamji, Maxime Mathis, Kaouther Ben Hania

Sound Designer: Elias Boughedir, Gwennoél LeBorgne, Marion Papinot

Music Composer: Amine Bouhafa

Costume Designer: Bassem Marzouk

Production Company: Tanit Films, Mime Films

World Sales: Jai Viratra Entertainment Ltd

Festivals: Chicago IFF 2025 | London FF 2025 | San Sebastian IFF 2025 | Venice FF 2025



Kaouther Ben Hania is a two-time Oscar nominated Tunisian director. Her 2023 Cannes competition entry *Four Daughters* won the prestigious l'Oeil d'Or and secured a 2024 Academy Award nomination for Best Documentary. In 2021, *The Man Who Sold His Skin* was nominated for Best International Feature, after winning Best Actor at Venice 2020. Earlier, *Beauty and the Dogs* earned Cannes' Best Sound Creation Award (2017), while her debut *Challat of Tunis* premiered in ACID (2014). Her documentaries and shorts also enjoy international acclaim.



Uncle Vanya – Bubble Waltz (*Ványa bácsi – Buborékkeringő*)

2024 | 94 Minutes | Hungarian | Hungary

Inspired by Chekhov's *Uncle Vanya*, *Bubble Waltz* unfolds in mid-1990s Hungary, during the sweltering summer of the century, on the secluded Vojnár estate, tucked away in the middle of nowhere. Over the course of a single month, the characters come to a quiet, bittersweet realization: not everyone needs to be happy all the time. The dilemmas, interpersonal dynamics, conflicts, and mid-life crises portrayed in Chekhov's story give it a timeless quality, as it explores universal human experiences that endure across historical and societal contexts.

Director: Péter Fazakas

Producer: Gábor Kálomista, Dorottya Helmeczy

Cast: László Görög, Tibor Szervét, Győző Szabó, Julianna Czakó

Screenplay: György Somogyi, Kun-Béres Anikó

Cinematographer: Zoltán Dévényi

Editor: Zoltán Kovács

Sound Designer: Asher Goldschmidt

Music Composer: Amine Bouhafa

Costume Designer: Nóra Zelenka

Production Designer: Gábor Valcz

Production Company: Megafilm Service



Péter Fazakas was born on 6 October 1967 in Budapest, Hungary. He is a director and producer, known for *The Game* (2022), *Árulók* (2017) and *Uncle Vanya - Bubble Waltz*.



Waves (Vlny)

2024 | 131 Minutes | Czech (with subtitles) | Czech Republic, Slovakia

At the end of the 1960s, when the air is filled with rock-and-roll and student rebellions are changing the world, the older of two brothers joins a prestigious newsroom of the public radio broadcaster. Not long after, he finds himself in the middle of a dangerous conflict between journalists and the secret service.

Director: Jiří Mádľ

Producer: Monika Kristlová, Vlasta Kristl

Cast: Vojtěch Vodochodský, Táňa Pauhofová, Vojtěch Kotek, Stanislav Majer, Martin Hofmann, Petr Lněnička

Screenplay: Jiří Mádľ

Cinematographer: Martin Žiaran

Editor: Filip Malásek

Sound Designer: Viktor Ekrť

Music Composer: Simon Goff

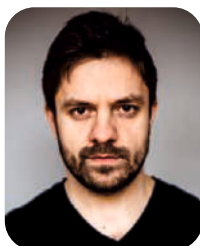
Costume Designer: Katarína Štrbová Bielíková

Production Designer: Petr Kunc

Production Company: Dawson Films, Wandal Production, Czech Television, supported by Czech Film Fund and Slovak Audiovisual Fund

World Sales: Urban Sales

Festivals: Karlovy Vary IFF 2025



Jiří Mádľ is a Czech actor, screenwriter, and director, regarded as one of the leading voices of contemporary Czech cinema. He rose to prominence as a popular screen actor before transitioning into filmmaking with a focus on historical memory, political consciousness, and personal freedom. His directorial works include *To See the Sea* (2014), *On the Roof* (2019), and *Waves* (2024). Mádľ's cinema combines emotional intimacy with social urgency, marking his evolution from star performer to mature auteur.



We Believe You (*On vous croit*)

2025 | 78 Minutes | French | Belgium

Today, Alice stands before a judge, knowing there is no room for error. She must speak up for her children and confront their father, as her custody is being called into question. Can she make their voices heard and protect them before it is too late?

Director: Charlotte Devillers, Arnaud Dufeys

Producer: Arnaud Ponthière, Arnaud Dufeys

Cast: Myriem Akheddiou, Laurent Capelluto, Natali Broods, Ulysse Goffin, Adèle Pinckaers, Alisa Laub, Marion de Nanteuil, Mounir Bennaoum

Screenplay: Charlotte Devillers, Arnaud Dufeys

Cinematographer: Pépin Struye

Editor: Nicolas Bier

Sound Designer: Antoine Petit, Liza Thiennot, Arthur Meeus de Kemmeter

Music Composer: Lolita Del Pino

Costume Designer: Justine Struye

Production Designer: Mathilde Lejeune

Production Company: Makintosh Films

World Sales: The Party Sales

Festivals: Berlin IFF 2025 | Goa IFFI 2025



Charlotte Devillers and **Arnaud Dufeys** co-wrote and co-directed *We Believe You*. As a healthcare professional who often works with victims of abuse, Charlotte helped capture some of the more intimate aspects of Youth Protection Court reality. Arnaud Dufeys, filmmaker and producer, has received international awards for his short films, including *Invincible Summer* (Berlinale 2024). They are currently developing *Plaisir*, while Arnaud is also working on two others full length features: *Faire surface* and *Les caniculaires*



Young Mothers (*Jeunes mères*)

2025 | 104 Minutes | French | Belgium, France

Young Mothers explores the hopes and vulnerabilities of five young mothers at a shelter in Liège with tender clarity. Jessica craves the acceptance of her own mother, while Perla hopes that a baby will draw her delinquent boyfriend closer. Recovering addict Julie sees a brighter future for herself as a mother alongside her caring fiancé, but Ariane feels desperately unprepared for the challenges ahead. Single mother Naïma, meanwhile, is newly employed and hopes to repair relations with her disapproving family. Working from observations of a real shelter, the Dardenne's skilfully interweave these narrative strands into a beautifully observed study of motherhood's upheaval and the precious fragility of humanity.

Director: Jean-Pierre Dardenne, Luc Dardenne

Producer: Delphine Tomson, Jean-Pierre Dardenne, Luc Dardenne, Denis Freyd, Michiel Dhont, Lukas Dhont

Cast: Babette Verbeek, Elsa Houben, Janaina Halloy Fokan, Lucie Laruelle, Samia Hilmi, Samia Hilmi, Jef Jacobs, Gunter Duret

Screenplay: Jean-Pierre Dardenne, Luc Dardenne

Cinematographer: Benoît Dervaux

Editor: Marie-Hélène Dozo

Sound Designer: Valène Leroy

Costume Designer: Dorothee Guiraud

Production Designer: Igor Gabriel

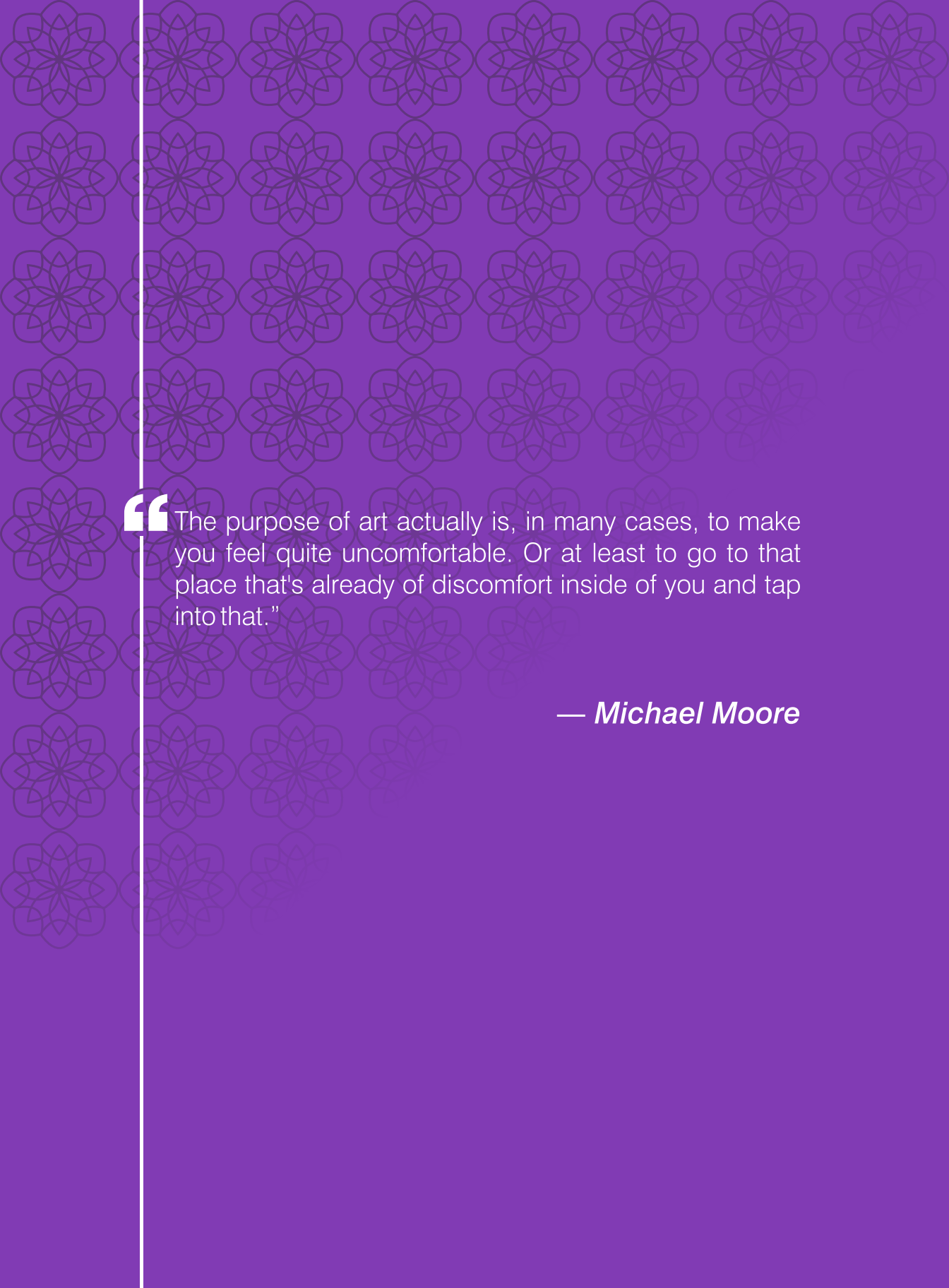
Production Company: Les Films du Fleuve

World Sales: Goodfellas

Festivals: Cannes FF 2025



Jean-Pierre Dardenne and his brother **Luc Dardenne** were both born in Belgium. In 1974, began shooting socially engaged videos and reports, going on to produce and direct documentaries. After their meeting with filmmaker Armand Gatti and cinematographer Ned Burgess, they decided to enter in the movie business. In 1978 they shot their first documentary, *Le chant du rossignol*, about the resistance against the Nazis during the second world war in Belgium. In 1986 they shot their first fiction movie, *Falsch*, about a Jewish family massacred by the Nazis. After their second movie, *Je pense à vous*, they released *La Promesse*, a movie about immigration in Belgium.



“The purpose of art actually is, in many cases, to make you feel quite uncomfortable. Or at least to go to that place that's already of discomfort inside of you and tap into that.”

— *Michael Moore*



DOCUMENTARY CINEMA



Cutting Through Rocks (*Ozakh Yollar*)

2025 | 94 Minutes | Azeri Turkish, Farsi | Iran, Germany, United States, Qatar, Netherlands, Chile, Canada

As the first elected councilwoman of her Iranian village, Sara Shahverdi aims to break long-held patriarchal traditions by training teenage girls to ride motorcycles and stopping child marriages. When accusations arise questioning Sara's intentions to empower the girls, her identity is put in turmoil.

Director: Mohammadreza Eyni & Sara Khaki

Producer: Mohammadreza Eyni, Sara Khaki

Cast: Sarah Shahverdi

Cinematographer: Mohammadreza Eyni

Editor: Sara Khaki, Mohammadreza Eyni

Sound Designer: Miguel Hormazabal

Music Composer: Karim Sebastian Elias

Production Company: Gandom Films

World Sales: Autlook Filmsales GmbH

Festivals: Sundance FF 2025 | Hotdocs 2025 | Visions du Reel 2025



Sara Khaki and **Mohammadreza Eyni** are award-winning documentary filmmakers whose work foregrounds underrepresented voices and social equity. Together, they won the 2025 Sundance Film Festival Grand Jury Award for *Cutting Through Rocks*, acclaimed at festivals including Sydney, Hot Docs, and Visions du Réel. Their cinematic approach has been praised as precise, propulsive, and poetic. Their short *Our Iranian Lockdown* earned an IDA nomination, and their co-directed Netflix Original *Convergence: Courage in a Crisis* received an Emmy nomination. Supported by Sundance and other major foundations, they continue to create intimate, impactful vérité-driven work.



No Mercy

2025 | 105 Minutes | English, French, German, Russian, Persian, Dutch | Germany, Austria

"The truth is, women make the harsher films", cult director Kira Muratova once told young filmmaker Isa Willinger at the start of her career. Since then, Isa has wondered whether this could really be true, given that women tend to be associated with "empathetic" or "sensitive". Isa Willinger meets some of the great women and nonbinary directors who indeed often tell stories of harsh realities, of humiliation and revenge. What do they have to say about violent characters, the depiction of rape, about trauma, power issues and ultimately the so-called female gaze?

Director: Isa Willinger

Producer: Alex Tondowski, Ira Tondowski, Sabine Gruber, Peter Drössler

Cast: Ana Lily Amirpour, Catherine Breillat, Céline Sciamma, Jackie Buet, Margit Czenki

Screenplay: Isa Willinger

Cinematographer: Bernadette Paaßen, Siri Klug, Doro Götz

Editor: Lena Hatebur, Nikki Mossböck

Sound Designer: Andreas Hamza, Annastasya Maharani, Barnaby Hall, Hannes Margret, Ines Vorreiter, Nora Czamlar, Simone Pischl

Music Composer: Brii Bauer, Jeschka Oszilat

Production Company: Tondowski Films, FlairFilm, ZDF/Arte, ORF

World Sales: Cinephil



Isa Willinger is an award-winning documentary filmmaker whose feature *Hi, AI – Love Stories from the Future* was nominated for the German Film Award and won the Max Ophüls Award. She received the 2020 Sistar Prize for outstanding female directors. Her follow-up film *Plastic Fantastic*, on the global plastic crisis, won multiple awards, including the German Documentary Film Audience Award and the Graine d'Or at FIFES. Willinger studied documentary directing at HFF Munich and holds an MA in Slavic studies, American studies, and sociology. She authored a book on filmmaker Kira Muratova.



Oslo - A Tail of Promise

2025 | 86 Minutes | Marathi & English | India

When Oslo, a wise Siberian Husky finds Pooja, a woman in search of belonging, an extraordinary journey of love, courage, and surrender begins. Set in India, against a breathtaking journey from Pune to the Himalayas, this Tail of Promise spans lifetimes. Oslo, traumatised, nameless, and homeless, changed six homes before finding his pack among cats, goats, peacocks, and people at The Farm. A sacred space itself, The Farm is a reminder that animals and nature are sentient. They bring magic into our lives if we are willing to open our hearts. Oslo and Pooja's annual trip of 5000 kms is a journey of promise, courage and companionship. Animals experience loss and grief as well but they show us how to surrender to love without attachment. Through blizzards, grief, and joy, Oslo remains a guardian and master, reminding us to choose love over fear. The film celebrates the gift animals and nature offer humanity.

Director: Isha Pungaliya

Producer: John Abraham, Amey Gosavi, Minnakshi Das

Cast: Oslo Khanwalkar, Pooja Bhale

Cinematographer: Shamin Kulkarni

Editor: Satyajeet Kelkar

Sound Designer: Piyush Shah

Music Composer: Hriday Gattani

Production Company: Vaanar Nirmat, JA Entertainment, Protecterra Ecological Foundation

Festivals: Goa IFFI 2025 | Third Eye Asian FF



Filmmaker, writer, and actor, **Isha** holds a Master's degree in Media and Cultural Studies from TISS, Mumbai, and a Diploma in Film Direction from LV Prasad Film and TV Academy, Chennai. She is interested in exploring formal and narrative approaches that challenge conventional and formulaic practices in cinema and theatre. Her short and documentary films engage with themes of self and the other, identity, gender, and power. The feature-length documentary *Oslo: A Tail of Promise* is her most recent work.



Pappa Sanga Kunache

2025 | 79 Minutes | Marathi | India

Arun Sarnaik, the iconic Marathi and Hindi film actor, has left an indelible mark in the field of cinema in Maharashtra. Born to the famous classical singer and performer, Shankarrao Sarnaik and his wife Parvati, on October 4, 1935 in Kolhapur, he carried forward his father's legacy in both music and acting. Arun is justifiably credited with raising the bar in both theatre and films and singing by his exemplary performances. This documentary is his daughter Dr. Savita's heartfelt tribute to the creative genius of her father.

Director: Dr. Santosh Pathare

Producer: Dr. Savita Sarnaik – Naiknavare

Cinematographer: Pratap Joshi, Parag Sawant

Editor: Saurabh Naik

Sound Designer: Mandar Kamalapurkar



Dr. Santosh Pathare is an Indian film scholar, critic, and filmmaker with a PhD in Inorganic Chemistry and postgraduate degrees in Marathi, Journalism, and Mass Communication from the University of Mumbai. He is Director of the Third Eye Asian Film Festival and a member of the Maharashtra Government's Marathi Cinema Grant Committee. A film critic and editor of Vaastaw Roopwani, he is also Secretary of Prabhat Chitra Mandal and Coordinator of the Cinema Division of Marathi Vishwakosh Mandal. Pathare has served on international juries and directed several acclaimed documentaries and short films.



Put Your Soul on Your Hand and Walk (*Za'a Rouhak Ala Yadak Wa Emshi*)

2025 | 112 Minutes | English, Arabic | France, Palestine, Iran

Fatma Hassouna, a Palestinian photographer killed by an Israeli airstrike, developed a friendship by video call with filmmaker Sepideh Farsi for a dialogue that transcended current events to create a compelling work of art.

Director: Sepideh Farsi

Producer: Javad Djavahery, Sepideh Farsi

Cast: Fatma Hassona

Cinematographer: Sepideh Farsi

Editor: Sepideh Farsi, Farahnaz Sharifi

Sound Designer: Pierre Carrasco

Music Composer: Cinna Peyghamy

Production Company: TRêves d'Eau Productions

World Sales: Cercamon

Festivals: Cannes FF 2025 | Toronto IFF 2025 | Busan IFF 2025



Sepideh Farsi is an Iranian filmmaker who experienced the Iranian Revolution at the age of 13 and was imprisoned as a dissident at 16. At 18, she went into exile in France, where she has since built an active career as a director. Moving fluidly between documentary, fiction, and animation, she has directed more than 15 films, including *Tehran Without Permission* (2009), *Red Rose* (2014), *I Will Cross Tomorrow* (2019), and *The Siren* (2023), which have been presented at major international festivals such as Berlin and Toronto.



Skin on Skin

2025 | 30 Minutes | German | Germany

Brutal yet perfectly impersonal, almost sterile. That is the slaughterhouse where the lives of two men – security guard Jakob and employee Boris – come together. In this place where animals are turned into meat, a different kind of evil is growing, the kind that plays out between people. Exploitation, the abuse of foreign labor, unpaid wages. But even in such an inhospitable environment, there is a place for tenderness and love. The German social drama *Skin on Skin* is as raw as the meat that comes off the slaughterhouse's assembly line.

Director: Simon Schneckenburger

Producer: Leon Döhner, Marc Colditz, Gerd Schermann

Screenplay: Simon Schneckenburger, Marie Wagner

Cinematographer: Nico Schrenk

Editor: Lukas Wengorz

Sound Designer: Julian Berg

Music Composer: Marc Grünhäuser,
Christoph Erling

Production Designer: Bartholomäus M.
Kleppek

Production Company: Filmakademie
Baden-Württemberg GmbH

World Sales: Filmakademie Baden-
Württemberg GmbH

Festivals: Karlovy Vary IFF 2025



Born in Germany's Black Forest, **Simon** is a fiction director with extensive teaching and jury experience. He graduated in Fiction Directing from the Filmakademie Baden-Württemberg. His early short *Borzaya* screened internationally and was shortlisted for the Student Academy Awards. His graduation film *Skin on Skin* won the Future Frames section at the Karlovy Vary International Film Festival and became the first film in First Steps Awards history to win three prizes. Simon is currently developing his debut feature film and a mini-series.



Timestamp (*Strichka Chasu*)

2025 | 125 Minutes | Ukrainian | France, Luxembourg, Netherlands, Ukraine

Keeping the schools open in Ukraine is an attempt to salvage at least some of the normal life people had before the war broke out on February 24, 2022 (or in some regions even earlier, in 2014). Without using any interviews, narration or re-enactments, *Timestamp* provides an insight into how the war is affecting the daily lives of students and teachers. The film employs a mosaic-like structure to explore how a school functions in-person and online in these terrible times, both on and behind the frontline, and how day-to-day life is intertwined with constant danger.

Director: Kateryna Gornostai

Producer: Olha Bregman, Natalia Libet

Cast: Olha Bryhynets, Boris Khovriak, Mykola Kolomiiets, Valeria Hukova, Mykola Shpak, Svitlana Popova, Yelyzaveta Loza

Screenplay: Kateryna Gornostai

Cinematographer: Oleksandr Roshchyn

Editor: Nikon Romanchenko

Sound Designer: Pavlo Melnyk, Mykhailo Zakutsky, Lode Woltersom, Artem Kosynskyi

Music Composer: Alexey Shmurak

Production Company: 2Brave Productions

World Sales: Best Friend Forever

Festivals: Berlin FF 2025 | SXSW FF 2025 | Karlovy Vary 2025



Kateryna Gornostai was born in Lutsk in 1989. She graduated with a degree in biology and later studied journalism at Kyiv-Mohyla Academy. Kateryna also studied documentary filmmaking at Marina Razbezhkina's School of Documentary Films and Theater. She returned to Kyiv during the Revolution of Dignity to film the events. Later, she started exploring narrative and hybrid forms of filmmaking. *Stop Zemlia*, director's narrative feature debut, premiered at the 71st Berlin International Film Festival and received the Crystal Bear Award from the Youth Jury. She lives and works in Kyiv, and teaches film directing.



Yalla Parkour

2024 | 89 Minutes | Arabic, Swedish | Sweden, Qatar, Saudi Arabia, Palestine

In her relentless pursuit of a memory that reinforces her sense of belonging, Areeb crosses paths with Ahmed, a parkour athlete in Gaza, sparking a journey where conflicting aspirations intersect. Nostalgia meets with ambition, and the weight of a confined past meets with an unpredictable future.

Director: Areeb Zuaiter

Producer: Basel Mawlawi

Cinematographer: Ibrahim Al-Otla, Marco Padoan, Umit Gulsen

Editor: Phil Jandaly

Sound Designer: Yehya Breshe

Music Composer: Diab Mekari

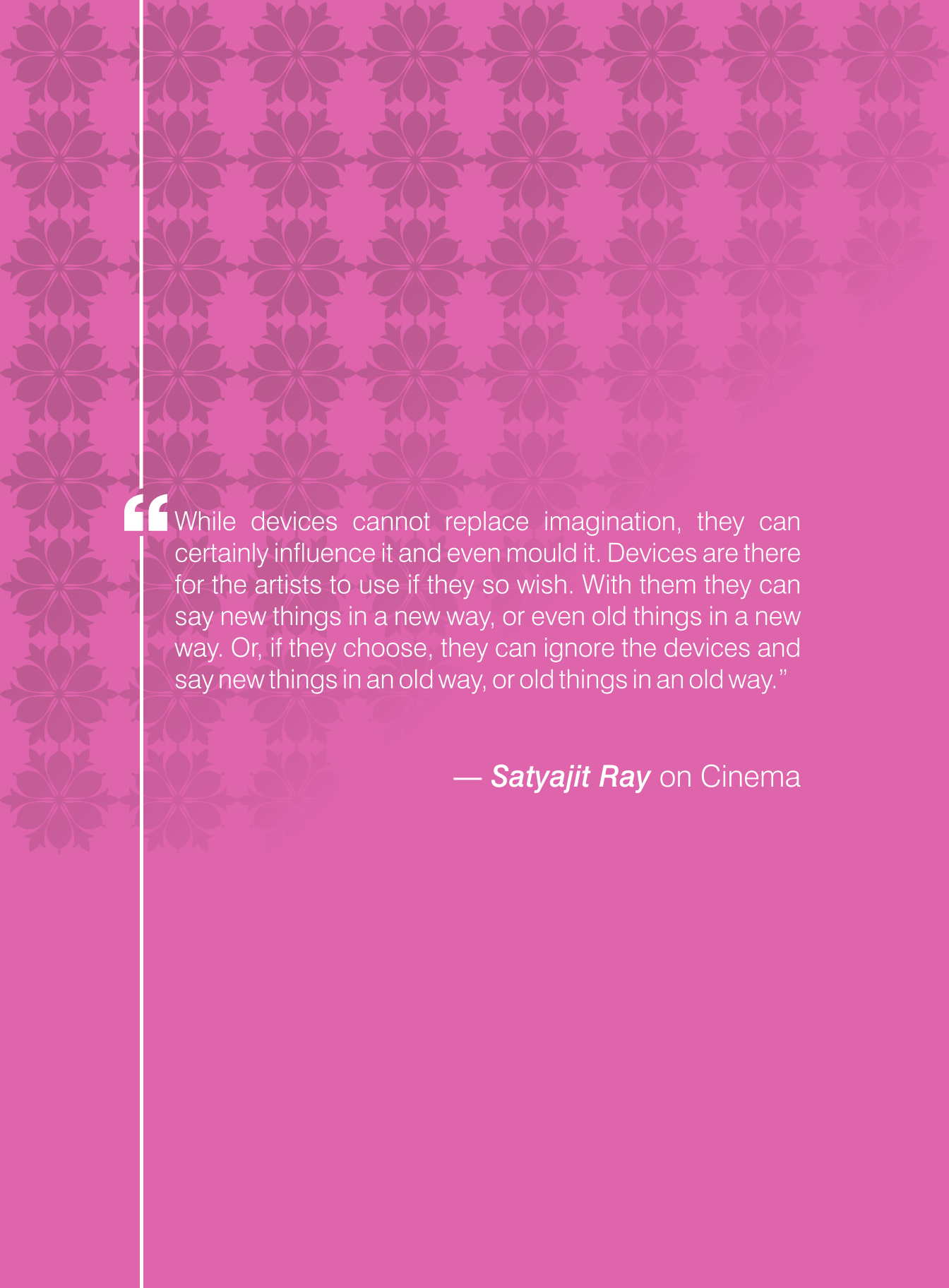
Production Company: Kinana Films

World Sales: ArtHood Entertainment

Festivals: Berlin IFF 2025 | Doc NYC 2025 | Visions du Reel 2025



The multinational filmmaker lives and works in Washington, D.C. Her first short film, *Stained*, won the Jury Prize at the European International Film Festival in Beirut while her short documentary *Colors of Resistance* was nominated for Sony's Outstanding Thesis Award and won several prizes at the Colorado Activism Film Festival and the Spotlight Documentary Film Awards. *Yalla Parkour* is her first feature-length documentary. It has already won the International Competition Grand Jury Prize at DOC NYC. Alongside her work as a director, she heads the programming department at the Amman International Film Festival.



“While devices cannot replace imagination, they can certainly influence it and even mould it. Devices are there for the artists to use if they so wish. With them they can say new things in a new way, or even old things in a new way. Or, if they choose, they can ignore the devices and say new things in an old way, or old things in an old way.”

— ***Satyajit Ray*** on Cinema



INDIAN CINEMA



A Pregnant Widow

2025 | 125 Minutes | Malayalam | India

A Pregnant Widow follows Ambika, a young pregnant woman from a marginalized caste in Kerala whose life is shattered by the suicide of her husband, Shibu, a village officer driven to despair by relentless caste-based discrimination at work. Left alone and expecting a child, Ambika is encouraged to seek employment through the state's compassionate appointment scheme. Her journey from Palakkad to Thiruvananthapuram exposes her to the same indifferent bureaucracy and prejudice that destroyed her husband. Repeatedly harassed, humiliated, and sent back without help or resources, Ambika reaches her breaking point and confronts the system with fierce resolve. Yet change remains distant. Months later, with her baby now born, she continues working in the fields to survive as official letters keep arriving, each demanding more documents. In quiet defiance, Ambika discards them into the rain—an act that speaks to the enduring cruelty of an unyielding system.

Director: Unni KR

Producer: Dr. Prahlad Vadakkepat, Vinoy Vishnu Vadakkepat, Soumya KS

Cast: Sivakumar, Twinkle Joby, Ajeesh Krishna, Akhila, Thushara Pillai, Santhosh Kurup, Sajilal Nair

Screenplay: Rajesh Thillenkeri

Cinematographer: Samal P Thomas

Editor: Sujirbabu Surendran

Sound Designer: Anandbabu

Music Composer: Sudhenduraj MR

Production Designer: Sajesh Ravi

Production Company: Vyasachitra Productions

World Sales: Eka Film Marketing

Festivals: Kolkata IFF 2025



Unni K.R. is an acclaimed Malayalam filmmaker whose body of work spans screenwriting, direction, associate direction, documentary filmmaking, and commercial advertising. Over the years, he has worked closely with some of the most respected directors in Malayalam cinema, crafted powerful screenplays for films and television, and directed award-winning documentaries and more than 100 commercial films. His debut feature *Onkara* (2023), made in the Markodi language of the Mavilan tribal community, became a pioneering work in cultural and linguistic documentation, winning multiple international awards and gaining significant academic recognition.



Dear Maa

2025 | 144 Minutes | Bengali | India

Dear Maa is about motherhood through the lenses of adoption, parental love, and responsibility. At its heart is the disappearance of a 12-year-old girl, an absence that fractures time itself, sending her mother into a desperate search.

Director: Aniruddha Roy Chowdhury
Producer: Indrani Mukherjee, Aniruddha Roy Chowdhury, Pooja Singh, Sameer Rao, Shillpa Kataria Singh, Aashish Singh
Cast: Jaya Ahsan, Saswata Chatterjee, Chandan Roy Sanyal, Dhritiman Chatterjee, Shayan Munshi
Screenplay: Sakyajit Bhattacharya, Aniruddha Roy Chowdhury
Cinematographer: Avik Mukhopadhyay
Editor: Arghyakamal Mitra
Sound Designer: Dipankar Joho Chaki
Music Composer: Bickram Ghosh
Production Designer: Kaushik Das
Production Company: Opus Communications, Flying Colours Pictures, ABP Creations



Aniruddha Roy Chowdhury is an Indian filmmaker known for his socially conscious and emotionally resonant storytelling. His debut feature *Anuranan* (2006) also earned critical acclaim for its nuanced portrayal of human relationships. *Antaheen* (2009) was also critically acclaimed. He gained national recognition with *Pink* (2016), a courtroom drama addressing women's rights. All three of these films have won him the prestigious National Award. Chowdhury's films often explore contemporary social issues with sensitivity and depth, blending realism with compelling narratives and has established himself as a leading voice in contemporary Indian cinema.



Imbu

2024 | 114 Minutes | Tulu | India

Set in a vibrant rural community, the film follows Balanna, a devout man dedicated to his spiritual duties despite personal hardships like illiteracy and financial struggles. He finds joy in uplifting others, especially his academically gifted daughter. His life changes when he receives a mobile phone, opening a world of Yakshagana performances and digital possibilities. However, his innocence leads him into a scam, costing him his savings and his revered status in the village. As his world unravels, even his spiritual duties falter, shaking the community's faith. A poignant tale of trust, resilience, and the clash between tradition and technology, the film explores Balanna's struggle to rebuild and rediscover faith amid loss.

Director: Shivadhwaj Shetty
Producer: Prashanth Rai
Cast: Naveen D Padil, Chandrakala, Hareesh Vasu Shetty, Prashamsa Shetty
Screenplay: Shivadhwaj Shetty
Cinematographer: Suresh Byrasandra
Editor: Ganesh Neerchal
Sound Designer: Rahul Rajan
Music Composer: Shinoy V Joseph
Costume Designer: Shivadhwaj Shetty
Production Designer: Shivadhwaj Shetty
Production Company: Pichchar Studio
World Sales: Pichchar Studio
Festivals: Kolkata IFF 2025 | Goa IFFI 2025



Shivadhwaj Shetty is a multifaceted creator, director, and performer working across Kannada, Malayalam, Tulu, and Konkani cinema. With over 40 films as an actor, he has portrayed a wide range of lead and supporting roles. Transitioning to direction, he found his true calling with *Gaggara* (Tulu), which won the National Award. His subsequent films include *Naa Puttuna Mannu* (Kodava), winner of the Karnataka State Award, *E-Mannu* (Kannada, 2020), which received awards for social awareness and lyrics, and *Koramma* (2022), which earned a Special Jury Mention at BIFF.



Kadaknath

2026 | 132 Minutes | Gujarati | India

In the tribal hinterlands of Gujarat, a remote village is gripped by fear after a series of mysterious deaths. Abhaysinh, a respected poultry farmer and community mediator, is urged to intervene but is paralysed by a traumatic past and haunting hallucinations. The crisis deepens when his brother, Nirav, returns home and witnesses the brutal murder of their close friend, Matthu. While Abhaysinh pleads for patience, Nirav demands immediate justice, creating a rift between the brothers. As Nirav descends into a reckless pursuit of vengeance, Abhaysinh teams up with a newly appointed police officer to uncover the truth. Racing to save his brother, he must confront his inner demons and expose a buried history of systemic caste atrocities haunting the village.

Director: Kaushik Garasiya

Producer: Vihang A R, Nirav Bhabhor

Cast: Abhinay Banker, Nisarg Trivedi, Nirav Bhabhor, Denisha Ghumra, Chetan Daiya

Screenplay: Kaushik Garasiya

Cinematographer: Harshit Saini

Editor: Vihang A R

Sound Designer: Jikku M Joshi

Music Composer: Kedar and Bhargav

Costume Designer: Hartagna Pandya

Production Designer: Shubham Solanki

Production Company: Lensqueen Films

World Sales: Lensqueen Films



Kaushik Garasiya is a writer-director from Dahod, Gujarat, and an alumnus of the Film and Television Institute of India (FTII). His filmmaking journey was shaped by witnessing deep-rooted social discrimination while working on documentaries for NDTV, motivating him to tell stories from an authentic indigenous perspective. His short films *Valan* and *Kalawa* have received recognition at various festivals. *Kadaknath* marks his debut feature and a significant milestone as the first feature film by an Adivasi Bhil filmmaker in the Bhil dialect, bringing the marginalized culture of his community to global audiences.



Mayasabha

2025 | 104 Minutes | Hindi | India

Inside a crumbling, long-abandoned single-screen theatre in Mumbai lives Parmeshwar Khanna. Once an extremely powerful and wealthy film producer, he now stands mentally broken—shaped by fading power, a devastating old heartbreak, and a swelling ego. He lives there with his teenage son Vasu. Cut off from the outside world, the two exist like ghosts. For years, a rumour has circulated through the city: during his years of wealth, Khanna hid 40 kilograms of gold somewhere inside the theatre. As his mental balance deteriorated, he forgot where it was hidden. That forgotten fortune has kept him confined to the building—circling a wealth lost to his own memory.

The story unfolds over a single night. By dawn, what is revealed is entirely unexpected. *Mayasabha* is a dark, contained psychological drama unfolding over one night, where the game of desire, power, and illusion continues until the very end.

Director: Rahi Anil Barve

Producer: Girish Patel and Ankoor J Singh

Cast: Jaaved Jaaferi, Veena Jamkar, Deepak Damle, Mohammad Samad

Screenplay: Rahi Anil Barve

Cinematographer: Kuldeep Mamaniya

Editor: Aasif Pathan

Sound Designer: Sohel Sanwari

Music Composer: Sagar Desai

Costume Designer: Shriti Banerjee

Production Designer: Pritam Rai

Production Company: Zirkon Films

World Sales: Pickle Entertainment



Rahi Anil Barve is an Indian filmmaker, writer, and VFX artist. His debut short film *Manjha* (2008) won the Golden Conch at MIFF. He directed *Tumbbad*, now regarded as a landmark Indian independent film. Barve is also the creator of *Gulkanda Tales*, a series developed for Amazon Prime Video, and *Rakt Brahmand* for Netflix. He is currently developing *Pahadpangira*, the second film in the *Tumbbad* universe trilogy. Barve's work consistently focuses on morally complex characters, contained worlds, and psychological storytelling across formats. *Mayasabha* is his second feature.



Meiyazhagan

2024 | 148 Minutes | Tamil | India

Inspired by Rumi's words, "The wound is the place where the light enters you," *Meiyazhagan* is a gentle yet profound exploration of human goodness, memory, and healing. Arul Mozhi Varman carries deep emotional scars after being betrayed by his own family, prompting him to abandon his hometown of Thanjavur and sever all ties. Years later, he has built a guarded life in Chennai, determined never to return to the place that holds his pain. Fate intervenes when he must attend the wedding of his beloved cousin, forcing a reluctant homecoming. Intent on remaining emotionally distant, Arul returns filled with apprehension and unresolved grief. During the journey, he meets Meiyazhagan, an unassuming stranger whose quiet kindness and simplicity begin to challenge Arul's hardened worldview. As their paths intertwine, buried memories resurface, compelling Arul to confront his past. The film reflects on empathy, reconciliation, and the unexpected ways in which healing finds its way back to us.

Director: C. Premkumar

Producer: Jyotika & Suriya

Cast: Karthi, Aravind Swamy, Rajkiran, Sridivya, Devadharshini

Screenplay: C. Premkumar

Cinematographer: Mahendran Jayaraju

Editor: R. Govindaraj

Sound Designer: S. AlagiaKoothan, Suren G

Music Composer: Govind Vasantha

Costume Designer: Subhashree Karthick Vijay

Production Designer: Rajeevan

Production Company: 2D Entertainment

World Sales: 2D Entertainment



C. Premkumar is an Indian filmmaker and cinematographer, born in Trichy and raised in Tanjore. Trained in Visual Communications and Cinematography at the Madras Film Institute, he graduated with a gold medal in 2002. His early work earned the Tamil Nadu State Award and the Kodak Endowment Award. He worked as a cinematographer on acclaimed films including *Pasanga*, *Naduvula Konjam Pakkatha Kaanom*, and *Rummy*. In 2018, he made his directorial debut with '96, winning the Gollapudi National Award for Best Debut Director and establishing himself as a leading contemporary filmmaker.



Shadowbox (Baksho Bondi)

2025 | 94 Minutes | Bengali, Hindi | India, France

Maya lives with her husband, Sundar, and their teenage son, Debu, in a bustling suburb of Kolkata. She works multiple jobs: cleaning houses, working on a chicken farm and ironing laundry. Sundar, a retired soldier suffering from PTSD, is ridiculed by the neighbourhood. Debu, often left to care for his father, is torn between embarrassment and affection. Maya rebelled against her own family to marry Sundar, an outsider, so now finds little sympathy when times are hard. Maya tries to help Sundar get a job, but he resists. Late one night Maya wakes to find Sundar gone. Maya discovers that Sundar is now a suspect in a murder investigation and a search ensues. When Sundar returns to Maya in secret a few days later, terrified and hungry, their relationship and the family balance are put to the greatest test.

Director: Tanushree Das, Saumyananda Sahi

Producer: Naren Chandavarkar, Aman Mann, Shaunak Sen, Saumyananda Sahi

Cast: Tillotama Shome, Chandan Bisht, Sayan Karmakar, Suman Saha

Screenplay: Saumyananda Sahi

Cinematographer: Saumyananda Sahi

Editor: Tanushree Das

Sound Designer: Gautam Nair

Music Composer: Benedict Taylor, Naren Chandavarkar

Costume Designer: Mausam Aggarwal

Production Designer: Mausam Aggarwal

Production Company: Moonweave Films, Kiterabbit Films

Festivals: Berlin IFF 2025 | Sao Paulo IFF 2025 | Kerala IFF 2025



Tanushree Das, a University of Calcutta graduate in English Literature, began her career in theatre before earning a Diploma in Film Editing from FTII, Pune (2011). Her editing work has been showcased at festivals including Berlin, Locarno, Rotterdam, Rome, Pingyao, Hot Docs, and Busan.



Saumyananda Sahi, born in Bangalore, studied philosophy at St. Stephen's College, Delhi, before attending FTII, Pune. A cinematographer for both fiction and factual projects, his work has screened at Cannes, Berlin, Sundance, Locarno, and Rotterdam, earning multiple awards and nominations including the Asia Pacific and Filmfare Awards.



Vanya (ವನ್ಯಾ)

2025 | 98 Minutes | Kannada | India

Deep in a forest, Kariyappa, a reclusive old man, lives in quiet harmony with the wilderness that has been his home for decades. His days unfold to the rhythms of the jungle—birdsong at dawn, silent stags at dusk, and trees heavy with memory. Fiercely protective of his land, he exists outside time, shaped by solitude. When a legally sanctioned development project threatens to cut through the forest, officials arrive to evict him. What begins as a routine administrative process soon turns into a tense psychological and moral conflict. The forest itself becomes a living battleground between progress and memory, bureaucracy and belonging. As Kariyappa offers quiet resistance, his presence unsettles those tasked with removing him, stirring unexpected empathy and doubt. The film meditates on nature's power to heal, the erosion of compassion within systems, and how a solitary stand can alter human conscience—culminating in an unforeseen final turn.

Director: Badiger Devendra

Producer: Pallavi Ananth Poomagaame

Cast: Vaijanath Biradar, Meghana Belawadi, Prakash Belawadi, Ashwin Hassan, Yeshwanth Kuchabal

Screenplay: Badiger Devendra and Vajra Chedika

Cinematographer: Alan Bharath

Editor: Siddharth R Nayaka

Sound Designer: Somashekar

Music Composer: Sriramachandra Hadapada

Costume Designer: Sumanth Balakrishna

Production Designer: Chetan Balakrishna

Production Company: Ideaworks Motion Pictures

Festivals: Goa IFFI 2025



Badiger Devendra is an acclaimed Kannada writer and director based in Bangalore. He made his directorial debut with *Rudri* (2019), which earned critical acclaim and several awards, and explored women's resilience. He followed this with *IN*, a feature examining the psychological trauma caused by the pandemic. His latest film, *Vanya*, is currently screening at film festivals. Known for nuanced storytelling and a strong social conscience, Devendra has emerged as a significant voice in contemporary Kannada cinema. Through his production company Ideaworks, he continues to create impactful, award-winning films.



Victoria

2024 | 85 Minutes | Malayalam | India

Victoria, a young beautician in a suburban beauty parlour, decides to elope with her Hindu boyfriend after a fierce clash with her conservative Catholic parents. Amidst the turmoil, a neighbour asks her to temporarily house an offering rooster destined for a festival at St. George church inside the parlour. Juggling the rooster's antics, unexpected clients, and her boyfriend's uncertainty, Victoria grapples with conflicting emotions leading to a day of intense personal and spiritual revelations.

Director: Sivaranjini

Cast: Meenakshi Jayan, Sreeshma Chandran, Jolly Chirayath, Darsana Vikas, Steeja Mary, Jeena Rajeev

Screenplay: Sivaranjini

Cinematographer: Anand Ravi

Editor: Sivaranjini

Sound Designer: Kalesh Lakshmanan, Radhakrishnan S, Smijith Kumar P B

Music Composer: Abhaydev Praful

Production Designer: Abdul Khader A. K.

Production Company: Kerala State Film Development Corporation (KSFDC)

Festivals: Kerala IFF 2025 | Kolkata IFF 2025 | Dharamsala IFF 2025 | Shanghai IFF 2025



Sivaranjini is an independent filmmaker and research scholar based in India. Her short films were screened at many regional and international film festivals. *Victoria* is her Debut Feature Film.



White Snow

2025 | 81 Minutes | Urdu | India

With her yak Riri and an old cathodic television, a mother journeys across the harsh Himalayan peaks of Kashmir to screen her son's film, banned by fanatics. The arduous path shatters her body and spirit, yet ultimately leads her toward a profound and liberating freedom.

Director: Praveen Morchhale

Producer: Praveen Morchhale

Cast: Madhu Kandhari, Bhavya Khurana, Kachoo Ahmad Khan, Kaneez Fatima

Screenplay: Praveen Morchhale

Cinematographer: Mohammad Reza Jahanpanah

Editor: Anthony Joseph

Sound Designer: Omid Mohammadipour

Music Composer: Nalin Vinayak

Costume Designer: Ravi Vasant Sataliya

Production Designer: Akhilesh Kumar Dagne

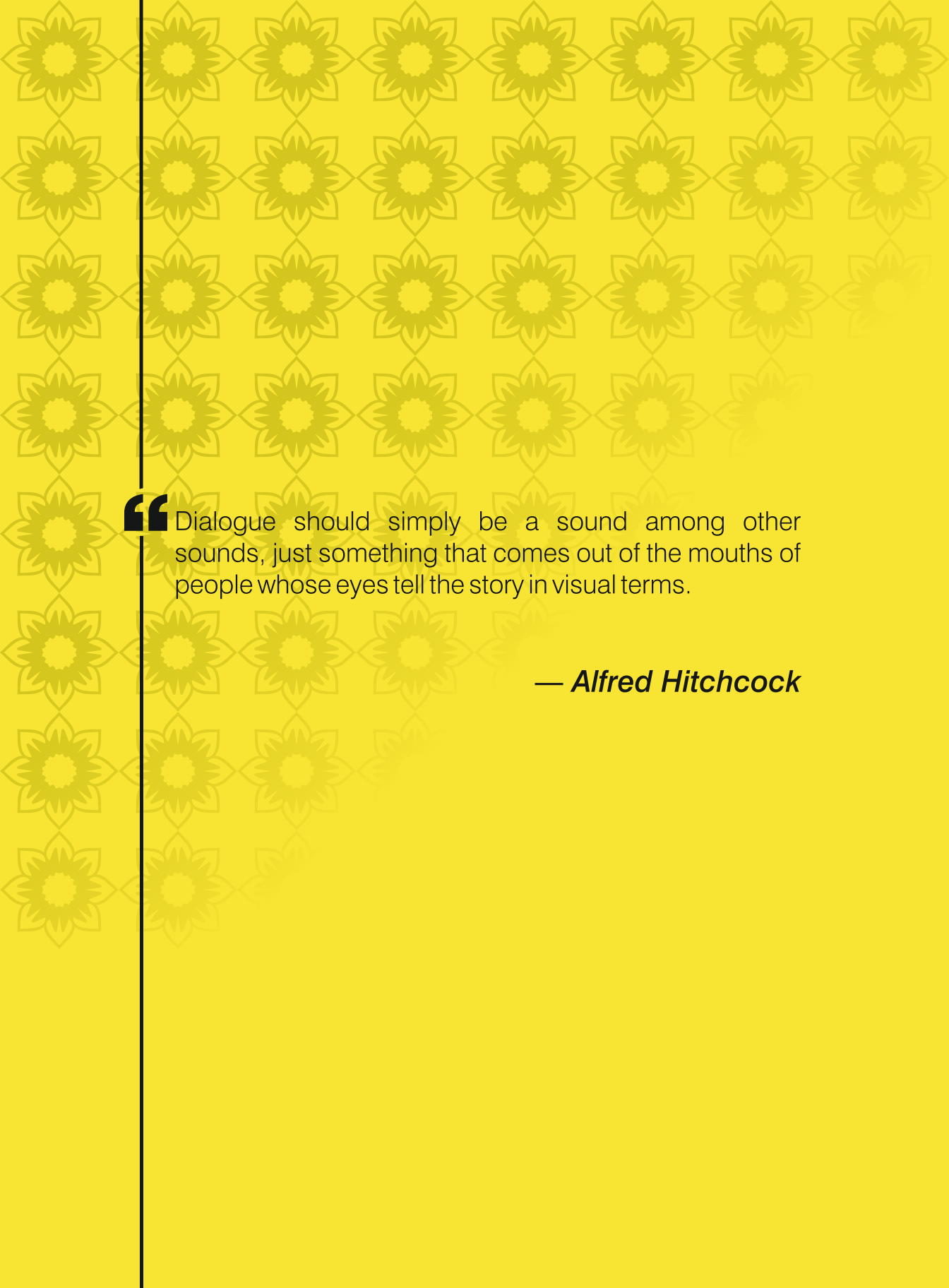
Production Company: Barefoot Pictures

World Sales: Barefoot Pictures

Festivals: Sao Paulo IFF 2025 | Goa IFFI 2025 | Kolkata IFF 2025 | Jogja NETPAC AFF 2025

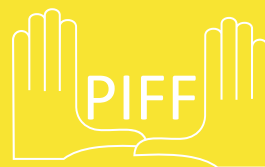


Praveen Morchhale is an acclaimed Indian filmmaker and recipient of the National Film Award (2017) and the UNESCO Gandhi Medal (2018). Known for his subtle, poetic, and humane cinema, he is a leading voice of India's new wave. His features include *Barefoot to Goa* (2015), *Walking With the Wind* (2017), *Widow of Silence* (2018), and *Behind Veils* (2023). His films have screened at major festivals including Rotterdam, Busan, Göteborg, and IFFI. He was nominated for the Kim Ji-Seok Award at Busan (2018) and received the INALCO Jury Award in Paris (2023).



“ Dialogue should simply be a sound among other sounds, just something that comes out of the mouths of people whose eyes tell the story in visual terms.

— *Alfred Hitchcock*



MAPATH
CINEMATHEQUE



Dwidha (*Dilemma*)

2025 | 97 Minutes | Marathi | India

The film follows Shravani Manohar Naik, a 35-year-old Indian woman living in the United States, whose life is shaped by a childhood trauma—the accidental death of her mother at age six. Since then, her father Manohar has been her emotional anchor, bound by a promise to never leave each other alone. Now married and pregnant after two miscarriages, Shravani's current pregnancy is her last chance at motherhood. During her fourth month, she abruptly returns to her hometown of Vasai, sensing something is wrong. Her fears are confirmed when she learns her father is terminally ill, with only months to live. Devastated, Shravani longs to stay with him, but her husband insists she return to the US to secure their child's future. Caught between love, duty, and loss, Shravani must choose between honoring a lifelong bond and protecting the life growing within her, confronting the most painful crossroads of her life.

Director: Nilesh Bhaskar Naik

Producer: Vidula Ramesh Ajgaonkar

Cast: Satish Pulekar, Manasi Kulkarni, Nimish Kulkarni, Renuka Daftardaar, Astaad Kale

Screenplay: Nilesh Bhaskar Naik

Cinematographer: Simarjit Singh Suman, Ashwani Pakhrot, Shreedha Alle

Editor: Nilesh Bhaskar Naik

Sound Designer: Ikraamuddin Lochhur

Music Composer: Nilotpal Bora, Shailendra Barve

Costume Designer: Vidula Ramesh Ajgaonkar

Production Company: Spinning Wheel Productions



Nilesh Naik is a film and media professional with over 18 years of experience across television, advertising, and cinema. He began his career with Nimbus Productions in 2001, later working as Senior Offline Editor at Star TV and Senior Promo Producer at Sony TV. In 2008, he founded Spinning Wheel Productions, contributing as Promo Director and Editor to major Bollywood films including *Black*, *My Name Is Khan*, and *RA.One*. A two-time Promax Award winner, his short film *Woh Pal – Those Lovely Moments* has earned national and international recognition.



Maya

2025 | 140 Minutes | Marathi | India

Love is a fundamental human instinct. However, many times, when a person has a bitter experience in a close relationship, they begin to see that single experience as representative of their entire life and gradually deny love altogether. As a result, they grow increasingly lonely. This is the story of Maya, a woman who has accepted such loneliness as her way of life. Maya is a physiotherapist. One day, a sixty-year-old rigid and cynical patient, Mahesh Patwardhan, comes into her life. Accompanying him is his warm, well-mannered young son, Siddharth. On one hand, Maya begins to feel drawn toward Siddharth, who has a strong desire to live life fully. On the other hand, Mahesh, who has endured life with deep sensitivity and emotional scars, starts to feel close to her. The emotions of love that Maya had suppressed for years slowly begin to take root in her heart once again. Does Maya give herself another chance at life? Whose love does she choose to accept? This story—Maya—is the journey of her inner emotional conflict.

Director: Aditya Ingale

Producer: Nitin Prakash Vaidya, Alka Madhukar Datar, Dr Sunil Datar

Cast: Mukta Barve, Dr. Girish Oak, Siddharth Chandeekar, Vijay Kenkare, Rohini Hattangadi

Screenplay: Aditya Ingale, Dr Sameer Vasant Kulkarni

Cinematographer: Amol Salunke

Editor: Mayur Hardas

Sound Designer: Piyush Shah

Music Composer: Parth Umrani

Costume Designer: Sachin Lovalekar

Production Company: Shalini Cinemas LLP and Nitin Vaidya Productions LLP



Aditya Ingale is a Marathi film director, writer, and editor known for his human-centric storytelling and clean narrative style. He made his debut with *Paulwaat* (2011), followed by the well-received comedy-drama *Aandhali Koshimbir* (2014). After returning with the ensemble comedy-mystery *Alibaba Aani Chalishitale Chor* (2024), he continued to explore relationship-driven themes. In 2025, Ingale directed *Bin Lagnachi Goshta*, further strengthening his reputation for portraying modern emotional conflicts with sensitivity and humour. His films highlight warmth, interpersonal bonds, and everyday complexities, establishing him as a consistent voice in contemporary Marathi cinema.



Mukkam Post Bombilwadi

2025 | 101 Minutes | Marathi | India

The year is 1942! Indian freedom struggle in full swing. A little village in coastal Maharashtra, Bombilwadi, is also contributing. A theatre group is setting up a social reformist play as well as some villagers are preparing a bomb to blow up the police station. On the world level, there is world war two! Germany vs Britain, Hitler vs Churchill. Adolf Hitler has to leave for Japan for some important work. But he accidentally lands up in Bombilwadi. The story takes a hilarious turn to resolve national as well as international situations!

Director: Paresh Mokashi

Producer: Bharat Dilip Shitole

Cast: Prashant Damle, Anand Ingale, Geetanjali Kulkarni, Vaibhav Mangle, Vaibhav Raorane

Screenplay: Paresh Mokashi

Cinematographer: Satyajeet Jadhav

Editor: Abhijeet Deshpande

Sound Designer: Shishir Chousalkar

Music Composer: Tanmay Bhide

Costume Designer: Purnima Oak

Production Designer: Santosh Phutane

Production Company: Vivek Films

Festivals: Goa IFFI 2025



Paresh Mokashi is an Indian filmmaker, playwright, and theatre director working primarily in Marathi cinema and theatre. Mokashi is known for blending history, social insight, and gentle humour in his work. His debut feature *Harishchandrachhi Factory* (2009), about the making of India's first feature film, was India's official entry to the Academy Awards. He later directed *Elizabeth Ekadashi* (2014), *Chi Va Chi Sau Ka* (2017), and *Nach Ga Ghuma* (2024), establishing a distinctive cinematic voice.



Sohla - Celebration Under the Grey Sky

2025 | 105 Minutes | Marathi | India

In a small village where tradition defines destiny, young Pashya eagerly awaits his Sohla, the sacred coming-of-age ceremony. Dreaming of fame and idolizing Salman Khan, he sees it as his moment to shine. But when his father Ramdas's desperate attempt to ease the family's debts ends in tragedy, Pashya's world collapses. Stripped of innocence, he shoulders the weight of survival with his mother and sister. As grief and duty converge on the day of the ritual, Pashya learns that Sohla is not just a spectacle, but an inheritance of resilience, sacrifice, and true manhood.

Director: Saaikat Bagbaan

Producer: Sachin Srivastav

Cast: Pravin Dalimkar, Devdatta Gone, Varsha Malwadkar, Vaishnavi Godke, Alessandra Marediz

Screenplay: Ashutosh Balsekar, Saaikat Bagbaan, Aditya Gawde, Anupam Purohit
Cinematographer: Vishal Bawa

Editor: Saaikat Bagbaan, Ashutosh Balsekar

Sound Designer: Ashutosh Balsekar

Music Composer: Ameya Shildhankar, Rahul Suhas

Costume Designer: Siddhi Chilkar

Production Designer: Shruti Gavankar

Production Company: CarryOn Films



Saaikat Bagbaan is an Indian filmmaker working across commercials, short films, and features. He has directed campaigns for major Indian and global brands including SBI, Kotak, ADNOC, and Trident, combining strong visual craft with cinematic storytelling. His short film *Bhook* and his lockdown film *Tribute to Saviours*, won several awards. His other shorts include *A Night with Christopher* (Sony Liv), *1993*, *The Long Walk*, *Something Precious*, and *Handful of Sand*. *Sohla – Celebration Under the Grey Sky* (2025) marks his feature debut.



“Talking about dreams is like talking about movies, since the cinema uses the language of dreams; years can pass in a second, and you can hop from one place to another. It's a language made of image. And in the real cinema, every object and every light means something, as in a dream.”

— *Federico Fellini*



RESTORED CLASSICS



Bees Saal Baad

1962 | 158 Minutes | Hindi | India

When a young man's family gets haunted by a spirit, he is warned not to return to his hometown, but he decides to investigate the issue.

Director: Biren Nag

Producer: Hemanta Mukherjee

Cast: Biswajit Chatterjee, Waheeda Rehman, Manmohan Krishna, Madan Puri, Sajjan, Asit Kumar Sen

Screenplay: Dhruva Chatterjee, Dev Kishan

Cinematographer: Marshall Braganza

Editor: Keshav Nanda

Sound Designer: SY Pathak

Music Composer: Hemant Kumar

Production Company: Gitanjali Pictures



Biren Nag (1922–1964) was an acclaimed Indian film director and art director in Hindi cinema. Before directing, he was art director on classics like *Pyaasa*, *Kala Pani*, *Chaudhvin Ka Chand* and *Sahib Bibi Aur Ghulam*, winning a Filmfare Award for Best Art Direction. In 1962 he made his directorial debut with the hit *Bees Saal Baad*, earning a Best Director nomination, and later directed *Kohraa* before his early death in 1964.



Do Ankhen Barah Haath

1957 | 152 Minutes | Hindi | India

Do Ankhen Barah Haath (1957) follows Adinath, an idealistic jail warden who believes criminals can be reformed through trust, labour, and dignity rather than punishment. He brings six hardened prisoners to a barren rural tract, removes their chains, and tasks them with cultivating the land. Villagers doubt his methods, while the prisoners struggle with discipline, temptation, and their own violent pasts. Through shared work, setbacks, and moral choices, the men slowly rediscover responsibility and self-worth. Tragedy strikes when Adinath is killed, but his faith endures as the reformed prisoners continue his vision, affirming the film's belief in human redemption.

Director: V Shantaram

Producer: V Shantaram

Cast: V Shantaram, Sandhya Shantaram, Ulhas, B.M. Vyas, Pal Sharma

Screenplay: Gajanan Digambar Madgulkar

Cinematographer: G Balakrishna

Editor: Chintamani Borkar

Sound Designer: AK Parmar

Music Composer: Vasant Desai

Costume Designer: Govind Shilkar

Production Designer: Baburao Jadhav, PS Kale

Production Company: Rajkamal Kala Mandir



V. Shantaram (1901 – 1990) was a pioneering Indian film director, producer, screenwriter, actor and editor whose career spanned nearly seven decades and bridged the silent era to modern cinema. Known as Annasaheb, he used film as a medium for social change, blending humanist themes with visual and musical innovation. He co-founded Prabhat Film Company and later established Rajkamal Kalamandir, shaping Hindi and Marathi cinema with classics like *Do Ankhen Barah Haath* and *Jhanak Jhanak Payal Baaje*. Shantaram received the Dadasaheb Phalke Award and the Padma Vibhushan for his enduring impact on Indian film.



Gaman

1978 | 120 Minutes | Hindi | India

Gaman (1978) follows Ghulam Hasan, a young Muslim man who migrates from a village in Uttar Pradesh to Mumbai to earn a living, leaving behind his new bride, Khairun. As Hasan struggles with loneliness, poverty, and exploitation in the city, Khairun faces isolation and emotional hardship at home, sustained only by letters and memories. The film traces the slow erosion of intimacy caused by distance, economic compulsion, and unmet expectations. Avoiding melodrama, *Gaman* presents migration as a quiet emotional rupture, capturing the inner lives of ordinary people caught between hope and separation, and the unseen costs of survival-driven movement.

Director: Muzaffar Ali

Producer: Muzaffar Ali

Cast: Farooq Shaikh, Smita Patil, Gita Siddharth, Jalal Agha, Nana Patekar, Satish Shah

Screenplay: Muzaffar Ali, Hriday Lani, Asghar Wajahat

Cinematographer: Nadeem Khan

Editor: Jethu Mundul

Sound Designer: AM Padmanabhan, GS Bhatia

Music Composer: Jaidev

Costume Designer: Subhashini Ali, Amir Banu

Production Company: NFDC



Muzaffar Ali (born 21 October 1944) is an Indian filmmaker, fashion designer, poet, artist and cultural revivalist celebrated for his evocative, humanist cinema rooted in Awadh's culture. Born in Lucknow and educated at Aligarh Muslim University, he moved from advertising into filmmaking, debuting with *Gaman* (1978). Ali's acclaimed works include *Umrao Jaan* (1981), *Aagaman* (1982), *Anjuman* (1986) and *Jaanisaar* (2015), blending lyrical storytelling with social themes. He received the Padma Shri in 2005 and a Filmfare Best Director award for *Umrao Jaan*. Beyond film, Ali champions craft, art and heritage.



Jaane Bhi Do Yaaro

1983 | 132 Minutes | Hindi | India

Two photographers, who are employed by a magazine editor to expose the scandalous activities of the rich, come across corruption by a builder and accidentally photograph a murder.

Director: Kundan Shah

Cast: Naseeruddin Shah, Ravi Baswani, Bhakti Barve, Satish Shah, Om Puri, Pankaj Kapur, Satish Kaushik, Neena Gupta

Screenplay: Kundan Shah, Satish Kaushik, Sudhir Mishra, Ranjit Kapoor

Cinematographer: Binod Pradhan

Editor: Renu Saluja

Sound Designer: KS Ravi, Kuldip Sood, BN Tiwari

Music Composer: Vanraj Bhatia

Costume Designer: Sujata Desai

Production Designer: Robin Das

Production Company: NFDC



Kundan Shah was an influential Indian film director and writer best known for his satirical comedy *Jaane Bhi Do Yaaro* (1983), which earned him the National Award for Best Debut Film of a Director. He studied at the Film and Television Institute of India, Pune, and became a pioneer of intelligent satire in Hindi cinema. Shah also directed beloved TV series like *Nukkad* and *Wagle Ki Duniya*, and successful films including *Kabhi Haan Kabhi Naa*.



Pyasa

1957 | 148 Minutes | Hindi, Urdu | India

Pyasa (1957) follows Vijay, a sensitive, unemployed poet whose idealism clashes with a materialistic society. Rejected by publishers, ignored by his brothers, and forgotten by his former lover Meena, Vijay struggles to find dignity or recognition. Only Gulabo, a compassionate sex worker, believes in his talent and preserves his poems. When Vijay is presumed dead after an accident, his work is posthumously celebrated, exposing the hypocrisy of a society that values art only after its creator is gone. Disillusioned by false praise and hollow success, Vijay rejects fame and wealth. The film is a critique of social conformity, moral compromise, and the neglect of genuine human and artistic values.

Director: Guru Dutt

Producer: Guru Dutt

Cast: Guru Dutt, Waheeda Rehman, Mala Sinha, Johnny Walker, Rehman

Screenplay: Abrar Alvi

Cinematographer: VK Murthy

Editor: Y.G. Chawhan

Sound Designer: Mukul Bose

Music Composer: Sachin Dev Burman

Costume Designer: Bhanu Athaiya

Production Designer: Biren Nag

Production Company: Guru Dutt Films



Guru Dutt (born Vasanth Kumar Shivashankar Padukone; 9 July 1925 – 10 October 1964) was a legendary Indian film director, actor, producer, choreographer, and writer, widely regarded as one of Indian cinema's greatest auteurs. Known for his poetic, visually expressive storytelling and mastery of mood and lighting, his classics *Pyasa* (1957) and *Kaagaz Ke Phool* (1959) are celebrated internationally. Dutt directed eight Hindi films that have attained cult status and influenced generations of filmmakers. His work continues to define artistic excellence in Bollywood's golden era.



Rudaali

1993 | 120 Minutes | Hindi | India

Shanichari is a beautiful girl born in lower cast and her life is full of sufferings because of lower cast, poor finances, lost parents, drunken husband, mischievous son. The title refers to a custom in some parts of Rajasthan—where aristocratic women were long kept secluded and veiled—of hiring professional women mourners on the death of a male relative, a rudaali to publicly express the grief that family members, constrained by their high social status, were not permitted to display—or at times, perhaps did not feel. Underwritten by the National Film Development Corporation (NFDC) and Doordarshan and based on a short story by famed Bengali author Mahasweta Devi, whose tales often focus on the travails of under-privileged women.

Director: Kalpana Lajmi

Producer: Ravi Gupta, Ravi Malik

Cast: Rakhee Gulzar, Dimple Kapadia, Raj Babbar, Raghubir Yadav, Amjad Khan

Screenplay: Gulzar

Cinematographer: Dharam Gulati, Santosh Sivan

Editor: Bhanudas Divakar

Music Composer: Bhupen Hazarika

Production Designer: Samir Chanda

Production Company: NFDC, Doordarshan



Kalpana Lajmi (1954–2018) was a celebrated Indian film director, producer and screenwriter known for her realistic, low-budget work in the parallel cinema movement and her focus on women-centric stories. A niece of filmmaker Guru Dutt and daughter of painter Lalita Lajmi, she began as an assistant to Shyam Benegal before directing documentaries and her first feature *Ek Pal* (1986). Her acclaimed films include *Rudaali* and *Daman*, both earning National Awards for Best Actress. Lajmi's last film was *Chingaari* (2006).



Subarnarekha (*The Golden Thread*)

1961 | 132 Minutes | Bengali | India

After an old college friend offers him a job at an iron foundry, the upright and honest Ishwar leaves a shanty town on the outskirts of Calcutta where he lives with a group of refugees from East Bengal. With plans to forge a solid living for himself, sister Sita and Abhiram, an orphaned boy he offers a home to, Ishwar is accused of selling out and deserting his people.

Director: Ritwik Ghatak

Producer: Radheshyam Jhunjunwala

Cast: Madhabi Mukherjee, Satindra Bhattacharya, Abhi Bhattacharya, Gita Dey, Ritwik Ghatak

Screenplay: Ritwik Ghatak, Umanath Bhattacharya, Radheshyam Jhunjunwala

Cinematographer: Dilip Ranjan Mukhopadhyay

Editor: Ramesh Joshi

Music Composer: Ustad Bahadur Khan

Production Designer: Ravi Chatterjee

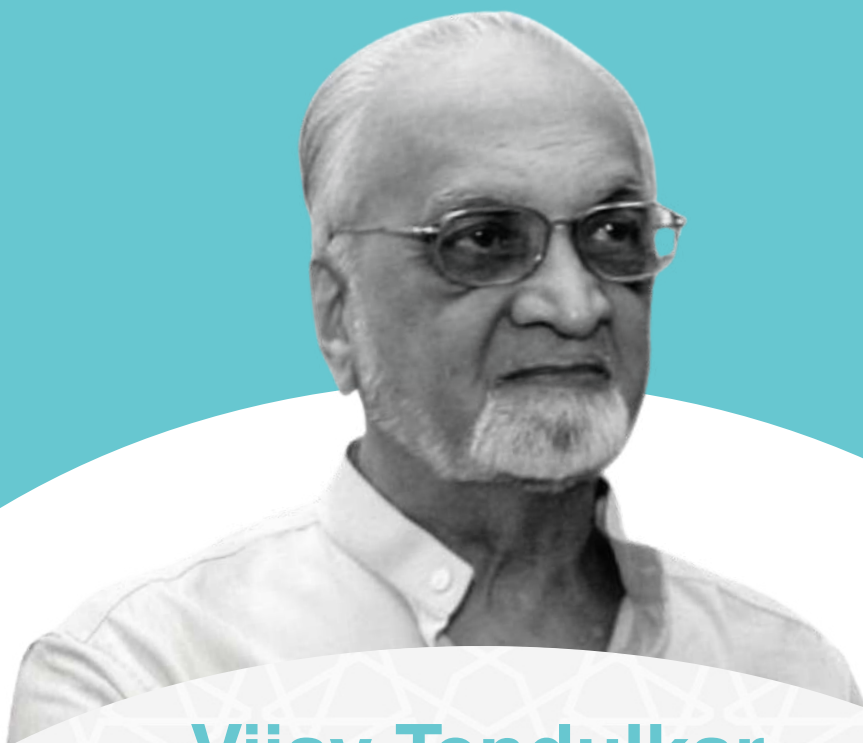
Production Company: JJ Films



Ritwik Ghatak (1925 – 1976) was a seminal Indian Bengali film director, screenwriter, actor and playwright, widely regarded as one of the greatest auteurs of Indian cinema despite limited recognition in his lifetime. His powerful, socially conscious films, often centered on the trauma of Bengal's Partition, feminism and everyday struggles, stand alongside contemporaries like Satyajit Ray and Mrinal Sen. Ghatak won the Padma Shri in 1970 and a National Film Award for Best Story in 1974. His work continues to influence filmmakers and scholars for its emotional intensity and formal innovation.



MASTERCLASS



Vijay Tendulkar Memorial Lecture

Vijay Tendulkar was a colossal personality in Indian Theatre. His immense contribution to theatres sometimes overshadows his brilliant work in other literary forms such as essay, the short story and novel. Even in Cinema, by writing screenplays for emerging giants like Shyam Benegal and Govind Nihalani, he left an indelible mark on the Indian new wave that emerged in the seventies. Today, it is hard to even imagine how one writer could have contributed so much to different art forms in the same period. To salute the genius of Vijay Tendulkar, PIFF started the Vijay Tendulkar Memorial Lecture since the 10th edition of PIFF. Eminent and knowledgeable personalities are invited to speak about different aspects of cinema as part of this initiative. PIFF boasts of a large number of student delegates, many of whom are students of Cinema, Theatre and related fields. Over the course of the last few years, these lectures have become an important forum during PIFF for the sharing of knowledge and insights, and for lively interaction between the seniors and the emerging talent from the film fraternity.

The Vijay Tendulkar Memorial Lecture is a cornerstone of the Pune International Film Festival, honouring a writer whose work challenged complacency, exposed moral contradictions, and insisted on intellectual rigour. This year's lecture will be delivered by B. Jeyamohan, one of the most significant literary and cinematic thinkers in contemporary Indian culture, making the occasion particularly resonant.

Vijay Tendulkar Memorial Lecture

Novel to Screen by B Jeyamohan

Titled *Novel to Screen*, the lecture will explore the complex journey of literary ideas into cinematic form. Drawing from his extensive experience as a novelist, essayist, and screenwriter, Jeyamohan will reflect on what is gained, transformed, and sometimes lost when literature encounters cinema. Rather than treating adaptation as a matter of plot transfer, he is expected to examine deeper questions of structure, philosophy, and moral tension, and how these survive or mutate within the constraints of the screen.

His screenwriting includes films such as *Naan Kadavul* (2009), *Angadi Theru* (2010), *Ozhi Muri* (2012), *Neerparavai* (2012), *Ponniyin Selvan Part 1 and 2* (2022, 2023), and *Vendhu Thaninwathu kadu* (2022). These works reflect his preoccupation with belief systems, power, and ethical conflict, often resisting narrative comfort in favour of unresolved tension. His dialogue is dense, his structures deliberate, and his characters driven by conviction rather than sentiment.

In the spirit of Vijay Tendulkar, whose writing resisted easy answers, this lecture promises to be a thoughtful meditation on storytelling across mediums. It invites filmmakers, writers, and audiences to reconsider adaptation not as simplification, but as a demanding act of interpretation, responsibility, and intellectual courage.



B JEYAMOHAN

Lessons for Regional Cinema

by Goran Radovanović

Filmmakers working outside dominant commercial systems are constantly negotiating questions of survival, visibility, and relevance. In an era shaped by global platforms, studio-driven economics, and rapidly shifting audience habits, independent and regional cinemas are forced to rethink how they sustain themselves without losing creative autonomy. This workshop offers a rare opportunity to examine these questions through the lens of European cinema and its long history of resistance, adaptation, and reinvention.

Led by Serbian filmmaker Goran Radovanović, the session will explore how European and independent filmmakers have navigated the pressure exerted by major American studios, and the forms of competition that continue to define the global film landscape. Drawing on decades of experience in feature filmmaking, documentary practice, and international teaching, Radovanović will discuss the structural, cultural, and institutional strategies that enabled European cinema to endure—from public funding models and co-productions to festival ecosystems and alternative modes of circulation.

The discussion gains particular urgency in the Indian context, where regional cinemas face parallel challenges of scale, access, and visibility. By placing European experiences in dialogue with Indian realities, the workshop aims to provoke reflection on sustainable practices, collective initiatives, and the political value of cinema beyond market success.

Intended especially for emerging filmmakers and serious cinephiles, the session promises grounded insight, comparative perspective, and inspiration drawn from lived practice rather than theory alone.



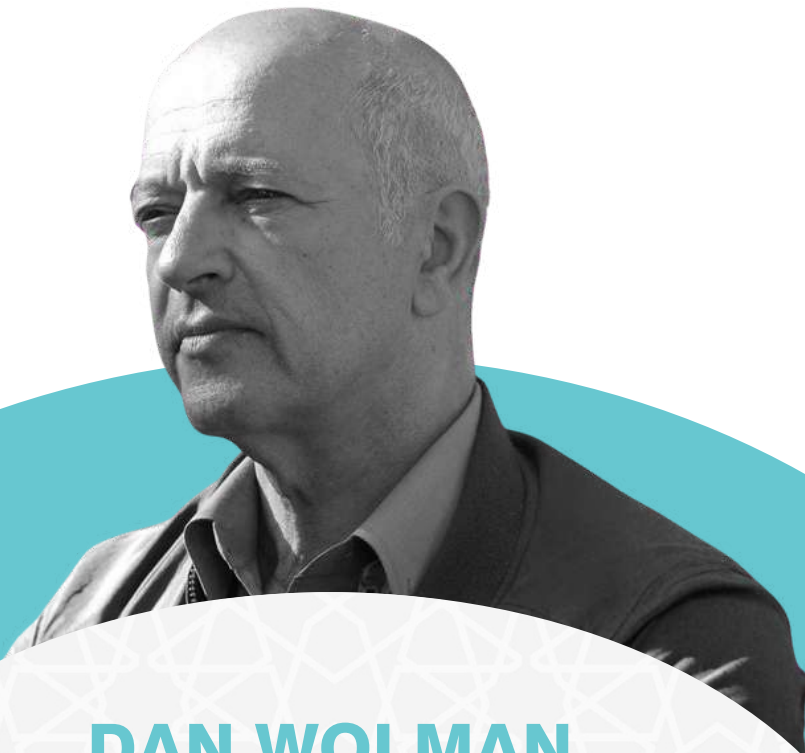
GORAN RADOVANOVIĆ

From Constraint to Creativity: Thriving as an Independent Filmmaker

a masterclass by Dan Wolman

Independent filmmakers today stand at a challenging crossroads, working with limited resources at every stage of the process—writing without institutional backing, raising funds in a system that favours mainstream cinema, filming with minimal crews, editing with restricted facilities, and finally distributing our work in markets where diverse languages and culturally rooted narratives struggle for visibility. These challenges are even greater for independent voices whose stories, though powerful and original, often lack access to the platforms and networks available to larger industries. Yet the question remains: Can these very obstacles become our strength?

This masterclass will explore how independent creators can transform constraints into creative empowerment. Drawing from his 50-year journey of making feature films and documentaries—despite not being wealthy or well-connected—he will share how he has managed to keep creating, adapting, and thriving against the odds.



DAN WOLMAN

The Rise of Iranian Cinema

by **Alireza Shahrokhi**

The Rise of Iranian Cinema is a focused workshop led by Alireza Shahrokhi, Managing Director of 7th Art IFD and a long-time professional in the international circulation of Iranian films. With nearly three decades of experience in film marketing, acquisitions, festival management, and distribution, Shahrokhi brings an insider's perspective on how Iranian cinema has navigated institutional, economic, and political constraints while building a strong global presence.

The workshop examines how filmmakers such as Abbas Kiarostami, Jafar Panahi, Majid Majidi, Asghar Farhadi, Mohammad Rasoulof, and others achieved sustained international recognition, including major awards at Cannes and the Oscars. Rather than focusing only on celebrated works, the session looks closely at systems and practices: how a culture of filmmaking has been preserved, how festivals like Fajr continue to function, and how films are conceived, financed, and produced with limited resources.

Of particular value to regional filmmakers is the discussion on early-career strategies. Shahrokhi will trace how now-renowned directors worked within constraints before global acclaim, built networks through festivals, and developed distinctive cinematic voices. The workshop offers practical insight into resilience, resourcefulness, and long-term growth, making it especially relevant for filmmakers working in challenging conditions today.



ALIREZA SHAHROKHI

Voices of Tomorrow: Conversations with Today's Marathi Filmmakers



This panel brings together a diverse group of contemporary Marathi filmmakers whose films are competing in the Marathi Competition section of the Pune International Film Festival. Ramesh More, Sameer Tewari, Manoj Naiksatam, Santosh Davakhar, Ravindra Manik Jadhav, Jeejivisha Kale, and Mohit Takalkar represent varied creative backgrounds and working methods, offering a wide-ranging perspective on the industry as it exists today.

The discussion will examine the practical realities of filmmaking in the current ecosystem, from individual creative processes to the shifting economics of production, distribution, and exhibition. Panelists will address the politics of screening slots and festival circulation, the pressures of market-driven visibility, and the challenges faced by independent and regional voices within larger industrial structures.

A key focus will be the growing influence of OTT platforms and how digital distribution is reshaping narrative choices, audience engagement, and notions of cinematic value. The filmmakers will also reflect on the cultural responsibility of Marathi cinema, its evolving identity, and its role in representing regional histories, social realities, and contemporary aspirations.

Together, the panel offers an honest, experience-driven conversation on sustaining artistic integrity while navigating change, outlining possible pathways for Marathi cinema in the years ahead.

Filming Ecosystem in Maharashtra

**Prashant
Sajanikar**



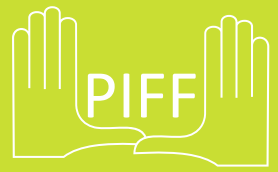
**Dr. Santosh
Pathare**



The Maharashtra Film, Stage & Cultural Development Corporation Ltd. (MFSCDCL) has launched initiatives to support Marathi cinema. Since 1997, the Maharashtra government has provided financial aid to Marathi filmmakers, with Category 'A' films receiving ₹40 lakhs and Category 'B' films ₹30 lakhs. Films not meeting these criteria are ineligible.

A 50% discount is available for shooting Marathi films and serials at Filmcity's studios and outdoor locations, making production facilities more accessible. MFSCDCL is also developing a Marathi e-Market Portal, which will provide details on subsidies, industry history, and notable figures.

MFSCDCL is conducting a seminar at the 24th Pune International Film Festival. The seminar is moderated by Dr. Santosh Pathare, and will feature Prashant Sajanikar (Joint Managing Director, MFSCDCL). This seminar aims to provide insights into the filming ecosystem in Maharashtra, focusing on ease of filming, available incentives, and global promotion opportunities for filmmakers.



Celebrating 100 Years of Cinema's Legends

ANGELA LANSBURY



Angela Lansbury, one of the most distinguished performers of stage, screen, and television, built a remarkable career defined by versatility, longevity, and an extraordinary command of her craft. Born in London in 1925, Lansbury moved to the United States during World War II and made her film debut at just 17 in *Gaslight* (1944). Her nuanced performance earned her an Academy Award nomination and marked the beginning of an illustrious career spanning nearly eight decades.

Throughout the 1940s and 1950s, Lansbury demonstrated a rare ability to transcend genre and age-related constraints. She excelled in character roles in films like *The Picture of Dorian Gray* (1945) and *The Manchurian Candidate* (1962), the latter earning her immense acclaim for her chilling portrayal of a manipulative political figure. Her sharp intellect, expressive voice, and deep emotional range made her one of Hollywood's most respected actors.

Yet it was on stage and television that Lansbury achieved legendary status. On Broadway, she delivered iconic performances in musicals such as *Mame*, *Gypsy*, *Sweeney Todd*, and *Dear World*, winning multiple Tony Awards and redefining the possibilities for musical theatre actresses. Her commanding stage presence and dynamic vocal performances established her as a transformative force in American theatre.

In 1984, Lansbury became a household name worldwide with the television series *Murder, She Wrote*, where she portrayed mystery writer and amateur detective Jessica Fletcher. The show ran for twelve seasons and became one of the most successful and beloved series in television history. Lansbury's warm yet incisive portrayal turned Jessica Fletcher into a cultural icon and showcased her ability to lead a long-running dramatic series with grace and intelligence.

Angela Lansbury's legacy is that of a true artistic giant—an actor whose talent, dedication, and enduring charm enriched every medium she touched. She remains an inspiration to performers across generations.

BHUPEN HAZARIKA

Bhupen Hazarika, one of India's most celebrated cultural figures, was a composer, lyricist, singer, filmmaker, and poet whose work transcended regional and linguistic boundaries. Born in 1926 in Sadiya, Assam, Hazarika's artistic spirit emerged early, shaped by the folk traditions, landscapes, and social realities of the Northeast. By the age of 12, he was already singing and composing, guided by the progressive cultural movement led by Jyotiprasad Agarwala and Bishnu Rabha, influences that would define his creative and political sensibility.

A master storyteller through music, Hazarika's compositions blended Assamese folk forms with universal themes of humanity, justice, and compassion. His songs—rich in melody and poetry—often addressed social inequalities, communal harmony, and the struggles of ordinary people. Works such as “Bistirno Parore,” inspired by Paul Robeson's activism, highlighted his deep belief in music as a tool for social change. His powerful voice and evocative lyrics made him a bridge between tradition and modernity, carrying the spirit of Assam to national and international audiences.

Beyond music, Hazarika was a pioneering filmmaker. He directed notable Assamese films such as *Era Bator Sur* (1956), *Shakuntala* (1961), and *Pratidhwani* (1964), and contributed significantly to the development of Assamese cinema. His film *Chikmik Bijuli* (1971) showcased his versatility as a director capable of experimenting with form and technology. Hazarika also served as Chairman of the Sangeet Natak Akademi and was a prominent voice in India's cultural policy landscape.

Recipient of the Dadasaheb Phalke Award, Padma Bhushan, and numerous international honours, Hazarika was not merely an artist but a cultural institution. His work carried the rhythms of the Brahmaputra, the aspirations of the marginalized, and the hope for a more compassionate society. Bhupen Hazarika's legacy lies in his ability to turn art into a form of collective conscience—an enduring reminder that music can illuminate both the beauty and the burdens of humanity.



JACK
LEMMON

Jack Lemmon was one of those rare screen actors whose presence felt both effortless and meticulously crafted. Born in 1925 in Newton, Massachusetts, he carried to Hollywood an instinctive understanding of human frailty, using it not as decoration but as the central engine of his performances. No matter the genre, Lemmon had a way of folding humour into heartbreak and vulnerability into bravado, revealing the contradictions that make people recognisable.

His early collaborations with director Billy Wilder shaped some of the most memorable American films of the 20th century. In *Some Like It Hot*, Lemmon's frenetic comedic timing turned chaos into visual music. A few years later, he shifted to the quiet ache of *The Apartment*, giving cinema one of its most quietly devastating characters. His Baxter was a man who couldn't stop wanting to do the right thing, even when the world offered no reward for it. That tension—between gentleness and grit—became a signature throughout his career.

Beyond comedy and drama, Lemmon explored moral restlessness in films like *Days of Wine and Roses* and *Missing*, revealing how ordinary men absorb the pressures of extraordinary circumstances. His performances were never inflated; he preferred small gestures, unguarded looks, pauses that hinted at entire histories.

On set and off, he was known for generosity—towards co-actors, towards crews, towards the craft itself. That sense of openness allowed audiences to feel as though they knew him intimately, even when he played characters far from their own experience.

Across decades, Lemmon remained a figure audiences could trust: someone who approached each role with curiosity and a refusal to take shortcuts. Watch his work today and it's clear—he didn't chase moments; he built worlds out of them.

P. BHANUMATI



P. Bhanumati was a singular force in Indian cinema—an actress, singer, writer, and filmmaker whose artistic range defied the limits of any one discipline. Born in 1925 in Andhra Pradesh, she entered the film world as a teenager and quickly became known for a screen presence that blended poise with an almost electric emotional intuition. At a time when female performers were often confined to narrow roles, Bhanumati displayed a command over voice, gesture, and timing that made her characters pulse with interior life.

What set Bhanumati apart was not just her versatility but the fearlessness with which she moved across mediums. She sang her own songs with a tonal richness that gave many of her films their emotional anchor, and her playback work alone would have secured her a place in history. Yet she went further—writing stories and dialogues, contributing to screenplays, and stepping behind the camera as a director and producer at a time when few women in Indian cinema had access to such authorship. Her films often carried her sharp moral clarity and her instinct for portraying women with dignity, complexity, and agency.

Equally remarkable was her discipline. She trained rigorously in music, absorbed literary influences, and brought an almost classical seriousness to everything she touched. Whether in Telugu or Tamil cinema, on microphone or at the editing table, she approached her craft with an unwavering belief that artistry was a calling that demanded breadth as much as depth.

In tracing Bhanumati's career, one sees not a single path but many—each carved with intent, intelligence, and a refusal to be boxed in. Her work continues to shimmer not merely because of nostalgia but because it reveals what becomes possible when talent meets audacity, and when an artist chooses to inhabit every corner of her creative world.

PAUL
NEWMAN

Paul Newman embodied a rare blend of movie-star magnetism and grounded humanism, a combination that gave his work an unmistakable weight. Emerging in the 1950s, he quickly stood out for performances that carried a cool, almost effortless charisma—yet beneath the surface, there was always a flicker of vulnerability, a suggestion of someone thinking faster and feeling deeper than he let on. Whether playing the swaggering rebel, the charming hustler, or the flawed idealist, Newman had a way of turning stillness into tension and understatement into revelation.

His collaborations with directors like Martin Ritt, Sidney Lumet, and George Roy Hill produced some of American cinema's most enduring characters: the stubborn courage of *Hud* (1963), the sly brilliance of *The Sting* (1973), the aching restlessness of *The Hustler* (1961), and the quiet defiance of *Cool Hand Luke* (1967). Newman's performances were never showy; he understood that the smallest shift—a withheld smile, a softened voice—could tell the story better than any flourish. That instinct made him compelling across genres, from courtroom dramas like *The Verdict* (1982) to comedies, noirs, and introspective character studies such as *Nobody's Fool* (1994).

Beyond acting, he embraced the full spectrum of what a creative life could be.

He directed, he raced cars with serious competitive commitment, and he channelled his public stature into philanthropy with a sincerity that made him deeply respected. The ethos guiding his choices—both on screen and off—was marked by curiosity, empathy, and an aversion to complacency.

Looking back at Newman's long arc, what stands out is the clarity of presence he brought to every role. Even now, his films feel charged with the same quiet alertness—proof of an artist who never stopped searching for the most honest note in a scene, and who trusted that truth would carry its own power.



PETER SELLERS

Peter Sellers remains one of cinema's most mercurial performers—an actor who didn't merely play characters but seemed to dissolve into them. Born Richard Henry Sellers, he rose from radio comedy and the anarchic brilliance of *The Goon Show* to become one of the most versatile screen artists of the 20th century. What made Sellers extraordinary was not just his range, but the precision with which he inhabited wildly different personalities, granting each one a singular comic rhythm and psychological detail.

His early film work showcased an instinctive understanding of farce and satire, but it was in *Dr. Strangelove* (1964) that his abilities reached an astonishing peak. Playing three roles—Group Captain Lionel Mandrake, President Muffley, and the titular Dr. Strangelove—Sellers shifted between personas with such fluidity that the film's absurdity felt eerily plausible. That capacity to create fully realised identities reappeared in his most beloved character, Inspector Jacques Clouseau, introduced in *The Pink Panther* (1963) and perfected in *A Shot in the Dark* (1964). Clouseau's incompetence, elevated by Sellers' balletic timing and deadpan commitment, transformed slapstick into something almost architectural.

Yet Sellers was equally remarkable when he stepped away from broad comedy. In *Being There* (1979), he crafted a performance of astonishing restraint, turning the simple-minded Chance into a vessel for social absurdities. It showed the depth beneath his comic instincts—an actor capable of quiet observation as well as extravagant mimicry.

Sellers' career was turbulent, marked by personal complexities and creative restlessness, but his work consistently pushed at the boundaries of what screen comedy could do. Watching him now, one senses an artist who treated transformation as both craft and compulsion, leaving behind characters so sharply etched that they feel less performed than discovered—fragments of a performer forever chasing the next shape he might inhabit.



PRADEEP
KUMAR

Pradeep Kumar was one of Indian cinema's most recognisable leading men in the 1950s and 1960s, known for his dignified presence, expressive restraint, and the quiet romanticism he brought to the screen. Born Sital Batabyal in 1925, he began his acting career in Bengali cinema before transitioning to Hindi films, where his poise and classical features made him an ideal fit for historical dramas and literary adaptations.

His early success in Bengali films such as *Alaknanda* (1947) brought him attention, but it was his move to Bombay that cemented his stardom. Pradeep Kumar became especially associated with roles that required a regal bearing or emotional nobility. Films like *Anarkali* (1953), one of his most celebrated performances, showcased his ability to blend tenderness with restraint. His roles in *Nagin* (1954), *Taj Mahal* (1963), and *Aarti* (1962) further established him as an actor capable of expressing deep feeling without theatrical excess. Across these films, he created a screen persona built on sincerity, composure, and an almost old-world sense of grace.

He was also a frequent collaborator with leading actresses of his time—Meena Kumari, Madhubala, and Bina Rai among them—finding with each a distinct tonal chemistry. His performances carried an elegance that felt aligned with the romantic and historical sensibilities of mid-century Indian cinema, a period that demanded both emotional clarity and melodic rhythm in screen acting.

As the industry shifted in the 1970s, Pradeep Kumar gradually moved to character roles, bringing seasoned warmth to supporting parts without losing the refinement that defined his early career. His filmography became, over time, a quiet record of changing cinematic tastes, with his presence offering a link between eras—a reminder of a performance style rooted in grace, understatement, and an unwavering commitment to emotional truth.

RAJ
KHOSLA

Raj Khosla was one of Indian cinema's most inventive directors, known for his versatility and his ability to work across genres while retaining a distinctive visual and narrative sensibility. Born in 1925 in Lahore, Khosla started his career as an assistant to Guru Dutt, learning the nuances of framing, lighting, and storytelling that would later define his own films. By the late 1950s, he had emerged as a director in his own right, creating movies that combined commercial appeal with artistic flair.

Khosla became a key figure in the development of the suspense thriller in Hindi cinema. Films like *Woh Kaun Thi?* (1964), *Mera Saaya* (1966), and *Anita* (1967) showcased his mastery of mood, lighting, and music, blending noir influences with uniquely Indian emotional sensibilities. He also explored other genres with equal skill, directing romantic dramas such as *Do Badan* (1966) and action-packed entertainers like *C.I.D.* (1956), demonstrating a remarkable adaptability without ever losing his stylistic signature. Khosla's work was notable for its strong female characters, expressive mise-en-scène, and innovative use of music as a narrative device, often collaborating with composers like Madan Mohan to create hauntingly memorable soundscapes.

His films often balanced popular storytelling with experimentation, whether through unconventional camera angles, intricate plot structures, or psychologically layered characters. Khosla's direction combined commercial sensibilities with a painterly attention to detail, giving each frame its own atmosphere while keeping audiences invested in the story.

Over a career spanning three decades, Raj Khosla carved out a space where mainstream cinema and craft-driven experimentation coexisted. His films continue to evoke the suspense, elegance, and emotional resonance that were his hallmarks, leaving behind a body of work that feels both of its era and strikingly individual—a testament to a filmmaker who thrived on reinvention and visual ingenuity.

RAJA GOSAVI



Raja Gosavi (28 March 1925-28 February 1998) fondly known as Vinodcha Raja (King of Comedy) was one of Marathi cinema and theatre's most beloved actors who was celebrated for his comic timing, versatility, and ability to embody everyday characters with warmth and wit. Born in Satara district, Maharashtra, he spent his early life participating in folk performances, songs, and village theatre, which led to his fascination with performance. Before venturing into films, he worked as a ticket seller at Bhanuvilas Talkies in Pune, a job that kept him close to the world of cinema.

His film debut came in *Lakhachi Gosht* (1952), directed by Raja Paranjape, where effortless comic timing won audiences. Over the next three decades, Gosavi acted in more than 85 films, ranging from comedies to social dramas. Notable works include *Saubhagya* (1953), *Punvechi Raat* (1955), *Avaghachi Sansar* (1960), *Bhagyalakshmi* (1962), *Baap Majha Brahmachari* (1962), *Kaka Mala Vachwa* (1966), and *Asla Navra Nako Gam Bai* (1976). His versatility shone in triple roles in *Raja Gosavichi Goshtha* (1958) and in portraying both comic and serious characters, even a villain in films like *Ha Khel Sawalyancha* (1976). Parallel to cinema, Gosavi was a celebrated theatre actor, performing in nearly 40 plays such as *Natsamrat*, *Saujanyaichi Aishi Taishi*, and *Tujhe Ahe Tujpashi*.

Gosavi's hallmark was his ability to connect with audiences through expressive gestures. His innocent and talkative face, his ability to get laughter by delivering easy dialogues were the strengths of his acting. He portrayed urban, middle-class, snobbish, innocent heroes in many films. He had a simple appearance and physique that would make the urban middle class feel like they were one of them but he made his film career on the strength of natural acting and simple humorous dialogues.

In his career across four decades, Raja Gosavi has left behind films that blend laughter with insight, entertainment with empathy. He continues to be remembered as an artist who brought joy to countless audiences, and whose legacy continues to define the spirit of Marathi performance.

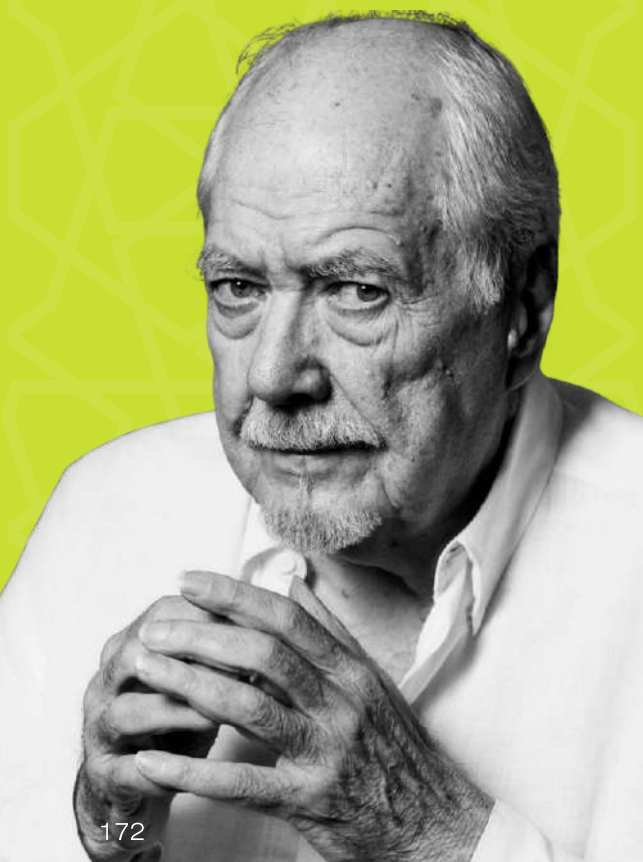
RICHARD
BURTON

Richard Burton, one of the most magnetic actors of the 20th century, combined classical training, a commanding voice, and an extraordinary intensity that made every role memorable. Born in 1925 in Wales, Burton grew up in humble circumstances, yet his talent was evident early, leading him to the stage and eventually to London's West End. His performances were marked by a rare blend of intellectual rigor and emotional immediacy, qualities that carried seamlessly from Shakespearean theatre to international cinema.

Burton's film career began in the late 1940s, but it was in the 1960s that he became a global figure. His role as Mark Anthony in *Cleopatra* (1963) opposite Elizabeth Taylor showcased both his theatrical gravitas and on-screen chemistry, making the film a cultural event. He delivered nuanced performances in films such as *Who's Afraid of Virginia Woolf?* (1966), for which he received an Academy Award nomination, *The Spy Who Came in from the Cold* (1965), and *Becket* (1964), demonstrating his ability to inhabit historical, literary, and contemporary roles with equal intensity. Even in commercial successes, Burton brought a layered intelligence that elevated the material beyond its surface drama.

Beyond the screen, Burton's stage work remained central to his artistry. His interpretations of Hamlet, Richard III, and other Shakespearean roles earned him acclaim for combining intellect, passion, and a visceral understanding of human psychology. His deep, resonant voice became a signature, capable of both lyrical subtlety and commanding authority, and his personal life—marked by tumultuous relationships and a larger-than-life persona—often mirrored the intensity of his performances.

What endures in Richard Burton's body of work is the sense of someone perpetually in pursuit of truth within a role, unafraid to reveal both grandeur and fragility. His films and performances continue to convey the tension between vulnerability and power, leaving a cinematic imprint defined by magnetism, complexity, and the rare ability to make audiences feel the weight of every word he spoke.

ROBERT
ALTMAN

Robert Altman was a visionary American filmmaker whose audacious approach to storytelling reshaped modern cinema. Born in 1925 in Kansas City, Missouri, Altman began his career in television before moving into feature films, where he developed a signature style marked by overlapping dialogue, ensemble casts, and a keen ear for the rhythms of everyday life. He rejected conventional narrative structures, preferring films that resembled living, breathing worlds rather than linear plots.

Altman's breakthrough came with *MASH* (1970), a darkly comic take on the Korean War, which won the Palme d'Or at Cannes and announced him as a daring voice in Hollywood. He followed with *McCabe & Mrs. Miller* (1971), blending revisionist western elements with a poetic, naturalistic style, and *The Long Goodbye* (1973), a detective story that subverted genre expectations with irony and existential undertones. His skill for balancing multiple storylines and characters found its apex in *Nashville* (1975), a sprawling ensemble piece exploring American culture through intersecting lives, and in *Gosford Park* (2001), where he mapped social hierarchies with surgical precision.

Altman's approach to actors was equally unconventional. He encouraged improvisation, fostering performances that felt spontaneous and lived-in. This collaborative ethos allowed ensembles to breathe, creating films that thrived on texture, nuance, and human unpredictability. He often employed long takes, complex soundscapes, and a cinematic language that demanded active engagement from the audience.

Over decades, Altman transformed the idea of what mainstream cinema could be, challenging hierarchies of story, dialogue, and performance. His films resist easy categorization, thriving in the interstices of genre, tone, and form. In watching an Altman film, viewers encounter a world that is messy, vibrant, and profoundly alive—a testament to a director who turned the mechanics of filmmaking into an instrument for exploring the unpredictability and richness of human experience.

ROCK HUDSON



Rock Hudson, born Roy Harold Scherer Jr. in 1925, was one of Hollywood's quintessential leading men, embodying charisma, charm, and a commanding screen presence that made him a symbol of romance and sophistication. Rising to prominence in the 1950s, Hudson became a fixture in studio-era cinema, known for his clean-cut looks, poised demeanor, and versatility across drama, comedy, and romance.

His early career included a mix of supporting roles, but he quickly became a bankable star in films like *Magnificent Obsession* (1954) and *All That Heaven Allows* (1955), where his ability to convey earnestness and emotional depth resonated with audiences. Hudson's collaboration with director Douglas Sirk produced some of his most enduring work, blending melodrama with subtle social commentary, as seen in *Written on the Wind* (1956).

In addition to dramas, Hudson demonstrated a gift for comedy, forming one of Hollywood's most iconic on-screen partnerships with Doris Day. Their films, including *Pillow Talk* (1959), *Lover Come Back* (1961), and *Send Me No Flowers* (1964), combined sparkling chemistry, impeccable timing, and a sophistication that defined the romantic comedy genre for a generation.

Despite his polished image, Hudson's personal life remained largely private, and his later public battle with AIDS brought attention to the epidemic in ways that transcended entertainment.

Rock Hudson's enduring appeal lies not simply in his roles, but in the combination of grace, charisma, and emotional honesty he brought to them. His performances captured both the glamour and vulnerability of mid-century Hollywood, leaving behind films that continue to define an era, reflect the tensions of its time, and showcase the rare ability to make audiences invest completely in both the story and the man on screen.

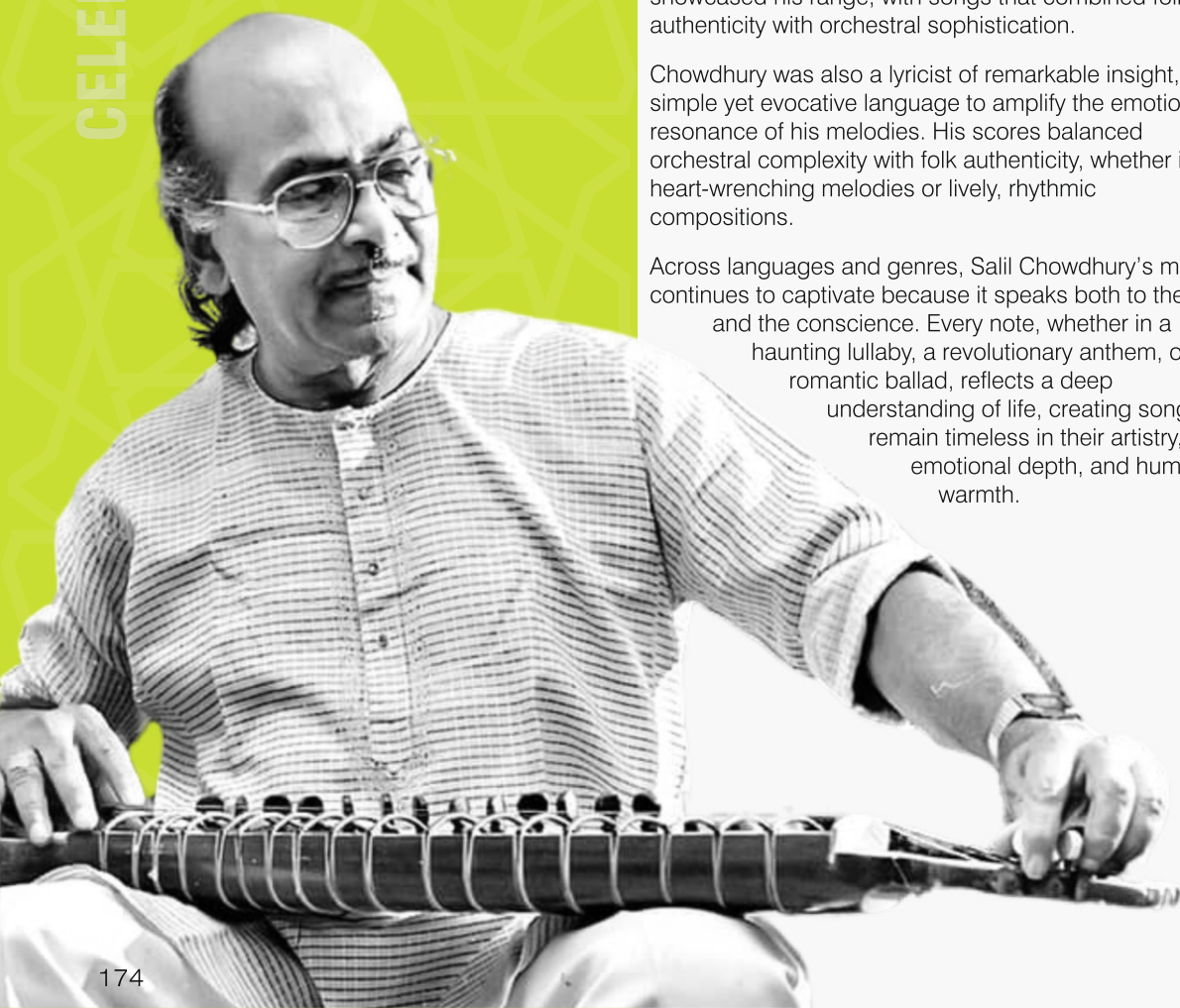
SALIL CHOWDHURY

Salil Chowdhury was a composer, lyricist, poet, and writer whose work bridged Indian classical, folk, and Western musical traditions, leaving an indelible mark on Indian cinema and popular music. Born in 1925 in West Bengal, Chowdhury's early experiences with social inequality and political activism informed his artistic vision, giving his compositions a rare combination of melodic beauty and social consciousness. He began his career composing for Bengali theatre and films before moving to Bombay, where his music would reach a nationwide audience.

Chowdhury's genius lay in his versatility. He could seamlessly blend Western orchestration with Indian ragas, creating songs that were both sophisticated and accessible. His work in Hindi cinema includes memorable compositions for films such as *Saat Hindustani* (1969), *Anand* (1971) and *Madhumati* (1958). Popular songs like "Zindagi Kaisi Hai Paheli" (*Anand*, 1971), "Aye Mere Pyare Watan" (*Saat Hindustani*, 1969), and "Nainon Mein Badra Chhaye" (*Madhumati*, 1958) exemplify his ability to fuse emotion with melody. In Bengali cinema, films like *Subarnarekha* (1965) and *Madhumalati* (1957) further showcased his range, with songs that combined folk authenticity with orchestral sophistication.

Chowdhury was also a lyricist of remarkable insight, using simple yet evocative language to amplify the emotional resonance of his melodies. His scores balanced orchestral complexity with folk authenticity, whether in heart-wrenching melodies or lively, rhythmic compositions.

Across languages and genres, Salil Chowdhury's music continues to captivate because it speaks both to the ear and the conscience. Every note, whether in a haunting lullaby, a revolutionary anthem, or a romantic ballad, reflects a deep understanding of life, creating songs that remain timeless in their artistry, emotional depth, and human warmth.



SURYAKANT MANDHARE

Suryakant Mandhare was a celebrated actor in Marathi theatre and cinema, known for his commanding presence, emotional depth, and the sincerity he brought to every role. Born in Maharashtra, Mandhare emerged during a period when Marathi theatre was evolving into a more socially aware and expressive form, and he quickly became a central figure in this transformation. His performances were distinguished by their authenticity and subtlety, balancing dramatic intensity with a natural ease that made characters relatable and memorable.

Mandhare's contributions to Marathi cinema include notable performances in films such as *Bahirji Naik* (1943), *Bala Jo Jo Re* (1950), and *Gruhaddevta* (1957). Whether portraying historical figures, moral dilemmas, or everyday characters, he had an innate ability to inhabit roles with empathy and conviction. In theatre, his versatility shone even brighter, as he moved seamlessly between classical plays, social dramas, and comedies, often elevating ensemble productions with the strength of his presence.

Known for his disciplined approach to acting, Mandhare was admired by peers and audiences alike for his dedication to craft. He trained rigorously, studied character motivations deeply, and was equally adept at delivering monologues with precision or interacting naturally in ensemble scenes. His work contributed to shaping a style of Marathi performance that combined theatrical flair with cinematic realism, bridging the two mediums in a way that enriched both.

Suryakant Mandhare's career reflects a life devoted to exploring the human condition on stage and screen. The roles he embodied continue to resonate because of the care, nuance, and humanity he brought to them.

In every performance, Mandhare demonstrated that acting is not merely an art of presentation but a form of connection—one that allows audiences to witness, reflect, and understand the world through the lens of another life.



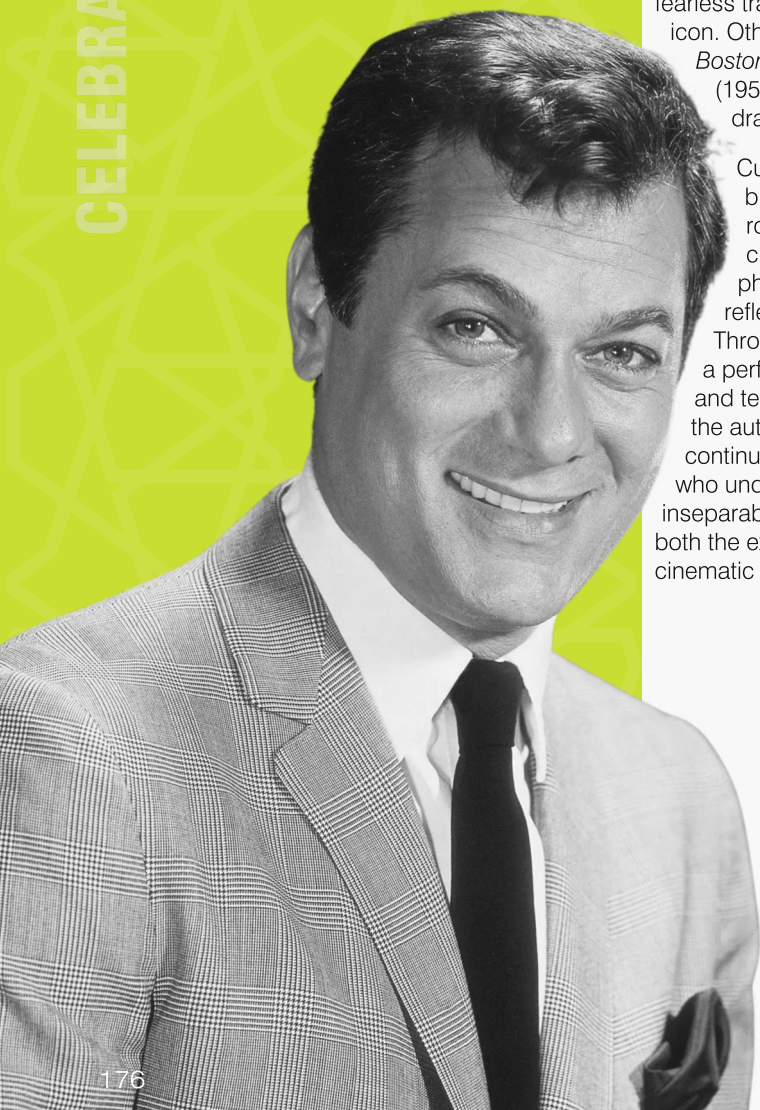
TONY CURTIS

Tony Curtis, born Bernard Schwartz in 1925, was one of Hollywood's most charismatic and versatile actors, known for his magnetic screen presence, quicksilver energy, and remarkable range across genres. Rising to fame in the 1950s, Curtis embodied the suave charm and playful wit that defined much of post-war American cinema, yet he was equally capable of delivering gravitas and emotional complexity when required.

Curtis's early successes included films like *Sweet Smell of Success* (1957), where his portrayal of a naive press agent highlighted his dramatic abilities, and *The Defiant Ones* (1958), for which he received an Academy Award nomination, sharing the screen with Sidney Poitier in a story of racial tension and human resilience. However, he became a household name for his light-hearted comedies and romantic roles, most memorably in *Some Like It Hot* (1959), where his performance as Joe/Josephine showcased impeccable timing, physical comedy, and fearless transformation, cementing his status as a screen icon. Other notable films include *Spartacus* (1960), *The Boston Strangler* (1968), and *Operation Petticoat* (1959), illustrating his ability to navigate both dramatic and comedic landscapes with ease.

Curtis's appeal lay not only in his looks or charm but in his willingness to take risks, adapt to varied roles, and bring an understated humanity to each character. Off-screen, he engaged with art, philanthropy, and autobiography, revealing a reflective mind behind the glimmering persona.

Through decades of cinema, Tony Curtis exemplified a performer who could oscillate between laughter and tension, romance and drama, without ever losing the authenticity that made him compelling. His films continue to retain their vitality, a testament to an actor who understood that charisma and craft are inseparable, and whose work invites viewers to inhabit both the exuberance and complexity of the mid-century cinematic world he helped define.



TRIBUTE



In fond memory of

Suresh Kalmadi

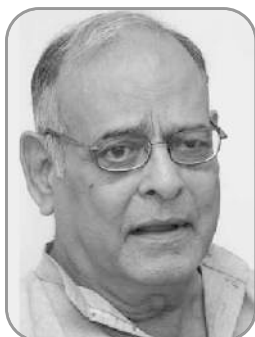
The passing of Suresh Kalmadi marks the loss of a figure whose influence on Pune's public and cultural life remains visible today. A graduate of the National Defence Academy, he was commissioned as a pilot in the Indian Air Force and served between 1964 and 1972. He later returned to the NDA as an instructor with the Air Force Training Team before retiring as a squadron leader. That training shaped a disciplined, forward-looking approach that would later influence his civic vision.

When Kalmadi turned his attention to public life, Pune was largely known for its academic institutions and industrial base. His initiatives reflected an effort to guide the city into a more visible, outward-facing modernity. The launch of the Pune International Film Festival, the Pune Festival, and the Pune International Marathon formed part of a sustained attempt to boost tourism while positioning Pune on the national and global cultural map. The Pune Festival, which coincided with the Ganesh Chaturthi, became a centrestage for classical arts, music and performances – highlighting India's rich heritage. Among these, PIFF has grown into one of India's most important film festivals, bringing international cinema, filmmakers, and critical engagement to local audiences.

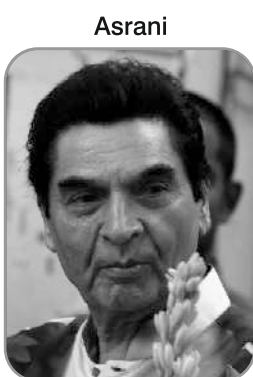
As we mourn Suresh Kalmadi, it is this legacy of institution-building and cultural outreach that many in Pune will remember, a reminder that the act of beginning can shape a city's future long after. Festivals evolve beyond their founders, but their beginnings matter, and Pune's film culture continues to carry the imprint of his early vision.



Tribute



Achyut Potdar



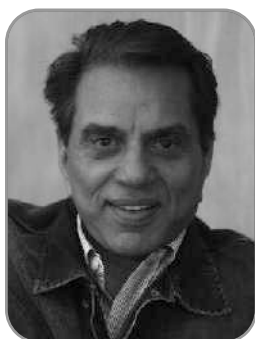
Asrani



Brigitte Bardot



David Lynch



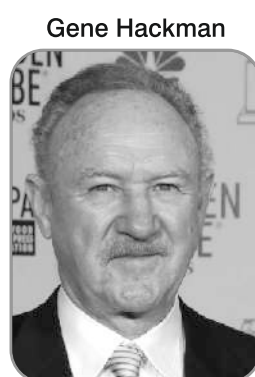
Dharmendra



Diane Keaton



Émilie Dequenne



Gene Hackman



Jean Marsh



Jiří Bartoška



Johanna Matz



Kamini Kaushal



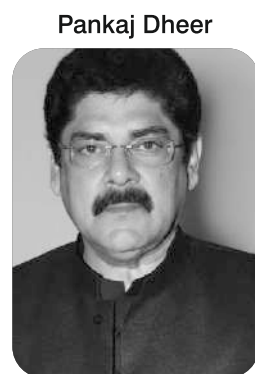
Kota Srinivasa Rao



Madhav Vaze



Manoj Kumar



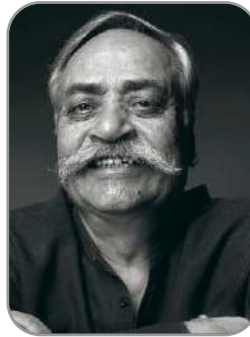
Pankaj Dheer



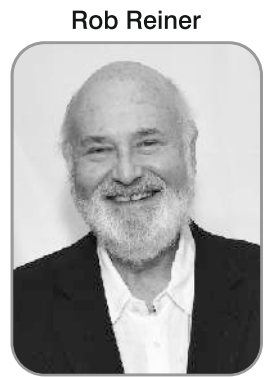
Pauline Collins



Peter Greene



Piyush Pandey



Rob Reiner



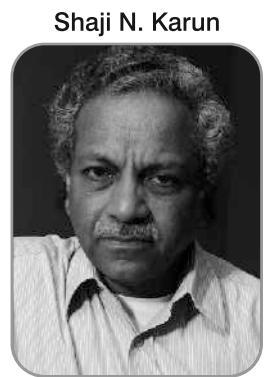
Robert Redford



Sandhya Shantaram



Satish Shah



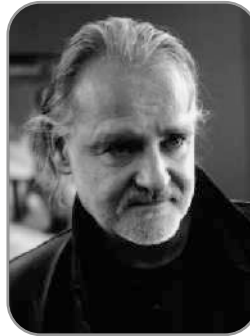
Shaji N. Karun



Val Kilmer



Vikram Gaikwad



Béla Tarr

विच्छेद लभी वारी वारी...

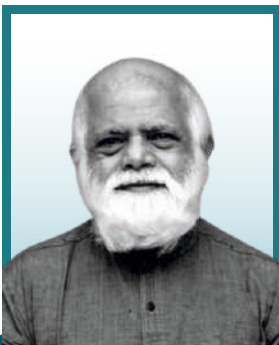


“A film director has to convince a great number of people to follow him and work with him. I often say, although I am certainly not a militarist, that if you compare the production unit to an army, the script is the battle flag and the director is the commander of the front line. From the moment production begins to the moment it ends, there is no telling what will happen. The director must be able to respond to any situation, and he must have the leadership ability to make the whole unit go along with his responses.”

— *Akira Kurosawa*



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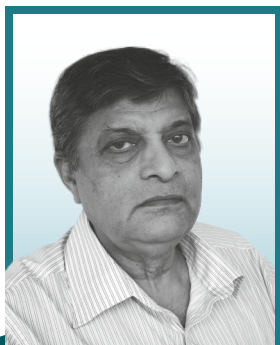
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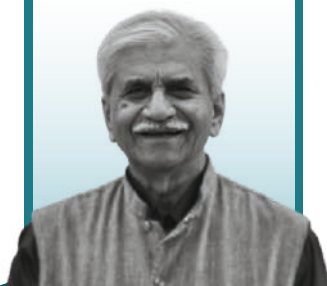
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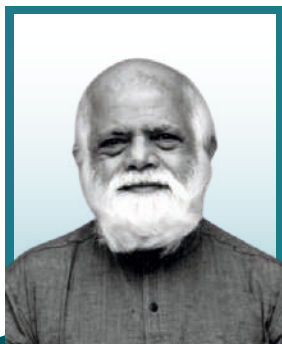
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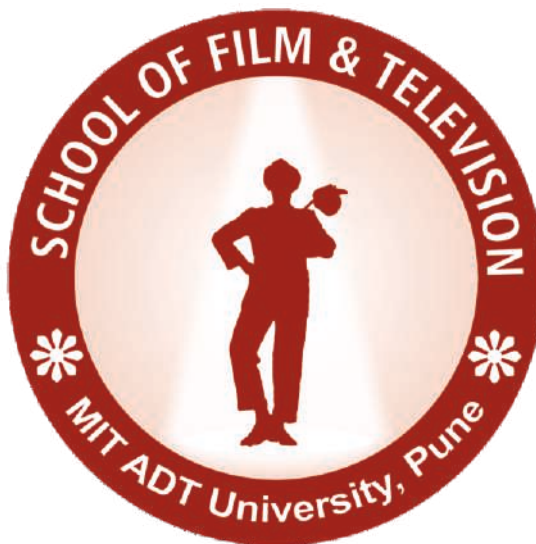


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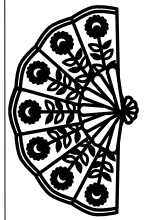
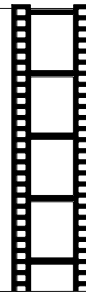
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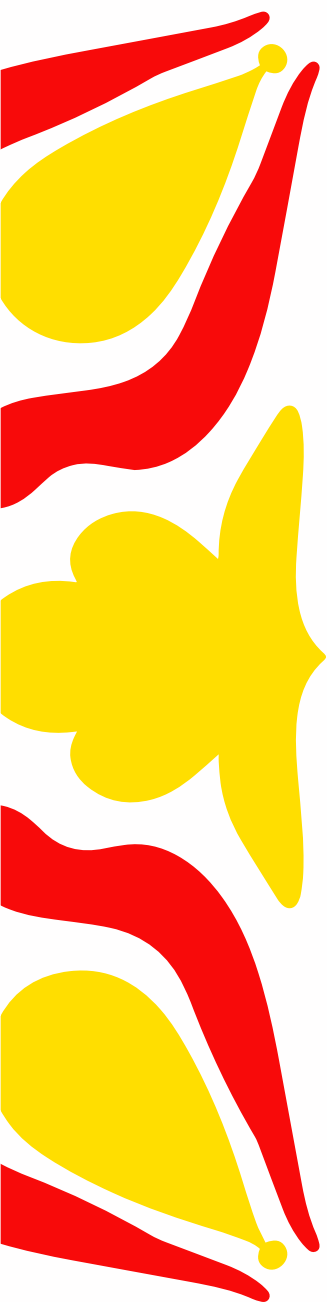


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SPAIN

Spain is characterized by many things. It's a way of being that is shared by many people, both those within and those outside. It's a way of life. A way of life that tastes of culture, that resonates with leadership and commitment. This way of life looks to innovation, inclusion, and education; it smells of solidarity and cooperation, and it touches upon equality and pride, identity and diversity. A country is a shared history. This is ours.





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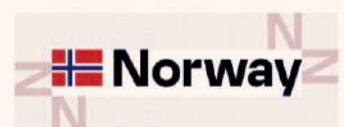
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The Norwegian Consulate General is pleased to support the growing cultural exchange between Norway and India. Art and culture play an important role in promoting shared values such as democracy, freedom of expression, and sustainability. India is an increasingly important partner for Norwegian creative industries, and the Consulate General even has its own strategy towards the Indian film industry. We also welcome opportunities for Indian films and artists to connect with audiences in Norway.

This year PIFF has selected three Norwegian films:

- My Uncle Jens
- Solomamma
- Sentimental Value

We hope you have a chance to enjoy these films, reflect on them, and engage in the conversations they inspire.



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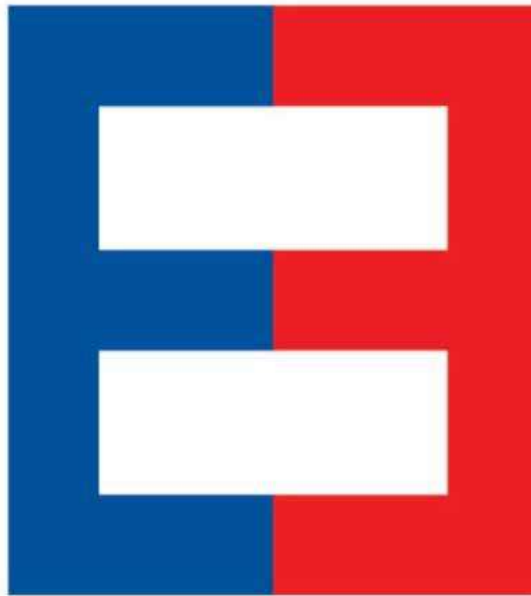
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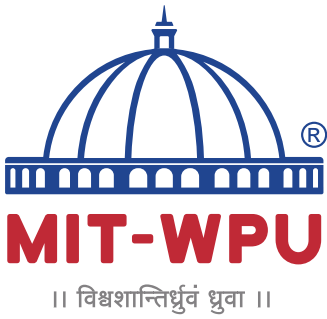
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19 th January 2026 Monday	20 th January 2026 Tuesday	21 st January 2026 Wednesday	22 nd January 2026 Thursday
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 - Situated in the western suburb of Mumbai - spread over 521 acres of lush green, picturesque land
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 - Witness to iconic movies like The Burning Train, Anand, Kalia, Ramleela, Sultan, Bajirao Mastani, Bharat, Padmavat, and Gangubai Kathiawadi
 - Facilitated shooting for mega serials like Bharat Ek Khoj, Ramayan and Mahabharata
 - Film City offers 15 AC studios ranging from 2000 sq. ft. to 20,000 sq. ft. for indoor shoots
 - 70 outdoor locations and 76 makeup rooms
 - Film City published "Spotlight" in 2017 to strengthen Maharashtra as a film-friendly destination
 - Film City initiated the concept of "Bollywood Tourism" by setting up a theme park in 2021
 - Film City was made the nodal agency to implement the Single Window System system and was launched in 2019 for the state of Maharashtra
 - Film City allotted land of ~20 Acres to Ministry of Information & Broadcasting, Government of India for establishment of National Centre of Excellence for training of Animation, Video, Gaming and Comics segment
 - Financial incentive to Marathi Feature Films
Rs.40/30 Lakhs to eligible films
 - Showcasing Marathi movies at domestic / international film festivals
 - Promotion of selected feature films at Cannes Film Festival, Film Bazaar, Goa International Film Festival
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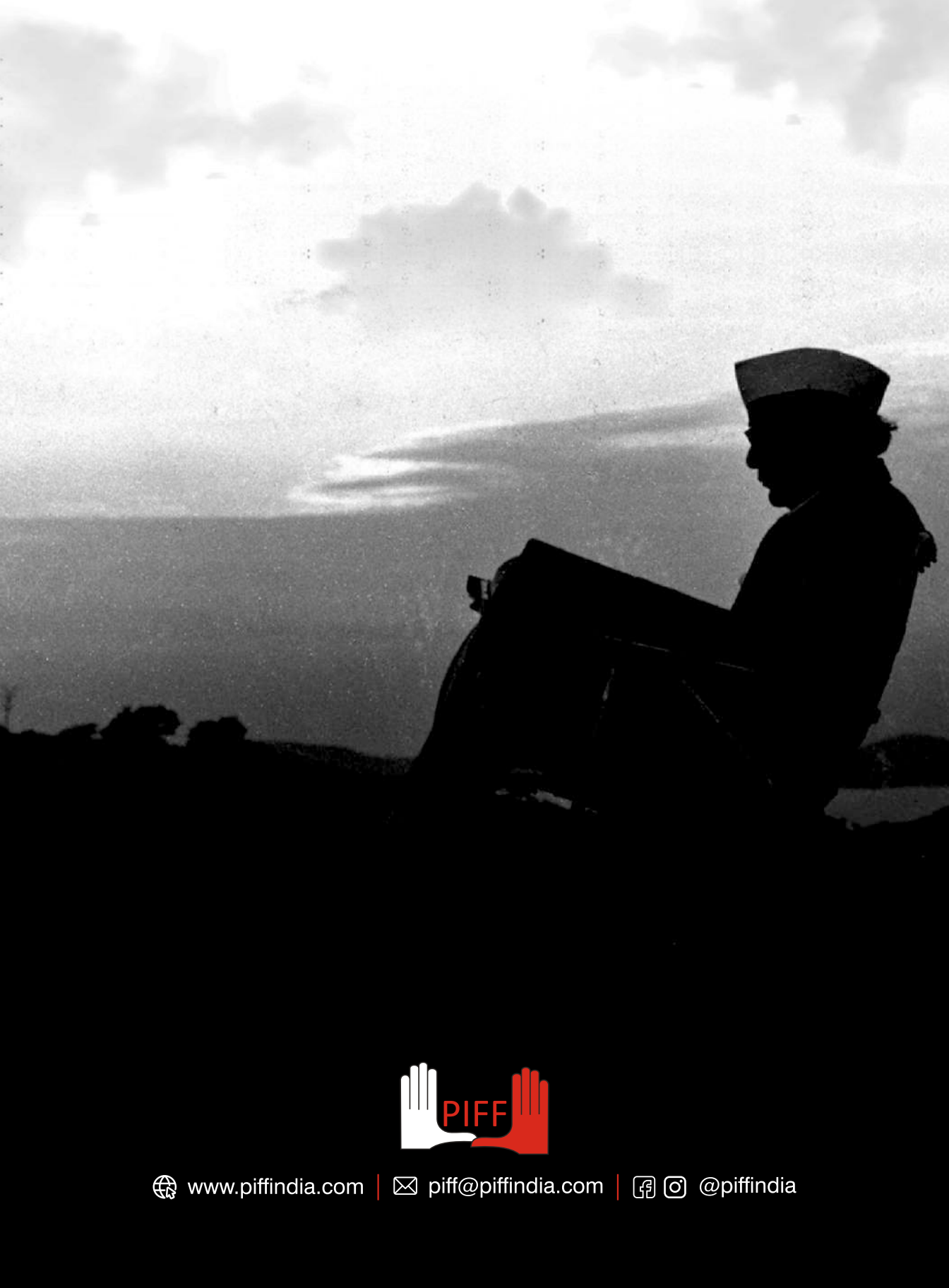
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