

SCREEN

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SATURDAY, MAY 16 2026

AT CANNES FILM FESTIVAL

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MAY 17 (SUN) | 21:30 | GRAND THEATRE LUMIERE



A NA HONG-JIN FILM

H O P E



TAYLOR RUSSELL **HWANG JUNG-MIN** **ZO IN-SUNG** **KOYEON**
CAMERON BRITTON **WITH ALICIA VIKANDER** **AND MICHAEL FASSBENDER**

PLUS M ENTERTAINMENT PRESENTS A FORGED FILMS PRODUCTION IN ASSOCIATION WITH PLUS M ENTERTAINMENT AND WESTWORLD - A NA HONG-JIN FILM "HOPE" - HWANG JUNG-MIN, ZO IN-SUNG, KOYEON, TAYLOR RUSSELL, CAMERON BRITTON, WITH ALICIA VIKANDER, AND MICHAEL FASSBENDER. STORY BY NA HONG-JIN. SCREENPLAY BY NA HONG-JIN. DIRECTED BY NA HONG-JIN. EXECUTIVE PRODUCERS: NA HONG-JIN, SAEMI KIM, SHERON KIM. PRODUCED BY NA HONG-JIN. CO-PRODUCED BY EUGENE KIM. COSTUME DESIGNER: JEONGMIN HONG. MUSIC BY NA HONG-JIN. EDITOR: NA HONG-JIN. EXECUTIVE PRODUCERS: NA HONG-JIN, SAEMI KIM, SHERON KIM. WRITTEN AND DIRECTED BY NA HONG-JIN.

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مؤسسة الدوحة للأفلام

'Red Rocks' by Bruno Dumont

Doha Film Institute

Doha Film Institute congratulates its funding recipients selected for the 79th Festival de Cannes.

Official Selection Competition

'Parallel Tales'
by Asghar Farhadi
France, United States,
Italy, Belgium

Official Selection Un certain regard

'Ben'imana'
by Marie-Clémentine
Dusabejambo
Rwanda, Gabon, France,
Norway, Qatar

'Strawberries' ('La Más Dulce')
by Laïla Marrakchi
Morocco, France, Spain,
Belgium, Qatar

'Yesterday the Eye Didn't Sleep'
by Rakan Mayasi
Belgium, Lebanon, Palestine,
Qatar, Saudi Arabia

La quinzaine des cinéastes

'9 Temples to Heaven'
by Sompot Chidgasornpongse
Thailand, Singapore, France,
Norway, Qatar

'Red Rocks' by Bruno Dumont
Portugal, France, Italy,
Spain, Qatar

La semaine de la critique

'The Station' ('Al Mahattah')
by Sara Ishaq
Yemen, Jordan, France, Germany,
Netherlands, Norway, Qatar

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Sorrentino scores with Ancelotti doc

Paolo Sorrentino has begun production on his documentary about the Italian football manager Carlo Ancelotti, which is being produced in collaboration with Fremantle-owned The Apartment. FilmNation is selling worldwide rights in Cannes excluding Italy.

The untitled project will offer a glimpse into the private life of Ancelotti, the manager of Brazil's national men's team as they prepare to compete in next month's FIFA World Cup in the US, Mexico and Canada.

Sorrentino, who earned an Oscar nomination in 2022 for his football-related *The Hand Of God*, has been filming in Brazil and will follow Ancelotti and the team to the World Cup, before returning to shoot in Italy.

As a player, Ancelotti plied his trade at Italian champions AC Milan, Roma and the Italian national team. He achieved greater international fame as the manager of AC Milan, who he led to two Champions League titles, Chelsea and Real Madrid, which enjoyed three Champions League wins in the Ancelotti era.

The film is being produced by Francesco Melzi d'Eril for MDE Films, Chloe McClay, Celia Babini and Buck Andrews at Tart Productions, and Gabriele Moratti for MeMo Films. Eric Beard executive produces in association with Where Is Football.

Jeremy Kay



Marion Cotillard on last night's red carpet for Guillaume Canet's *Karma*, playing *Out of Competition*

Kurt Krieger

Asian buyers hip to Cannes' Gen Z titles

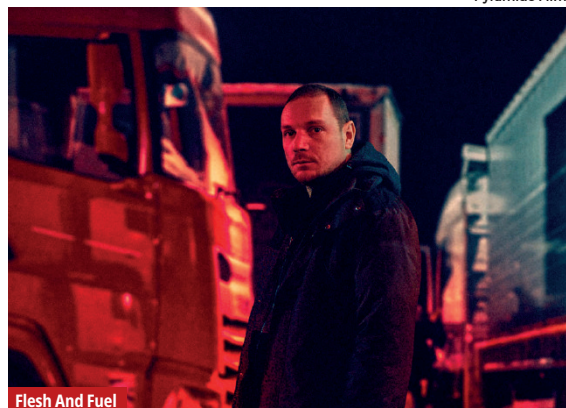
BY SILVIA WONG

Cannes is the most important festival for many Asian buyers specialising in international art-house films. Although some sellers note fewer Chinese buyers than usual, there is still a strong Asian presence in town, including Taiwan's Hooray Films and Indonesia's KlikFilm.

"It's very Gen Z, very hip, very French and very gay," said Esther Lin, head of acquisitions at Hooray Films, of the 2026 festival lineup.

She and her team have watched around 15 films so far. "We are very much moved by the Japanese animation *We Are Aliens* and the gay truck driver love story *Flesh And Fuel*. Both are debut features but very strong.

"*Teenage Sex And Death At Camp Miasma* and *Low Expectations* could attract the hipsters in Taiwan too," she added.



Flesh And Fuel

Pyramide Films

Lin expected to close deals on quite a few titles onsite. "The art-house market in Taiwan is very vibrant but that means big competition among distributors. Things will get aggressive after the weekend. Buying films at Cannes is a lot of fun."

Indonesia's OTT platform KlikFilm traditionally snaps up all the available Competition titles. Plat-

form director Frederica said there is more on offer this year due to the absence of studio titles. Japanese films *Sheep In The Box* and *All Of A Sudden* are her favourites.

KlikFilm is operated by Falcon Pictures, which is also behind Jakarta World Cinema, the Indonesian festival where the Cannes titles will screen before going on to the platform.

TODAY

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Marie Kreutzer's Cannes return

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Exploring the new incentive

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A brush with death

Nicolas Winding Refn on why he has returned to features

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Morocco's nirvana

The 30% cash rebate is a big draw

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Tokyo fest head wants to entertain

Tokyo International Film Festival director Takeo Hisamatsu has said he wants to programme more commercial films and more Japanese filmmakers, in his first interview since being appointed in April.

"I'm looking at moving the balance between art and entertainment more toward the entertainment side," said Hisamatsu. "Cinema should be exciting and not just for the elite."

The Japanese government strongly supports the content industry and its hope is to make Japanese content more prominent on the global stage. "We should take part in those endeavours. One of our festival's missions is to introduce our young filmmakers, reward them and help them thrive," said Hisamatsu.

The 39th festival is set to run October 26 to November 4.

Michael Rosser

EAVE tackles mental health

BY GEOFFREY MACNAB

The mental health challenges facing producers are the topic of a Think Tank report published today in Cannes by EAVE, the European development and networking organisation.

“Producers are at the centre of any screen production. They carry the creative, financial and emotional weight of projects,” said EAVE CEO Kristina Trapp.

The number of producers reporting cases of burnout are rising sharply, the report said, as budget cuts at public funds and broadcasters exacerbate the challenges.

“Risk has increased incredibly in recent years [in line with] the state of financial precocity that independent producers



EAVE report calls for improved support structures for producers

are in,” said producer and funding executive Tamara Dawit, who co-authored the report with Trapp.

“You have to finance the project, you have to keep yourself afloat, you have to be the emotional core of the project,” said Linda Mutawi, a producer on *Eagles Of The Republic*. “You’re expected to work for free dur-

ing development and defer your fees.”

“Producers are left behind because they have to take care of everyone,” agreed May Odeh of Berlin-based Mayana Films. “Everything is [being done for] less and, at the same time, everybody is expecting more.”

The report is calling for long-term structural safeguards

and also for ways to protect producers working in “politically unstable and low production contexts”. It suggests extra investment is needed in company development and slate support schemes, and that funders protect producers from having to defer fees.

Stronger work-life boundaries and the establishment of peer groups to share ideas and work collectively are also encouraged. “Listen to your body before it forces you to stop,” is another suggestion.

Others include taking recovery days after intense travel or premieres, as well as carving out clear no-work hours in the evenings and at least some weekends free from professional obligations.

CROISSETTE CONFIDENTIAL

Want *The Housemaid 2*? It’s going to cost you. Emboldened by the \$399m global success of the Sydney Sweeney erotic thriller, buyers tell us Lionsgate International is asking for up to four times as much as they paid for the original.

And those who are prepared to stomach the cost will have to plough the profits from the first film into the upcoming sequel.

Black Bear’s high-octane slate of Jason Statham (*John Doe*) and Gerard Butler (*The Nest*) packages is also said to be highly expensive, at a time when talk of indie film sector woes is rife up and down the Croisette.

“It’s prohibitive,” one fuming acquisitions veteran tells us of A-list packages touted as potential theatrical success stories. “It’s a real barrier to entry.”

Credit TAICCA



A good-natured Hirokazu Koreeda was the centre of attention at the Taiwan Night party, sipping on bubble tea and happily taking selfies with all who asked.

Mr Ginger Spice, Christian Horner, the controversial former head of Formula 1 team Red Bull, was outside the Residéal hotel, with a team from Chinese car manufacturer BYD and an SUV. We are now holding our breaths for a story about a high-budget FI film with Chinese backing in the works.

SETH ROGEN WATCH

Seth Rogen may be lying low after the *Tangles* premiere, so his coffee spot at the Majestic was taken by Catherine Deneuve on Friday.

Films Boutique lights up Gabor Reisz’s *Ember Végez*

Films Boutique has boarded sales on Gabor Reisz’s *Ember Végez* (literally, ‘man ends’), which recently wrapped its Budapest shoot.

Adam Tompa, Bettina Jozsa, Rodrigo Crespo and Gyorgy Gazso star in the film about a man whose search for the leak in his apartment building leads him into a tragicomic domestic revolution.

Reisz has co-written the script with Eva Schulze. The producers are Hungary’s Proton Cinema and Italy’s All At Once. I Wonder Pictures will distribute in Italy, with Cirko Film releasing in Hungary.

Reisz’s *Explanation For Everything* won best film at Venice Horizons in 2023.

Ben Dalton

Maxine Peake and Gemma Jones sprint to *Bright Side Running Club*

BY MONA TABBARA

Maxine Peake and Gemma Jones have signed to star in Sheree Folkson’s feelgood title *The Bright Side Running Club*; Altitude is launching sales here.

The script is written by Josie Lloyd, based on her novel *The Cancer Ladies’ Running Club*. When a fun-loving woman, juggling the demands of her family life, social schedule and business, is diagnosed with

breast cancer, her life unravels until she finds unexpected solace in a running club.

Harriet Rees produces for her UK-based Kaleidoscope Films. It will film in Cromer, Norfolk later this year, with support from NorfolkScreen, the county’s film office, in partnership with Norfolk County Council and North Norfolk District Council via a regional incentive to support the production to film in the county.

Global Screen Fund backs MGs for UK agents

BY MONA TABBARA

UK sales agents will be able to access \$134,000 (£100,000) to offer minimum guarantees (MG) when boarding UK projects, thanks to support from the government-backed UK Global Screen Fund (UKGSF), available from August 2026.

The fund now has an overall budget of \$24m (£18m) per year, of which about \$1m-\$1.3m (£800,000-£1m) per year is allocated to the

MG fund through the international distribution strand. “Our intention is to look for companies with a demonstrable track record in the sales and distribution of UK films,” said Denitsa Yordanova, head of UKGSF.

“It will be a competitive application process. We are aware that not all sales agents have the same track record in selling UK titles. Some might have ambition, but have not been able to get themselves

attached to a UK title. We will consider both the track record and also the ambition.”

If sales agents are unable to attach a UK title in the 12-month period, the \$134,000 must be returned to UKGSF’s funding pot.

There is some flexibility within how the fund will define a UK sales agent. Several UK sales agencies have foreign investment or are entirely owned by an overseas entity,

such as HanWay Films, under the US’s Cohen Media Group.

“For those fully based and managed from the UK with no profits leaving the country, staff in the UK which are able to prove that the majority of activities of the corporate structure are in the UK, we will be looking for additional information to be satisfied,” said Yordanova. “It is a different process than our standard [25% maximum] foreign ownership requirement.”

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New Europe fishes for Julián deals

New Europe Film Sales has inked deals on animation *Julián* ahead of its world premiere next month at Annecy.

The film has sold to Benelux (Periscop, Le Parc and JEF) and Poland (Young Horizons), as well as confirming deals with backers on the film from Canada (Elevation Pictures), UK (Elysian Films), Ireland (Wildcard Distribution), Denmark (Angel Films), Sweden (Folkets Bio) and Norway (Arthaus).

The 2D computer-animated feature follows a young boy spending the summer with a grandmother he barely knows, when he discovers her treasure-trove apartment, his Caribbean heritage... and that he is a mermaid.

Ben Dalton

Out Of The Box unpacks sales for Name Of Love

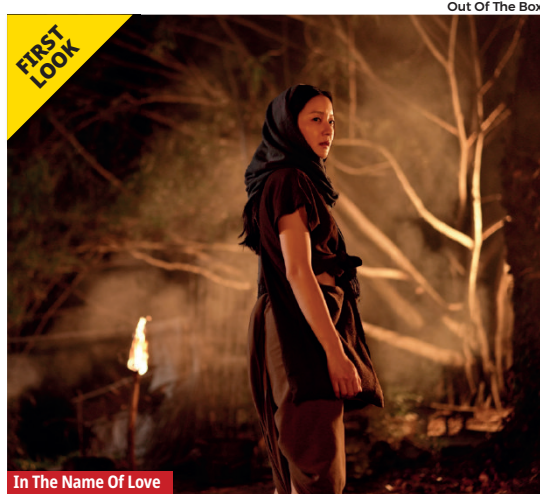
BY SILVIA WONG

GDH 559's distribution unit Out Of The Box has ventured into international sales, boarding upcoming \$3m Thai feature *In The Name Of Love*, produced by Julian Taesung Jeong for Black Dragon Entertainment.

Previously known as *One-thong*, the big-budget fantasy epic features a large-scale period setting along with action and fantasy elements.

The story follows a modern-day writer who suddenly finds herself slipping back in time, inhabiting the body of the heroine in classic Thai poem *Khun Chang Khun Phaen*.

This second feature of director Piyakan Bootprasert, whose debut was 2023's *Long Live Love!*, is supported by THACCA's new Thai film fund. It is written by Piyakan and Tanida Hantaweewatana from



Bad Genius, with a cast comprising Waruntorn Paonil, Prin Suparat and Kanawut Traipattanapong. A local release is set for September.

Out Of The Box was launched in 2023 as GDH's

theatrical distribution arm of international features, having released Celine Song's *Past Lives* and Koji Fukada's *Love On Trial*, among others, in Thailand. It is now also handling international sales of non-GDH 559 titles.

Isaki Lacuesta prepares to get Close To Me

BY EMILIO MAYORGA

Two-time Golden Shell-winning director Isaki Lacuesta is set to direct the drama *Close To Me*, about two friends growing up in the 1980s in a small Catalan town, with Global Constellation handling international sales. Sergi Lopez, Alex Brendemühl and Alba Guiler are set to star.

The film follows Ivan, whose life is upended when his best friend Jan disappears. When he discovers Jan's hiding place, the two enjoy a fleeting sense of freedom before a traumatic event exposes darker truths.

Producers are the Oscar-nominated team behind *Society Of The Snow*, director Juan Antonio Bayona and producers Belén Atienza and Sandra Hermita. Principal photography is set for this summer in the countryside around Banyoles.

6

Moonspun producer's trials of the trade

Tracy O'Riordan calls for UK streamers' support for indie productions, which help grow the talent they demand

BY MONA TABBARA

"We put ourselves under an enormous amount of pressure," recalls producer Tracy O'Riordan of the UK's Moonspun Films, referring to the speed with which Clio Barnard's Directors' Fortnight selection *I See Buildings Fall Like Lightning* was pulled together.

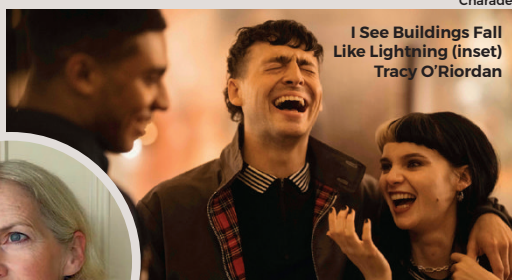
Barnard had a narrow window in her busy schedule around directing BBC series *Sherwood*. "We had seven months [from September 2024] to raise finance, do the prep, location, cast and shoot."

O'Riordan reached out to previous partners BFI, BBC Film and Curzon for financing the Birmingham-set drama, about a group of friends turn-

ing 30 against the backdrop of the UK's housing crisis.

Charades also boarded, having worked with Curzon on *Kneecap*. The French sales agent and UK distributor provided a minimum guarantee to help get the project over the line, with further financing from US-based TPC pulling together a \$5.1m (£3.8m) budget.

"There was a point where Clio, [writer] Enda [Walsh] and I had all made a pact that we would defer our fees, but the funders felt very strongly that we didn't," explains O'Riordan. "One of them



came in with a little bit more money." The

cast is led by Anthony Boyle, Lola Petticrew, Joe Cole, Jay Lycurgo and Daryl McCormack.

Beyond Cannes, Moonspun's "contained and focused" slate also includes a project being developed with the BFI from writer Lavinia

Greenlaw, which draws on her memoir *The Importance Of Music To Girls*, and a feature titled *Coup D'Etat*, written by Charlotte Hudson and Leila Hackett. "It's a 1980s coming-of-age story about female ambition and friendship, and finding your voice," says O'Riordan.

The experienced producer would like to see more support

from the streamers for UK indie producers: "Some support that acknowledges we are a foundational element of all the new talent coming up. We grow that talent, those cast and crew members that they want.

"We have for years been so industrious, getting up every day, pushing a boulder up the hill and making these projects," she continues. "Without us, without people getting up and going, I'll work for free for another year to see this through, there are no projects."

A further intervention O'Riordan would like to support independent producers is "a revenue corridor of the tax credit. That would be really meaningful to sustaining our businesses."



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Motel checks in to French distribution

Simon Robert and Guillaume De Castro are targeting independent US and UK films aimed at younger audiences

BY REBECCA LEFFLER

Motel has launched into France's distribution sector, hoping to fill a vacancy geared towards international films targeted at younger audiences.

The company launched quietly earlier this year and is having its official outing in Cannes, with four films already locked into its 2026 slate. It is headlined by Anders Thomas Jensen's dark comedy drama *The Last Viking* starring Mads Mikkelsen, which world premiered in Venice last year and has been a box-office hit in Denmark, with more than 700,000 admissions to date.

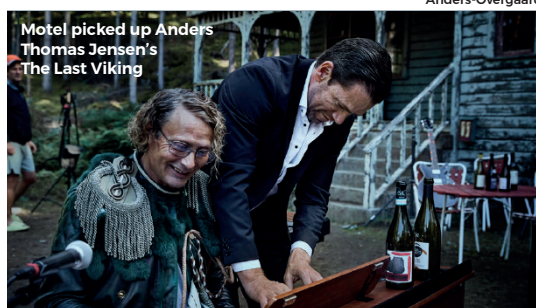
Motel has also acquired Colombian director Tomas Corredor's politically charged Toronto 2025 title *Noviembre*

and will release it in August, as well as Christian Swegal's US crime thriller *Sovereign* starring Nick Offerman, Jacob Tremblay and Dennis Quaid.

A September release is planned for the latter, followed by Luc Picard's Canadian hitman drama *Rédemptions* in December.

Motel founders Simon Robert and Guillaume De Castro have worked in indie French distribution for the past decade, at Bac Films, Le Pacte, Zinc and The Jokers Films. They plan to release some 10 titles a year.

"We're building Motel as an agile, filmmaker-driven company, with a strong focus on international indie films, and particularly from the US and the UK," reveals Robert.



Acquiring US and UK independent titles for France is a gamble since local distributors do not receive CNC support for such films, as they do for French and European titles. Robert says the company is going full speed ahead in Cannes and is specifically looking to acquire "international films that have a unique perspective on the world".

The challenges facing the industry are only fuel for Motel's fire. "The industry needs a jolt, a new wave of a more flexible approach to reaching audiences, particularly the younger Gen Alpha and Gen Z," says Robert.

De Castro adds: "It is this younger generation that can make all the difference to a

film's success. We work closely with cinemas, media partners and international distributors to bring audiences films that will entertain them and transport them to new worlds."

Motel will release *The Last Viking* in both English and French, aiming at a crossover arthouse audience. It plans to accompany its releases with premieres, special screenings, director Q&As and panels.

The company is also planning to release French productions with a focus on debut features "so audiences can discover new talent", says Robert, in addition to documentaries and heritage films. Looking ahead, Motel plans to jump into co-producing French and European features.

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‘In the film, the best and the worst human beings can do is on full display’

Hungarian filmmaker Laszlo Nemes talks about making his Cannes Competition comeback with *Moulin*, and breaking out of the arthouse bubble

After a blistering arrival with his Cannes grand prix and Oscar best foreign-language film winner *Son Of Saul*, Hungary-born filmmaker Laszlo Nemes returns belatedly to Cannes Competition with his first French-language film. *Moulin* centres on the last days of French resistance hero Jean Moulin (Gilles Lellouche), after he is captured and tortured by the Gestapo head Klaus Barbie (Lars Eidinger) in June 1943.

The film is produced by Alain Goldman's Pitchipoi Productions and has its Grand Théâtre Lumière premiere on Sunday.

How did a Hungarian filmmaker come to make a film about a famous French historical figure with a French producer and cast?

It does sound strange, but I have a deep connection to France. I lived there when I was younger and did my studies in Paris. So when Alain Goldman came to me with this project, I knew that not only would I be able to make a French movie, but I knew enough about the subject matter to go beyond the usual perception of historical movies and do justice to the figure of Jean Moulin.

What makes *Moulin* such an interesting subject?

He was a humanist, an art dealer and a painter, with a unique philosophy about life. He was more an intellectual than a field agent, and not prepared for what happened to him. That's why his story is extraordinary.

Olivier [Demangel]'s original screenplay had this promise of a clash of civilisations, two opposing views of the world — one about



Gilles Lellouche
in Laszlo Nemes' *Moulin*



‘I secretly hope no-one claps. Clapping has become a competition. I'm not in the competition of clapping’

Laszlo Nemes

finding the good in people, and the other about spreading nihilism and destruction. I didn't want Moulin and Barbie to simply be two forces; I wanted them to be human beings. In the film, the best and the worst human beings can do is on full display as a warning to all of us.

What do Gilles Lellouche and Lars Eidinger bring to their depictions of these figures?

Gilles gave so much of himself to the movie. He didn't mimic Moulin, but found a way into who he was. That was a beautiful process — almost like a birth.

Lars' character was difficult to approach. I didn't want a circus Nazi and at the same time I didn't want to overhumanise him. My intention wasn't to find the man behind Barbie — I wanted him to be perceived through Moulin's eyes and show a Machiavellian psychopathological person without getting into the psychology of it. The

way they interact is never boring, it's like an ominous play unfolding.

How does it feel to be coming back to Cannes just over a decade since you were here with your debut feature *Son Of Saul*, and as an established auteur?

I feel more pressure, strangely enough. When you have nothing, you have nothing to lose. After working for 10 years on other things, now, in a way, I'm making a comeback. It's exciting.

There's nothing bigger than Cannes. There is a dreamlike quality to it like no other festival — almost like a spiritual ritual. When your eyes are hit by the sudden lights of the theatre at the end of the movie, you are hypnotised by the emotion. That said, I secretly hope no-one claps. Clapping has become a competition over the past 10 years. I'm not in the competition of clapping. I hope people take away other emotions from the film.

How else has the industry changed over that time?

I think the internet and streamers have shaped a different kind of storytelling that is damaging for cinema. It's all about short-term satisfaction instead of deeper emotional layers. There is a need for big stories, but the industry has moved away from that. I'm yearning to go back to that as a community. I long for a new era of films just being films again.

Do you think it's possible with a film like *Moulin*?

I made this film on 35mm. It's widescreen, it's anamorphic, it's big cinema. Even the lenses are like the ones big Hollywood films used. It has an instant cinematic quality that helps to broaden its appeal. It's a logical evolution of my work. It retains the radical quality of independent film, but opens up from arthouse to a more commercial realm. **S**

Interview by Rebecca Leffler



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Reviews

All Of A Sudden p12 ♦ Gentle Monster p14 ♦ The Blow p16 ♦ The Diary Of A Chambermaid p16 ♦ A Girl Unknown p18 ♦ Atonement p18



12

All Of A Sudden

COMPETITION

Fr-Japan-Ger-Belg.
2026. 196mins

Director Ryusuke Hamaguchi

Production companies Cinefrance Studios, Office Shirous, Bitters End, Heimat Film, Tarantula, GapBusters

International sales Cinefrance International

Producers David Gauquié, Julien Deris, Kosuke Oshida, Yuji Sadai

Screenplay Ryusuke Hamaguchi and Léa Le Dimna, based on the book *When Life Suddenly Takes A Turn*

Production design Mila Preli

Editing Azusa Yamazaki

Cinematography Alan Guichaoua

Music Samuel Andreyev

Main cast Virginie Efira, Tao Okamoto, Kyozo Nagatsuka, Kodai Kurosaki

REVIEWED BY TIM GRIERSON

Sometimes, a remarkable person comes into your life and unexpectedly changes your perspective on the world. The same could be said of *All Of A Sudden*, a moving drama about the bond that develops between two women. Japanese director Ryusuke Hamaguchi crafts a platonic love story filled with riveting conversation about democracy, capitalism and mortality, all in service of examining the eternal desire to find purpose. Virginie Efira and Tao Okamoto are wonderful as richly layered, open-hearted characters who prove magnetic company.

This is Hamaguchi's third film in Competition following 2021's *Drive My Car*, which went on to win an Oscar, and 2018's *Asako I & II*, and glowing reviews could lead to serious awards consideration later this year. (Perennial Oscar player Neon is handling *All Of A Sudden* for the US.) Set primarily in France, the picture should benefit from its marketable stars, not to mention its bittersweet but life-affirming message.

In Paris, Marie-Lou (Efira) is the director of a private care facility for the elderly, determined to sell her employees

on the principles of Humanitude, a relatively new care method with the emphasis on treating the residents with dignity. But she faces pushback from both the administration, because of the higher costs, and her diligent staff, who consider Humanitude's principles too taxing.

Frustrated and burned out, Marie-Lou runs into Mari (Okamoto), a Japanese experimental-theatre director who invites Marie-Lou to see her play. The provocative work speaks directly to Marie-Lou's wish to make the impossible possible, inspiring her to talk to Mari after the show, their evening extending until the early morning as they get to know one another.

Not unlike in the films of Éric Rohmer or Richard Linklater, Hamaguchi makes the act of conversation beguiling. Based loosely on correspondences between a philosopher and an anthropologist, the film may remind viewers of the final third of Hamaguchi's 2021 triptych anthology *Wheel Of Fortune And Fantasy*, which similarly studied two women from different worlds forming a surprising bond. *All Of A Sudden's* stunning extended middle segment focuses on Marie-Lou and Mari's all-night hangout as they walk around Paris and, later, Marie-Lou's

facility. Hamaguchi and Léa Le Dimna's screenplay is suffused with crackling dialogue, the bilingual characters easily moving back and forth between French and Japanese as they discuss politics, economics and their vocations.

Hamaguchi's quiet camera moves and Samuel Andreyev's beautiful, sparely implemented score underline this deceptively gentle drama without ever distracting from the friendship. And the leads respond to their fleshed-out roles. Efira plays Marie-Lou as a tireless champion for her residents, while at the same time revealing her arrogance. Mari is nearing the end of her life, but Okamoto imbues her with light, letting the woman's love for the world intertwine with a melancholy acknowledgement that her time is short.

All Of A Sudden never stoops to treacly melodrama, preferring a restrained approach that allows the most emotional scenes to hit with full force. Just as Marie-Lou and Mari have devoted their adulthood to improving the lives of others, Hamaguchi's graceful paean to kindness and curiosity feels like a balm.

SCREEN SCORE ★★★★★

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Gentle Monster

REVIEWED BY WENDY IDE

COMPETITION

Austria-Ger-Fr. 2026.
115mins

Director/screenplay
Marie Kreutzer

Production company
Film AG Produktions

International sales
mk2 Films

Producers Alexander
Glehr, Johanna Scherz

Cinematography
Judith Kaufmann

Editing Ulrike Kofler

Production design
Myrna Wolff

Music Camille

Main cast Léa Seydoux,
Jella Haase, Laurence Rupp,
Catherine Deneuve

SCREEN SCORE



Celebrated musician Lucy (Léa Seydoux) has moved with her husband Philip (Laurence Rupp) and their young son from the city to the Bavarian countryside, in the hope of helping Philip, a struggling filmmaker, heal from creative and emotional burnout. But there is a ticking time bomb in their marriage that no relocation can escape: officers from Munich's CID knock on their door with a warrant to confiscate Philip's computer equipment as he is suspected of possession of child sexual abuse material. Austrian director Marie Kreutzer's unflinching but undisciplined follow-up to her impressive 2022 Cannes prize-winning film *Corsage* wrestles with the fallout.

It is a subject that has a particular resonance for Kreutzer, who was caught up in controversy following the 2023 conviction of *Corsage* actor Florian Teichtmeister for possession of child sexual abuse material. The closing credits of *Gentle Monster* include thanks to 'the haters' who targeted her in 2023, and implies that the experience of being collateral damage in the scandal was one of the inspirations for this film.

The approach of the majority of the films dealing with sexual abuse is either

from the point of view of the victim or the perpetrator, and *Gentle Monster's* perspective — from the point of view of the partner of a man accused of such crimes — offers a rare angle on the subject matter. Whether this alone will be enough to attract audiences to a picture that lacks *Corsage's* stylistic brio and punk spirit remains to be seen. Seydoux's star power will be a draw, and she impresses in a tricky role. Much of the performance is internalised since, for obvious reasons, Lucy cannot share her burden.

The alienation that she feels, and the sickening dread that her husband might have targeted their son, prompts Lucy to try and confide in Philip's female investigating officer Elsa (Jella Haase). Elsa politely shuts down any potential intimacy, but Kreutzer develops her separately as a character with her own subplot and her own problematic family member — Elsa's father, in the early stages of dementia, sexually assaults his female live-in carer.

In some ways, there is a deliberate mirroring in the stories of Lucy and Elsa. Yet this creates an imbalance, both structurally, in the increasingly bitty and ragged third act, and by implying a false equivalence between the crimes of Lucy's husband and those of Elsa's father.

As with *Corsage*, Kreutzer's use of music is bold and distinctive. Lucy's avant-garde performances — on grand piano, glass harp and harmonium — deconstruct pop songs such as The Cure's 'Boys Don't Cry' and soul duo Charles & Eddie's 'Would I Lie To You?' (a little on the nose, this choice). She specifically chooses love songs written by men. Her musical interpretations, she explains, are a way of taking the songwriters' words and interrogating them.

Lucy's mother (Catherine Deneuve), herself a concert pianist, raises an eyebrow at her daughter's choices, both musical and domestic. The only thing worse for the career of a female artist than having children, she observes acidly, is moving to the countryside. She doesn't know the half of it... yet.

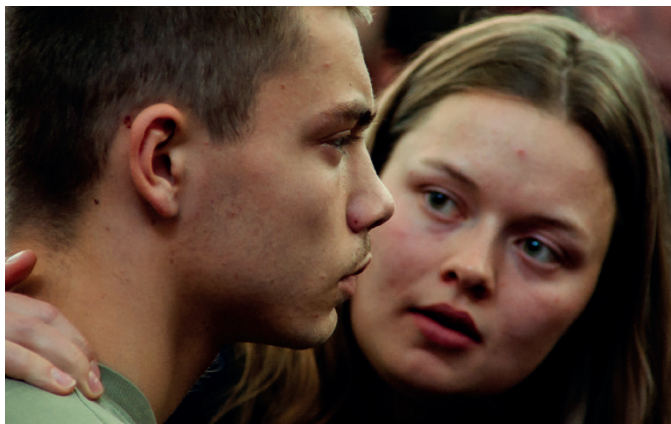
The film is most effective in conveying the sense of life's foundations and certainties being suddenly undermined, and the doubt and panic that creeps into previously happy memories. Fragments of phone camera and video footage shot by Philip allow us to see through his eyes. And what at first could be dismissed as innocuous moments of family intimacy become freighted and tainted with the suspicions that now cling to everything that Philip does or says. »

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The Blow

REVIEWED BY TIM GRIERSON

In the opening shot of *The Blow*, debut feature director Julien Gaspar-Oliveri places the camera close to the sleeping bodies of adult siblings Enzo (Diego Murgia) and Carla (Romane Fringeli), setting the tone for this intimate French drama about a brother and sister whose bond is threatened by the arrival of their ex-con father.

Screening in Critics' Week, *The Blow* will open in France via Ad Vitam, and international buyers should embrace a raw, affecting study of family trauma. Gaspar-Oliveri demonstrates confidence in working with young actors while sidestepping the narrative pitfalls that could potentially undercut such sensitive, eventually explosive material.

Nineteen-year-old Enzo and his slightly older sister Carla have clung to one another since childhood. Still, there is edginess within Carla that flares up at the worst moments — like when she makes a scene at the birthday party of Enzo's girlfriend Roxane (Héloïse Volle). Her emotional reactions are further triggered by the news that their father Anthony (Bastien Bouillon) is out of prison after serving a five-year sentence for fraud. Carla wants nothing to do with Anthony, while Enzo is eager to give him a second chance.

With DoP Martin Rit providing unpolished, handheld camerawork, the film circles these four central characters until the screenplay, co-written by Gaspar-Oliveri, focuses on Enzo and Anthony's efforts to forge a relationship after the father's long absence. *The Blow* selectively fills in this family's backstory, almost as if the hurt feelings and difficult memories are still too fresh for these siblings and their father to discuss directly. But in due course, we learn that Enzo and Carla spent time in foster care. Gaspar-Oliveri unveils only an oblique, despairing hint about the whereabouts of their mother.

The two younger actors are superb at externalising their characters' stormy interiors. Fringeli exudes a disquieting volatility from the start; by contrast, Murgia brings out Enzo's sweet, hopeful personality. And to the director's credit, for much of *The Blow* the drama surrounding Enzo and Carla's divergent responses to their dad's return is sufficiently gripping on its own, even as viewers begin to suspect that a dark secret will be revealed.

CRITICS' WEEK

Fr. 2026. 105mins

Director Julien Gaspar-Oliveri

Production company Easy Tiger

International sales Charades

Producer Marc-Benoît Créancier

Screenplay Julien Gaspar-Oliveri and Claudia Bottino, from an original idea from Julien Gaspar-Oliveri

Production design Léa Cammarata

Editing Baptiste Petit-Gats

Cinematography Martin Rit

Music Delphine Malausséna

Main cast Diego Murgia, Bastien Bouillon, Romane Fringeli, Héloïse Volle

The Diary Of A Chambermaid

REVIEWED BY TIM GRIERSON

DIRECTORS' FORTNIGHT

Fr-Rom. 2026. 94mins

Director/screenplay Radu Jude

Production company SBS Productions

International sales SBS International

Producer Saïd Ben Saïd

Production design Stéphanie Delpéch

Editing Catalin Cristutiu

Cinematography Marius Panduru

Main cast Ana Dumitrascu, Marie Riviere, Mélanie Thierry, Vincent Macaigne, Louen Bouteiller

Radu Jude's films tend to lead with their provocations, but his latest proves to be a restrained affair. Described as a 'variation' of the 1900 Octave Mirbeau novel, *The Diary Of A Chambermaid* follows an impoverished Romanian housekeeper toiling for a rich French family, in her off-hours rehearsing a stage version of the titular book. Not unlike with last year's *Kontinental '25*, the Romanian writer/director takes a minor-key approach to his trademark themes of economic inequality and societal rot.

Jude debuts *The Diary Of A Chambermaid* — which has previously been adapted by, among others, Jean Renoir and Luis Buñuel — in Directors' Fortnight. It also represents his first picture primarily in the French language, and stars Mélanie Thierry and Vincent Macaigne as the bourgeois heads of the household cared for by Gianina (Ana Dumitrascu). Those enamoured of Jude's scathing cinematic commentaries may be disappointed by the new film's less-severe tone, although that could help lure a wider audience.

Set in the three months before Christmas, the film sees Gianina caring for Louen (Louen Bouteiller), the young son of wealthy parents Marguerite (Thierry) and Pierre Donnadiou (Macaigne), who live in Bordeaux. Gianina misses her own family terribly and hopes to return to her Romanian village for the holidays.

The central storyline has superficial similarities to Mirbeau's novel, but that work is more overtly referenced in a subplot involving the mounting of a local play, in which Gianina stars as the novel's heroine Celestine. Through static master shots, Jude shows Gianina in the role during sexually suggestive scenes, a noticeable shift from the tame depictions of Gianina's otherwise monotonous existence.

Dumitrascu brings a naturalism to what might be considered dual roles, delivering the sarcastic bite one expects from a Jude protagonist. But the character is generally timid, knowing she must endure this upper-class family in order to support her young daughter.

Cinematographer Marius Panduru shoots with a lushness that is rare in Jude's oeuvre, but *The Diary Of A Chambermaid's* outward prettiness merely emphasises the melancholy and quiet anger at its core. Marguerite and Pierre are never outwardly cruel, but their repeated microaggressions are a comparable torture.





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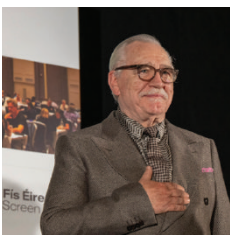


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A Girl Unknown

REVIEWED BY JOHN BERRA

Introduced in 1979, China's controversial one-child policy prompted a rapid increase in adoption. The link between an entrenched cultural preference for sons and the over-representation of girls in adoption figures was detailed by Wang Nanfu's documentary *One Child Nation* (2019), and now the trauma of abandonment is dramatised in Zou Jing's feature debut *A Girl Unknown*. Unfolding over one formative decade, this coming-of-age story finds its protagonist not only living in four environments, but taking on three names. In a restrained manner, Zou examines how such cycles of displacement cause existential anxieties to fester to the point of identity dissolution.

Receiving its world premiere in Critics' Week, *A Girl Unknown* should make an impactful impression due to its sensitive handling of subject matter that has only occasionally been explored, notably in Wang Xiaoshuai's decades-spanning *So Long, My Son* (2019).

In the early 1980s, six-year-old tomboy Wang Juan (Cao Ruofan) is experiencing an idyllic rural childhood. But when her mother Ah Hui (Luna Kwok) falls pregnant, Juan is uprooted to the city with the attentive Ding Meishuang (Shen Jiani) and her indifferent husband Wang Weiqiang (Zu Feng), who become her legal guardians. As a teenager (now played by *Resurrection* star Li Gengxi), Juan withdraws socially after being sexually assaulted and undergoes two more relocations: first, to another family, then to a garment factory where she is employed as a low-wage machinist.

A Girl Unknown finds Zou further developing the sensibility of her deliberately paced surrogacy short *Lili Alone* (2021) — the style and tempo are similarly naturalistic and observational. Predominantly height-level cinematography by Liang Zhongqiang captures Juan's childhood perspective, while careful editing by Zou and Tina Baz conveys a sense of time passing.

There are a few false notes in the final stretch when this largely subtle film is undermined by didactic dialogue regarding the nature of existence and the clichéd reliance on the symbolism of water as rebirth. Nevertheless, these minor stumbles are largely eclipsed by Zou's remarkable ability to distil various repercussions of a far-reaching social engineering project into a single, credibly lived experience.

CRITICS' WEEK

China-Fr. 2026.
125mins

Director/screenplay
Zou Jing

Production companies Pure Light Films, Maneki Films, Memoria Films, Emei Film Group, Eagle Media

International sales
Pyramide International

Producers Wang Yang, Cao Xi, Didar Domehri

Production design
Xing Jun

Editing Zou Jing, Tina Baz

Cinematography
Liang Zhongqiang

Music Valentin Hadjadi

Main cast Li Gengxi, Shen Jiani, Zu Feng, Cao Ruofan, Luna Kwok

Atonement

REVIEWED BY JONATHAN ROMNEY

A US Marine tries to emerge from the toxic fog of war in *Atonement*, an involving, sober drama that is more about emotional and psychological forces than geopolitical conflict. Based on a 2012 *New Yorker* article by Dexter Filkins, this study of the fallout from the US's intervention in Iraq may ostensibly seem to reproduce problematic aspects of cinema's depiction of America at war, but is committed to working through those issues.

A confident debut from US writer/director Reed Van Dyk, known for 2017 Oscar-nominated short *DeKalb Elementary*, *Atonement* features a terrific performance from Boyd Holbrook (*The Bikeriders*) and a characteristically magnetic Hiam Abbass, while Kenneth Branagh is modest and engaging in a substantial screen role. Tough content may make this a hard sell domestically, although the US's renewed activity in the Middle East could hardly make this a more urgent watch. Internationally, and potentially on the awards circuit, *Atonement* should make an impact.

Following true events recounted by Filkins, the film begins in Iraq during the 2003 US invasion. The Khachaturians, a Christian family, find themselves in a fire-fight: a squad of US Marines on a rooftop — unclear about what is happening — fire on them, killing the husband and two adult sons of Mariam (Abbass).

Ten years later in California, discharged Marine Lou D'Alessandro (Holbrook) — one of the names that have been changed — is undergoing the sort of traumatic response that often afflicts former soldiers. He has contacted *New Yorker* journalist Michael Reid (Branagh), who reported on the Baghdad shootings for *The New York Times*. Lou is eager for Michael to broker a meeting with Mariam, now living with her daughter Nora (Gheed) in Glendale. What he apparently seeks is some mixture of reconciliation and forgiveness.

Here the film seems to enter uncomfortable territory: it is the norm for Hollywood movies to focus on the traumas sustained by US soldiers and to sideline the victims from other nations. This is a problem, however, that *Atonement* confronts — while it depicts the intensity of Lou's agonies, various characters question his motivations and possible selfishness.

Holbrook's volatile, hyper-expressive Lou contrasts with Abbass's Mariam: her seismic grief kept inside, but always evident in her fiercely expressive stillness.



DIRECTORS' FORTNIGHT

US. 2026. 118mins

Director Reed Van Dyk

Production companies Star Thrower Entertainment, Redline Entertainment

International sales
The Veterans

Producers Trevor White, Tim White, David M Wulf, Reed Van Dyk, Steven Demmler

Screenplay
Reed Van Dyk, inspired by an article in *The New Yorker* by Dexter Filkins

Production design
Erin Magill

Editing Chelsi Johnston

Cinematography
Jon Peter

Music Zak Engel

Main cast Boyd Holbrook, Kenneth Branagh, Hiam Abbass, Gheed

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'We took the best from all the other incentives'

A new production incentive will give Denmark's producers the opportunity to be part of larger, more ambitious international projects. Ben Dalton reports

Denmark's producers are eagerly anticipating the inaugural round of projects selected for the country's production incentive, the introduction of which has the potential to make the local sector a highly attractive international partner.

When the Danish Production Incentive Scheme opened at the start of the year, Denmark became one of the last European countries to bring in such a mechanism, after years of campaigning from leading producers. The cash rebate scheme offers up to 25% value on eligible spend, with an annual budget of \$19.5m (DKK125m) and \$3.1m (DKK20m) per-project cap.

"It will make bigger parts of productions shoot in Denmark, because we can actually afford it," says producer Katrin Pors of Snowglobe. She has a strong Cannes presence this year, as co-producer on Competition entry *Fjord*, Directors' Fortnight title *Low Expectations* and Critics' Week selection *Six Months In The Pink Building*.

The incentive will run two application rounds per year and is administered by the Danish Film Institute (DFI), which is aiming to announce selected projects for the first round in the latter stages of Cannes. Pors has applied with "a big Danish-language project", and is hopeful the incentive will boost local and incoming work.

"We have tended to go somewhere [else] where you can get a production rebate and extra financing," admits Pors. "But if we can get that money and stay in Denmark, we would all prefer to shoot Danish films in Denmark."

Profile Pictures producer Jacob Jarek has made international co-productions including Ali Abbasi's *Holy Spider* and Oscar-nominated *The Apprentice*. He is now shooting season two of Netflix crime series



Critics' Week selection
Six Months In The Pink Building is co-produced by Denmark's Snowglobe

20



'[The incentive] will make bigger parts of productions shoot in Denmark, because we can actually afford it'

Katrin Pors, Snowglobe

The Asset, which was already in production ahead of the incentive, but is looking to submit to later rounds with feature films on the Profile slate.

"It will hopefully benefit producers who work internationally and co-produce," says Jarek. "It will mean we can bring more finance to the table."

Culture development

The incentive is designed to both support the international industry

and to develop a strong national film culture, according to DFI CEO Tine Fischer.

"We are here to strengthen the ambitious European co-productions, attract international financing and showcase a national industry defined by high-level artistic skills, new talents and leading production companies," she explains. "We are a country famous for our ambitious cultural and social policies."

Prior to taking on her DFI role in 2024, Fischer was director of the National Film School of Denmark, and hopes a new generation of Danes will benefit from a more international production offering.

"We are experiencing a proper post-

(Right) Profile Pictures made Ali Abbasi's international co-pro *Holy Spider*



'We are a country famous for our ambitious cultural and social policies'

Tine Fischer, Danish Film Institute

Dogme generation," says Fischer, citing companies including Snowglobe and Manna Film, where producer Maria Moller Kjeldgaard has a slate made entirely of arthouse international co-productions. "They see themselves as part of an international and European arthouse culture."

Fischer acknowledges a high level of interest in the long-awaited scheme. "We understand that we are in a time when it has been increasingly »





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'The film industry tends to follow

the money, so [the incentive] will make Denmark more attractive'

Birgitte Skov, Scanbox Production

difficult for projects to finance sustainably," says the CEO. "It's difficult to create the perfect system but there has been cross-industry collaboration to make it as good as possible, and to draw on experiences from other incentives around Europe."

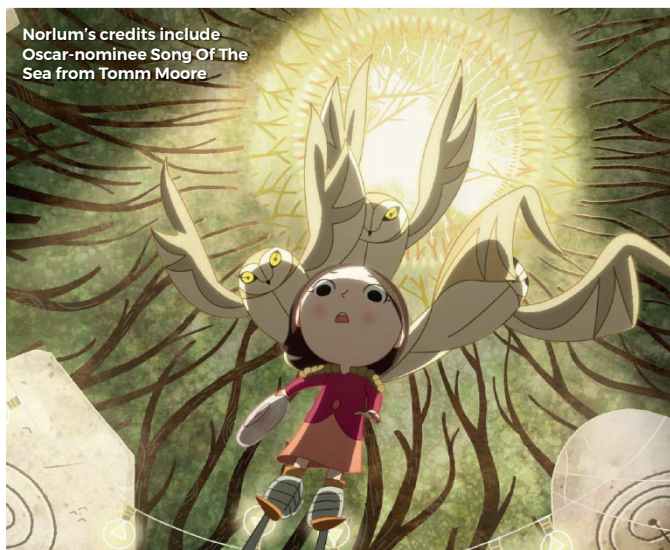
Alexander Payne's comedy drama *Somewhere Out There* starring Renate Reinsve shot earlier this year in Denmark, produced by Birgitte Skov at Scanbox Production. The Danish-language, Danish-produced film, directed by an American, featuring a Norwegian star, with worldwide distribution via a Hollywood studio in Searchlight Pictures, is the template for the kind of international productions Denmark wants to make.

"The film industry tends to follow the money, so [the incentive] will naturally make Denmark more attractive to international productions," notes Skov, who says she will apply to future rounds with other titles. "It will also benefit high-budget Danish productions with strong international financing. It's hard not to be excited."

The incentive is open to fiction features, series, documentaries — and animated titles, such as those made by Claus Toksvig Kjaer at Norlum. "There is no question how important this is," said Toksvig, who has applied to the incentive with *Fleur*, the upcoming feature from French director Rémi Chayé, boarded by mk2 Films in January. "It makes us more competitive."

Toksvig is especially pleased that, of the \$19.5m total, \$3.9m (DKK25m) has been ring-fenced for animation and series projects. "In some countries animation is regarded as not as important as live-action," says the producer. "[Now] we have money that live-action can't touch."

Norlum has made animations including Chayé's *Long Way North* and *Calamity*, and Tomm Moore's Oscar-nominated *Song Of The Sea*.



Norlum's credits include Oscar-nominee *Song Of The Sea* from Tomm Moore



Made In Copenhagen produced Oscar winner Mr. Nobody Against Putin

Toksvig says the company has also previously lost out on big projects due to the lack of a Danish incentive.

"When we got into negotiation, the [lack of] tax incentive was always a problem," says the producer. "We were told there's a list of countries that can both deliver the job but also give you something back, and since we didn't give something back, we were off the list. I hope that we can now get back in the game where we can compete for international projects."

Generating ambition

Producer Helle Faber of *Made In Copenhagen* is fresh off an Oscar win for best documentary with David Borenstein's *Mr. Nobody Against Putin*.

"This incentive allows us to be part of more ambitious, much larger projects," says Faber, who is in the early stages on "a huge documentary

series and a fiction series", and will be looking for co-production partners on both.

While feature films and series must apply with eligible costs of at least \$467,000 (DKK3m), documentaries have a lower threshold of \$156,000 (DKK1m). DFI has pledged to evaluate the incentive after its first year to see what is working.

"We have to test it out and see if we can make the cut," says Faber. "If we're not able to make the cut, we will have to look at the rules again."

It is too early for DFI's Fischer to speak

(Right) Alexander Payne's *Somewhere Out There* shot earlier this year in Denmark with Scanbox



'We might be one of the last ones to have an incentive, but we created maybe the best in the world'

Louise Vesth, Zentropa

definitively on the type of projects the incentive will support. "That said, the incentive is created with minimum and maximum thresholds that are aiming to make it possible for a diversity of projects to have access," she says. "It is designed to award not only on the size of budgets and international financing, but equally with a cultural test."

Applicants can apply simultaneously for other financial schemes, such as the new Eastern Denmark Film Fund, which also launched in January. As one of Denmark's three regional funds, it covers a region including capital city Copenhagen, where many projects choose to shoot. Producer Kim Magnusson is leading the Eastern fund's initial phase, and is an advocate for the incentive creating more inward investment in the country.

"Bringing international productions is helping our industry grow, become better, get more educated and work with other countries," says Magnusson, who is an executive producer on Nicolas Winding Refn's *Out of Competition* title *Her Private Hell*, which created its Japan setting on Copenhagen soundstages.

"This is a great opportunity, and I'm curious as to how it will work," says Louise Vesth, producer at Zentropa, which has applied for the rebate with Nikolaj Arcel's upcoming Hans Christian Andersen biopic *My Fairytale Life* (working title).

"We might be one of the last ones to have an incentive, but that's a huge advantage, because we took the best from all the others — and created maybe the best incentive in the world," notes Vesth. **E**

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To hell and back

Danish filmmaker Nicolas Winding Refn tells Wendy Mitchell how a near-death experience led him to rethink his approach to filmmaking, starting with *Her Private Hell*

Nicolas Winding Refn sees his first feature in a decade — *Her Private Hell*, playing Out of Competition at this year's festival — as not only a new phase of his career, but also a new phase of life. "Some years ago, I came to what I called the end of my creative odyssey, because I had basically nothing left that I hadn't done," he says. "I had made the films I wanted to make, I had done a couple of shows."

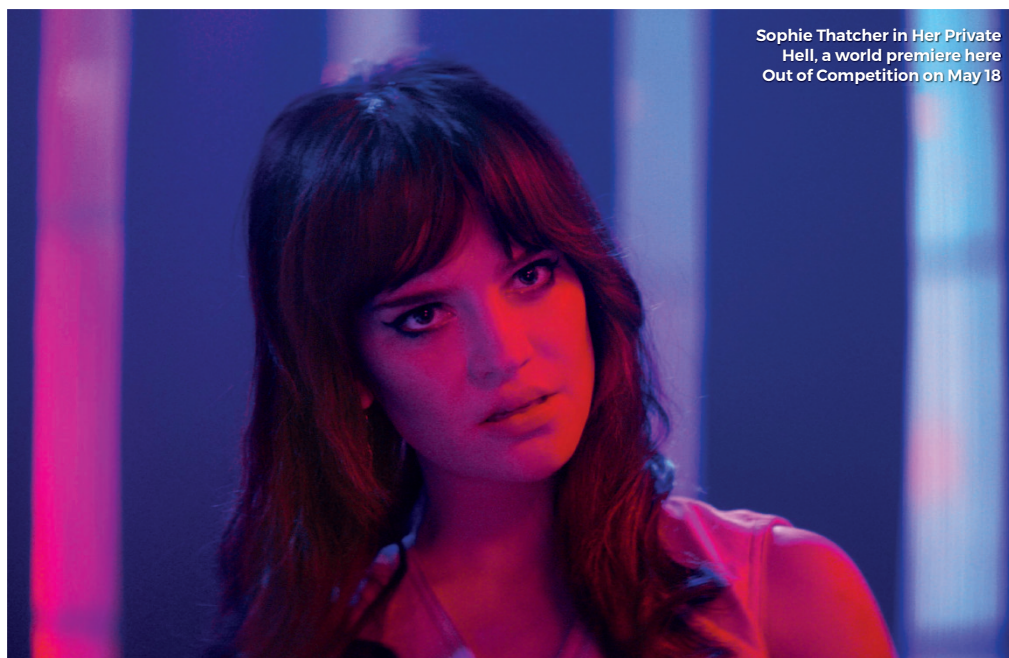
Then, an undisclosed health crisis in 2023 shook Winding Refn out of his creative doldrums. "I was dead for half an hour, and I was brought back to life with electricity, like Frankenstein," he reveals. "I suddenly realised I could start over again. I had this desire to go back and make movies again like I've never made movies before."

Not much has been disclosed about *Her Private Hell* ahead of Cannes, except that the cast includes Sophie Thatcher, Charles Melton, Havana Rose Liu, Kristine Froseth, Dougray Scott and Diego Calva, and the official synopsis reveals that it is about a deadly entity unleashed in a futuristic metropolis as a troubled young woman searches for her father and an American GI seeks to rescue his daughter.

Refn says his first idea was to make a horror film, and then perhaps a sci-fi. "But then I got interested in melodrama like [Douglas] Sirk's melodramas," he says. "And I began to look at bloody John Waters movies again."

At the end of the shoot, he also decided *Her Private Hell* should be operatic as well, so he hired Italian veteran Pino Donaggio, whose credits include *Carrie* and *Body Double*, to compose the music. "It's all these things combined — that's what excites me," he says. "It's like going into a candy store and throwing everything into a mixed bag."

The film's world premiere on May 18 will mark Winding Refn's return to Cannes, where he won best director in 2011 for *Drive* and



Courtesy of NEON

also played in Competition in 2013 and 2016 respectively with *Only God Forgives* and *The Neon Demon*. Neon, which financed and is selling internationally, holds North American rights to *Her Private Hell* and plans a July 24 release; Mubi will release in the UK & Ireland, Italy, Spain and Latin America.

Long time coming

Winding Refn spent more than a year casting the film, and pays tribute to Neon's Tom Quinn, a key collaborator and longtime friend, for letting him start the process before knowing what the film would be. "It kept on changing and it was like a constant exploration," he says.

"It wasn't until the very end of the casting that Sophie Thatcher came in... I knew the minute I saw her that she was essential for the film — the same with Kristine and Havana. And my youngest daughter is a *Riverdale* fan, which is where I saw Charles Melton looking so cool and I knew that he would be Private K."

One of his first inspirations in this new phase of life was Asia. "Coming from Scandinavia originally and growing up in New York, whenever



'I had this desire to go back and make movies again like I've never made movies before'

Nicolas Winding Refn, director

I go to Asia, I always feel like I'm the furthest away that I could ever come," he says. "I like that very much."

Although *Her Private Hell* is set partially in Japan — and includes some scenes in the Japanese language and features actors including Shioli Kutsuna, Aoi Yamada and Hidetoshi Nishijima — Refn reveals he filmed the entire project on sets

in Copenhagen (contrary to earlier reports that it was shot in Japan). He was travelling through Japan and South Korea when, he says, "I realised what I'm looking for doesn't exist. I have to build it. In the end, I ended up back in Copenhagen."

The writer/director, who now splits his time between Copenhagen and Los Angeles, kept the production lean, with fewer than 30 people on set including cast at any one time. *Her Private Hell* shot for 57 days from May to July 2025.

The script was co-written with Esti Giordani, who he met when they were co-developing *Maniac Cop*, an HBO project that never came to fruition. "I enjoy working with her. She's super smart, and I knew it would be good for me to be surrounded by good people," he says.

He also points to US producer Kimberly Willming as a key sounding board as the project evolved during three years of development, production and post-production. Speaking to *Screen International* before making the trip to Cannes, and still putting the finishing touches on the colour grade, he says: "It never stops before it's finished." **S**

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Brands extension

Shifts in independent financing and advertising models are encouraging brands and filmmakers to work together with increasing frequency. Wendy Mitchell reports

In November 2023, filmmakers Natalie Musteata and Alexandre Singh took over Galeries Lafayette's flagship Paris store for seven nights. They were shooting their ambitious film *Two People Exchanging Saliva*, the shared winner (with *The Singers*) of this year's live-action short Oscar category.

The New York-based filmmakers' story about a near-future society where physical intimacy is outlawed does not sound like an obvious fit with one of the world's most famous department stores, but the pair had heard about the upmarket chain's By Night programme, which invited collaborations with visual artists, musicians or other performers to come to the store after hours, and thought they might be open to this unusual project. As it turned out, they were.

"We were thrilled with the collaboration, they are generous patrons of the arts and believe in artistic freedom... We were given carte blanche," says Musteata, who co-writes and co-directs with Singh.

Both parties viewed the project as an independent film led by the artists, and not something to be described as "branded entertainment". As Musteata observes, "Our film is so audacious in its concept — a world in which people pay for things with slaps to the face — that it seemed absurd to us that it might be confused as branded content. Aside from the end credits, the Galeries Lafayette logo is purposely excised from the film."

While they received a small pot of development funding from the retailer, Musteata and Singh raised most of the budget elsewhere, and also brought in Chanel as a creative partner thanks to actress Zar Amir's connection to the French fashion brand. They hope to collaborate with both companies again, perhaps on a feature version of *Two People Exchanging Saliva* (in development).

It is just one illustration of how filmmakers are working with brands



Etienne Laurent/The Academy

in more creative ways than simple product placement. Further examples include fashion house YSL partially financing Jacques Audiard's *Emilia Pérez*, or Hyundai making a reported \$1m investment in Stephanie Ahn's 2026 Sundance award winner *Bedford Park*, piggybacking on the casting of actor Son Sukku, an ambassador for the Korean car brand.

Conscious coupling

Jae Goodman became an expert in connecting brands to entertainment companies when he led CAA's marketing division from 2006-18; now, his company Superconnector Studios works with the likes of Nike and Anheuser-Busch.

In early 2025, the company, which he co-founded with John Kaplan, partnered with luxury retail giant LVMH to launch production outfit 22 Montaigne, which has already connected drinks company Hennessy to *Black-ish* creator Kenya Barris for a TV project. Goodman expects to announce further content deals soon with the likes of Tiffany and travel brand Belmond.

Filmmakers who view brands only as a cash machine are making

'Galeries Lafayette are generous patrons of the arts. From the beginning, we were given carte blanche'

Natalie Musteata, filmmaker

a mistake, insists Goodman. "Brands bring opportunity that goes beyond cash. They can bring consumer resonance, consumer connectivity. For example, the open rates on a Sephora email because of their loyalty programme are incredibly high. We can help open a movie by sending an email to every Sephora loyalty member. And for Tiffany, Vuitton, Dior or Moët, you're talking about hundreds of years of cultural resonance, the heritage, the archives and today's dedicated social media followings."

Goodman helped launch Nike's busy Waffle Iron Entertainment, which kicks off a scripted deal at Apple TV with Gavin O'Connor-directed feature *Running*, about a homeless athletics prodigy.

Brands opting to work more directly with original content goes

hand in hand with the decline in traditional advertising models, especially TV advertising, driven by shifts in consumer behaviour. It could be seen as more exciting to use those ad budgets to back a TV series or film. "There is a depth and richness to TV and film storytelling, which is difficult for brands to replicate in other parts of their marketing," says Sinead Dean, London-based VP of WME Entertainment Marketing and Advisory. "The opportunity to immerse a potential customer in a brand's story, world or value system via a TV or film storyline or character, creates an emotional connection between the brand and potential consumer that is hard to achieve elsewhere."

This changing landscape will be explored at the Cannes Marché this year, with a brands-in-filmmaking panel as part of the Cannes Investors Circle on May 16, and a brand content workshop on May 18.

Elsa Huisman, a media and entertainment lawyer who works with several French fashion brands through her Paris-based 111 Avocats, says she is finally seeing European filmmakers take a more willing »



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approach to working with brands — something the Americans have been doing for longer. Film financing is fragile everywhere, so “even French producers are looking at other sources of financing, whether that’s turning to brands or other equity financiers”, notes Huisman.

Dean, who has worked with clients including McDonald’s, is seeing brands not just crafting creative marketing and promotional ideas, but willing to partially finance productions. “As brands become more knowledgeable about how they can use TV and film to further their position, co-funding or fully funding projects is becoming a viable and robust marketing model,” she says.

While some brands are now backing production, they usually do not wholly finance projects — more typically co-financing development or working on in-kind deals that help with production elements such as costumes, locations or marketing and promotion.

Fashion conscious

Taking a different approach, Fondazione Prada, the non-profit arm of the fashion brand, has established an annual \$1.8m (€1.5m) fund to back 10-12 independent films per year, led by former Directors’ Fortnight general delegate Paolo Moretti. He stresses the fund is entirely cultural in outlook and attaches no expectations of visibility — or editorial interference. Its first 14 selections, announced in February, included projects from Apichatpong Weerasethakul, Levan Akin, Hlynur Palmason and Tatiana Huezo, with fashion magnate Miuccia Prada herself sitting in on the final selection discussions.

Moretti adds that the Prada fund “is conceived as a long-term commitment” and, more than just financial support, he wants it to be helpful for a project’s market visibility. “Independent cinema is facing increasing structural fragility,” he says. “In that context, it felt natural to elaborate a new form of interaction with the film world.”

New York-based industry veteran Brian Newman launched consultancy Sub-Genre in 2013 and now works with brands including Oatly, WeTransfer, Hilton and REL. Sub-Genre works on strategy, finding potential partners as well as helping on distribution — either as a boutique sales agency or service deal



Sundance



Yoni Brook



Courtesy of Fondazione Prada



‘It felt natural to elaborate a new form of interaction with the film world’

Paolo Moretti, Fondazione Prada

distributor — for content made with brands.

Newman agrees that Europe is catching up with the US trend of creators engaging with brands to replace other shrinking sources of finance; he also points out that Hollywood production companies have started to create brand

divisions in the tougher financing climate, even agreeing to share IP ownership in some situations.

While some brands are willing to work in features, short-form content is the preference for many: “You can control that more in a marketplace that’s not buying a lot of features,” observes Newman.

Non-fiction has been an attractive space for brands. “It’s easier for documentaries to signal values alignment,” suggests Newman. He is working on Oatly-backed doc series *The Price Of Milk*, which premiered last year at Tribeca Film Festival and launches on multiple platforms in June. The series looks at small farmers fighting big dairy, a topic the plant-based drink maker “clearly has



‘Co-funding or fully funding projects is becoming a viable and robust marketing model’

Sinead Dean, WME Entertainment

a vested interest in”. Directors Nicholas Bruckman and Yoni Brook had full creative control and final cut.

Newman sees platforms and streamers — including Roku, Samsung, Prime Video, Netflix and Hulu — not only selling slots to advertisers but working with brands more directly on content. “People are paying to play, you’re going to see more content show up in your queue that’s essentially an advertisement, there because of an algorithm,” he predicts, claiming the situation is not necessarily bad for consumers: “As long as it shows up in a genuine way and is done well, it’s better than just putting a bunch of bottles in the scene.”

Creative path

There are still few precedents and established best practice in this field, so an expert intermediary like Newman, Goodman, Huisman or Dean can be crucial; brands might not have a dedicated entertainment department and producers will not necessarily know how to structure these kinds of deals. But it is a growing arena that will only get bigger. Expert advice includes to involve brands at early stages of development; see past just finance for true partnerships; and for brands looking at this space to create dedicated departments, as YSL did with Saint Laurent Productions in 2023.

“Advertising and entertainment are already collaborative businesses, they just typically haven’t collaborated to create real entertainment,” says Goodman. “Our advice is come to the table with an open mind. The creatives in entertainment need to trust that the brand is a storyteller; they’re not trying to ruin your auteur entertainment. The same is true for the brand executives — if you come with a defensive posture, it’s never going to work. Meet a lot of potential partners and find somebody you like and trust, because you’re about to go on a multi-year journey.”

COMING SOON FROM CANADA.

A selection of upcoming Canadian features expected to hit the international market in 2026.



DONDE COMIENZA EL RÍO (WHERE THE RIVER BEGINS)

Drama (Canada/Colombia)

Juan Andrés Arango

(*La Playa* - Un certain regard, Cannes 2012; *X500* - IFFR 2017)

Contact : **h264**



ELEO & NOVA

Science-fiction/Fantasy

Jérémy Comte

(*Paradise* - Berlinale 2026)

Contact : **Max Films**



FAUX GUN BANDIT (TOY GUN BANDIT)

Action/Drama

Rémi St-Michel

(*Petit Frère* - Critics' Week, Cannes 2014)

Contact : **h264**



IN THE HEART OF THE SOUTH

Drama/Thriller

Nyla Innuksuk

(*Slash/Back* - SXSW 2022)

Contact : **Sphere Media, Mixtape VR**



LE PROJET SHIATSUNG

Science-fiction/Animation

Brigitte Archambault, Eva Cvijanovic

(*Hedgehog's Home* - Sundance 2018, Berlinale 2018)

Contact : **Embuscade Films, National Film Board of Canada**



MANHUNT

Drama

Wayne Wapeemukwa

(*Luk'Luk'I* - Best Canadian First Feature Film, TIFF 2017)

Contact : **Manhunt Productions**



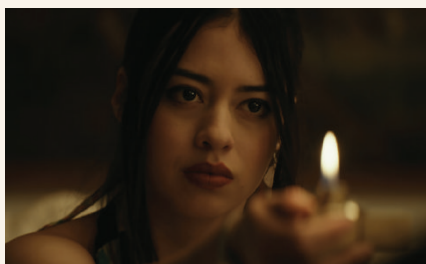
RÉDEMPTION

Drama

Luc Picard

(*Les rois mongols* - Crystal Bear, Generation Kplus, Berlinale 2018)

Contact : **Cinéfrance international**



TOMBS

Magic Realist Drama, inspired by true events

Marie Clements

(*Bones of Crows* - TIFF 2022)

Contact : **Myriad Pictures**



UGLY

Drama

Ed Gass-Donnelly

(*Lavender* - Tribeca Film Festival 2016)

Contact : **Visit Films**



VIOLENCE DU CORPS DE L'AUTRE

Drama

Denis Côté

(*Paul* - Berlinale 2025)

Contact : **Voyelles Films**



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Morocco's magic hour

International producers are heading to Morocco for the spectacular locations, talented crews and improving cash rebate. Geoffrey Macnab reports

Morocco is attracting significant numbers of international film and TV projects, some on a very large scale. Big projects to have shot recently in the country include Pathé's *De Gaulle: Tilting Iron*, directed by Antonin Baudry and screening Out of Competition in Cannes; Christopher Nolan's blockbuster historical epic *The Odyssey*, released by Universal this summer; and Andrew Niccol's *Lords Of War* starring Nicolas Cage, sold by Film-Nation, which will be released in the US by Vertical in 2027.

Karim Debbagh of Morocco's Kasbah Films was the country's line producer on *Lords Of War*. He points to Morocco's many attractions for international producers, ranging from the 30% cash rebate and VAT exemption to the seasoned crews and spectacular locations.

Lords Of War shot for more than six weeks in Morocco, as well as in Belgium. One small irony is that it rained unexpectedly in Morocco, rather than in Belgium. "It turned out to be a very, very rainy season," recalls the producer. "That was the main challenge, but that didn't make the production stop. It made the team work more together, fight more together."

In the end, the production kept to schedule, and the filmmakers incorporated the rain into the storytelling.

Locations included Casablanca, Marrakesh, Kenitra and Rabat.

In Kenitra, the film used the military airport for some of the action sequences. "We got the planes, we got the Hercules [aircraft], we got all the Moroccan army hardware. The royal army is very helpful in terms of whatever they can give you," says Debbagh.



(Right) John Cena in *Matchbox*



Lords Of War filmed in Morocco for six weeks

Kasbah Films

One of Morocco's enduring attractions is the country's ability to double for other countries. In *Lords Of War*, Casablanca and Marrakesh stood in for scenes set in various African and Middle Eastern countries.

Debbagh also worked on the second series of Prime Video thriller *The Terminal List*, starring Chris Pratt, for which Morocco doubled as several countries including Ukraine. Another recent highlight is Sam Hargrave's *Matchbox*, starring John Cena and Jessica Biel, for Apple Originals, which Debbagh describes as "a huge action [movie] with cars flying".

Swift reimbursement

To access the cash rebate, producers need to spend around \$1m (MAD10m) before tax in local spend in Morocco and commit to working 18 days. That period can include set building and costume making.

Producers say that under Mohamed Reda Benjelloun, the new head of the Moroccan Film Centre, the cash rebate is being paid far more quickly than in the past. Some



'If you want to do an epic or biblical drama, you come to Morocco because the craft is here'

Karim Debbagh, line producer

productions had to wait for up to a year for the rebates to come through, but that has been whittled down to six months. It is hoped the timeframe will shorten to three or four months.

Moroccan crews work six days a week and are less expensive than their western counterparts. "They don't make a big fuss if you're a little bit over hours," says Debbagh. International producers do not have to make social security payments on their behalf as the government takes care of these elements.

"We are picking the fruits of the past 50 years," he reflects. "Morocco has always been beautiful and diverse in terms of location... it's a safe country. Through the years, we have [built up] a lot of experienced people."

Local technicians have learned from working on big international

projects such as *Gladiator*, *Spectre*, Indiana Jones films and *Men In Black*. Debbagh reels off areas of expertise that include producing, production management, accounting, construction and the art department. "Moroccan people are making props for Saudi Arabia, Jordan, Germany and Korea," he says. "If you want to do an epic or biblical drama, you come to Morocco because the craft is here."

Film schools are also beginning to open across the country. The Moroccan Film Centre and the Ministry of Culture are trying to attract a younger generation into the industry.

There are plenty of strong service companies, not least Agora Films, Mont Fleuri, Dune Films, Zak Productions, K Films and Kasbah itself, and the locations — for which most productions travel to Morocco — are spectacular. In addition, there are decent studio facilities, including Oasis Studios in Ouarzazate and Atlas Studios, while plans are afoot for a new studio development, Argan Studios, between Rabat and Casablanca.

Although Morocco is considered film-friendly, its general infrastructure is being further improved in advance of the 2030 men's football World Cup, which is being co-hosted in the country. **S**

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L

atvian films, talent and locations are on full display at Cannes this year. Directed by Vies-

turs Kairiņš, the coming-of-age basketball drama *Ulya* is screening in Un Certain Regard, supported by the National Film Centre of Latvia (NFC) as a Latvian majority co-production led by Guntis Trekteris from Ego Media. The co-producers are Ieva Norviliene from Lithuania's Tremora, Pille Rünk for Estonia's All Film and Malgorzata Staron for Poland's Staron-Film.

Set in 1960s Latvia, *Ulya* is based on the true story of professional basketball player Ulyana Semyonova. The \$1.8m (€1.5m) project was shot in black-and-white and filmed in three parts from January 2024 to May 2025, for a total of 30 shooting days. "*Ulya* is unconventional in every aspect, whether in its casting, visual language or narrative structure," says Trekteris.

Indeed, the lead female character is played by male actor Kārlis Arnolds Avots. "During production, we made bold and risky creative choices on casting, language and the shooting format," says Trekteris. "These decisions challenged convention and required trust from the entire team as well as financiers, and proved essential in capturing the authenticity and emotional truth of Ulyana's story."

Avots, a rising star in Latvia and internationally, is one of the originators of the film's idea and is co-writer alongside Livia Ulman and Andris Feldmanis. Avots' credits include Viking warrior drama *Bloodaxe* and revenge thriller *Kill Jackie*, both for Amazon MGM Studios. He is also in the 1980s-set East Berlin spy thriller *Honey* for the BBC and ZDF.

Trekteris secured backing for *Ulya* from the NFC, Estonia and Poland's film institutes, the Lithuanian Film Centre and the Cultural Endowment of Estonia.

"The financing took more than two years to put together," explains Trekteris. "It was a successful co-operation, both in terms of financing and creative input from all involved."

Dita Rietuma, director of the NFC, says Latvia's international achievements are the result of long-term investment at a local level to build a sophisticated film infrastructure.

"Successful cash rebate programmes and services for foreign filmmakers cannot exist without strong local industry foundations,"

Andrijs Stokins



Kārlis Arnolds Avots in Un Certain Regard title *Ulya*

PROMOTIONAL FEATURE

SHOOT FOR SUCCESS

With support from regional funds, Latvia is fast becoming the go-to location for international productions looking to embrace the nation's film sector

says Rietuma. "The competitiveness of production costs, the professionalism of local film crews and the uniqueness of Latvian nature all drive Latvia's appeal."

Regional collaboration

Latvia offers a locations-based tax rebate of up to 30% on eligible in-country production costs that include crew, cast, locations, equipment rentals, transport, accommodation, catering and construction services.

It is administered by the Investment and Development Agency of Latvia (LIAA) and is aimed at international feature films, documentaries and animations. The national rebate can be combined with the Riga Film Fund, which offers international productions a fur-

ther cash rebate of between 40% and 45% on their Riga spend.

Two minority Latvian projects have chosen to shoot in Latvia. They are Polish filmmaker Jan Holoubek's Second World War thriller *Wild, Wild East* and Estonian director Veiko Õunpuu's historical drama *Serafima*, which stars Estonian actor Priit Võigemast and Georgian actress Tinatin Dalakishvili.

Serafima saw Latvia's period architecture double for Estonia in the collaboration between Estonia's Nafta Films with Nafta Films Latvia, Poland's Orka Film and Estonia's Apollo Film Productions. Backing came from national and regional agencies including the Investment and Development Agency of Latvia and Riga Film Fund.

Meanwhile, Riga-based full-service production company White Picture was the minority produc-

tion partner on *Wild, Wild East*, a Poland-Estonia-Latvia collaboration. Most of the film's exterior scenes were shot over 10 days in the historic town of Kuldīga, a two-hour drive from Riga.

"I combined two financing sources, the 30% national cash rebate and a 20% regional rebate from the Riga Film Fund," explains White Picture producer Alise Gelze of *Wild, Wild East*. "This marked the first time the fund allowed the rebate to be split across two calendar years, which can provide greater cashflow flexibility for productions."

Along with Kuldīga, further location gems throughout Latvia include the port city of Liepāja, various mansions including Rundāle Palace, the country's dense forests and scenic coastlines, as well as the Art Nouveau district (Jugendstil) and the streets of Old Riga.



'I combined two financing sources, which can

provide greater cashflow flexibility for productions'

Alise Gelze, White Picture

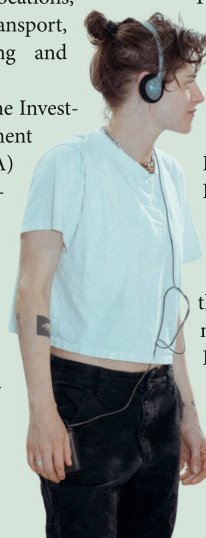
Filmmakers appreciate that the country is very film friendly. "The permit system in Riga is flexible," notes experienced Latvian supervising location manager Ingrida Nagle, whose credits include *The Exalted*. "For shooting in public spaces, we apply to Riga City Council. It takes 10 days to secure permits from city institutions, which are supportive and open to the filming process."

Major international filmmakers to have shot recently in Latvia include Kristen Stewart for *The Chronology Of Water* in 2024, Andrei Zvyagintsev's Competition title *Minotaur*, Kirill Serebrennikov's upcoming French-language *Après* and Albert Serra's anticipated *Out Of This World*.

MISSION = Latvia

Contact Dita Rietuma, National Film Centre of Latvia (NFC)

✉ dita.rietuma@nkc.gov.lv



(Right) Kristen Stewart filmed *The Chronology Of Water* in Latvia

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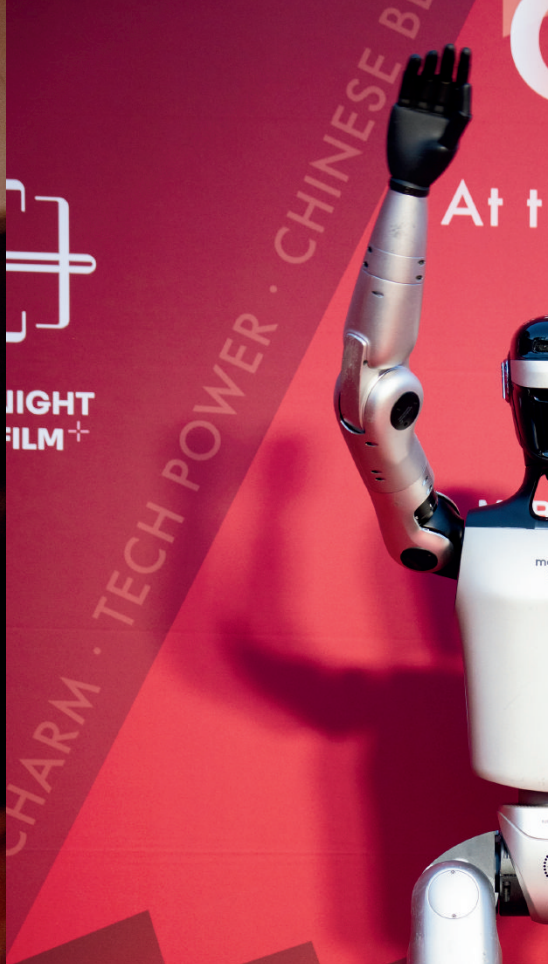
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- 4** **Jean-Romain Micol** TAICCA, **Mikael Fellenius** Film i Väst
- 5** **Florian Krügel** Dor Film Produktion, **Neerja Narayanan** producer, **Genia Sophie Krassnig** Dor Film Produktion, **Sidney Chiu** SC Productions
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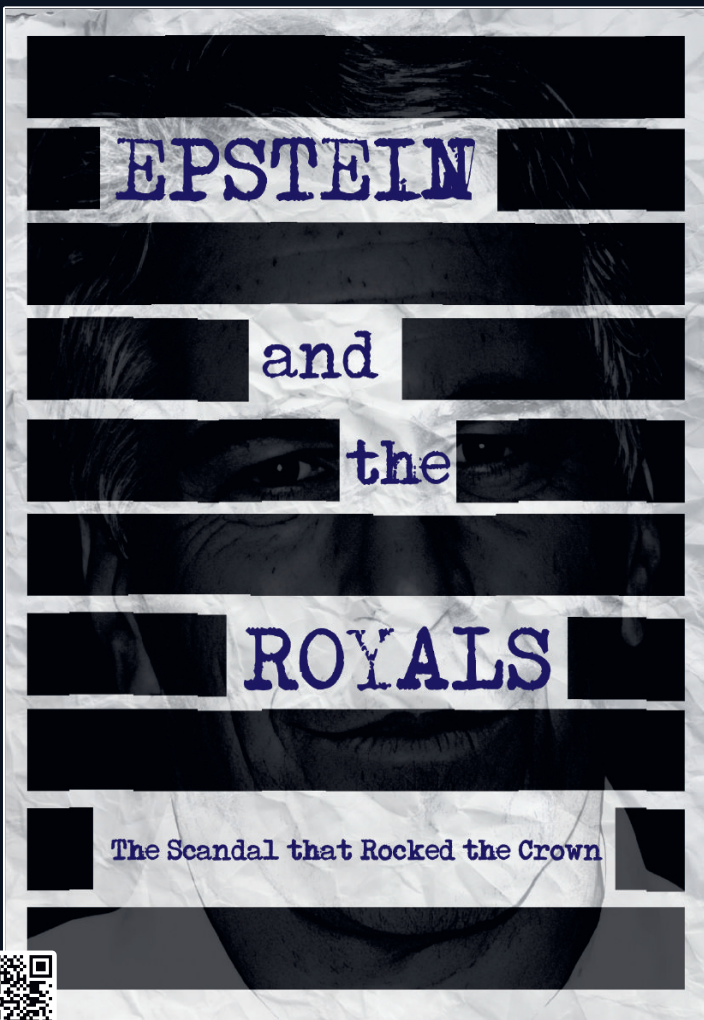
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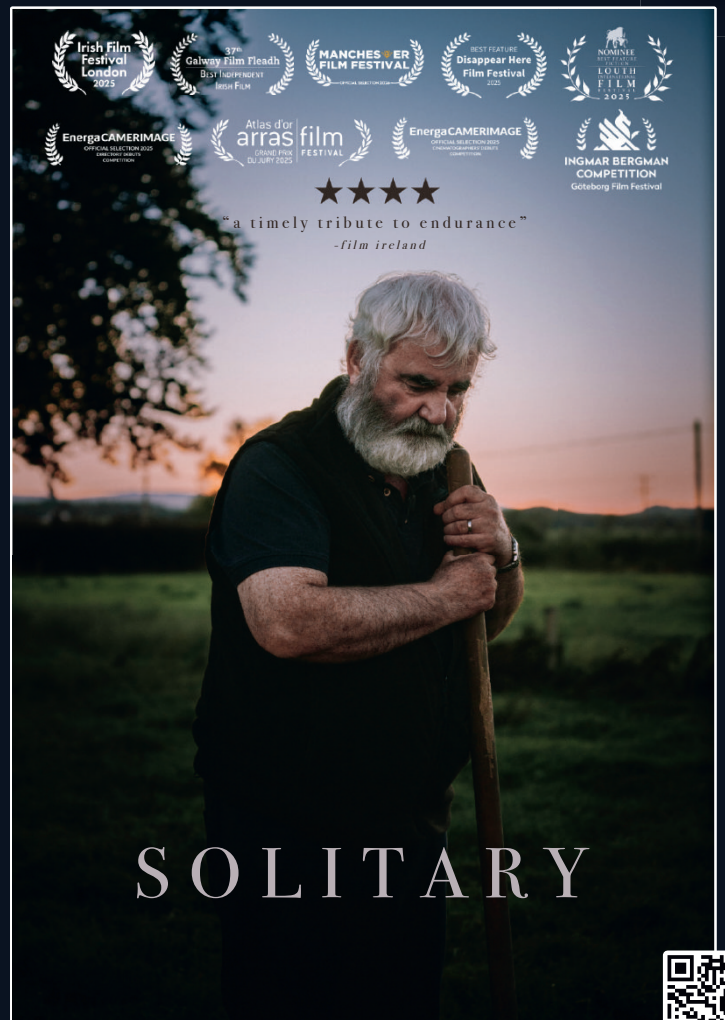


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AMBASSADORS OF FILM

Cinema do Brasil has been helping the Brazilian film sector to thrive and find international success for 20 years

The Brazilian film industry has been enjoying a golden era of cinema, with *The Secret Agent* and *I'm Still Here* winning recognition at international awards ceremonies and festivals around the world.

Leading the charge is Cinema do Brasil, the country's international promotion and marketing body, which has been at the forefront of championing the Brazilian film sector around the world for two decades. It brings a strong delegation to Cannes, along with a choice selection of films in various stages of production and an extensive industry programme to the market.

"The number of activities this year, approximately 25, reflects the high demand for Brazilian cinema," says



"Brazil is still in the spotlight thanks to its presence at the last two Oscars" **André Sturm, Cinema do Brasil**

Cinema do Brasil president André Sturm, who founded the promotion and marketing body in 2006 with the producers guild SIAESP and in partnership with the Brazilian Trade and Investment Promotion Agency (ApexBrasil). "As Cinema do Brasil celebrates 20 years promoting Brazilian cinema worldwide, we continue to build bridges between Brazil and the global industry, fostering co-productions, expanding market access and positioning Brazil as a strategic partner in the global audiovisual landscape."

The Cinema do Brasil stand (Palais-1 | Stand 26.01) serves as

a "country embassy" and a key networking point. It is the central hub for meetings, co-production encounters, panels, talks and networking events conceived to strengthen international partnerships and generate business opportunities for Brazilian companies and talent in the global market.

Cannes 2025

Last year's big success in the festival was Kleber Mendonça Filho's political thriller *The Secret Agent*, which went on to win best director and best actor at the festival, and received four Oscar nominations.

"Having a film in Competition is always a privilege, but how many countries have managed that every single year? Brazil is still in the spotlight thanks to its presence at the last two Oscars," says Sturm, referring also to Walter Salles' *I'm Still Here*, which won Brazil its first best international feature film Oscar in 2025.

This year Brazil has a presence in Competition as co-producer with the US and Italy on James Gray's crime drama *Paper Tiger*, which is co-produced by Rodrigo Teixeira's RT Features (*I'm Still Here*). The São Paulo-based company is also behind Directors' Fortnight title *La Perra*, directed by Dominga Sotomayor and co-produced by Chile's Planta.

The various Brazilian films at the market give international buyers, sales agents and festival programmers a taste of what's in the pipeline. One of the highlights is Tiago Melo's *Yellow Cake*, a science-fiction satire about a group of scientists trying to eradicate the Aedes aegypti

(Right) **Tiago Melo's Yellow Cake**



"We are supporting 10 firms that reflect our experience, diversity and reach"

Marília Marton, São Paulo state secretary for culture, creative economy and industries

mosquito. Produced by Urânio Filmes, which is based in the Amazon region, the film had its world premiere in competition at Rotterdam International Film Festival earlier this year.

Japan partnership

This year's series of panels and conferences addressing industry trends and creating opportunities for international collaboration includes an initiative to strengthen the link between Brazil and Japan, which is the country of honour at the market. Film collaboration between the two countries is still largely unexplored, despite their strong cultural ties.

Brazil is home to the world's largest Japanese community outside Japan of approximately 2 million people.

Deep connections have been fostered through more than 130 years of diplomatic relations and massive popular culture exchanges. "The potential is enormous for joint stories, partnerships, co-productions," emphasises Sturm.

In addition to Japan, Cinema do Brasil's co-production and match-making activities are designed to connect



(Above and clockwise) *Paper Tiger* plays here in Competition; *Elephants In The Fog* screens in Un Certain Regard; *The Last Dog On Earth* was selected for La Fabrique Cinéma

Brazilian producers with potential partners from Germany, Portugal, Chile, Uruguay, Colombia, the Dominican Republic and UK.

Networking and social events include brunches, cocktails and happy hours, bringing together producers, institutions, sales agents, distributors and festival representatives from around the world.

With Brazilian cinema enjoying such success at major film festivals, meetings are scheduled with key organisations and markets in the sector including the Berlinale, Sundance Institute, Berlinale Talents, Toronto International Film Festival, Locarno Pro and Busan's Asian Contents & Film Market.

Strong presence

Cinema do Brasil arrives in Cannes with a delegation of 57 associate companies and nearly 80 professionals, including production companies and distributors from different regions. Brazil's participation this year is supported by the Ministry of Culture, Spcine, CreativeSP,



RioFilme and +Mulheres, as well as the national film agency Ancine.

It is the fifth consecutive year the São Paulo state government is participating in the market through the CreativeSP programme, which promotes São Paulo's creative economy on the international stage.

"This year, we are supporting 10 production companies that reflect the diversity, experience and international reach of our audiovisual sector," says Marília Marton, São Paulo state secretary for culture, creative economy and industries. They include Aqueles Filmes, Gullane, Maria Farinha Filmes, Muiraquitã Filmes and MyMama Entertainment. "Aqueles Filmes is known for developing projects with a strong contemporary identity and a focus on genre narratives. Its most recent project *Levantados Do Chão* has been selected for the Blood Window Showcase at the Fantastic Pavilion in Cannes," adds Marton.

For Marton, Brazil not having films in the main competition this year makes it even more important that the state government is present on the Croisette. "Consistent international promotion policies are important to ensure São Paulo's audiovisual industry remains globally competi-



"Cases such as *The Secret Agent* show our region's creativity and capacity"

Anna Paula Montini, Spcine

tive," she notes. "We work in Cannes precisely on the structural side, creating co-production, distribution and financing opportunities."

Great expectations

Last year, Cannes was São Paulo state's most successful mission for the audiovisual industries, with more than BRL88m (\$18m) in projected business and an estimated 2,000 jobs created. "In 2026, the expectation is to surpass it, driven by the increase in the number of co-production meetings and the consolidation of international partnerships built over the past few years," says Marton.

For Anna Paula Montini, president of Spcine, São Paulo city's film and audiovisual company, Brazil's global recognition is creating opportunities to further strengthen the sector. "Cases such as *The Secret Agent*,

which shot in our city with support from São Paulo Film Commission, demonstrate the creative and production capacity of the region," she says.

With this in mind, Spcine has been increasing investment throughout the audiovisual sector. In 2026, some BRL60m (\$12.3m) will be allocated to development, production and distribution. "These resources are fundamental for local producers to sustain their projects and position themselves internationally," notes Montini.

Ten professionals and 12 companies from São Paulo are supported by Spcine in Cannes, including Enquadramento Produções, which co-produced Abinash Bikram Shah's *Un Certain Regard* selection *Elephants In The Fog*, alongside *Underground Talkies* and *Jayantii Creations* from Nepal, *Bubbles Project* from Brazil, France's *Les Valseurs*, *Die Gesellschaft* and *Zischlermann Films* from Germany and *Storm Films* from Norway.

Another highlight from São Paulo city is Nina Kopko's *The Last Dog On Earth* project from Boulevard Filmes. Selected for this year's La Fabrique Cinéma, the Institute Français' programme for emerging filmmakers from the global south, it was the winner of the Spcine Núcleos Criativos grant in 2023.

For Spcine, Cannes also represents the chance to develop institutional partnerships. The company is betting on collaborative models that connect funds and institutions to support audiovisual production at all stages, from development to production. One example is HBF+Brazil, which was launched in Cannes last year, an initiative supported by Spcine, Rio-Filme and Projeto Paradiso, and managed by International Film Festival Rotterdam's Hubert Bals Fund.

"We are meeting again to discuss the experience and the programme's continuation; and negotiations are underway with new partners, including potential collaborations with South Korea, which will reinforce São Paulo city's international position as a co-production hub," says Montini.



Contact Morris Kachani, executive manager, Cinema do Brasil

✉ morris@cinemadobrasil.org

📷 @cinemadobrasil

🌐 cinemadobrasil.org.br

International industry figures at the Cultural Development Fund event, Cannes, May 13



‘Here for the long haul’

A packed audience of international industry figures gathered in Cannes to hear about investment opportunities in Saudi Arabia’s rapidly expanding film sector

Saudi Arabia’s film sector is expanding fast — and being in Cannes is part of the strategy to highlight this rapid-fire growth. That was the message from key figures at the country’s Cultural Development Fund (CDF), Ministry of Investment and Riviera Content Fund, who shared insights on investment opportunities in the Kingdom during Wednesday’s investor lunch in Cannes.

Speakers told a packed audience of international production companies, studio representatives, investors and industry figures that Saudi Arabia is now a competitive destination for production and investment: one that is attracting a flow of state capital as well as strong private investment.

“In recent years, Saudi Arabia’s film sector has rapidly evolved into a more structured and investible ecosystem, marking a key shift from exe-



‘Saudi Arabia’s film sector has rapidly evolved, marking a key shift from execution to performance’

Majed Abdulmohsen Al-Hugail, Saudi Cultural Development Fund

“... cution to performance,” commented Majed Abdulmohsen Al-Hugail, CEO of CDF. “This progress has been driven by strong collaboration across the Ministry of Culture, the Saudi Film Commission, the Ministry of Investment, the Quality of Life programme and the [CDF].”

One clear sign of the progress being made is the work of the \$100m Riviera Content Fund, managed by MEFIC Capital. Announced in Cannes in 2023 and officially launched last year, the fund has made investments in three international feature films, with a fourth underway.

“These investments are being delivered alongside experienced international partners, ensuring strong commercial positioning and knowledge transfer,” stated Al-Hugail.

Underlining its commitment, CDF announced a second \$100m film investment fund last September in partnership with BSF Capital.



‘What makes [this country] unique is that the ecosystem is being built collaboratively and at scale’

Rasha Al-Masoud, Ministry of Investment


This is a vibrant country, with 63% of the Kingdom's population aged under 30. Saudi Arabia is also in a strategic location that connects Europe, Asia and Africa. As Rasha Al-Masoud, general manager of investment for culture & entertainment at the Ministry of Investment, revealed, cinemagoing is on an upward curve. Last year's box office was around \$245m, the highest in the MENA region, reflecting Saudi audiences' "rapidly growing demand" for local stories.

"[Saudi Arabia] is not only one of the world's leading economies, it is also one of the world's most exciting, creative markets," she emphasised. Al-Masoud also highlighted the fact this is "a land of deep mystery and extraordinary diversity", and with a storytelling culture that stretches back thousands of years. Its geography — including deserts, mountain ranges, the Red Sea coastline and bustling cities — is also "deeply cinematic".

"What makes Saudi unique is that the ecosystem is being built collaboratively and at scale," she added. "The Ministry of Culture, the Film Commission, the CDF and the Red Sea Film Festival are all working together to create a fully integrated platform for investors, filmmakers, studios and creatives."

Every aspect of production has been considered, from fiscal incentives and funding to talent development and infrastructure. "Saudi Arabia is building not just a film market but a complete film economy," concluded Al-Masoud.

Riviera Content Fund offered encouragement to international investors looking to work with Saudi Arabia, and hailed the Riviera Fund as one of the first in the Middle East to be run along "private/public" lines. "We're here for the long haul," it stated. "We'll have failures and success like all private equity does — but we will be very careful to limit our failures to the minimum."

Riviera Content Fund detailed the three main criteria it looks for in project applications: "Films that travel; a clear path to financial returns; and people who are excited to build with us and be part of the continuing growth of the film industry. We are a long-term fund and so are looking for people we can grow alongside." 



GUEST LIST

- 1 The industry event was hosted at the JW Marriott Cannes
- 2 **Basil Al Alola**
Saudi Cultural Development Fund
- 3 **Mikael Fellenius** Film i Väst, **Tamara Tatishvili** International Film Festival Rotterdam
- 4 **Julien Delajoux, Elsa Huisman**
Cabinet III Avocats
- 5 **Pavlina Zipkova** Czech Film Commission, **Claire Brooks** Association of Film Commissioners International
- 6 **Chris Auty, Victoria Thomas** London Film School
- 7 **Deborah Acoca** Novu Entertainment, **Alastair Burlingham** Sherborne Media, **Pia Patatian** Noora Films

Photography by Stefanie Rex/Cultural Development Fund

Screenings

Screening times are correct at the time of press but subject to alteration

FESTIVAL SCREENINGS

08:00

A GIRL UNKNOWN

(France, China) Drama, fiction, first film, female director. 125mins. Pyramide International. Dir: Zou Jing. Cast: Gengxi Li, Jiani Shen, Feng Zu. *A Chinese girl is passed between three families from the age of six to 18, receiving each time a new name and identity. As she searches for belonging and the possibility of love, she has to navigate between the weight of her past and the uncertainty of her future until she finds her own way.*

Critics' Week

Miramar

ALL OF A SUDDEN

(France) Drama. 195mins. Cinefrance. Dir: Ryūsuke Hamaguchi. Cast: Heidi Becker-Babel, Virginie Efira, Tao Okamoto. *The director of a nursing home in the Parisian suburbs attempts to introduce a humane care technique known as Humanity, in spite of resistance. Her life is changed when she meets a terminally ill Japanese playwright named Mari Morisaki.*

Competition

Lumiere Festival [ticketing website](#)

08:30

CLUB KID

(US) 119mins. Charades. Dir: Jordan Firstman. Cast: Cara Delevingne, Jordan Firstman, Diego Calva. *A washed-up New York party promoter is forced to turn his life around when an unexpected visitor arrives.*

Un Certain Regard

Debussy Festival [ticketing website](#)

JOHN LENNON: THE LAST INTERVIEW

(US) Documentary. 100mins. Apple TV+. Dir: Steven Soderbergh. *Captures an extraordinary moment in music history, the final in-depth interview John Lennon ever gave.*

Special Screening

Agnès Varda [Press](#)

KARMA

See box, above

08:45

SHANA

(France) Fiction. 84mins. Les Films Du Losange. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky. *Shana navigates the trials and tribulations*



FESTIVAL

08:30

KARMA

(France) Thriller. Pathé Films. Dir: Guillaume Canet. Cast: Marion Cotillard, Leonardo Sbaraglia, Luis Zahera. *In a village in northern Spain, Jeanne tries to rebuild her life with Daniel, who knows nothing about her troubled past. One day, Jeanne's 6-year-old godson mysteriously disappears and Jeanne becomes the main suspect.*

Out of Competition

Bunuel [Press](#)

of everyday life with boundless energy and the support of her group of friends. When her grandmother passes away, she inherits a ring that is supposed to protect her from bad luck. Shana certainly needs this helping hand. Especially since her toxic partner has been released from prison, and misfortunes are piling up.

Directors' Fortnight

Theatre Croisette

09:00

THANKS FOR COMING

(France) 82mins. Camera One. Dir: Alain Cavalier. Cast: Alain Cavalier. *"I blame Michel Seydoux, with whom I have worked for 40 years, for being responsible for the making and the release of my next film. After pushing me, he forced me to finish putting into cinematic order my final desires to film."*

Directors' Fortnight

La Licorne

10:45

COLONY

(South Korea) Thriller, action/adventure.

123mins. Showbox Corp. Dir: Yeon Sang-Ho.

Professor Se Jeong attends a biotech conference, only to witness it spiral into catastrophe when a rapidly mutating virus is unleashed. As the outbreak spreads and the infected begin to transform, authorities seal off the entire facility.

Midnight Screenings

Agnès Varda [Press](#)

11:00

BUTTERFLY JAM

(France) 102mins. Goodfellas. Dir: Kantemir Balagov. Cast: Barry Keoghan, Talha Akgodan, Riley Keough, Harry Melling. *Sixteen-year-old Pythe splits his time between the wrestling mat and his family's struggling Circassian diner in Newark. A single impulsive decision by his hustling father changes the course of his life, shaping a tale of pride, legacy and masculinity.*

Directors' Fortnight

Le Raimu

LA GRADIVA

(France) Drama. 145mins. mk2 Films. Dir: Marine Atlan. Cast: Antonia Buresi, Logan. *A class of high-school students travels to Pompeii to discover ruins and bodies petrified by Vesuvius. The trip becomes a rare moment when the force of youth meets a world frozen in time. Their desires start to surface with unexpected intensity, leading them towards an irreversible fracture.*

Critics' Week

Miramar

SUMMER DRIFT

(Switzerland) 85mins. Alter Ego Production. Dirs: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter. *It's summer in Geneva. Johanna works*

on the assembly line of a luxury watch factory and she's not going on holiday. As she considers getting rid of her old VW Beetle, she decides instead to bring it back to life and confront the world of mechanics that once rejected her.

ACID

Studio 13

11:15

A GIRL'S STORY

(France) Drama, book adaptation, female director. 117mins. Paradise City Sales (Ex-Memento International). Dir: Judith Godrèche. Cast: Tess Barthélémy, Maïwène Barthélémy, Victor Bonnel, Valérie Dréville, Ariane Labed, Anja Verderosa. *Paris, 2020. A famous writer returns to her home town to sign her latest book. During the trip, a sudden dizziness plunges her back into the summer of 1958, when she first experienced sexual violence. This journey into the past allows her to better understand the young girl she once was and to finally reconcile with a missing part of her story.*

Un Certain Regard

Debussy Festival [ticketing website](#), [press allowed](#)

11:30

CANTONA

(UK) Documentary. 115mins. Cinetic Media. Dir: David Tryhorn, Ben Nicholas. *Focuses on the life and sporting career of iconic footballer Eric Cantona.*

Special Screenings

Bunuel [Press](#)

CLARISSA

(US) Drama. 125mins. Neon. Dir: Arie Esiri, Chuko Esiri. *A re-imagining of Virginia Woolf's 'Mrs Dalloway' set in Lagos.*

Directors' Fortnight

Theatre Croisette

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THE DIARY OF A CHAMBERMAID

(Romania, France) 94mins. Dir: Radu Jude. Cast: Ana Dumitrascu, Vincent Macaigne, Ilinca Manolache. *A young Romanian woman living in France works for a French family and joins a theatre company adapting Mirbeau's 'The Diary Of A Chambermaid'.*
Directors' Fortnight
Arcades 1 Festival ticketing website

12:00**GENTLE MONSTER**

(Austria) Drama. 114mins. mk2 Films. Dir: Marie Kreutzer. Cast: Catherine Deneuve, Jella Haase, Laurence Rupp, Léa Seydoux. *Lucy, a concert pianist, has just relocated her family from the city to a country house in the hope of easing her husband Philip's severe burnout. Before they have a chance to set up their new home, an early morning police visit tears their world apart. Isolated and desperate to protect her young son, Lucy must face the situation alone, trapped between the man she loves and the fear of what he may have done.*
Competition
Lumiere Festival ticketing website

13:00**THINK GOOD**

See box, right

14:00**A GIRL UNKNOWN**

(China, France) 128mins. Pyramide International. Dir: Zou Jing. Cast: Li Gengxi, Shen Jiani, Zu Feng, Cao Ruofan. *A Chinese girl grows up from the age of six to 18 across three families, each giving her a new name and a different life. As she searches for belonging and the possibility of love, she must face the weight of her past and the uncertainty of her future — until she finds her own way.*
Critics' Week
Studio 13

ATONEMENT

(US) 118mins. The Veterans. Dir: Reed Van Dyk. Cast: Boyd Holbrook, Kenneth Branagh, Hiam Abbass Gheed. *In the early days of the Iraq War, a US Marine's split-second decision during a firefight devastates an Iraqi family. Years later, aided by a New Yorker journalist, he seeks to reconcile with the woman and her family who survived.*
Directors' Fortnight
Alexandre III

FOREVER YOUR MATERNAL ANIMAL

(France, Mexico, Belgium) Fiction. 105mins. Heretic. Dir: Valentina Maurel. *After years studying in Europe, Elsa returns to Costa Rica to reunite with her family. She finds her younger sister living alone in the family home, growing increasingly distant and reclusive. Their parents, meanwhile, are absorbed in*

**FESTIVAL****13:00****THINK GOOD**

(France) Drama. 95mins. Playtime. Dir: Géraldine Nakache. Cast: Monia Chokri, Niels Schneider. *When Gil meets Jacques, their love seems irresistible. And when she unexpectedly falls pregnant, he convinces her to start a family. However, their hasty marriage reveals that she is not as deeply rooted in the Jewish faith as he is. Jacques reassures her: "Think good and it will be good." Little by little, Gil realises the insidious control he exerts over her life.*
Cannes Premiere
Agnès Varda Festival ticketing website

their own lives. Her father drifts through a series of affairs, while her mother is immersed in republishing the erotic poems of her youth. Elsa's return draws the three women into a confrontation.

Un Certain Regard
Debussy Festival ticketing website, press allowed

LA CASA DEL ÁNGEL

(Argentina) 76mins. Cannes Classics. Dir: Leopoldo Torre Nilsson. *Focuses on the ruling class in 1920s Argentina, a deeply repressive society where political arguments were often settled by duels, and young women were expected to be totally ignorant of sex.*
Cannes Classics
Bunuel Festival ticketing website

UNDER A BAD STAR

(France) 125mins. Urban Sales. Dirs: Lola Cambourieu, Yann Berlier. Cast: Noémie Édé-Decugis, Hugo Carton, Anouk Berlier-Cambourieu, Jean-Baptiste Durand. *In the middle of a heatwave in a suburban neighbourhood in the south of France, Alex once again berates Kiki for messing up. Yet Kiki is dying to please him. It's the end-of-year party at the local sports club. Birds are falling from their nests, wildfires are raging and Kiki remains under the spell of her Bad Star.*
ACID
Palais C

14:30**FLESH & FUEL**

(France, Poland) Drama, fiction, first film, romance, LGBT. 90mins. Pyramide International. Dir: Pierre Le Gall. Cast: Alexis Manenti, Julian Świeżewski. *Étienne is a truck driver. Addicted to the road, he reduces his emotional life to anonymous and fleeting encounters in parking lots. When he meets Bartosz, a Polish truck driver, his solitary routine is turned upside down.*
Critics' Week
Miramar

15:00**DOUBLE FREEDOM**

(Argentina, Chile, Germany, UK, Luxembourg) Drama. 100mins. Luxbox. Dir: Lisandro Alonso. Cast: Misael Saavedra, Catalina Saavedra. *Misael works alone with his axe, cutting down trees in the woods. An unexpected responsibility upends his life, and the logic of his days fades away in a nature where human reason holds no meaning.*
Directors' Fortnight
Theatre Croisette

SHEEP IN THE BOX

(Japan) Drama. 126mins. Goodfellas. Dir: Hirokazu Kore Eda. Cast: Haruka Ayase, Daigo Yamamoto, Rimu Kuwaki. *In the near future, Otone and Kensuke, a grieving couple who have lost their son, take into their lives a humanoid identical to their late child.*
Competition

15:15**REHEARSALS FOR A REVOLUTION**

(Czech Republic, Spain) Documentary. 95mins. The Party Film Sales. Dir: Pegah Ahangarani. *Through five portraits, the director maps 40 years of Iran's history, from 1979 to 2026, weaving narratives of revolutionary hope against repression.*
Special Screening
Agnès Varda Festival ticketing website

15:45**AMMA ARIYAN**

(India) 115mins. Dir: John Abraham. *Following the death of a young Naxalite, his friends travel to the village where his mother lives to inform her of the death of her only son.*
Cannes Classics
Bunuel Festival ticketing website

16:00**PROPELLER ONE-WAY NIGHT COACH**

(US) Apple TV+. 61mins. Dir: John Travolta. Cast: Kelly Eviston-Quinnett, Kelly B. Eviston, C. Andrew Garrison. *Based on Travolta's 1997 book. Follows aviation enthusiast Jeff and his mother on a cross-country flight to Hollywood that transforms into a life-changing journey filled with unexpected moments.*
Cannes Premiere
Bazin Festival ticketing website

16:15**REWIND BARCELONA**

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, Noah Harray, Lukas Larrue, Eliot Lucas. *The summer they turned 18, Emile, Paul, Hascoët and Léo went to Barcelona, the Mecca of skateboarding, for their first holiday with friends. Ten years later, they call each other and relive the experience.*
ACID
Palais C Press allowed

16:30**THE DIARY OF A CHAMBERMAID**

(Romania, France) 94mins. SBS Productions. Dir: Radu Jude. Cast: Ana Dumitrascu, Marie Rivière, Mélanie Thierry, Vincent Macaigne. **Directors' Fortnight**
Le Raimu

PROMISED SPACES

(France, Germany, Serbia, Cambodia) 76mins. Luminalia. Dir: Ivan Marković. Cast: Volla Kong, Chea Loch, Vita Vong, Lyer Von. *Sleepless, Sokun leaves his* »

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overcrowded construction site dormitory and joins a group of workers living in an unfinished skyscraper. One of these towers offers the luxury residence that Seda, its first occupant, dreamed of, but she soon feels trapped in this vast, secure complex.

ACID

Alexandre III

THE BELOVED

(Spain) Fiction. 135mins. Goodfellas. Dir: Rodrigo Sorogoyen. Cast: Didier Maes, Javier Bardem, Marina Fois. An acclaimed film director and his daughter, a struggling actress, are making a film together after years of estrangement and a difficult past that neither of them has been willing to discuss.

Competition

Debussy Press

16:45

ATONEMENT

(US) 118mins. The Veterans. Dir: Reed Van Dyk. Cast: Boyd Holbrook, Kenneth Branagh, Hiam Abbass Gheed.

In the early days of the Iraq War, a US Marine's split-second decision during a firefight devastates an Iraqi family. Years later, aided by a New Yorker journalist, he seeks to reconcile with the woman and her family who survived.

Directors' Fortnight

Studio 13

17:15

CONGO BOY

(France, Italy, Congo, Democratic Republic Of The, Central African Republic) Drama, fiction, music, performing arts. 110mins. The Party Film Sales. Dir: Rafiki Fariala. Cast: Bradley Fiomona, Dieufera Sana, Hubert Ngbolo.

Bangui, Central African Republic: 17-year-old Robert dreams of a career in music, but civil war is tearing the country apart. When both his parents are thrown into prison, he is left to look after his four younger siblings on his own, juggling daily life, odd jobs, school exams and concert stages, determined to follow his dream.

Un Certain Regard

Agnès Varda Festival ticketing website

LA GRADIVA

(France) Drama. 145mins. mk2 Films. Dir: Marine Atlan. Cast: Antonia Buresi, Logan.

A class of high-school students travels to Pompeii to discover ruins and bodies petrified by Vesuvius. The trip becomes a rare moment when the force of youth meets a world frozen in time. Their desires start to surface with unexpected intensity, leading them towards an irreversible fracture.

Critics' Week

Miramir



FESTIVAL

19:30

MARVELOUS MORNINGS

(France) 86mins. Loco Films. Dir: Avril Besson. Cast: India Hair, Raya Martigny, Eric Cantona. With a box of old records in her trunk, Charlie drives south to deliver them to a mysterious former disco dancer. She doesn't yet know those vinyls will revive her mother's steps, or that her Mediterranean getaway will lead her to Marina, a waitress dreaming of freedom beyond the town's pizzeria.

Special Screening

Agnès Varda Festival ticketing website

17:30

THE BELOVED

(Spain) Fiction. 135mins. Goodfellas. Dir: Rodrigo Sorogoyen. Cast: Didier Maes, Javier Bardem, Marina Fois.

Competition

Bazin Press

18:00

CLARISSA

(US) Drama. 125mins. Neon. Dir: Arie Esiri, Chuko Esiri. A re-imagining of Virginia Woolf's 'Mrs Dalloway' set in Lagos.

Directors' Fortnight

Theatre Croisette

18:15

THE BELOVED

(Spain) Fiction. 135mins. Goodfellas. Dir: Rodrigo Sorogoyen. Cast: Didier Maes, Javier Bardem, Marina Fois.

Competition

Lumiere Festival ticketing website

18:30

VITTORIO DE SICA LA VITA IN SCENA

(Italy) 100mins. Fandango. Dir: Francesco Zippel.

Explores Vittorio De Sica's life, work and legacy through family access, rare archives, and testimonies from global filmmakers. An intimate portrait of a master who transformed reality into universal emotion.

Cannes Classics

Bunuel Festival ticketing website

19:00

THE BLOW

(France) 106mins. Charades. Dir: Julien Gaspar-Oliveri. Cast: Diego Murgia, Bastien Bouillon, Romane Fringeli, Héloïse Volle.

Enzo, 19, and his sister Carla, 20, have been fending for themselves for years. When their father, Anthony, is released from prison, Enzo sees the fleeting promise of rebuilding a family, while it is inconceivable for Carla. As his past catches up with him, Enzo must confront a reality he has kept to himself for far too long.

Critics' Week

Le Raimu

THE DIARY OF A CHAMBERMAID

(Romania, France) 94mins. SBS Productions. Dir: Radu Jude. Cast: Ana Dumitrașcu, Marie Rivière, Mélanie Thierry, Vincent Macaigne. Gianina, a young Romanian, works as a housekeeper for a bourgeois family in Bordeaux. In the evenings, she rehearses the role of a maid with an amateur theatre troupe in an adaptation of Octave Mirbeau's novel of the same name.

Directors' Fortnight

Alexandre III

19:15

VISITATION (HEIMSUCHUNG)

(Germany) Drama, historical. 118mins. StudioCanal (Fr). Dir: Volker Schlöndorff. Cast: Detlev Buck, Stella Denis-Winkler, Lars Eidinger. A Berlin lakeside house witnesses a century of Nazism, war, Soviet occupation

and German reunification. Through changing regimes, families passing through include Jewish residents, an architect couple, a writer and her granddaughter seeking peace.

Cannes Premiere

Debussy Festival ticketing website, press allowed

19:30

MARVELOUS MORNINGS

See box, left

20:00

SUMMER DRIFT

(Switzerland) 85mins. Alter Ego Production. Dirs: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter.

It's summer in Geneva. Johanna works on the assembly line of a luxury watch factory and she's not going on holiday. As she considers getting rid of her old VW Beetle, she decides instead to bring it back to life and confront the world of mechanics that once rejected her.

ACID

Cinéma Les Arcades 1

20:15

SHEEP IN THE BOX

(Japan) Drama. 126mins. Goodfellas. Dir: Hirokazu Kore Eda. Cast: Haruka Ayase, Daigo Yamamoto, Rimu Kuwaki.

In the near future, Otone and Kensuke, a grieving couple who have lost their son, take into their lives a humanoid identical to their late child.

Competition

Bazin Press

20:30

SUMMER DRIFT

(Switzerland) 85mins. Alter Ego Production. Dirs: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter.

ACID

Cinéma Les Arcades 2

20:45

TWO WOMEN (LA CIOCIARA)

(France, Italy) 101mins. Dir: Vittorio De Sica. Cast: Sophia Loren, Jean-Paul Belmondo, Raf Vallone.

In Second World War Italy, a widow and her lonely daughter seek distance between themselves and the horrors of war.

Cannes Classics

Bunuel Festival ticketing website

21:00

FLESH & FUEL

(France, Poland) Drama, fiction, first film, romance, LGBT. 90mins. Pyramide International. Dir: Pierre Le Gall. Cast: Alexis Manenti, Julian Świeżewski.

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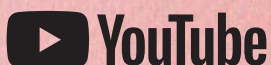


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SCREENINGS

Étienne is a truck driver. Addicted to the road, he reduces his emotional life to anonymous and fleeting encounters in parking lots. When he meets Bartosz, a Polish truck driver, his solitary routine is turned upside down.

Critics' Week
Miramar

21:15

SHANA
(France) Fiction. 84mins. Les Films Du Losange. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky. *Shana navigates the trials and tribulations of everyday life with boundless energy and the support of her group of friends. When her grandmother passes away, she inherits a ring that is supposed to protect her from bad luck. Shana certainly needs this helping hand. Especially since her toxic partner has been released from prison, and misfortunes are piling up.*
Directors' Fortnight
Theatre Croisette

21:30

A GIRL UNKNOWN
(China, France) 128mins. Pyramide International. Dir: Zou Jing. Cast: Li Gengxi, Shen Jiani, Zu Feng, Cao Ruofan. *A Chinese girl grows up from the age of six to 18 across three families, each giving her a new name and a different life. As she searches for belonging and the possibility of love, she must face the weight of her past and the uncertainty of her future — until she finds her own way.*
Critics' Week
Alexandre III

A MAN AND A WOMAN
(France) 102mins. 1966. Dir: Claude Lelouch. Cast: Anouk Aimée, Jean-Louis Trintignant, Pierre Barouh, Valérie Lagrange. *A man, a woman, a meeting that defies chance and time on the beaches of Deauville. Their relationship develops into a fragile love suspended between passion and restraint, but their past tragedies prove hard to overcome, causing them to proceed with utmost delicacy.*
Cinema de la Plage

GENTLE MONSTER
(Austria) Drama. 114mins. mk2 Films. Dir: Marie Kreutzer. Cast: Catherine Deneuve, Jella Haase, Laurence Rupp, Léa Seydoux. *Lucy, a concert pianist, has just relocated her family from the city to a country house in the hope of easing her husband Philip's severe burnout. Before they have a chance to set up their new home, an early morning police visit tears their world apart. Isolated and desperate to protect her young son, Lucy*

must face the situation alone, trapped between the man she loves and the fear of what he may have done.

Competition
Agnes Varda [Festival ticketing website](#)

21:45

PAPER TIGER
(US) Drama, crime. 115mins. Goodfellas. Dir: James Gray. Cast: Miles Teller, Scarlett Johansson, Adam Driver. *Two brothers pursue the American Dream but get entangled in a dangerous Russian mafia scheme that terrorises their family, testing their bond as betrayal becomes possible.*
Competition
Lumiere [Festival ticketing website](#)

22:00

PAPER TIGER
(US) Drama, crime. 115mins. Goodfellas. Dir: James Gray. Cast: Miles Teller, Scarlett Johansson, Adam Driver. **Competition**
Debussy [Press](#)

22:30

ATONEMENT
(US) Fiction. 118mins. Goodfellas. Dir: Reed Van Dyk. Cast: Boyd Holbrook, Kenneth Branagh, Hiam Abbass. *In the early days of the Iraq War, a US Marine's split-second decision during a firefight devastates an Iraqi family. Years later, aided by a New Yorker journalist, he seeks to reconcile with the woman and her family who survived.*
Directors' Fortnight
Arcades 1 [Festival ticketing website](#)

22:45

PAPER TIGER
(US) Drama, crime. 115mins. Goodfellas. Dir: James Gray. Cast: Miles Teller, Scarlett Johansson, Adam Driver. **Competition**
Bazin [Press](#)

00:30

FULL PHIL
(France) Black comedy. 78mins. Studiocanal (Fr). Dir: Quentin Dupieux. Cast: Woody Harrelson, Charlotte Le Bon, Nassim Lyes, Emma Mackey, Kristen Stewart. *Philip Doom, a wealthy American business magnate, tries to reconnect with his daughter Madeleine during an opulent trip to Paris. But French cuisine, a 1950s horror film and an invasive hotel employee soon threaten to disrupt the smooth running of their stay.*
Midnight Screenings
Lumiere [Festival ticketing website](#) >>

THE HISTORY OF CONCRETE
91 MIN / USA / COMEDY

DIRECTED BY **JOHN WILSON**
(HOW TO WITH JOHN WILSON)

EXECUTIVE PRODUCED BY **JOSH SAFDIE**
(MARTY SUPREME)

After attending a workshop on how to write a Hallmark movie, filmmaker John Wilson tries to use the same formula to sell a documentary about concrete.

MARKET SCREENING:
TODAY / 11:30 / Olympia 7

84 MIN / USA, AUSTRALIA, INDONESIA, THAILAND / DOCUMENTARY

The Best Summer

DIRECTED BY **TAMRA DAVIS**
(BILLY MADISON, HALF BAKED)

FEATURING
BEASTIE BOYS SONIC YOUTH FOO FIGHTERS
PAVEMENT RANCID BECK THE AMPS BIKINI KILL

Immersive POV camera footage reveals electric performances, candid interviews, and intimate backstage life — an all-access view inside an era-defining moment in music.

MARKET SCREENINGS:
TODAY / 18:15 / Olympia 8 | May 17 / 10:00 / Olympia 6

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MARKET SCREENINGS

09:00

1242: GATEWAY TO THE WEST

See box, right

DE GAULLE — BOURGUIBA: THE BATTLE OF BIZERTE

(France) Historical, documentary. 90mins. Media Art. Dir: Olfa Chakroun. Arcades #3 Online

FOREVER YOUR MATERNAL ANIMAL

(France, Mexico, Belgium) Fiction. 105mins. Heretic. Dir: Valentina Maurel. Cast: Reinaldo Amien, Marina de Tavira, Daniela Marín Navarro.

After years studying in Europe, Elsa returns to Costa Rica to reunite with her family. She finds her younger sister living alone in the family home, growing increasingly distant and reclusive, as if slipping into a world of her own. Their parents, meanwhile, are absorbed in their own lives. Her father drifts through a series of affairs, while her mother is immersed in republishing the erotic poems of her youth, neither fully grasping the urgency of the situation. Elsa's return draws the three women into a confrontation with what still binds them, despite everything.

Palais H

MAVERICK: THE EPIC ADVENTURES OF DAVID LEAN

106mins. Documentary. Embankment Films. Dir: Barnaby Thompson.

The life of British filmmaker David Lean, from his strict upbringing to becoming a master of epic cinema. Features rare archival footage and insights from contemporary directors.

Lerins Cinema Club

SPECIES

(France) Drama, horror. 103mins. WTFilms. Dir: Marion Le Coroller. Cast: Stefan Crepon, Edouard Ducamp, Sonia Faidi.

Margot, a young intern at the most competitive ER in the country, has trouble keeping up in this stressful environment. As she's confronted with multiple patients her age presenting unusual symptoms, her own body starts to show disturbing changes.

Olympia 7

THE LAST DAY

(UK) Drama. 99mins. Westend Films. Dir: Rachel Rose. Cast: Alicia Vikander, Wagner Moura, Victoria Pedretti.

Inspired by Virginia Woolf's 'Mrs Dalloway', the film unfolds over a single summer day in New York, where the lives of two mothers briefly entwine. Julia, a writer and mother, is unsettled by creative stagnation, unprocessed grief and the approach of her daughter's adolescence. An unexpected encounter



MARKET

09:00

1242: GATEWAY TO THE WEST

(Australia, UK, Mongolia, Hungary) Thriller, historical. 110mins.

Galloping Entertainment. Dir: Péter Soós. Cast: Michael Ironside, Genevieve Florence, Bold Choimbold, Eric Roberts, David Schofield, Ray Stevenson, Neil Stuke.

When one of Genghis Khan's armies invades Europe in 1242 it doesn't expect that a Hungarian castle and a holy man will stop it.

Arcades 3

with Taylor — a labour and delivery nurse in the midst of a postpartum crisis — pushes Julia to reconsider the life she has built, and whether she can rediscover herself within it.

Olympia 9 Invite only

TORRENTE FOR PRESIDENT

(Spain) Comedy. 103mins. Film Factory Entertainment. Dir: Santiago Segura. Cast: Santiago Segura, Fernando Esteso, Jerónimo Nieto.

Years have passed since his last adventure, but José Luis Torrente, the most politically incorrect former cop in Spain, still sees himself as a national hero.

Lerins 2

WOMEN ON TRIAL

(France) Drama. 105mins. Gaumont. Dir: Lauriane Escaffre, Yvo Muller. Cast: Charlotte Gainsbourg, Cécile De France, Grégory Gadebois, Sarah Suco.

1972. A trial shakes France as young Marie-Claire is prosecuted for having an illegal abortion with the help of her mother and two other defendants. In a courtroom governed by men, the verdict seems inevitable: prison for them, while the rapist goes unpunished. Their last hope lies with Gisèle Halimi, a lawyer known for confronting the system that condemns victims and lets perpetrators walk free. Against all odds, Gisèle will change their fate and transform the condition of women forever.

Arcades 1

09:30

ANOMALIE

112mins. North Macedonia Film Agency. Dir: Marko Gjokovikj.

Palais G

BLACK RAIN

(Japan) Drama, fiction, war, historical. 123mins. Toei Company. Dir: Shohei Imamura. Cast: Yoshiko Tanaka, Kazuo Kitamura, Etsuko Ichihara.

Though it has been five years since the atomic bombings of Hiroshima, Yasuko, her uncle and aunt have to deal with the ordeals of the disaster, with many like them.

Lerins 3

BROS

(Belgium, Spain, Mexico) Comedy. 84mins. Filmax (Castelao Pictures).

Dir: Carol Rodríguez Colás, Marina Rodríguez Colás.

After being invited to the birthday party of the girl he likes, Ayman, accompanied by his friends Eric and Rober, embarks on a journey to the upper part of Barcelona that will test their friendship.

Palais C

ELEPHANTS IN THE FOG

(Germany, Brazil, France, Nepal, Norway) Drama. 108mins. Dir: Abinash Bikram Shah. Cast: Pushpa Thing Lama, Deepika Yadav, Jasmin Bishwokarma.

When one of her daughters disappears, Pirati, the matriarch of a Kinnar community in a forest village in Nepal, must investigate — forcing her to choose between the man she loves and her responsibility to her community.

Un Certain Regard

Olympia 8 Priority badges only

GOHAN

(Thailand) Drama. 141mins. GDH 559. Dir: Chayanop Bunprakob, Atta Hemwadee, Baz Poonpiriya.

The bonds between humans and animals following a stray dog named Gohan as it moves through life with temporary owners over a decade, through good times and bad times, joy and sorrow, hellos and goodbyes.

Arcades 2

MELPOMENE

(France) Fiction, second film, female director, thriller. 126mins. Marignan Films. Dir: Charlotte Dauphin. Cast: Charlotte Dauphin, Marisa Berenson, Louis-Do de Lencquesaing.

Thirty years after her mother's death, Marthe, an art history teacher, returns to her family home in the south of France. Confronted with conflicting accounts and unsettling clues, her search for the truth turns obsessive, blurring the lines between past and present, reality and illusion.

Palais E

PARALLEL TALES

(France) 138mins. Charades. Dir: Asghar Farhadi. Cast: Vincent Cassel, Isabelle Huppert, Catherine Deneuve.

In search of inspiration for her new novel, Sylvie begins spying on her neighbours across the street.

Olympia 6

WALKING WITH ANIMATORS

(France) Documentary. 105mins. Le Pacte. Dir: Alexandre Poncet.

An unprecedented immersion in the world of animators, this documentary captures the magic of an underestimated art, more than ever threatened by the rise of artificial intelligence.

Olympia 3

10:00

DOCS-IN-PROGRESS — THE FIVE NORDICS SHOWCASE 2026

(Norway, Finland, Sweden, Denmark, Iceland) Documentary. 75mins. Cannes Docs — Marché Du Film.

The Five Nordics, the umbrella organisation for the Danish Film Institute, Finnish Film Foundation, Icelandic Film Center, Norwegian Film Institute and Swedish Film Institute, presents five projects from filmmakers who deliver documentaries with a great diversity of stories.

Lerins 1

FESTIVAL DO RIO GOES TO CANNES

(France, Brazil) Drama, horror, thriller. 48mins. Festival Do Rio — Rio De Janeiro International Film Festival.

Presents a selection of work-in-progress films: 'Beyond The Edge' by Jo Serfaty; 'Days Of Fire' by Maju de Paiva and Bernardo Florim; 'Talented' by Thais Fujinaga; 'Carolina Maria De Jesus' by Jefferson De; and 'The Character' by Fábio Mendonça.

Palais #K Online

FRONTIERES PROOF OF CONCEPT 2026

(France, Japan, Jamaica, Belgium, Canada, Spain, UK, Norway, Netherlands) Comedy, thriller, horror. 57mins. Frontières Market/Fantasia International Film Festival.

Palais K

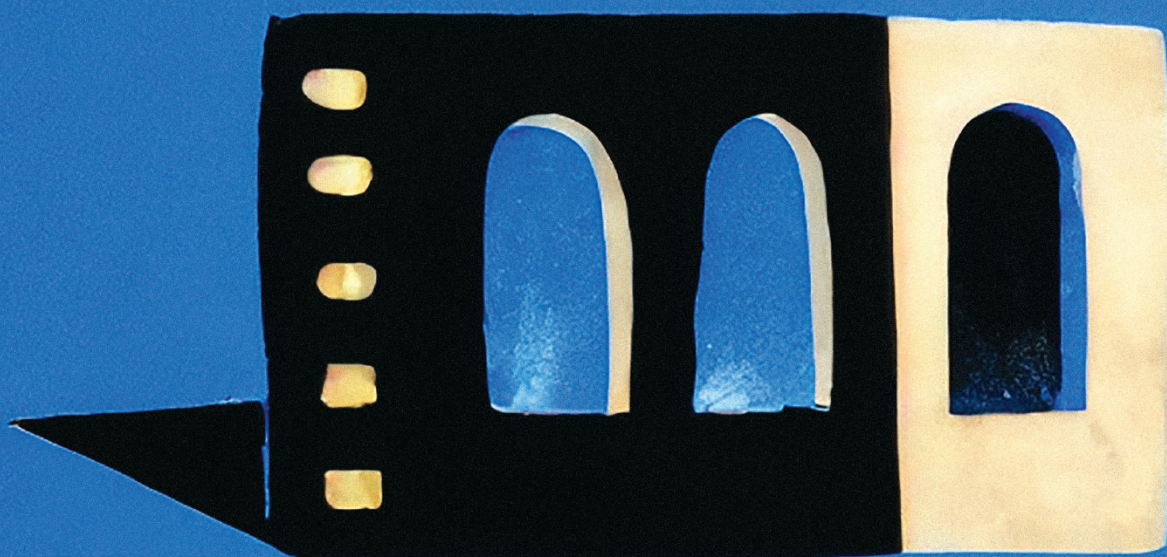
11:00

DOWNTOWN

(Netherlands) Fiction. 98mins.

M-Appeal. Dir: Michiel Van Erp. Cast: >>

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Yorick Van Wageningen, Hans Kesting, Roeland Fernhout.

After ruling Amsterdam's most electrifying gay club in the 1980s, three friends reunite to relive a time of wild nights and reckless love, as hidden truths come to light.

Online #1

11:30

A SOLDIER AND A SAILOR

(UK) Drama, romance. 108mins. Palm Tree Universal. Dir: Rose Goldthorp. Cast: Chris Bearne, Matt Dye, Hattie Gotobed.

England, 1804. As Napoleon threatens invasion, tensions simmer in the village of Overcombe. Anne Garland is pursued by soldier John and wealthy suitor Festus — but remains unmoved. When seaman Bob returns home, loyalties shift, rivalries ignite, and the village's fragile peace begins to unravel.

Palais H

BRAVE CAT

(Chile) Animation. 94mins. Indie Sales. Dir: Gabriel Osorio.

Kona, a teenage forest cat, decides to face her fears and search for her missing mother, who was kidnapped by dogs working for humans. Along with Colin, an abandoned guard dog puppy, and Bernard, a runaway old circus bear, she embarks on a cross-country search for their lost families. Despite their differences, Kona, Colin and Bernard stick together on a wild journey that changes them forever.

Olympia 4

CHE GUEVARA: THE LAST COMPANIONS

(France) Documentary, animation. Lucky Number. Dir: Christophe Reveille. Cast: Benigno, Régis Debray, El Negro Efrain Quicanas.

After Cuba's 1959 revolution, three fighters joined Che Guevara's uprising. Following their 1967 Bolivia battle and Che's death, they travelled 2,400km pursued by 4,000 troops. Sixty years on, survivors share this tale of endurance.

Olympia #4 Online

CLUB KID

(US) 119mins. Charades. Dir: Jordan Firstman. Cast: Cara Delevingne, Jordan Firstman, Diego Calva.

A washed-up New York party promoter is forced to turn his life around when an unexpected visitor arrives.

Olympia 1

FANTASTIC CUTS

(US, Colombia, Mexico, Switzerland, Brazil) Fiction. 100mins. VDF Connection. *Presents exclusive previews of seven auteur-driven genre films from Latin America and beyond, exploring fantasy, thriller, science fiction and horror through bold cinematic voices ready to enter the international festival, sales and distribution circuits.*

Palais J

JUST AFTER DAWN

(France) Science-fiction. 100mins. Futurikon. Dir: Olivier Boillot.

After returning from the Atlas Lunar Mission, the astronauts discover an Earth where humanity has vanished without a trace. Isolated and alone, they face an unfathomable mystery — one that defies reason, and threatens their very survival.

Palais F

MAKE ME FEEL

(Germany) Fiction. 90mins. Arthood Entertainment. Dir: Örgen Timur. Cast: Erkan Acar, Caroline Felber, Ömer Filikci. *A love story about a mother who travels into the coma dreams of her ex-husband in order to become a family again.*

Palais #D Online

MICRO STAR

(France) 86mins. Cinefrance. Dir: Leopold Kraus.

Follows a beauty influencer who wants to become an actor.

Lerins 2

ORFEO

(Italy) Drama, fantasy. 74mins. True Colours Glorious Films. Dir: Virgilio Villoresi. Cast: Luca Vergoni, Giulia Maenza, Aomi Muyock.

A pianist falls for a mysterious woman

who vanishes into a supernatural realm. Following her through a doorway, he encounters fantastical beings and must navigate a dreamlike afterlife to find her, guided by music and memories.

Riviera 2

SPLISH SPLASH FOREVER!

(Switzerland) Family. 87mins. The Yellow Affair. Dir: Natascha Beller. *Pola (11) wants to save the swimming pool from being closed so that her best friend will come back. Her friend's parents, who ran the café, emigrated when the pool was shut down. But her friend does not return, and Pola learns to let go of the past and stand up for a greater cause. In the end, she has not only won the fight for the pool, but also gained new friendships.*

Palais B

STRAIGHT SHOT

(US) 96mins. Pinnacle Peak Pictures. Dir: Gabriel Sabloff. Cast: David A.R. White, Rachael Leigh Cook, Tyrese Gibson. *A bodyguard past his prime fights through a skyscraper full of mercenaries to save his ex-fiancée trapped in an experimental coffin.*

Palais #B Online

THE BOATMAN

110mins. Alfama Films. Dir: Simão Cayatte. Cast: Madalena Aragão, Jani Zhao, Miguel Borges. *Joaquim is released early from prison after 16 years but hides it from his family. He takes on a dangerous job as a boatman ferrying illegal clam-pickers out into the river as a way to buy his daughter the piano he once promised her.*

Palais D

THE HISTORY OF CONCRETE

(US) Documentary, comedy. 101mins. Visit Films. Dir: John Wilson. Cast: John Wilson.

Following the finale of his TV series, filmmaker John Wilson looks to the bedrock of his beloved New York City for inspiration and structure. Concrete, the world's most widely used building material, appears as an ever-present

life force, and John sets out to make the definitive documentary on the matter.

Olympia 7

THE STATION

(Yemen) Drama, fiction, first film, female director. 112mins. Paradise City Sales (EX-Memento International). Dir: Sara Ishaq.

Layal runs a women-only petrol station in Yemen — a safe haven in a war-torn country. There, the rules are simple: no men, no weapons, no politics. When Layal's younger brother faces enlistment, she reunites with her estranged sister to save the one life they still can.

Olympia 5 Priority badges only

WORDS OF LOVE (QUELQUES MOTS D'AMOUR)

(France) 95mins. StudioCanal (Fr). Dir: Rudi Rosenberg. Cast: Ella Bedoucha, Stephan Chargeboeuf, Paulette Chetrit. *For 14 years, Erika has been the anchor of a household that rarely stands still, doing her best to raise teenage Abigail, her brother, Yoni, and a dog with a devotion to cheese. When Abi's desire to meet her absent father grows into obsession and word spreads he's been seen nearby, Erika fears the fragile balance will collapse for good. Instead, the journey that follows brings mother and daughter to see each other anew, steering their family towards a happy new chapter.*

Arcades 3 Invite only

11:45

DOCS-IN-PROGRESS — DOCS BY THE SEA SHOWCASE 2026

(China, Japan, India, Philippines) Documentary. 75mins. Cannes Docs — Marché Du Film.

An Indonesia-based platform dedicated to supporting emerging Asian documentary filmmakers through mentorship, funding opportunities, and industry networking.

Lerins 1

12:00

A WOMAN'S LIFE

(France, Belgium) Fiction. 98mins. Be For Films. Dir: Charline Bourgeois-Tacquet. >>



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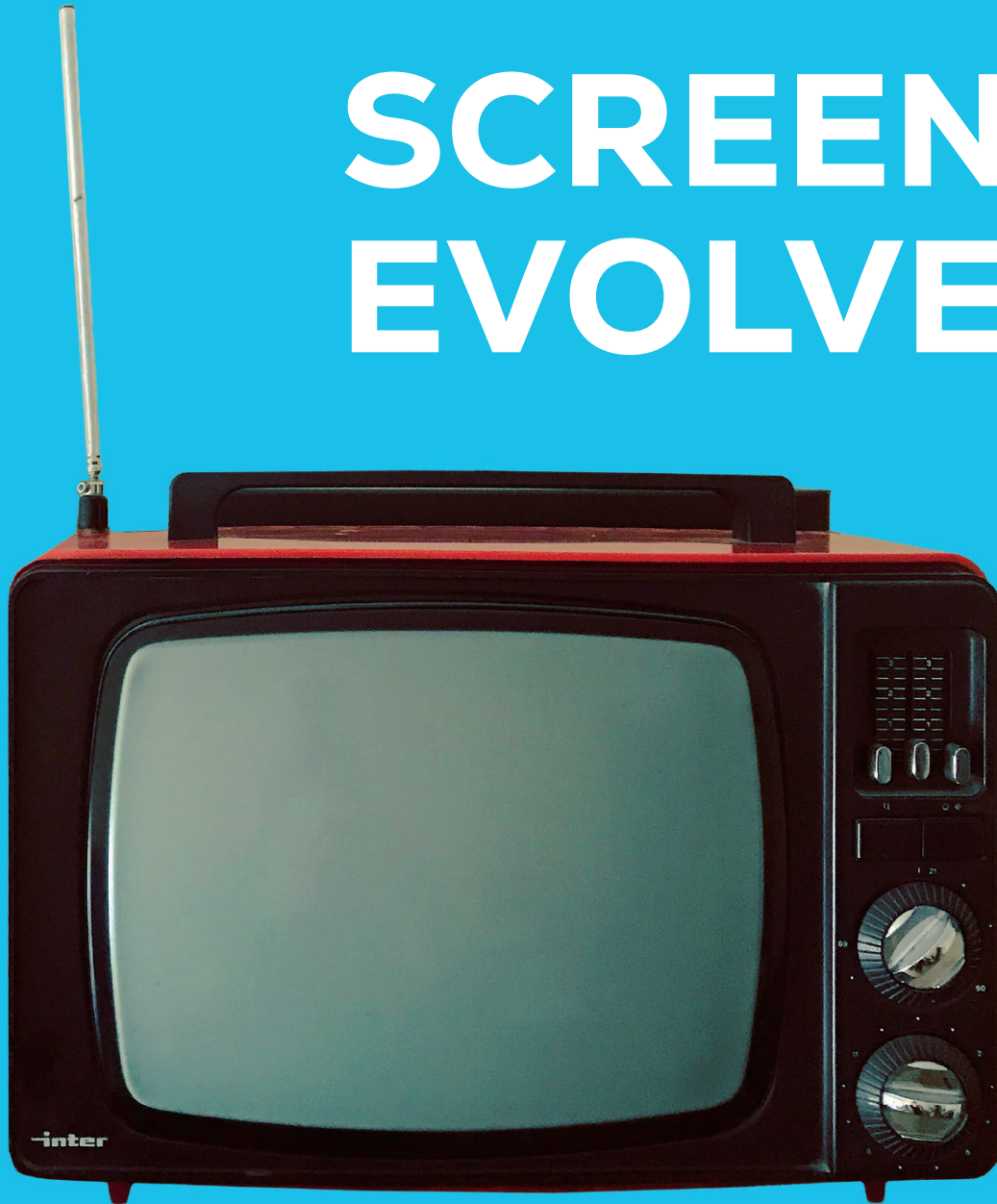
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Fairmont Century Plaza
Los Angeles

Cast: Léa Drucker, Mélanie Thierry, Charles Berling, Laurent Capelluto, Marie-Christine Barrault.

Gabrielle, 55, gives herself to her work, body and soul. As a surgeon and head of the hospital department, she is constantly on the move, stretched thin by the weight of responsibility. There is little time left for her private life: a loving husband and a mother who depends on her care. Yet this is the life she wanted, the life she chose. When a novelist comes to observe her at work for a book, her balance begins to shift. How far is she willing to go to shake what she has built?

Olympia 2

AFRICA INTERNATIONAL FILM FESTIVAL GOES TO CANNES

(Nigeria, UK, Spain, South Africa, Rwanda) Drama, fiction, crime, thriller, romance. 48mins. Africa International Film Festival (Afriff).

Presents the following work-in-progress: 'Family Secrets' by Robert Peters; 'Insight' by Hakym Reagan; 'Ashawo' by Emil Garuba; 'Achalugo' by Daniel Oriah; and 'The Boy And His King' by Valencia Joshua.

Palais K

AGAINST ALL COUNSEL AND THE WARRIORESS

(India) Documentary. 51mins. Imppa-Indian Motion Picture Producers Association. Dir: Ajay Chitnis.

The protagonist faced sustained workplace discrimination after disclosing her pregnancy to her employer, a multinational corporation of global repute. The documentary chronicles her 15-year legal struggle against pregnancy-based discrimination and hostile workplace practices, and the systemic challenges faced by working women who attempt to assert their legal rights against powerful corporate establishments.

Palais G

BEAST OF PREY

(Italy) Horror. 95mins. Piperplay. Dir: Andrea Corsini. Cast: Carolyn Bracken, Caroline Goodall, Paola Lavini.

The life of a rich art collector is shattered by a tragic event. Destroyed by this unbearable pain, an instinctive and primordial nature awakens in her that will lead her to destroy her privileged life and build a new idea of family.

Lerins #3 Online

CHILDREN OF LIBERTY

(France) Animation. 82mins. Urban Sales. Dir: Léahn Vivier-Chapas.

Twelve-year-old Steven gets lost in Grand Central Station and suspects his father is a Nazi spy. A Jewish refugee girl helps him through NYC as they face challenges over family and loyalty during wartime.

Olympia #2 Online

DREAMER

(UK) Fantasy, romance. 108mins. Palm Tree Universal. Dir: Robbie Moffat. Cast: Chris Bearne, Helena Collins O'Connor, Howard Corlett.



MARKET

12:00

EMERGENCY EXIT

(Spain) 96mins. Media Art. Dir: Lluís Minaro. Cast: Marisa Paredes, Oriol Pla, Emma Suárez.

A diverse group of strangers, including performers, religious figures and everyday people, find themselves mysteriously confined to a coach, where their only freedom lies in their interactions and dreams.

Palais E

Ralph Jones, a failed musician, drifts between reality and dreams of past lives, war and myth. Haunted by lost love and pulled by a mysterious muse, his world blurs into a journey of guilt, addiction and redemption. As fantasy and reality collide, Ralph must choose between illusion and love — and find his way back to music.

Palais #G Online

EMERGENCY EXIT

See box, above

HER BROTHER

(Japan) Drama. 98mins. Kadokawa Corporation. Dir: Kon Ichikawa.

The story of a beautiful yet tragic bond between siblings: the younger brother who, deprived of affection amid the complex dynamic between his writer father and insecure stepmother, gradually falls into delinquency; and his strong-willed older sister, who protects him and continues to offer him the love he lacks.

Lerins 3

LOVE FITS EVERYTHING

(Italy) Comedy. 102mins. Piperplay. Dir: Gianpaolo Morelli. Cast: Francesco Arca, Ilenia Calabrese, Enzo Casertano.

Three intertwined stories explore different forms of love: a politician who discovers parental love, a cynical writer who falls for a woman hurt by his own advice, and two former lovers reunited for a performance at the Vatican. Together, their journeys reveal that love is unpredictable, transformative, and capable of offering new beginnings.

Riviera 1

MU YI

(France) Animation. mk2 Films.

Dir: Julien Chheng. Cast: Guillaume Bouchede, Colette Venhard, Anatole Yun, Yumi Fujimori, Lucie Zhang.

Mu Yi, 14, lives on a Chinese secluded mountain, forbidden to men. With her two friends, she encounters an opera troupe renowned for 'The Handsome General' play. As she invites them to perform in her village, an angry spirit awakens. To restore balance, Mu Yi embarks on a life-changing journey through old China, uncovering the secrets of love, courage and self-made destiny.

Palais I

ROLLING LOUD

(US) Comedy. 90mins. Evolution Pictures.

Dir: Jeremy Garelick. Cast: Christine Ko, Marcus Lewis, Owen Wilson.

When a well-meaning but misguided father takes his young son to the wildly chaotic Rolling Loud hip-hop festival, the weekend spirals into mayhem as they navigate massive crowds, security mishaps and fractured family dynamics — fuelled by live performances, eccentric companions and unexpected heart.

Palais #I Online

THE NEST

(Spain) Horror, thriller. 100mins.

Filmbox (Castelao Pictures). Dir: Hugo Stuen. Cast: Luis Callejo, Luisa Gavasa, Michelle Jenner.

Marta lives in an isolated house outside a small village in the mountains. It's the perfect place to hide her secret: she is keeping her family locked up there. To ensure things stay as they are, Marta uses a system that prevents Elena, her mother, an elderly woman suffering from dementia, from running away. However, it has not been necessary to use this system with Oscar, her eight-year-old son, because he only knows the reality that his mother has created for him. But this stability is shattered when an intruder, someone even more dangerous and disturbed than herself, stumbles in on Marta's home.

Palais C

THE WAY HOME

(Italy) Documentary. 96mins. Nexo Studios. Dir: Paolo Cognetti.

Grappling with a sudden bipolar diagnosis and the silencing effects of medication, successful novelist Paolo Cognetti embarks on a journey that unfolds between the Italian Alps, Milan, and the remote peaks of Mustang, Nepal, seeking to rediscover his creative spark and a sense of balance in a world that feels increasingly fragmented.

Olympia #6 Online

TIN CASTLE

(Ireland) Documentary. 105mins. Films Boutique. Dir: Alexander Murphy.

Along a long-forgotten road, the O'Reillys live in a rundown trailer stranded in the middle of the fields. Pa', Lisa, and their 10 children weather the seasons in their tin castle, heirs to a way of life on borrowed time. Under threat of eviction, their tenuous balance falters, yet — steadfast in their tradition — they resist. The children laugh, the dogs bark, the trailer holds on — but for how long?

Olympia 3

TOKYO INTERNATIONAL FILM FESTIVAL GOES TO CANNES

(Japan) Drama, action/adventure, family. 69mins. Tokyo International Film Festival.

Presents a selection of work-in-progress films: 'The Gate of Murder' by Ko Kanai; 'All That Exists' (working title) by Takahisa Zeze; 'You, Fireworks, and Our Promise' (working title) by Akira Suzuki; 'Lives At Right Angles' by Syoutarou Kobayashi; and 'Look Back' by Hirokazu Kore-eda.

Palais #K Online

UNDER YOUR FEET

(Argentina) Fantasy, horror. 94mins.

Filmsharks/The Remake Co. Dir: Cristian Bernard. Cast: Miguel Angel Sola.

Isabel and her kids move into a peculiar upscale building with oddly low rent. After being selected as tenants, three elderly residents from downstairs start disrupting their lives.

Palais #C Online

UNRAVELED

(Denmark) Drama. 104mins.

Trustnordisk. Dir: Pernille Fischer Christensen. Cast: Danica Ćurčić, Lars Ranthe.

Maria's life unravels when her husband, a national team coach, is linked to a novel about a sexual relationship between a swimmer and her coach. As scrutiny grows, Maria is forced to question her past and the foundations of her marriage.

Olympia 8

13:00

ONE FIGHT AWAY

(France) 120mins. Ginger & Fed. Dir: Adrien Piquet Gauthier, Nathanaël Guedj.

Two estranged brothers reunite after 15 years. The older one, a failed sports coach with a strong interest in MMA, sees something extraordinary in his younger brother, a big-hearted man »

AWARD WINNERS : FEATURE FILMS 2026

• GOLDEN RAVEN		NEVER AFTER DARK
• SILVER RAVEN		TRISTES TROPIQUES
• SILVER RAVEN		NIRVANNA, THE BAND, THE SHOW, THE MOVIE
• BLACK RAVEN		SICKO
• BLACK RAVEN		ZAZZA

• WHITE RAVEN		YOU ARE THE FILM
• WHITE RAVEN		YESTERDAY ISLAND
• SILVER MELIES		NIGHTBORN
• SILVER MELIES		PINOCCHIO : UNSTRUNG
• CRITICS SELECTION		YESTERDAY ISLAND

• EMERGING RAVEN		MARAMA
• EMERGING RAVEN		MUM, I'M ALIEN PREGNANT
• AUDIENCE AWARD		YOU ARE THE FILM

• SILVER MELIES		SEÑUELO (BAIT)
• CINEERGIE AWARD		LES IMMACULES
• GRAND PRIX		DROSEIRA
• YOUTH JURY AWARD		DROSEIRA
• YOUTH JURY SPECIAL MENTION		MAISON DOUCE MAISON
• JURY'S SPECIAL MENTION		ONCE IN A FULL MOON



BRUSSELS INTERNATIONAL BIFFF FANTASTIC FILM FESTIVAL

Welcome to the Brussels International Fantastic Film Festival (BIFFF), where professionals and genre film fans unite to celebrate the extraordinary in cinema. With guests like Guillermo del Toro and screenings ranging from films that became classics like «Silence of the Lambs» to modern gems like «One Cut of the Dead,» the BIFFF offers a diverse lineup that pushes the boundaries of imagination. From the apocalyptic Bal des Vampires to the thrilling Fantastic Make-Up Competitions and immersive video game contest, there's something for everyone. Step into our village, be prepared to stumble upon elves and clowns with our wonderland of animations, and enjoy a journey into a unique and wonderful universe. Welcome to the BIFFF, where reality meets the bizarre!

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• HATCHING RAVENS AWARDS		HYPERACUSIS
• HATCHING RAVENS AWARDS		REAL BLOOD
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with untapped fighting ability. With some training, he believes he can turn him into a professional MMA champion. What begins with clumsy, unorthodox training sessions quickly spirals into a full-blown dive into professional MMA. Together, they rebuild their family bond through discipline, sacrifice, and ultimately... victory?

Lerins Cinema Club

13:30

5 EDGES OF SAFETY

(Uzbekistan) Drama, fiction, social issues. 75mins. OCG Plus (Uzbekistan). Dir: Andrei Afrin.

For 30 years, he signed reports written in the blood of men who thought, "That won't happen to me." Now that the job is done, it's time to start the trial against his own memory. Ghosts don't sit in the defendant's chair — they live in your head, and they don't pay rent. This is a verdict film, where every charge is someone's stupidity, and every witness is already dead. Step inside. But remember: fear here isn't weakness. It's the only insurance.

Palais D

A MILLION YARD STARE

(Germany) Drama, social issues. 89mins. Webfilmland Productions. Dir: Ravi Gautam.

When war leaves young Roma numb with the "million yard stare", his mother Oxana fights to heal him. Turning to circus training as a last hope, she embarks on a journey of resilience, love and healing, striving to bring back Roma's laughter while facing her own buried trauma.

Palais B

COLD WAR 1994

(Hong Kong [China]) Action/adventure, crime, thriller. 117mins. Edko Films. Dir: Longman Leung. Cast: Terrance Lau, Daniel Wu.

The most acclaimed police thriller series in Hong Kong history makes a triumphant return with two prequel installments: 'Cold War 1994' and 'Cold War 1995'.

Riviera 2

DANIEL

(US) Fiction. 120mins. Pinnacle Peak Pictures. Dir: Daniel Kooman, Matthew Kooman. Cast: Mena Massoud, Elijah Alexander, Zaki Ali.

During the Jewish exile to Babylon, Daniel and his friends face trials as Babylon's armies conquer Jerusalem. Under King Nebuchadnezzar, they gain royal favour but make enemies. Their faith is tested at the fiery furnace.

Palais #D Online On invite or request

DUDLEY & THE INVASION OF THE SPACE SLUGS

(France, Belgium, Luxembourg) Family, action/adventure, animation. 85mins. All Rights Entertainment (France). Dir: Cherifa Bakhti. Dudley will find any reason to be a hero,



MARKET

13:30

SHE DANCES

(US) Drama, comedy. 93mins. Pinnacle Peak Pictures. Dir: Rick Gomez. Cast: Michael Cudlitz, Ethan Hawke, Steve Zahn.

A struggling single father tries to reconnect with his distant teenage daughter while chaperoning her at a regional dance competition in the Southeast.

Palais F

even ones he has to make up. So when aliens arrive, intent on sucking our earth dry, no one believes him. Uh, oh, time to start believing in yourself.

Lerins 2

HERSHEY

(US) 120mins. Angel Studios. Dir: Mark Waters. Cast: Alexandra Daddario, Francesca Faridany, Dina Spiby-Waters. The origin story of Milton and Kitty Hershey, who, when confronted by tragedy, determine to leave their amassed chocolate fortune in the hands of children.

Palais #F Online

HEYSEL 85

(Belgium, Germany, Netherlands) Drama, historical, thriller. 91mins. Salaud Morisset. Dir: Teodora Ana Mihai. Cast: Violet Braeckman, Josse De Pauw, Matteo Simoni.

When violence erupts before the 1985 European Cup Final between Liverpool and Juventus at Brussels' Heysel Stadium, killing 39 people, the mayor's daughter and a journalist with Italian roots are drawn into the heart of the tragedy, caught between professional duty, family loyalty, and moral responsibility.

Olympia 9

JIM QUEEN

(France) Animation. 80mins. Global Constellation. Dir: Nicolas Athane, Marco Nguyen.

A gay influencer's life crumbles when a virus turns Paris's gay men straight. He teams up with a young gay man to find a

rumoured cure in the Marais district. A satire on identity, fame and queer culture. Olympia 1 Priority badges only

LA PERRA

(Chile) 106mins. Lucky Number. Dir: Dominga Sotomayor. Cast: Selton Mello, Giannina Fruttero, Paula Luchsinger. A middle-aged woman living alone on a Chilean island finds an abandoned puppy, naming it Yuri, her name for a daughter she never had. Through bonding with the dog, she seeks healing from her past.

Olympia 5

SHE DANCES

See box, above

STAND UP

92mins. Loco Films. Dir: Mari Sanders. Cast: Guy Clemens, Manouk Pluis, Bas Keijzer. Vera is a fun-loving 23-year-old until her entire life is upended after an accident leaves her in a wheelchair. Struggling to cope with her new reality, she meets Xander, who helps to show her that being in a wheelchair doesn't mean she's stuck.

Olympia 7

THE EXPERIMENT

(Germany) Thriller. 121mins. Picture Tree International. Dir: Oliver Hirschbiegel. When 20 men volunteer for a psychological study simulating prison life, the experiment quickly descends into chaos. What begins as harmless role-play between guards and prisoners spirals into real-life violence and domination, revealing the terrifying fragility of human morality under pressure.

Riviera #2 Online

THE LAST SUPPER. THE PASSION BY LEONARDO DA VINCI

(Italy) Documentary. 80mins. Nexo Studios. Dir: Luca Lucini. The first feature documentary dedicated to The Last Supper, one of the greatest masterpieces of all time. Olympia #9 Online

THE LEGEND OF CATCLAWS MOUNTAIN

(US) Children's, fantasy, family. 104mins.

California Pictures. Dir: Ritchie Greer. Mindy searches for her magical lost pony, believed to lead to treasures on Catclaws Mountain. With friends, she uncovers life-changing secrets during this daring quest. Palais H

VESNA

(Lithuania) 93mins. The Bureau Sales. Dir: Rostislav Kirpichenko. Cast: Daumantas Ciunis, Viačeslav Lukjanov. A Chinese man tries to help Turkish girl Leyla at a Tokyo factory. In occupied Ukraine, priest Andriy secretly identifies executed civilians and returns them to families for burial as Russians ban proper burials and winter approaches. Arcades 3

VISITATION (HEIMSUCHUNG)

(Germany) Drama, historical. 118mins. Studiocanal (Fr). Dir: Volker Schlöndorff. Cast: Detlev Buck, Stella Denis-Winkler, Lars Eidinger. A Berlin lakeside house witnesses a century of Nazism, war, Soviet occupation and German reunification. Through changing regimes, families passing through include Jewish residents, an architect couple, a writer and her granddaughter seeking peace.

Arcades 1 Invite only

14:00

ADELAIDE FILM FESTIVAL GOES TO CANNES 2026

(Australia, Ecuador, Ukraine) Drama, documentary. 72mins. Adelaide Film Festival.

Presents a selection of work-in-progress films: 'Death Of A Shaman' by Dan Jackson; 'Polina' by Agnes Burrell; 'Tiber' by Dominic Allen; 'Wilderness' by Martin McKenna; and 'River' by Zane Borg.

Palais #K Online

CLOSURE

(France, Poland) Documentary. 108mins. Outlook Filmsales. Dir: Michal Marczak. After his teenage son goes missing, Daniel scours the depths of the Vistula River, torn between the dread of a fatal leap and the hope that his son may still be alive. Palais #E Online

FRANK & LOUIS (W/T)

(Switzerland, UK) Drama. 95mins. Trustnordisk. Dir: Petra Volpe. Cast: Kingsley Ben-Adir, Rob Morgan. A man serving a life sentence takes an in-prison job caring for ageing prisoners suffering from memory loss diseases. What starts as a self-serving mission for parole turns into a deep emotional and transformative relationship with a fellow inmate, offering a glimmer of redemption in an otherwise unforgiving place. Olympia 3

GREEN FAMILY

(Italy) Comedy. 96mins. Vision Distribution. Dir: Giambattista Avellino. A family on the brink of collapse decides to flee the city and take refuge in an old >>

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farmhouse in the countryside, convinced that a return to nature is the only real solution. But the bucolic dream soon turns into a hilarious struggle for survival. Escaping the city is easy; escaping from yourself is a little harder.

Riviera 1

KHOONTA

(India) 123mins. Bollywood Distribution Network. Dir: Anu Sharma.

A woman bound spiritually to a Himalayan river waits for her missing husband, as her village quietly slips into an uncertain future where faith, memory and nature begin to reveal truths no one is ready to face.

Palais E

PHREAKER

(Canada) Drama, fiction, thriller. Elle Driver. Dir: Adam Yorke. Cast: Robb Wells, Dayton Sinkia, Maria Syrgianni. *Jake, a 15-year-old blind prodigy, takes on the world of telecommunication like a master. A true 'phreaker', he hacks phone systems by mimicking voices, bending the network to his will long before modern hackers existed — and leaving the FBI hot on his trail. Genius or troublemaker? You decide! Inspired by true events.*

Palais I

SIX MONTHS IN A PINK AND BLUE BUILDING

(Brazil, Mexico, Denmark) Drama. 104mins. Luxbox. Dir: Bruno Santamaria Razo. Cast: Jade Reyes, Sofia Espinosa, Lázaro Gabino, Eduardo Gómez, Valeria Vanegas, Anuar Vera, Teresa Sánchez, Valentina Cohen, Nara Carreira, Demick Lopes. *Mexico City, early 90s. The day Bruno turns 11, his growing feelings for his best friend Vladimir clash with the sudden announcement that his father has HIV. Like in salsa songs, his family tries to sing and dance their pain away. Thirty years later, Bruno films and reimagines the memory of what he could not quite perceive as a child.*

Olympia 8

TANGLES

See box, above

THE EEL

(Japan) Fiction. 117mins. Shochiku Co. Dir: Shohei Imamura. Cast: Koji Yakusho, Misa Shimizu. *Takuro, having served his sentence for murdering his wife, runs a barber's shop in Sawara, Chiba. Having lost faith in people and living in solitude, his only friend is his pet eel. One day, after saving a woman named Keiko from an attempted suicide and taking her on as an employee, a change begins to take hold in Takuro's previously closed-off heart.*

Lerins 3

THE STORY OF DOCUMENTARY FILM

(UK) Documentary. Dogwoof. Dir: Mark Cousins. *A journey through documentary film*



MARKET

14:00

TANGLES

(Canada) Animation. 102mins. Charades. Dir: Leah Nelson. Cast: Seth Rogen, Bryan Cranston, Pamela Adlon. *A young woman is forced to return to the conservative small town where her bizarre family lives to take care of her mother, having to deal with the cruel reality of her mom's Alzheimer disease and become the daughter they need.*

Olympia 6

history, from famous to obscure works, showing how the genre helps us understand reality and inspire experts and newcomers.

Palais G

THE TRAIN

(Austria, UK) Drama, thriller. 91mins. Westside Studios. Dir: Boris Volodarsky. Cast: Madalina Bellariu Ion, Dennis Dewall, Alan Burgon. *Set aboard a legendary luxury train on its final journey across Europe, the film follows a private on-board auction attended by financiers, intermediaries and figures operating on the margins of intelligence work. As rival interests linked to China, Russia and the UK converge, what begins as a display of wealth and pleasure gradually becomes a tightly controlled game of deception and survival.*

Lerins 1

UNDER A BAD STAR

(France) Fiction. 125mins. Urban Sales. Dir: Lola Cambourieu, Yann Berlier. Cast: Noémie Édé-Decugis, Hugo Carton. *South of France, nowadays. In the middle of a heatwave in the suburban south of France, Alex once again berates Kiki for messing up. Yet Kiki is dying to please him. It's the end-of-year party at the local sports club. Birds are falling from their nests, wildfires are raging and Kiki remains under the spell of her Bad Star.*

Palais C

14:15

SPOTLIGHTED PROJECTS — SPEEDY PITCHES

(UK, Syria) Cannes Docs — Marché Du Film. Palais K

15:45

5 MORE MINUTES

(Spain) Science-fiction, black comedy, thriller. Filmmax (Castelao Pictures). Dir: Javier Ruiz Caldera. Cast: Javier Cámara, Belén Cuesta, Berto Romero. *Tells the story of a couple at breaking point, who decide to spend a weekend away at an isolated house in the countryside. There, they meet the boss of the real estate agency who shows them around the house and gives them the keys. But before he leaves them alone, the most extraordinary thing happens: the whole world enters into a time loop and the last five minutes are repeated over and over again, as if the needle were skipping on a record player.*

Palais D

ALIVE (VIVA)

(Spain) 113mins. Loco Films. Dir: Aina Clotet. Cast: Aina Clotet, Naby Dakhli, Marc Soler, Willy Toledo. *In a near future, in water-starved Barcelona, 40-year-old Nora emerges from a battle with breast cancer with a fierce, almost desperate need to feel alive. She plunges into two intense relationships with Tom and Max, setting her on a raw journey through her deepest desires and unspoken fears.*

Arcades #1 Online

BACKSTAGE MADNESS

(Kyrgyzstan) Black comedy. 80mins. Kyrgyz Cinema. Dir: Amanbek Azhymat. *A 70-year-old director dreams of making a masterpiece, but his producer demands a commercial film and suggests a bizarre way to fund it: investors become characters in the script. Just as the screenplay nears completion, the producer changes his mind again — now it has to be a comedy. This satirical and ironic story explores the clash between artistic freedom and market demands — a humorous, chaotic look behind the scenes of filmmaking.*

Riviera 2

BEFORE WE LEAVE TUSCANY

(US, Hungary) Drama, romance. 96mins. House Of Film. Dir: Peter Szajki, Adel Szajki-Vörös. Cast: Steve Pound, Paolo Spezzaferrri, Lili Bordan. *A weary mother seeking solace retreats to a serene Tuscan villa, where the adorable*

Italian innkeeper and a handsome novelist with writer's block draw her into a story of unexpected connection and renewal.

Palais B

CONGO BOY

(France, Italy, Democratic Republic Of The Congo, Central African Republic) Drama, fiction, music — performing arts. 110mins. The Party Film Sales. Dir: Rafiki Fariala. Cast: Bradley Fiomona, Dieufera Sana, Hubert Ngbolo. *Bangui, Central African Republic. 17 year-old Robert dreams of a career in music, but civil war is tearing the country apart. When both his parents are thrown into prison, he is left to look after his four younger siblings on his own, juggling daily life, odd jobs, school exams and concert stages, determined to follow his dream.*

Olympia 5

DEATH HAS NO MASTER

(Venezuela, Italy, Canada, Luxembourg, Spain, Mexico) 105mins. Lucky Number. Dir: Jorge Thielen Armand. Cast: Asia Argento, Jorge Thielen Hedderich, Jericó Montilla. *Caro travels to Venezuela to sell her late father's cacao plantation, only to find the family mansion occupied by its former staff, who are determined to remain at all costs. As Caro takes justice into her own hands to claim the inheritance she believes is hers, she sets off a struggle that unearths the violence buried in the land and its memory.*

Olympia #7 Online

GRAVY

(Russia) Drama, crime, first film. 84mins. Kinokult. Dir: Artur Grigoriev. *Shust and his friends commit small-time scams for a living, taking advantage of any opportunity that comes their way. Meeting Ulyanov, the former Soviet shot put champion, and his daughter opens Shust's eyes to a completely different way of living. But under his gang's pressure, he uses Ulyanov to plan a heist on a Buryat jade-trading commune.*

Palais J

NEZHA'S DESTINY

(China) Animation. 30mins. Blast Films International. Dir: Zhang Chenrui, He Jiasong.

Palais F

ORANGE-FLAVOURED WEDDING

(France) Drama, fiction. 115mins. Pyramide International. Dir: Christophe Honoré. Cast: Adèle Exarchopoulos, Vincent Lacoste, Paul Kircher. *The Puig family has seven children. And today is the wedding of the youngest: Jacques. It is March 1978 in the suburbs of Nantes. The father is not attending; he has been banished from the family. The brothers and sisters, however, are all there. Jacques is marrying Martine. For the two of them, it's a marriage of love. But can love heal the wounds of childhood?*

Olympia 4

»



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PACIFIC

(Argentina, Colombia) Science-fiction, horror. Filmsharks/The Remake Co. Dir: Gonzalo Gutierrez. Cast: Manolo Cardona, Ma Gabriela De Faria, Christopher Von Uckermann, Ricardo Abarca.

A group of young travellers are stranded on an island in the Pacific, where they struggle to escape an evil presence that has been kept hidden from mankind for centuries.

Lerins 2

SUGAR CANDY

(Czech Republic) Family, fantasy. 110mins. California Pictures. Dir: Pavel Jandourek. Cast: Tereza Ramba, Marek Adamczyk, Marek Tapák.

A young female dentist inherits a mysterious dental office in a magical town and leads a sweet rebellion against sugar-fuelled injustice.

Palais H

TATTI, LAND OF DREAMS

(Italy, Switzerland) Documentary. 91mins. Innovative Eye. Dir: Ruedi Gerber.

An abandoned Italian village experiences a silent rebirth through the co-operation of locals and newcomers — a film about rural structural change, personal transformation and the power of community.

Lerins #2 Online

THE GOLDEN AGE

See box, right

THE HARVESTER

(Spain, Luxembourg, Netherlands, Belgium) Thriller. 100mins. Latido Films. Dir: David Pérez Sañudo. Cast: Antonio De La Torre, Patricia López Arnaiz.

Northern Spain, 1870s. As the country bleeds from its wars, a serial killer leaves behind the tortured and strangled bodies of women on the outskirts of a village. The sister of one of the victims searches for him relentlessly, determined to seek justice, unaware that the killer is also desperately searching for his missing son in a ruined country.

Riviera #2 Online

THE LION QUEEN

(US) Documentary. 87mins. Submarine Entertainment. Dir: Alden Nusser, Ben Fries.

You've seen her face on the cover of countless newspapers. Now step into the larger-than-life world and surprising true story of New York socialite Jocelyne Wildenstein, aka 'The Lion Queen'.

Arcades 3

16:00

THE SAMURAI AND THE PRISONER

(Japan) 148mins. Charades. Dir: Kiyoshi Kurosawa. Cast: Munetaka Aoki, Tasuku Emoto, Ryōta Miyadate.

Based on Honobu Yonezawa's novel. Set in 16th century Japan, follows Lord Murashige Araki who, besieged in his castle, confronts mysterious crimes and



MARKET

15:45

THE GOLDEN AGE

(France) Drama, fiction. 112mins. Films Boutique. Dir: Bérenger Thouin. Cast: Souheila Yacoub, Vassili Schneider, Yile Yara Vianello. *Born at the turn of the century in a village's butcher shop, Jeanne Lavaur dreams of becoming a coutess. Inspired by the fearless Céleste and guided by her love for Guillaume de Barante, Jeanne's journey carries her from the vibrant Paris of the Golden Twenties through the turmoil of two world wars. As her life intertwines with the great upheavals of the 20th century, she rises as a free woman, determined to never let anyone else define who she is meant to be.*

Olympia #4 Online

allies with imprisoned strategist Kanbei Kuroda to uncover the truth.

Olympia 6

16:15

ALIVE (VIVA)

(Spain) 113mins. Loco Films. Dir: Aina Clotet. Cast: Aina Clotet, Naby Dakhli, Marc Soler, Willy Toledo.

In a near future, in water-starved Barcelona, 40-year-old Nora emerges from a battle with breast cancer with a fierce need to feel alive. She plunges into two intense relationships with Tom and Max, setting her on a raw journey through her deepest desires and unspoken fears.

Olympia 2

AMERICAN DOCTOR

(US, Qatar, Palestine, Malaysia) Documentary. 92mins. Outlook Filmsales. Dir: Poh Si Teng.

When three American doctors enter Gaza to save lives, they find themselves caught between medicine and politics, risking all to expose the truth.

Palais #C Online

AS GREEN AS IT GETS

(France) 120mins. Ginger & Fed. Dir: Hakim Bougheraba.

After an accident, two men from opposite worlds forge an unlikely partnership that becomes their only way out.

Olympia 3

BLACK IS BEAUTIFUL

(US, UK) Documentary. 98mins. Mediawan Rights. Dir: Yemi Bamiro. *Everyone knows the phrase 'Black is Beautiful', but few know of the man who helped popularise it. Little-known Harlem-based photographer Kwame Brathwaite lived life behind the camera, devoted to celebrating African-American life. This feature documentary tells the story of Kwame and the 'Black is Beautiful' movement.*

Palais 6

CHRYSALIS

(US) 130mins. Agence Culturelle Africaine. Dir: J Robert Schulz. Cast: Kieu Chinh, Daniel K. Winn, Tien Pham. *Haunted by his childhood memories of war-torn Saigon and a fractured family, a Vietnamese artist confronts the scars of the past through his craft, as a sculpted metal apple becomes the bridge between survival, loss and healing.*

Palais E Press allowed

DANCE OF THE LIVING

(Spain, Colombia) Drama. 92mins. Bendita Film Sales. Dir: Jose Alayón. Cast: Yazmina Estupiñán, Tomasín Padrón, Inés Cano, Sara Cano, Aridany Pérez. *For Mariana and her father Miguel, Canarian wrestling is the only thing that gives their lives meaning after the loss of her mother. With the championship final approaching, they must reconnect before the distance between them becomes unbridgeable.*

Palais #E Online

GABIN

(France) Documentary. 105mins. Lightdox. Dir: Maxence Voiseux. *In northern France, Gabin, the youngest of the Jourdel family, is destined to take over his father's butcher's shop. Torn between family loyalty and a desire to break free, his dreams lie elsewhere: to train a contest cow, to become a dog breeder, and to save his mother's farm from financial ruin. Spanning a decade, the film immerses us in this young boy's world, following his journey from age eight to 18.*

Lerins 1

HONG KONG-ASIA FILM FINANCING FORUM GOES TO CANNES

(Taiwan, Singapore, Indonesia, Hong

Kong [China]) Drama, animation, comedy. 36mins. Hong Kong-Asia Film Financing Forum.

Palais K

REWIND BARCELONA

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, Billie Blain, Léo Cholet.

The summer they turn 18, Emile, Paul, Hascoet and Leo head to Barcelona, the mecca of skateboarding, for their first vacation together. Ten years later, they catch up and recall those days.

Palais C

SHE DANCES

(US) Drama, comedy. 93mins. Pinnacle Peak Pictures. Dir: Rick Gomez. Cast: Michael Cudlitz, Ethan Hawke, Steve Zahn.

A struggling single father tries to reconnect with his distant teenage daughter while chaperoning her at a regional dance competition in the southeast.

Riviera #1 Online

STORM RIDER

(Croatia) 104mins. Garden Of Titans. Dir: Dom Mazuran, Zoran Lisinac. *Three hundred years after the Big Flood, the legend of an outlawed Storm Rider inspires two rebellious islanders to find out the truth about the origin of their world.*

Olympia #8 Online

TALLINN BLACK NIGHTS FILM FESTIVAL GOES TO CANNES

(Netherlands, Belgium, Germany, Luxembourg, Spain, Estonia, UK) Drama, thriller. 44mins. Tallinn Black Nights Film Festival.

Presents a selection of work-in-progress films: 'Mo Hunt' by Eeva Mägi; 'The Daughters' by Daniel Romero Bueno; 'Dead Dad Girl' by Stephen Korytko; 'Lost Son' by Edson da Conceicao; and 'At Your Service' by German Golub.

Palais #K Online

THE MELTDOWN

(US, Mexico, Chile, Spain) Drama. 100mins. Les Films Du Losange. Dir: Manuela Martelli. Cast: Maya O'Rourke, Maia Rae Domagala, Saskia Rosendahl, Jakub Gierszal, Paulina Urrutia, Mauricio Pešutić.

Chile, 1992. Staying at her grandparents' remote hotel near an Andean ski resort, Inés (9) befriends Hanna (15), a German skier. When Hanna vanishes without a trace, the search for her exposes hidden truths.

Palais I

ZEJTUNE

(Germany) Fiction. 108mins. Films Boutique. Dir: Alex Camilleri. Cast: Michela Farrugia, Nenu Borg, Michael Azzopardi.

After her estranged mother's death, Mar plans to leave Malta for good by selling the farmland she's inherited. But as she travels the island to claim her land, she meets Nenu, an irrepressible 80-year-old folk singer whose music and

»



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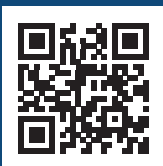
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spirit challenge her desire to escape. An unexpected connection between past and present grows as Mar slowly warms to the homeland she wanted to turn her back on. **Riviera 1**

16:30

KWAIDAN

(Japan) Drama, horror, thriller. 183mins. Toho Global. Dir: Masaki Kobayashi. A collection of four Japanese folk tales with supernatural themes. The film premiered at the 1965 Cannes Film Festival, where it won the Special Jury Prize and was also nominated for an Academy Award for best foreign-language film.

Lerins 3

17:45

ALTERITY

(US) Science-fiction, thriller. 93mins. Tricoast Worldwide. Dir: Johnny Remo. Cast: Emi Curia, Bryan Eubank, Lucas Hart. Follows a tenacious investigative reporter who uncovers a buried government secret while probing a series of disappearances inside a long-abandoned shopping mall. What begins as a search for ghosts leads to a chilling discovery: alien experimentation, a link to her father's hidden past, and a truth that was never meant to be found. **Palais J**

DUA

(France, Kosovo, Switzerland) Drama. 101mins. The Party Film Sales. Dir: Blerta Basholli. Cast: Pinea Matoshi, Arben Bajraktaraj, Fiona Abdullah. Pristina, Kosovo, late 1990s. As war looms and ethnic tensions escalate, 13-year-old Dua struggles to find her place among her peers and within her changing body. After an incident shakes her community, she becomes a target herself and bonds with a fearless girl, Maki, who draws her towards an unexpected form of resistance. Between the daily violence and the growing threat of exile, there is little room for quiet awakenings. **Olympia 5**

FLESH & FUEL

(France, Poland) Drama, fiction, first film, romance, LGBT. 90mins. Pyramide International. Dir: Pierre Le Gall. Cast: Alexis Manenti, Julian Świeżewski. Étienne is a truck driver. Addicted to the road, he reduces his emotional life to anonymous and fleeting encounters in parking lots. When he meets Bartosz, a Polish truck driver, his solitary routine is turned upside down. **Arcades #3 Online**

FUGITIVE FROM ASTERON**PSee box, above****MARIE-MADELEINE**

(France, Haiti) Drama, fiction, second film. 104mins. Pyramide International. Dir: Gessica Généus. Cast: Gessica

**MARKET**

17:45

FUGITIVE FROM ASTERON

(US) Book adaptation, science-fiction, action/adventure. 133mins. House Of Film. Dir: Dan T. Hall. Cast: Henry Ian Cusick, Dean Cain, Rory Gibson. After fleeing the distant planet Asteron, Arial, a skilled pilot with a brutal past, escapes the authoritarian world of Asteron with stolen cargo that could determine humanity's future. **Palais F**

Généus, Béonard Monteau, Edouard Baptiste, Melissa Mildort. In *Jacmel*, on Haiti's southern coast, the sea, the churches and the spirits shape daily life. Marie-Madeleine is a prostitute and spends her nights defying the rules of those who claim to save souls. When her path crosses Joseph's, a young believer involved in an evangelical community, a relationship blossoms between these two opposite beings. **Olympia 7**

MAYA SATYA BHRAM

(India) 120mins. Bollywood Distribution Network. Dir: Samik Roy Choudhury. Two disappearances unsettle Kolkata's Prafulla Nagar: Totoro, the son of Inspector Konar, and Sara, a Swedish researcher of shamans. Paths converge on one figure: Trilokadarshi Baba. What begins as an investigation turns into an inward journey where logic falters and belief takes form. **Lerins #2 Online**

MERGEN

(Kyrgyzstan) 105mins. Cross Border Films. Dir: Chingiz Narynov. In a remote Kyrgyz village where gold mining and poaching rule, an investigator begins to see inherited visions that reveal a dark connection between a poaching king, a murdered girl, and a deadly conspiracy surrounding an abandoned gold mine. **Palais B**

ONE MORE WISH

(Hungary) Comedy, romance. 107mins. Megafilm. Dir: Kata Dobó, Fanni Szilágyi. Cast: Mariann Hermányi, Gellért L. Kádár, T. Danny.

Juli's life is turned completely upside down when she finds a wish notebook that allows her to make anything disappear from the world. Trying to escape responsibility, her wishes grow increasingly reckless — until she realises that every wish comes at a price. **Palais H**

POST TRUTH

(Turkey) Documentary. 102mins. Odin's Eye Entertainment. Dir: Alkan Avcioglu. A fake film about the real world, the first AI-generated documentary film in history. It explores our relationship with technology, spanning decades from the Industrial Revolution to Silicon Valley, and examines how we arrived at a world where truth no longer matters. The film documents an era of endless information overload and cultural dissonance, using the very language of the era it reflects. Self-reflexive by design, it blurs the line between what is real and what is fake. **Olympia 4**

SCARRED

(US) Drama, fiction, social issues. 118mins. Imppa-Indian Motion Picture Producers Association. Dir: Vaid Aryan. As a high-profile theft trial unravels his fractured mind, a Western lawyer and his estranged sister — anchored in Eastern traditions — must confront a deadly family secret before it destroys them both. **Palais #D Online**

SEPTEMBER 21

(India) Fiction, Bollywood. 122mins. Imppa-Indian Motion Picture Producers Association. Dir: Suvarna Karen Kshithi. A caregiver navigates the emotional strain of caring for a man living with Alzheimer's disease, exploring the quiet struggles of memory loss, disorientation, and the toll the condition takes on families who face it daily. **Palais D**

THE LOCK IN

(UK) Martial arts, action/adventure. 116mins. Galloping Entertainment. Dir: Nathan Geering. Cast: Keith Vitali, Nathan Geering, Johnny Buffong. Arriving at a pub for a simple date, an inexperienced and unassuming man

finds himself locked inside when a violent event known as 'The Lock In' begins. Surrounded by criminals and controlled by a mysterious barman, he is pushed into a world of brutal fights he has no training for. With no way out, survival depends on how quickly he can adapt, endure and overcome his own fear. **Arcades 3**

THE WEIGHT OF LONGING

(India) Drama, fiction, first film, LGBT, experimental, art — culture. 93mins. Jai Viratra Entertainment. Dir: Omkar Bhatkar. Cast: Akshay Jha, Sharmila Velaskar Kadne, Rohan Mehta. Christopher and Christine despise their maternal aunt Esther but are forced to celebrate Christmas with her in Goa after the death of their mother. Expecting a strained family reunion, they instead find themselves drawn into a week of quiet revelations and emotional rediscovery. **Palais #H Online**

VIVA CARMEN

(France) Animation. 90mins. Global Constellation. Dir: Sébastien Laudenbach. Andalusia, 1840. Returning to Seville after three years far away, 13-year-old Salva meets Carmen, a 20-year-old gypsy with a fascinating voice. Learning from an omen that death is coming for her, he calls on his street friends to save her. **Olympia 1 Priority badges only**

ZERO A.D.

(US) 120mins. Angel Studios. Dir: Alejandro Monteverde. Cast: Deva Cassel, Sam Worthington, Ben Mendelsohn. A terrified king hunts a child of prophecy, and one woman must fight for the soul of mankind. **Palais #F Online**

18:00

FATHERLAND

(France, Poland, Italy, Germany) Drama, road movie, documentary. 82mins. The Match Factory. Dir: Paweł Pawlikowski. Cast: Sandra Hüller, Hanns Zischler, August Diehl. Explores Thomas Mann's post-war German life, his family's stand against Nazi rule and their journey into exile. **Arcades 1**

18:15

AS THE WATER FLOWS

(China) 119mins. China Film Foundation-Wutianming Film Fund For Young Talents. Dir: Bian Zhuo. A story about an elderly widower living in a house by the shores of the Cui Lake in Kunming, who attempts to heal the emotional wounds of three generations and rebuild family bonds. **Palais G**

CYRANO IN MY HEAD

(Argentina) Documentary. 76mins. >>

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SINGHA

Buenos Aires Film Commission. Dir: Maxi Gutierrez.
An acclaimed actor returns to the character that defined his calling: Cyrano. As the play triumphs on stage, the role forces him to confront his own fears and take an intimate look at his craft.
Palais C

INDIAN SAGA (ANTHOLOGY)

(India) Documentary. 105mins. Imppa-Indian Motion Picture Producers Association. Dir: Khushi Gandhi Rahulsonu Srivastava, Hari Varma, Yusuf Khan, Suresh Pandey. Presents six films: 'The Mud Flower' by Khushi Gandhi; 'Antarnaad (The Voice Within)' by Parthaa Akerkar; 'Unfinished Voice' by Rahulsonu Srivastava; 'Signal' by Hari Varma; 'OCD' by Yusuf Khan; and 'Hooked' by Suresh B Pandey.
Palais #C Online

NAGI NOTES

(Japan) Drama. 108mins. mk2 Films. Dir: Koji Fukada. Cast: Shizuka Ishibashi, Takako Matsu, Kenichi Matsuyama.
Yoriko, an artist living in rural Nagi, is haunted by a former love affair she cannot bear to mourn. When Yuri, a recently separated architect, travels from Tokyo to visit her friend and former sister-in-law, both women find themselves at a crossroads, each searching for ways to let go of the past and define their identity. Yuri's brief escape from the city settles into a quiet confrontation of loss and probing for the two women in bucolic Nagi.
Palais K

REDEMPTIONS

(Canada) 110mins. Cinefrance. Dir: Luc Picard.
Follows a retired hitman forced to return to Montreal to commit two murders.
Olympia #3 Online

TERA MERA NATA

(India) Bollywood, romance. 116mins. Imppa-Indian Motion Picture Producers Association. Dir: Goel Savi, Patel Chanda.
Misha, a botany researcher from Delhi, travels to the Morani Hills. There, she is captivated by the voice and guitar playing of Gaurav, a local youth who is blind due to an accident years ago. As Misha spends time with Gaurav, she hides a secret: she is battling terminal cancer. Before passing away, she fulfills her final wish by donating her eyes to Gaurav. Gaurav regains his sight, only to face the reality that the first thing he wanted to see, Misha, is gone.
Palais #E Online

THE BEST SUMMER

(US, Australia) Documentary. 84mins. Visit Films. Dir: Tamra Davis.
Raw footage captures 90s alt-rock legends performing, talking and hanging backstage. Follow Beastie Boys, Sonic Youth, Foo



MARKET

20:00

SUMMER DRIFT

(Switzerland) 85mins. Alter Ego Production. Dirs: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter.
It's summer in Geneva. Johanna works on the assembly line of a luxury watch factory and she's not going on holiday. As she considers getting rid of her old VW Beetle, she decides instead to bring it back to life and confront the world of mechanics that once rejected her.
Arcades 1 Festival ticketing website

Fighters, Pavement, Rancid, Beck, The Amps and Bikini Kill in their prime.
Olympia 8

THE BUTLER

(Ireland) Action/adventure. K5 International. Dir: Tom Edmunds. Cast: Jean Reno, Tom Hollander, Bobby Gilchrist.
When mobsters rob a mansion to settle unpaid debts, they find themselves facing an extremely dangerous retired WWI commando — trying to live a peaceful life as a family butler.
Palais I

TITANIC OCEAN

(Greece) Drama, female director, fantasy. 130 minutes. Paradise City Sales (Ex-Memento International). Dir: Konstantina Kotzamani. Cast: Arisa Sasaki, Melina Mardini, Haruna Matsui.
In the scintillating teenage universe of a special boarding school in Japan that trains teenage girls into professional mermaids, 17-year-old Akame will find her siren voice, discover first love and experience a metamorphosis. Set in Japan, in a closed, female universe, the film explores sexual awakening, obsession and transformation in a world where fantasy is choreographed and bodies are trained.
Olympia 2

UNDER A BAD STAR

(France) Fiction. 125mins. Urban Sales. Dir: Lola Cambourieu, Yann

Berlier. Cast: Noémie Édé-Decugis, Hugo Carton.
South of France, nowadays. In the middle of a heatwave in suburban south of France, Alex once again berates Kiki for messing up. Yet Kiki is dying to please him. It's the end-of-year party at the local sports club. Birds are falling from their nests, wildfires are raging and Kiki remains under the spell of her Bad Star.
Olympia 3

18:45

THE BLOW

(France) 104mins. Charades. Dir: Julien Gaspar-Oliveri. Cast: Diego Murgia, Romane Fringeli, Bastien Bouillon.
Enzo and his sister Carla have been on their own for several years. When their father is released from prison, Enzo hopes to rebuild their family, but Carla refuses to reconnect. With his father suddenly back, Enzo is forced to confront the long-buried truth.
Olympia 6

20:00

KEY OF BONES: CURSE OF THE GHOST PIRATE

(US) 90mins. Fairway Film Alliance. Dir: Tony Armer. Cast: Gina Vitori, Vincent De Paul, Wesley Dean.
A Key West waitress, a ghost-tour guide and a tourist accidentally awaken a curse tied to the pirate Anne Bonny, unleashing mischievous ghosts and a vengeful spirit that threaten to turn the island into a supernatural battleground.
Olympia 4

SUMMER DRIFT

See box, above

THE CREATURE

(India) Fiction, art — culture. 104mins. Maharashtra Film, Stage & Cultural Development Corporation. Dir: Ravindra Jadhav.
After the death of his father on the day of Holi, Miru Chaure and his tribal Konkani family are bound by an ancient ritual that forbids all celebration until the departed soul returns as a new 'Jeev'. As the next Holi approaches, Miru

must battle hostile relatives, a ruthless community rival and social exile in a desperate struggle to restore life, faith and belonging to his family.
Palais B

VYSOTSKY. UNKNOWN... A TRUE STORY.

(US) 180mins. Documentary. Apollo Film Production. Dir: Anatoly Balchev.
Unknown stories from the life of the rebellious poet, bard and artist Vladimir Vysotskiy are found not only in Russia, but also in France, the US, Canada, Italy, Mexico and other countries.
Arcades 3

20:30

GENTLE MONSTER

(Austria) Drama. 114mins. mk2 Films. Dir: Marie Kreutzer. Cast: Catherine Deneuve, Jella Haase, Laurence Rupp, Léa Seydoux.
Lucy, a concert pianist, has just relocated her family from the city to a country house in the hope of easing her husband Philip's severe burnout. Before they have a chance to set up their new home, an early morning police visit tears their world apart. Isolated and desperate to protect her young son, Lucy must face the situation alone, trapped between the man she loves and the fear of what he may have done.
Palais K No priority

SUMMER DRIFT

(Switzerland) 85mins. Alter Ego Production. Dirs: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter.
Arcades 2 Festival ticketing website

TRENTE

(France) 75mins. Documentary. mk2 Films. Dir: Jérémie Levypon.
An intimate and introspective documentary that explores the transition to 30, a time of questioning in a world that evolves ever faster than the one in which we grew up.
Olympia 1

20:45

ALL OF A SUDDEN

(France) Drama. 195mins. Cinefrance. Dir: Ryūsuke Hamaguchi. Cast: Heidi Becker-Babel, Virginie Efira, Tao Okamoto.
The director of a nursing home in the Parisian suburbs attempts to introduce a humane care technique known as Humanity, in spite of resistance. Her life is changed when she meets a terminally ill Japanese playwright named Mari Morisaki.
Olympia 2 No priority

22:30

TRENTE

(France) 75mins. Documentary. mk2 Films. Dir: Jérémie Levypon.
Olympia 1

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THE SCREEN JURY AT CANNES	NT BINH <i>Positif, France</i>	ROBBIE COLLIN, TIM ROBEY <i>The Telegraph, UK</i>	KATJA NICODEMUS <i>Die Zeit, Germany</i>	BEN KENIGSBERG <i>Rogerebert.com, US</i>	ANTON DOLIN <i>Meduza, international</i>	PETER BRADSHAW <i>The Guardian, UK</i>	JUSTIN CHANG <i>The New Yorker, US</i>	STEPHANIE ZACHAREK <i>Time, US</i>	AHMED SHAWKY <i>Iffraim.com, Egypt</i>	MATHIEU MACHÉRET <i>Le Monde, France</i>	KONG RITHDEE <i>Bangkok Post, Thailand</i>	SCREEN INTERNATIONAL	AVERAGE
NAGI NOTES (Japan) Koji Fukada	★★	★	★★	★★	★★	★	★★	★★	★★	★	★★	★★	2.5
A WOMAN'S LIFE (Fr) Charline Bourgeois-Tacquet	★★	★★	★	★★	★★	★★	★★	★★	★	★	★	★★	1.9
FATHERLAND (Pol) Pawel Pawlikowski	★★	★	★	★	★★	★★	★	★	★	★	★	★★	3.3
PARALLEL TALES (Iran) Asghar Farhadi	★★	☒	★★	★★	★	★★	★	★★	★	☒	★	★★	1.7
ALL OF A SUDDEN (Japan) Ryusuke Hamaguchi	★	★	★	★	★	★★	★★	★	★	★★	★★	★★	3.1
GENTLE MONSTER (Austria) Marie Kreutzer	A renowned pianist relocates with her family to the countryside, where she uncovers a life-shattering truth that forces her to confront the complexities of love, trust and deception.												
SHEEP IN THE BOX (Japan) Hirokazu Koreeda	Set in the near future, Koreeda's latest follows a couple who take an infant humanoid robot into their home following the passing of their son.												
THE BELOVED (Sp) Rodrigo Sorogoyen	An acclaimed film director (Javier Bardem) offers his daughter (Victoria Luengo) a role under the pretext of helping her stalled acting career, before old wounds are reopened.												
PAPER TIGER (US) James Gray	Two brothers pursuing the American Dream put their family in danger by tangling with the Russian mafia. Scarlett Johansson, Miles Teller and Adam Driver star.												
MOULIN (Hun-Fr) Laszlo Nemes	Nemes' latest tells the story of Jean Moulin (Gilles Lellouche), who is dropped into Nazi-occupied France to help bring the Resistance groups together for Charles de Gaulle.												
ANOTHER DAY (GARANCE) (Fr) Jeanne Herry	A struggling actress (Adele Exarchopoulos) living in a small Paris apartment grapples with alcohol addiction and her sister's illness, while facing a difficult journey of self-renewal.												
HOPE (S Kor) Na Hong-jin	A police chief in a remote South Korean village is alerted after reports of a tiger sighting, but residents find themselves in a fight for survival against something they have never seen before.												
THE UNKNOWN (Fr) Arthur Harari	Léa Seydoux and Niels Schneider headline the story of a man who wakes up in the body of an unknown woman after they spend the night together.												
FJORD (Rom) Cristian Mungiu	A devout Romanian-Norwegian couple resettles in a village and become close to their neighbours, but questions are asked when their young child shows up at school with bruises.												
MINOTAUR (Rus) Andrey Zvyagintsev	In a small Russian town in 2022, the year of the invasion of Ukraine, a high-powered executive's meticulous existence unravels when professional crises, global chaos and marital betrayal converge.												
BITTER CHRISTMAS (Sp) Pedro Almodovar	Almodovar's latest self-reflective work sees a troubled filmmaker draw inspiration from the grief of one of his closest collaborators. Leonardo Sbaraglia, Aitana Sanchez-Gijon and Barbara Lennie star.												
A MAN OF HIS TIME (Fr) Emmanuel Marre	Henri Marre (Swann Arlaud) arrives in Vichy in September 1940, estranged from his family and carrying copies of his political manuscript, hoping to save France — and himself — from downfall.												
THE MAN I LOVE (US) Ira Sachs	In Sachs' drama set during the Aids crisis in late 1980s New York, Rami Malek stars as Jimmy George, an actor facing his own mortality who takes on what might be his final role.												
LA BOLA NEGRA (Sp) Javier Ambrossi, Javier Calvo	This adaptation of an unfinished work by Federico Garcia Lorca explores queer desire through the intertwined stories of three men in Spain, set in 1932, 1937 and 2017.												
COWARD (Belg) Lukas Dhont	Pierre (Emmanuel Macchia) is a young Belgian soldier ready to prove himself on the First World War battlefields. Behind the frontlines he meets Francis (Valentin Campagne), who is looking to boost morale.												
THE DREAMED ADVENTURE (Ger) Valeska Grisebach	In a border town in southeast Bulgaria, a woman becomes involved in an illegal trade to help out a man with whom she shares a special bond.												
THE BIRTHDAY PARTY (Fr) Lea Mysius	Two households in a remote French hamlet plan a surprise birthday party, but the evening is disrupted by a nightmarish home invasion. Hafsia Herzi and Monica Bellucci star.												

SCREEN INTERNATIONAL

Editorial
Editor-in-chief Matt Mueller, matt.mueller@screendaily.com
Deputy editor Louise Tutt, louise.tutt@screendaily.com
Americas editor Jeremy Kay, jeremy.kay@screendaily.com
Europe editor Tim Dams, tim.dams@screendaily.com
Asia & Middle East editor Michael Rosser, michael.rosser@screendaily.com
Reviews editor Nikki Baughan, nikki.baughan@screendaily.com
Head of digital Orlando Parfitt, orlando.parfitt@screendaily.com
Reporters Ellie Calnan, ellie.calnan@screendaily.com; Ben Dalton, ben.dalton@screendaily.com; Rebecca Leffler, rebecca.leffler@screendaily.com; Geoffrey Macnab, gmacnab@btinternet.com; Mona Tabbara, mona.tabbara@screendaily.com; Silvia Wong, screenasia@yahoo.com
Group head of production and art Mark Mowbray, mark.mowbray@screendaily.com
Group art director Peter Gingell, peter.gingell@mb-insight.com
Sub-editors Willemijn Barker-Benfield, Loveday Cuming, Dominic Needham, Tim Mawdsley
Advertising and publishing
Group commercial director Scott Benfold, scott.benfold@screendaily.com, +44 7765 257 260
Head of business development, international Pierre-Louis Manes-Murphy, pierre-louis.manes@screendaily.com, +34 64824 3539
International account manager Gunter Zerbich, gunter.zerbich@screendaily.com, +44 7540 100 254
President, North America Nigel Daly, nigeldalymail@gmail.com, +1 213 447 5120
Business development manager, North America, UK Nitin Kundra, nitin.kundra@screendaily.com, +44 7886 252 680
Business development manager Adam Todd, adam.todd@mbi.london, +44 7949 039 124
Business development executive, North America Nikki Tilmouth, nikki.screeninternational@gmail.com
Production manager Jonathon Cooke, jonathon.cooke@mb-insight.com, +44 7584 335 148
Production assistant Neil Sinclair, neil.sinclair@mb-insight.com
Senior festival & events manager Billy Ward, billy.ward@screendaily.com, +44 7710 784 766
Head of marketing Danielle Cosh, danielle.cosh@mb-insight.com
Marketing executive Oscar Johnson, oscar.johnson@globaldata.com
Managing director, publishing and events Alison Pitchford
Group managing director, MBI Conor Dignam
Screen International, London Media Business Insight (part of the GlobalData Group) 12-13 Essex Street, London, WC2R 3AA
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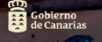
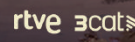
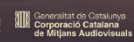
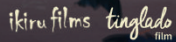
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BLACK BUTTERFLIES

A FILM BY DAVID BAUTE



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TANIA PINTO DA CUNHA
Partner / Vice-President Head of
International Sales & Acquisitions
tania@pinkparrotmedia.ca
+34 629 459 075

AURÉLIEN PIRIS
Senior Sales Manager
aurelien@pinkparrotmedia.ca
+34 697 858 906

BEGOÑA ESTEBAN
Head of International Tv Sales
& Acquisitions
begona@pinkparrotmedia.ca
+34 689 244 687

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