

**RÉ** ParisDOC  
**EL** Works  
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Progress

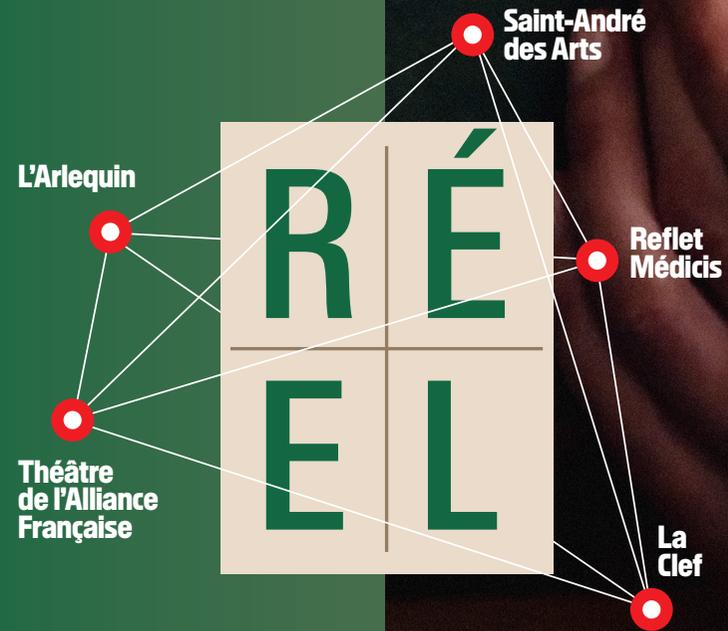
**2026  
PROJECT  
BOOK**

 **Bibliothèque  
publique d'information  
Centre Pompidou**

**RÉ** Les Amis  
**EL** du Cinéma  
du réel

**48<sup>e</sup> FESTIVAL INTERNATIONAL  
DU FILM DOCUMENTAIRE  
21 → 28 MARS 2026**

english  
version



## COMING FROM THE SEA

Ioanis Nuguet (FRANCE)



***Fleeing a North African prostitution ring, a pregnant young Nigerian woman embarks on a perilous odyssey across Europe to rebuild her life and protect her child, but the ghosts of her past are never far behind.***

### SYNOPSIS

In 2021, Tina, a 22-year-old Nigerian woman marked by a life of abuse and exploitation, escapes Libya on a rubber boat to flee a prostitution ring. Rescued in the Mediterranean by a search-and-rescue vessel, she dreams of starting a new life in Europe. Upon arriving in Italy, she learns that she is pregnant. Threatened with being pulled back into the network, she flees once again and makes her way to France, hoping to reach the United Kingdom from Calais.

Living alone in a makeshift camp, surrounded mostly by men she can no longer bring herself to trust, exhausted and penniless, she eventually abandons her plan to cross and settles in Paris for the final months of her pregnancy.

Tina then begins the process of applying for asylum and finds support within a close-knit community. After giving birth to Grace, she becomes more determined than ever to build

a safe and stable environment and to be the mother she herself never had. But before she can fully look toward the future and devote all her energy to this brighter horizon, she must confront her past: she must tell her story to the authorities.

Through grueling days and weeks, she trains herself to speak a truth so painful and raw, to revisit wounds so deep and still vivid, that she sometimes struggles to accept the need to expose so much suffering in order to be believed and granted the protection she seeks.

Haunted by sleepless nights and traumatic flashbacks, she embarks on a winding path of mental, emotional, and spiritual healing. She begins seeing a specialized therapist, forms new friendships, and immerses herself in intimate religious practices to reconnect with the goddess who seems to have sealed her fate: the Mother Sea.

### FILM INFO

→ **production stage:** End of image editing

→ **completion date:** End of April 2026

→ **screening version length:** 107'

→ **final expected length:** 104'

→ **production:**

NISKALA FILMS / Emmanuel Gras  
96 rue Paradis 13006 Marseille  
niskalaproductions@gmail.com

ANNA SANDERS FILMS / Charles de Meaux  
8 rue Saint-Bon 75004 Paris  
asf@annasandersfilms.com

→ **funds:**

Private Funds

CNC

Région île de France

Région Bretagne

# COMING FROM THE SEA

## Ioanis Nuguet (FRANCE)

english  
version

### DIRECTOR'S NOTE

This project was born out of the shock caused by images of rescues in the Mediterranean, those spectacular visions of disaster and survival which, through repetition, end up erasing the people they show. I wanted to understand what these images leave unsaid: the aftermath, the reconstruction, the private lives of those who crossed the sea. As in *Spartacus & Cassandra*, my previous film, it is about going out to meet people who are often invisible, to find the uniqueness of a voice beyond the media hype.

When I boarded the Sea-Watch 4 in the summer of 2021, I realized that the film had to be told from the perspective of the survivors themselves, from their perception of the sea, the rescue, the wait, and the reconstruction. That's where I met Tina, a 22-year-old Nigerian woman who had escaped a prostitution ring.

As we talked, Tina emerged as the heart of the film. A former victim of trafficking, she is seeking to rebuild her life in France and protect the child she is carrying from the domestic and male violence she has suffered. In Nigeria, Libya, and then Europe, men wanted to possess her, reduce her, deceive her, or bring her back into the trafficking she had escaped. Even while pregnant, Tina must flee again to protect her child. Today, her desire is simple and absolute: to find a place where she can raise her daughter Grace safe from this violence, in a world that is finally safe, where love no longer rhymes with domination.

One day, she confides in a psychotherapist: "I come from the sea." This sentence, which she utters as an intimate truth, transformed the project. For her, the sea is at once a goddess, a refuge, and a witness: a Mother Sea to whom she confides her doubts and wounds. The film is rooted in this belief, in this spiritual connection to water, which becomes a metaphor for her resilience—the sea as a matrix space where she can be reborn—but also as an unstable, shifting, unpredictable territory, mirroring the world she is navigating.

The story follows Tina's long journey: from her rescue at sea to her recovery in France. It explores what it means to be rescued, then welcomed, then believed. In asylum interviews, in the gestures of motherhood, in her therapy at the Minkowska center, Tina relearns how to inhabit her body, to trust, to allow herself gentleness. The film accompanies this slow healing, this passage from trauma to the possibility of peace, of a home.

The staging focuses on the fluid nature of time and water: the sea, voices, shifting light, memories. The film weaves together three intertwining themes—rescue, motherhood and welcoming, therapy—like waves of the same inner sea. The camera remains at Tina's height, in her breathing, in her silences, in her sometimes hesitant speech. Her voice, written with her, extends her therapeutic work: fragments of thoughts, prayers, or visions addressed to Mother Sea, like so many attempts to reinvent herself. The image seeks less to explain than to welcome: it follows the oscillations of the body and speech, the unpredictability of memory.

The film thus tells the story of the rebirth of a woman who, after fleeing male domination and surviving the sea, seeks a place where life is finally possible.

With Tina, I seek to invent a cinematic space where one can reappear, tell one's story, and dream again. *Coming from the Sea* is a film about survival and healing, but also about the possibility of rebirth through storytelling, through trust, and through the sea, which for Tina remains the first and last of mothers.

### BIOGRAPHIES



**Ioanis Nuguet**  
director

Born in 1983, Ioanis Nuguet is a French filmmaker. He gained recognition with *Spartacus & Cassandra* (2015), which won awards at more than fifteen international festivals following its selection at ACID Cannes 2014. He went on to direct *Premier Royaume* (2021), an experimental documentary broadcast on Arte (La Lucarne) and presented at FID Marseille. His work, situated between poetry and commitment, combines a documentary approach with formal experimentation. In 2021, he began a long-term filming project that started in the Mediterranean Sea and evolved into *Coming from the Sea*, a feature-length film currently in post-production.

#### SELECTED FILMOGRAPHY

2026 - *Coming from the sea* - Niskala Films / Anna Sanders Films - Doc - 104' - in post production  
2021 - *Premier royaume* - Niskala Films / Anna Sanders Films - Doc - 90' - Arte La Lucarne - FID Marseille  
2015 - *Spartacus Cassandra* - Morgane Productions - Doc - 83' - Nour Films - Acid / Festival de Cannes



**Charles de Meaux**  
producer

Charles de Meaux (born in 1967, lives and works in Paris) is a visual artist, filmmaker, and producer. He co-founded the production company Anna Sanders Films, notably co-producing films by Apichatpong Weerasethakul. Positioned between art and cinema, his work encompasses installations, feature-length films, as well as sound sculptures and video installations.

#### SELECTED FILMOGRAPHY

2021- *Premier Royaume*, Ioanis Nuguet, Doc experimental, 90', Arte (La Lucarne), FID Marseille  
2021- *Memoria*, Apichatpong Weerasethakul, Fiction, 136', Cannes – Compétition officielle - Prix du Jury (Ex-æquo)



**Emmanuel Gras**  
producer

Emmanuel Gras is a French director and producer. He first gained recognition with *Bovines*, which was nominated for the César Award for Best Documentary, before winning the Grand Prize of the Critics' Week at the Cannes Film Festival for *Makala*. More recently, he directed *Un Peuple*, continuing his exploration of contemporary society. After joining the company Niskala Films, he moved into production with "*Coming from the Sea*" by Ioanis Nuguet.

#### NISKALA FILMS:

##### SELECTED FILMOGRAPHY

2021 - *Premier Royaume*, Ioanis Nuguet - Niskala Films / Anna Sanders Films - Doc - 90' - Arte La Lucarne - FID Marseille 2021  
2026 - *Coming from the sea*, Ioanis Nuguet - Niskala Films / Anna Sanders Films - Doc - in post-production  
2026 - *L'ordre des forces*, Emmanuel Gras - Niskala Films - Doc - in post-production  
2026 - *Si tu n'es pas prêt pour le jour*, Ioanis Nuguet - Niskala Films / New Sight Films - Doc - development - Pre-production advance (CNC)  
2026 - *Dom space*, Emmanuel Gras - Niskala Films - Doc - in development - Screenwriting grant

2019- *Le Regard de Charles*, Charles Aznavour & Marc di Domenico, Biopic / Documentaire, 83', Festivals internationaux  
2015- *Cemetery of Splendour*, Apichatpong Weerasethakul, Fiction, 120', Festival de Cannes - Un certain regard  
2013- *Mille Soleils*, Mati Diop, Doc, 45', FID Marseille - Grand Prix, Loup Argenté - Nouveau Cinéma Montréal, Prix du Moyen Métrage - FIFAM  
2010- *Uncle Boonmee Who Can Recall His Past Lives*, Apichatpong Weerasethakul, Fiction, 113', Festival de Cannes - Compétition officielle, Palme d'Or  
2002- *Blissfully Yours*, Apichatpong Weerasethakul, Fiction, 125', Sahamongkol Film International - Prix "Un Certain Regard" - vCannes, Golden Alexander - Thessaloniki, Grand Prix - Tokyo FilmEx, KNF Award - Rotterdam, Young Cinema Award - Singapour

# IN THE OGRE'S MOUTH

## DANS LA GUEULE DE L'OGRE

### Mahsa Karampour (FRANCE)



*I can't quite grasp the adventurous and fascinating life of my brother Siâvash, so far from my own. While I have just become French and he is about to become American, far from our native Iran, we are searching for common ground.*

#### SYNOPSIS

Fifteen years after arriving in France, just as I finally obtain French citizenship, I set off to reunite with my younger brother, Siâvash, in the United States, where he is still waiting to be granted American citizenship.

A former figure of Iran's underground punk scene in the 2000s, Siâvash survived the murder of his band, The Yellow Dogs, in New York. A devotee of satire and disguise, he now tries to carve out a path for himself through the New York jungle.

As Siâvash begins the process of applying for American citizenship, we hit the road across the United States. It is a turbulent road trip, punctuated by camcorder footage shot in Tehran: clandestine rehearsals of The Yellow Dogs just before the 2009 Green Movement, and the prophetic account of a young Siâvash speaking of his own destiny, already haunted by censorship and exile.

Driven by the fear of losing him again and by the desire to reconnect despite the geographical distance, I try to confront him with his past. But Siâvash slips away behind his many masks. Funny, insolent, and elusive, he gives way to Doctor Feel Awful, lets his puppet Bi-polar speak, and dons a sequined suit to chant his ironic compositions, which mock the propaganda songs of the Islamic Republic.

On a New York stage, along American highways, and around a backgammon board, I struggle to retrace my brother's life and to explore the shifting relationship between siblings in exile. *In the Ogre's mouth* is the portrait of a surviving brother and of a bond that falters, endures, and reinvents itself.

#### FILM INFO

→ **production stage:** Post-production

→ **completion date:** 2026 May

→ **screening version length:** 85'

→ **final expected length:** 86'

→ **production:**

LES FILMS DU BILBOQUET / Mathilde Raczymow  
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+33661984952

→ **funds:**

Tènk  
Mediapart  
Périphérie  
CNC FAIA writing, development, enhanced development  
CNC FSA  
Procirep et Angoa  
Ciclic  
Tènk-Mediapart  
LaScam - Brouillon d'un rêve  
French Insitute - Louis Lumière hors les murs  
Moulin d'Andé  
Massa mare  
Eurodoc

# IN THE OGRE'S MOUTH DANS LA GUEULE DE L'OGRE

## Mahsa Karampour (FRANCE)

### DIRECTOR'S NOTE

In 2003, I left Iran to settle in France, leaving behind my dream of becoming a musician and my younger brother, Siāvash. Two years later, I brought him his first bass guitar. He founded The Yellow Dogs in Tehran, an underground rock band in a country where this music was forbidden. Watching him rehearse on rooftops and organize secret concerts, I recognized a form of resistance that echoed my own childhood: in the 1980s, I learned the violin in secret schools.

When we reunite after a long separation and I begin filming him, I am not just documenting his musical journey. I film to understand what connects us and what separates us. He moves forward without looking back: "Thinking about the past the way you do takes away your mobility. I prefer to move forward." For me, on the contrary, mobility is found precisely in the act of returning: going back to Iran and revisiting the past is essential for grounding myself in the present.

Siāvash expresses himself through satire, provocation, and music; I need analysis, words, and cinema. The film is built in this gap, in the attempt to create a shared space between his music and my camera.

In New York, where he settled after exile, I discover another Siāvash. With his band Yaasss, he created a stage alter ego, "Doctor Feel Awful," a grotesque and unsettling character who plays with his Middle Eastern identity and blurs genres. Behind the farce, I sense anger: a refusal to be trapped in a victim role after the tragedy that struck The Yellow Dogs in the United States. At the same time, with Bipolar, he revisits Iranian military songs. Despite his desire for rupture, Iran surfaces everywhere. He injects Iran into his American music and America into his Iranian memories. I film this tension, this identity in unstable balance.

The more I try to get close to him, the more he eludes me. Very quickly, I realize that our relationship becomes the heart of the film. I film myself facing him. I embrace my role as a worried older sister, sometimes insistent. I ask him questions about exile, trauma, and memory. He responds with humor, evasion, and provocation. This friction fuels the film.

We leave New York to hit the road. In the long stretches of travel, something opens up. The road movie becomes the natural form of the story: American geography merges with our intimate map. My archival footage shot in Tehran brings Iran into the midst of American highways. Past and present coexist in the editing.

I establish a ritual: our backgammon games, a Persian game from our childhood. Around the board, conversation flows differently. Siāvash sometimes reproaches me for pointing the camera at him like a weapon, yet he never leaves the table. Paradoxically, the camera becomes the condition for our dialogue. Through the game, traces of a patriarchal Iran resurface, echoes of the revolts that marked his departure, our wounds, and our differences. I persist; he resists; then, in moments, he opens up. The film exists within this movement.

Siāvash dodges, playing with satire and humor, while I struggle to put words on the burden we carry—the story of our generation sacrificed. In the editing, I try to convey his unpredictable energy. The film progresses like a jazz score, with themes, variations, and breaks. Spatio-temporal jumps connect yesterday's Iran to today's United States. In New York, the presence of a cinematographer changes our dynamic: my brother and I are placed on equal footing in front of the camera. Landscapes sometimes warp, oscillating between sharpness and blur, reflecting the disorientation inherent to exile.

My voice-over speaks directly to him. It carries the trace of a thought long self-censored, gradually freed. Motifs run through the film: the fire of Iranian rituals, abandoned houses, open windows. And above all, music, which links times and places.

This film is the story of a turbulent dialogue between a brother and sister, transformed differently by exile. By filming Siāvash, I also film myself. Through our confrontation, a larger experience emerges: that of a diaspora moving between two shores, seeking ways to reinvent itself without losing itself.

### BIOGRAPHIES



**Mahsa Karampour**  
director

Born in Iran, Mahsa Karampour has been living in France since 2003. While studying sociology at EHESS, she attended visual anthropology seminars and began studying cinema.

A graduate in directing from the Lussas Documentary School, she is part of the collective Captive, where she leads filmmaking workshops. She has worked as a sound and camera operator on several films and regularly participates in festival programming.

In 2024, she performed as an actress in the play *Ten* by Guilda Chahverdi adapted from Kiarostami.

She is currently co-directing a collective film on the creation of Cinéy, a cultural space in Paris's 18th arrondissement.

*In the Ogre's mouth* is her first feature-length film



**Mathilde Raczymow**  
producer

LES FILMS DU BILBOQUET supports films that push the boundaries of genres, forms, subjects, and disciplines. Together with authors, directors, and technicians, we strive to build a filmography that forms a cohesive body of work in itself. This dialogue between films has also been initiated and strengthened through European cinematic perspectives intersecting with others from Africa.

Created by Eugénie Michel Villette and later joined by Mathilde Raczymow, LES FILMS DU BILBOQUET now has a filmography of more than twenty films, selected and awarded at prestigious international festivals.

#### SELECTED FILMOGRAPHY

2026 – *The Hidden Face of the Earth*, Arnaud Alain, Doc, 68', Outplay. Berlinale Panorama  
2026 – *Arcobaleno*, Pablo Cirès, Doc, 77'. Filmer le travail  
2024 – *Trans Memoria*, Victoria Verseau, HER Film, Doc, 72', Outplay. Karlovy Vary. Guldbaggen award for Best Documentary Film, One+One award & Special mention at Entrevues Belfort  
2022 – *Unsung Women*, Julie Gavras & Mathieu Decarli, Zadig - Iota, Animation series 30x2'30, Miami! Animation. Annecy Animation FF, AGRAF Favourite, Pulcinella Award Cartoon On The Bay  
2021 – *On Zenith's Edge*, Natyvel Pontalier, Néon Rouge, Princesse M, Doc, 55', Tangente Distribution. IDFA Luminous  
2020 – *The Positive Energy of Gods*, Laetitia Møller, Doc, 70', La Vingt-Cinquième Heure. Champs Élysées FF Jury & Press Awards, Étoile de la Scam  
2020 – *La Terre du milieu*, Juliette Guignard, Doc, 56', Côte Court

# DROP! COVER! HOLD ON!

Stéphanie Roland (BELGIUM, FRANCE)



***“Drop! Cover! Hold on!” is the safety instruction known to everyone living near the San Andreas Fault, an invisible geological phenomenon close to the Hollywood studios. They all build their lives, their fictions, their dreams, and their prophecies around the fault line. When will it wake them up?***

## SYNOPSIS

San Andreas is a geological fault located in California, at the junction of the Pacific and North American tectonic plates. This large fault, on which the cities of San Francisco and Los Angeles were built, already causes regular earthquakes. Seismologists predict The Big One, an earthquake that could devastate the region for years to come and is likely to occur before 2035.

We drive along the fault lines, between sound of stone and Californian landscapes, tuned in to a local radio station for prisoners. Along the way, we encounter people whose portraits, inspired by their own lives, straddle the line between fiction and documentary.

Kelly and her bird Lollipop perched on her shoulder, has always lived in a trailer in Bombay Beach ; Koylee, a young deaf and hard-of-hearing man of Hispanic origin, can predict the arrival of earthquakes ; Scott, an aging bodybuilder, is physically preparing for the big

earthquake ; the Fox family lives in a beautiful suburban-style house like any other American family ; Kelly, a Californian insurance agent, explains to Betty on the phone that there is no insurance to cover earthquake risks ; Steve, a Hollywood actor/extra, tells us about his latest role as a seismologist ; Sally, a paleoseismologist, details the prehistoric history of the fault.

These characters are connected by an underground, invisible and unpredictable thread embodied by the sound. The film is constructed like an arc around the waiting and anticipation of catastrophe. The rhythm is built on several tremors evoking the different occurrences of an earthquake with archives footage.

They all build their lives, their fictions, their dreams, and their prophecies around the fault line. They observe it, fear it, forget it, and fall asleep on it every night. When will it wake them up?

## FILM INFO

→ **production stage:** Post-production

→ **completion date:** October 2026

→ **screening version length:** 83'

→ **final expected length:** 80'

→ **production:**

DÉRIVES / Julie Freres - julie@derives.be  
Avenue Blonden 13, B-4000 Liege, Belgique

ÉCARLATE FILMS / Lisa Merleau & Olivier Rignault  
lisa.ecarlata@gmail.com / olivier.ecarlata@gmail.com  
7 rue du Progrès, 93100 Montreuil, France

→ **funds:**

Belgium: CCA LAB  
CBA Production grant and CBA Valorisation  
Media Creative Europe

France: CNC - FAIA Enhanced development grant  
Le Fresnoy  
CNAP - Development grant  
Culori - Residency “Nouvelles Écritures Visuelles”

# DROP! COVER! HOLD ON!

## Stéphanie Roland (BELGIUM, FRANCE)

english  
version

### DIRECTOR'S NOTE

This project was inspired by my first artist residency at Berkeley's Kala Art Institute in 2015. I was visiting a close childhood friend who worked in Silicon Valley, and who told me about the anxieties associated with living so close to the San Andreas Fault.

I was troubled that such a densely populated, economically and politically powerful region sits on a fault line that could devastate it in a matter of minutes.

As someone from Belgium – where earthquakes are relatively rare – my perception of earthquakes is clearly different from somebody who has always lived in a country where disasters regularly strike. I recently learned that he had bought a house right on the San Andreas fault! I began researching it and linked together some very interesting narrative and conceptual elements around this phenomenon. I was completely convinced by the potential of this story.

*Drop! Cover! Hold on!* follows my two previous films. They are about places that, for many reasons, elude our eyes. Cinema enables us to explore the invisible by means of alternative documenting strategies.

I'm particularly interested in natural disasters and the way in which our memories of these incidents are modelled, but I'm also fascinated by the human mind's ability to anticipate catastrophes, sometimes to the point of fantasising about them. Why do people remain in places where disasters are so probable?

The documents in this film are woven together to broach themes of destruction, protection, experience, and resilience in regions marked by age-old cycles of human vulnerability to natural disasters.

San Andreas is also a fictional state in the video game Grand Theft Auto (GTA). Its topographical and urban characteristics are loosely based on several regions of the United States, including California and Nevada, as well as Arizona and Dakota. As you progress through the video game, you come across traces of earthquakes and fault lines. Sandy Shores, one of the game's fictional towns, is a near-identical replica of Bombay Beach. This settlement of caravans and makeshift shelters borders the Salton Sea, the scene of an ecological disaster where pesticides have contaminated the air and made bathing poisonous. Below this village, the San Andreas fault begins... along with the rest of our journey.

I felt it was essential for the film to decenter the gaze and to give a voice to minerals, soils, and faults – non-human elements that have existed far longer than we have and certainly possess a deeper knowledge of seismic phenomena, having experienced them at the very heart of their matter.

Sound is, for me, an essential dramaturgical element of cinema, often underestimated in the making of films. We worked on sound to give a voice to the fault and to the soils, so that the film can offer the viewer a true experience and allow them to fully sense this subterranean mineral world in an intuitive and physical way.

The different definitions of the term fault in English, as in French, drew my attention. There are similar definitions for the French word. Beyond the geological definition, the word evokes notions of guilt, failure, dysfunction, and physical defect. I feel that the semantic shifts around this polysemous term are interesting and will be woven throughout the film set in the Californian environment, where the connection with the body, success, and performance is so strong. These symbolic faults are often rendered invisible in many narratives – in official history as well as in the ways we define ourselves on social media – yet they remain deeply part of human nature.

The stories, realities, rumours, fears, and paranoia surrounding this phenomenon echo the Hollywood film industry. Los Angeles is the perfect playground for this project, which veers between reality and fiction.

### BIOGRAPHIES



**Stéphanie Roland**  
director

Stéphanie Roland is a Brussels-based visual artist and filmmaker. Hovering between documentary and imaginary, her films and installations explore the invisible structures of the Western world, the large scales of time, and hyperobjects. She draws her inspiration from a wide range of subjects, from environmentalism and politics to geology and the cosmos.

Her films have been shown at international festivals such as Visions du Réel, FID Marseille, Festival dei Popoli, ZINEBI Bilbao, FEST New Directors / New Films, Curtas Cinema and PÖFF Shorts Tallin black nights, to name but a few.

#### SELECTED FILMOGRAPHY

2022 – **The Empty**, Le Fresnoy, Experimental Documentary, 19', Visions du Réel, Opening scenes Competition – Prix TËNK, Corsica.doc – Best Short Film 2021 – **Podesta Island**, Le Fresnoy, Experimental Documentary, 23', FID Marseille, Flash Competition – Alice Guy Award



**Lisa Merleau**  
producer



**Olivier Rignault**  
producer

ÉCARLATE FILMS was born out of a meeting between Lisa Merleau, producer with the LLUM association and development manager for Capricci and Olivier Rignault, co-general manager of Valence scénario, former production manager for Andolfi and Le Fresnoy – Studio National des arts contemporains.



**Julie Freres**  
producer

Since 1977, DÉRIVES develops, produces and distributes original documentaries by French-speaking Belgian filmmakers, mainly first features and short films. The association also coordinates various kinds of aid like annual grants, project submissions and assistance with services or equipment. At a time when the standardization of documentary films is increasingly common, we favour works that examine our world, both close and distant, with attention and insistence.

#### SELECTED FILMOGRAPHY

2025 – **The other side of the sun** by Tawfik Sabouni, Doc, 80', Berlinale 2026- Panorama Award winner  
2025 – **La dernière rive** by Jean-François Ravagnan, Doc, 71', Vision du réel- Spécial Jury Prize (World-Doc)  
2025 – **Hair! Paper! Water!** by Nicolas Gray and Truong Quy, Doc, 71', Locarno -Golden Leopard Best Film, Cinéaste Del Présente section + spécial mention Green Leopard jury  
2024 – **From Abdul** à Leïla by Leïla Albayaty, Doc, 92', El Gouna- Best asiatic film (Netpac Award – Festival El Gouna)

Improvising and strengthening their duo on several productions as line producers (*Un Prince* by Pierre Creton, *Le Jour où j'étais perdu* by Soufiane Adel...), they decided to set up the production company ÉCARLATE FILMS together in 2022. They are currently developing feature-length documentaries and short films at the crossroads of fiction, documentary and essay.

#### SELECTED FILMOGRAPHY

2025 – **Sweetie** by Zoé Filloux, Doc, 32', Entrevues Belfort 2025, Grand Prix André S.Labarthe  
2024 – **Rumori della Kalsa** by Joséphine Jouannais, Doc, 50', Pré-achat: France Télévisions  
2021 – **Dear Hacker** by Alice Lenay, Experimental documentary, 58', Cinéma du réel- Special Mention Loridan Award, nominated César 2023 – Best Documentary Short Film category



***Off the coast of Sicily, the Stromboli volcano has lit up the night since antiquity. On this island where life and death exist side by side without respite, where everything can be annihilated at any moment, the gods have given way to humans. Beneath the craters, they attempt to inhabit a world that is itself on the brink of collapse.***

### SYNOPSIS

Off the coast of Sicily, the fate of the inhabitants of the small island of Stromboli is intimately bound to the volcano. Its steady rumblings shape the rhythm of their daily lives, punctuate their conversations, and mould their imagination. The fluctuations of its activity become a mirror of their relationship to the world — of their inner struggles as much as of their utopias.

This singular island microcosm, where life and death are in constant dialogue, has undergone many transformations over time. A fertile land cultivated since antiquity, a beacon of the Mediterranean in the tales of the Odyssey, a major Rossellinian setting in the history of cinema, the island was later abandoned after destructive and deadly eruptions, only to be inhabited once again by those seeking to escape a world that no longer suited them. Stromboli fascinates as much as it unsettles.

The arrival of electricity, followed by tourism, profoundly transformed both the face and the rhythm of this territory. Stromboli's fishermen, heirs to Homeric figures, are unsettled by the upheavals of the contemporary world, while abandoned agriculture has given way to the steady flow of excursions toward the crater.

The film captures a moment of transition: the volcano has entered a new phase of activity. Through its violent paroxysms, it seems to reassert its hold over the island's life, compelling its inhabitants to reinvent themselves and redefine how they dwell in a world itself on the brink of collapse.

On Stromboli, the question is not merely how to survive the volcano. It is how to inhabit a world whose foundations are trembling — and to accept that stability may be nothing more than an illusion.

### FILM INFO

→ **production stage:** End of image editing

→ **completion date:** Spring 2026

→ **screening version length:** 110'

→ **final expected length:** 110'

→ **production:**

BOCALUPO FILMS / Jasmina Sijercic  
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45 rue de la Mare, 75020 Paris

ALTARA FILMS / Giovanni Donfrancesco  
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Borgo Pinti 57, 50121 Florence, Italie

→ **funds:**

LaScam - grant "Brouillon d'un rêve"  
CNC - writing grant, development grant, enhanced development grant, audiovisual selective grant  
Région Pays de la Loire - writing grant and production grants  
Procirep/Angoa - writing and production grants  
Tënk  
IMC (Italian Ministry of Culture) - development grant

# Sara Rastegar & Simone Pozzi (FRANCE, ITALIE)

## DIRECTOR'S NOTE

### Genesis

Day breaks, and we step out of our cabins. A thousand-meter-high pyramid rises in the middle of the sea. The only fixed point before us. The sky is leaden, and the wind and waves continue to toy with us like a Cyclops teasing an ant. We immediately think of Odysseus's voyages. Our sense of wonder feels almost metaphysical. We are hypnotized by the power of nature before us: two tongues of fire flow from the summit of the smoking cone and pour endlessly into the sea. It is the first time we witness the Earth's blood spilling before our eyes, and the feeling is vertiginous.

We circle the island. On the far side of the slope where magma flows, colorful boats rest on a deserted black-sand beach. For twenty minutes, the crashing waves prevent us from landing, until a group of wild-bearded men begin shouting directions to us. These men who come to help us seem to emerge straight from the Odyssey. Our hearts begin to beat in rhythm with the erupting volcano above our heads.

### The Film

Since our first journey to Stromboli, during which we met Elvira, the central figure of our film, the fire of Stromboli has never ceased to call us back. We returned many times thereafter, drawn by the ever-changing activity of this living volcano and by the way its inhabitants coexist with it.

The people of Stromboli often say there are two kinds of visitors: those who, the moment they set foot there, recoil from the island and its destructive volcano, and those who immediately love it with a primordial love, as if returning home. We belonged to the latter.

*The Island* is a polyphonic film that unfolds as an existential fable. The questions and reflections of our characters, filmed over several years and across the seasons, gradually compose the portrait of a place: Stromboli, an « island-world ».

Like in Hokusai's Thirty-Six Views of Mount Fuji, each character, through their relationship with the volcano, offers a reflection on our time and on humanity's bond with nature, from different angles and perspectives, with the volcano as their constant point of reference.

Elvira is the incandescent heart of the film, a contemporary Pythia. She arrived in Stromboli in the 1970s, widowed and in deep despair, and chose to settle there with her two children, dedicating her life to the volcano that restored her will to live. To us, she also evokes Karen, the character portrayed by Ingrid Bergman in Rossellini's *Stromboli, Terra di Dio*, as if that character had chosen to remain, to live and grow old on the island.

Around her, other figures echo her story, like mythological deities cast into the modern world. Tomaso is Vulcan the blacksmith, his soul scorched by the volcano; Davide, endlessly building his dry-stone walls, is a Sisyphus resisting the forces of consumer society; Roberta is a Dionysian figure, striving to reveal the volcano's erotic power; and the fishermen, mending and remending their nets across generations, are our Homeric figures, guardians of Aeolus' temple.

A crucial event, in October 2019, changed the course of life on the island. A major paroxysmal explosion took everyone by surprise and claimed the life of a hiker. Access to the craters has since been forbidden, threatening the island's entire economy, which depends on summer tourism. Suddenly, the « kind volcano » of Stromboli, once a source of inspiration and mysticism, became a threat.

The film's dramaturgy unfolds around this deadly explosion. It is alongside volcanologists—those who seek to understand and measure the unpredictable—that we explore and probe the volcano's shifting activity.

The structure of the film is cyclical: the elders, who carried the memory of an island once self-sufficient, pass away, leaving space for a new generation. They resolve to reclaim abandoned agriculture and to break free from an economic system based on mass tourism, which had been slowly eroding the island's life.

Stromboli is more than an island: it is a mirror of the environmental challenges we face today, inviting reflection—from multiple perspectives—on our existential condition. At the scale of this small island lost in the Mediterranean, we witness one world fading, and another beginning to emerge.

## BIOGRAPHIES



**Sara Rastegar**  
director

Born in Tehran, Sara Rastegar immigrated to France with her family at the age of five. After studying architecture, she returned to Iran in 2005 to direct her first film, *The Friend*, using a camera lent to her by Abbas Kiarostami. The film received numerous awards at festivals. She returned to Iran in 2008 to direct *7 Women*. In 2013, she made *My red shoes*, a film questioning exile. In 2015, she directed a film in Atacama as part of the Chile factory. *The Island* is her third feature film, she is currently developing the screenplay for her next fiction feature, supported by CNC. She lives and works between Paris and Nantes.

### SELECTED FILMOGRAPHY

2005 - *The Friend*, Doc, 75', Festival Ficco Mexico - FIPRESCI Award, Fribourg IFF - Best Documentary Award, Festival of 3 Continents de Nantes - Audience award, Kodak Price at Les Diablerets  
2008 - *7 Women*, Doc, 56', San Francisco IFF  
2013 - *My Red Shoes*, Doc, 90' Dubai DIFF - Special Jury Award  
2015 - *The plain of Patience*, Fiction, 17', Quinzaine de cinéastes Cannes



**Jasmina Sijercic**  
producer

Jasmina Sijercic is producer at Bocalupo Films, a Paris-based company focusing on the production of artistically engaging arthouse films, regardless of their genre. More than by a subject, we are attracted to projects that tell stories in a unique way and from the point of view of their authors, exploring and reinventing narrative forms. Currently we're working on new projects by Marta Popivoda, Ivan Markovic, Peter Kerekes, Tamara Todorovic, Gregor Bozic, Catarina Vasconcelos, Mariana Gaivao, Daphné Hérétakis, Mladen Kovacevic, Juruna Mallon, Saber Zammouri, Sara Rastegar et Simone Pozzi.



**Simone Pozzi**  
director

Simone Pozzi, artistically known as Simone Yang, is an Italian film director and the founder of the production company Feline Studio. He began his career working in radio and advertising, and organising cultural festivals. After training in film production, he worked in the film industry in various roles before focusing on directing and producing independent films, including documentaries such as *Even Angels Bite the Dust* (2014), *Dancing with the Dust* (2017), as well as the short film *Gentle Society* (2025), premiered at the 82<sup>nd</sup> Venice Film Festival. Alongside his work he has lectured on film and new media at various schools and universities.

### SELECTED FILMOGRAPHY

2025 - *Slet 1988* by Marta Popivoda, Hybride, 22', Interfilm, Locarno IFF  
2025 - *Wondrous is the Silence of my Master* by Ivan Salatic, Fiction, 93', Kinopraktika, Rotterdam IFF  
2024 - *What We Ask of a Statue is That it Doesn't Move* by Daphné Hérétakis, Hybride, 31', Cannes Critic's Week  
2023 - *The Other Profile* by Arnel Hostiou, Doc, 82', Météore Films, Lightdox, CPH:DOX  
2022 - *Another Spring* by Mladen Kovacevic, Doc, 90', Taskovski Films, Karlovy Vary IFF  
2021 - *The Last Chapter* by Gianluca Matarrese, Doc, 100', Amarena Films, Venice Critic's Week  
2021 - *Landscapes of Resistance* by Marta Popivoda, Doc, 96', Rotterdam IFF

# PLAZA GIORDANO BRUNO

## Juan Manuel Sepúlveda (MEXICO, FRANCE)



***Men and women from Haiti wait in a square in the heart of Mexico City, hoping to reach the United States, their promised land. Between moments of bawdiness, communion and sadness, are they not engaging in acts of resistance, calling out to life?***

### SYNOPSIS

The first light of dawn falls on dozens of tents huddled together. They occupy the entire space of a plaza in the center of which stands the statue of a man in robes. Wisena (39) places a candle at his feet. She prays to Giordano Bruno to protect her and her companions in their way to the United States.

Little by little, the plaza comes to life. Men and women, all Haitians, prepare to go to work. Like every morning, they go to the open-air kitchen of Mani or Wisena, the camp's cooks, for food. They remember the country and the loved ones they left behind, the difficult journey to get here. They share their dreams and their fears.

Wisena crosses the camp towards the fountain to fill her water canisters, revealing a community joyful and melancholic at the same time.

Roselaure, a slender young woman, fantasizes about the day when she will become a great cook.

When a storm hits, the plaza is flooded and everyone gets soaked. But as soon as the sun reapp-

ears, Mira, wandering among the tents with a bottle in his hand, chants a prayer to thank "Papa Loko," a voodoo spirit, for the rain that has just fallen.

At the edges of the plaza, one guesses the life of Mexico City.

Sometimes a few shouts, an unusual commotion or a distant siren are enough to awaken fear.

On certain days, a family grants a visa, and everything in the plaza becomes a celebration. At the moment of departure, sadness gripped them all. Will they ever see each other again?

Tears flood the faces of those who leave and those who stay.

Romantic rivalries play out in full view of everyone, bawdy jokes are spread from one end of the square to the other. All are acts of resistance; they help to overcome trauma, to endure the waiting.

Life itself. Even if the immigration police are on the lookout.

### FILM INFO

→ **production stage:** Early stage of editing

→ **completion date:** October 2026

→ **screening version length:** 90'

→ **final expected length:** 90'

→ **production:**

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→ **funds:**

FOCINE  
Bambu Audiovisuel  
FRAGI CINE  
Athénaïse

# PLAZA GIORDANO BRUNO

## Juan Manuel Sepúlveda (MEXICO, FRANCE)

### DIRECTOR'S NOTE

Today we all know what the US ICE is. We know its violence is legitimized at the highest level of the State.

At the end of 2023, Haitian migrants occupied Giordano Bruno Square not far from my home while waiting to obtain a humanitarian visa to continue their journey safely to then United States, their promised land.

Migration traverses my work and I share Johan Van der Keuken's view that each new film constitutes a counter-movement, addressing the same themes but with radically different stylistic means.

In the 16th century, Giordano Bruno challenged the centrality of the Earth in the universe and asserted that all celestial and terrestrial bodies were endowed with a soul destined to move freely in space, mirroring the divine infinity.

In a short time, his statue was surrounded by dozens of tents. Men and women from Haiti had devoutly placed themselves under the protection of Giordano Bruno, who had affirmed the equality of all religious beliefs, beings, and celestial bodies. Did they know him before arriving in this place, or had they simply welcomed him into their spirituality, a blend of traditions forged over centuries?

Intrigued by the chance encounter in Mexico City between people thwarted in their search for a safe haven and this free thinker, burned alive, I wanted to approach the issue of migration differently than I had done before with my film "*Frontería infinit*" I didn't want to start with suffering and determination alone. I know their people have faced endless chaos for centuries, but it was their presence in that square that interested me. I wanted to make a film about their simple presence.

I quickly decided to film only in the square. The square as a world. The square that is the world. Sometimes, however, I followed Wisena, one of the protagonists, to the fountain in a park in this rather upscale neighborhood of Mexico City to get water. Two worlds coexist there, and Wisena and her companions laugh at the lack of empathy of the residents who are demanding their eviction.

I never film inside the tents, the only private space they have left. Out of respect for their privacy, but above all to convey and express what this life, lived both for its own sake and publicly, inspires in me. Beyond the un-

deniable forced proximity, I understand that if everyone lives under the gaze of others, exposed, it's not about each person defining who or what they are, but about what we can do if we are together.

This "we" that men and women create every day in the Plaza Giordano Bruno does not open up the question of identity. It attempts the infinite task of making and unmaking, according to the tumultuous life, collectives, plurals sufficiently united so that they can express themselves.

The film then becomes a celebration of the life, the hope, the vitality and the joy of a community, expressed in the most ordinary and everyday activities. Cooking, resting, talking, discussing, dreaming and cleaning. Throughout the days, throughout the hours, these activities are repeated with minimal variations.

With my camera on my shoulder, I observe in silence, with as little intervention as possible. Through patience and attention, I want to reveal the extraordinary in the ordinary, the beautiful in the common, and the transcendent in the banal.

I use sequence shots to generate a time of amazed contemplation that celebrates the production of a loving bond between our two alterities, who reveal themselves to be equals that happen to have much in common. I am not trying to make a film "about migrants". I am attempting, in turn, to bring forth a "we" that wants to open itself up to the viewer.

Sometimes the people in the square call out to me, offer me a plate, and incorporate the film into their conversations. I want to allow us to participate in an immediate relationship with life, beyond simply witnessing the unfolding of a drama.

I would like us to experience the feeling of being there, in the present moment of life as it unfolds. I want to suggest another way of relating to migration and to people who migrate.

What I experienced in the square broadened my understanding of migration as a political struggle with metaphysical dimensions. My intention is to convey hope. To help dispel fear. To affirm an unwavering presence despite persecution.

### BIOGRAPHIES



**Juan Manuel Sepúlveda**  
director & producer

Juan Manuel Sepúlveda is a director, producer, and cinematographer. His work has been showcased and awarded at festivals such as the Berlinale, Cannes, Cinéma du réel, Jeonju, Visions du Réel, AFI Docs... In 2021, the National Film Archives of Mexico organized a retrospective of his entire body of work. He was the cinematographer of *Leap Year* (2010), winner of the Caméra d'Or at the Cannes Film Festival. He co-produced *Beyond My Grandfather Allende* (2015), winner of the L'Oeil d'Or at the Cannes Film Festival. He is a professor at CCC, ENAC-UNAM, and EICTV and has twice been a member of the National System of Art Creators in Mexico..

#### SELECTED FILMOGRAPHY

2020 - *The shadow of the Desert*, Fragua Cine - IMCINE, Doc', 83', Cinéma du réel  
2018 - *The still life of Harley Prosper*, Fragua Cine, Doc', 65', Vision du réel - Best film of the Burning lights Competition, Málaga International Film Festival- Best Documentary Director Award, Festival de Amiens - Honorary Mention  
2016 - *The ballad of Oppenheimer park*, Fragua Cine, Zensky Cine and IMCINE, Doc', 71'  
2008 - *The infinite Border*, IMCINE and Fragua Cine, Doc', 90', Berlinale, "Forum of New Cinema" - Joris Ivens Award  
2006 - *Under the ground*, CUEC/UNAM, Doc', 15', Mexican Academy of Arts and Films Sciences - Ariel Award for Best Documentary Short



**Sophie Salbot**  
producer

At Athénaïse, the production company she created, Sophie Salbot is driven by the desire to defend a cinema that enriches us with a sensitive knowledge of others, whether near or far. A cinema that speaks to us of the unity and uniqueness of the world, a world rich in its complexity, with its contradictions and tensions. She will produce the next film by Ben Russell, whose *Direct Action* won the Encounters Award at the 2024 Berlinale and the next film by Hamza Ouni the filmmaker of *El Gort* and *The Disqualified*.

#### SELECTED FILMOGRAPHY

2024 - *L'Homme vertige : Tales of a City* by Malaury Eloi Paisley, Athénaïse Lyon Capitale TV, Doc, 93', Forum Berlinale - Mention Amiens Int. Film Festival, FESPACO- Award of the Best Documentary and Award of the best film of the Diaspora  
2021 - *We* by Alice Diop, Athénaïse Arte France, Doc, 114', New Story, Totem films, Berlinale - Award of the Best Film Encounters and Award of the Best documentary  
2020 - *Words of Negros* by Sylvaine Dampierre, Athénaïse, Doc, 80', DOK Leipzig - Award International Criticism  
2016 - *On call* by Alice Diop, Athénaïse Arte France, Doc, 97', Les Alchimistes, Cinéma du réel - French Institut Award  
2005 - *An open Window* by Khady Sylla, Athénaïse Guiss Guiss Com, Doc, 52', FID - Award of the Best First Film, Filmer à Tout Prix- Award Bruno Mersch

# WITH THEIR BACKS TO THE SKY

## Erik Nuding (USA, MADAGASCAR, FRANCE)



***In Madagascar, Tojo, a bat-catcher who works for scientists, searches for a lost journal his ancestors wrote during the French colonial repression. As the nation rises up against the corrupt government, Tojo must descend into sacred caves to find answers to his past and hope for the future.***

### SYNOPSIS

The film begins with rituals. Within a cave, a man begs for the protection of the spirits before entering a chaotic dance where a team catches bats in nets. Emerging into a village, we meet TOJO, a middle-aged Malagasy man and the leader of the bat-catching team. The scientist they work for, ANGELO, hasn't called in months. While he waits, Tojo stays with his wife and kids, performing daily rituals. He, like many Malagasy people, lives a syncretic reality of indigenous tradition and occidental culture imposed during French occupation.

Suddenly the Gen Z Protests erupt. Restless in turn, Tojo visits his ailing grandparents last living tethers to his family's history. His Grandfather is keeper of his great-grandfather's journal: a record of French colonization through to independence — but the book is missing. Tojo longs to commune with his ancestors. He hears that the book may be with a distant cousin, if that cousin still lives.

Tojo is finally called on a bat-catching mission; fires have scattered local bats, so he is sent north before the cyclones hit. The search for the missing book, missing cousin, and now-missing bats intersect. But the mission derails when Tojo has an unexplained accident in the cave. The film shifts from grounded reality to what may be the afterlife or a dream.

While he recovers by a sacred pond, Tojo meets a Guide who may be his cousin. Stories of the book reappear as they talk: of bats, caves, colonial violence. When the Guide confirms Grandfather has passed — Tojo, long in touch with the transcendental, is called to hold these stories. To do so, he must journey into the caves to discover the knowledge of the lost book. Tojo will get lost, desperate, feel the loneliness of those reborn between realities. After confronting the ghosts of the caves and himself, he returns to life, into rain pouring onto the landscape. The cyclone has arrived.

### FILM INFO

→ **production stage:** In editing

→ **completion date:** Fall 2026

→ **screening version length:** 90'

→ **final expected length:** 90'

→ **production:**

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→ **funds:**

Sundance (Sandbox Production Grant)  
Buffet Institute for Climate Crisis and Media Arts Grant  
Northwestern Grants  
Producer input  
Crowdfunding campaign

# WITH THEIR BACKS TO THE SKY

## Erik Nuding (USA, MADAGASCAR, FRANCE)

english  
version

### DIRECTOR'S NOTE

Influenced by Schrader's Transcendental Style, this film creates a formal tension between two styles when following the spiritual character arc of our protagonist Tojo: the static composure of "slow cinema" in long takes that may encompass an entire scene and an embodied, visceral sensory ethnography where the camera is an emotional participant. This tension in form represents the disparity between the Tojo's inner emotional longing for communion with his ancestors amidst generational trauma and the dull surface of the everyday - namely the stagnation of capitalist labor. The disparity creates an inner agony, compelling him to search for catharsis, a release of tension. At first, he searches for the book in hope of relief, but by the end he has found only himself, finding transcendence through his own echo in a cave - a stillness of surrender.

This film questions assumptions about truth and reality due to its postcolonial context after traditional Malgasy knowledge was denigrated for years. Our process is one of collaboratively constructing scenarios which take the stories, memories and embodied knowledge of our Malagasy protagonists as their guiding light. We believe it is through the hybrid nature of our process that we can inscribe Malagasy voices back into this landscape. The film believes what its characters believe. The stories told are not just stories, they carry real histories and lessons learnt, passed down through real bodies. When what is 'real' has been claimed by the oppressor, the characters must lean into imagination and fantasy to reclaim a sense of self-narration. As a result, the film welcomes fictional modes as a way of getting closer to what feels true to its characters. Our 'no cut' editing approach respects the temporality of Malagasy storytelling that doesn't adhere to the faster pace of sit down interview editing, cutaways and b-roll editing.

Working within a transnational team of American and Malagasy scientists, the films become self-reflexive about the extractive and invasive colonial foundations of field science. Amidst this macrohistory I want to stay close to the personal memories of the inadequate disease prevention and access to healthcare experienced by the bat catchers who are underprivileged and financially unstable compared to the scientists.

It is the bat-catchers marginalized voices, I believe, that speak most profoundly to not only social and economic precarity in Madagascar, but the globalized legacies of colonialism and capitalism that give shape to their local experience. This is profoundly underscored by the immediate reality of uprisings globally and especially here in Madagascar centered on the strength of a people and hope for the future.

The deeply personal nature of BACKS necessitates building long term relationships with my characters. Over the last 4 years, I have spent long, repeated periods living, working, and embedding myself within this community, learning the Malagasy language, building real friendships and a collaboration grounded in trust, reciprocity, and shared authorship. The intimacy and vulnerability that the film is able to channel - both from the characters and the camera, is only possible due to the trust built on this immersive foundation. This project had its genesis in 2022, when my friend Kendall Fitzgerald, now lead producer, asked me to document her bat research team in Madagascar. While global attention focused on bats and disease after COVID, it was the inner longings and beliefs of the bat-catchers that most drew me in. After I spent an initial 9 months living and learning with them, I felt that through Tojo and his community, we would be able to bring together cohabiting realms of knowledge and belief that they interact with, that of the modern science, indigenous spirituality and an oral storytelling culture where fantastical stories of bats and other flying creatures which predominate as moral lessons of virtue and deceit.

### BIOGRAPHIES



**Erik Nuding**  
director

Erik Nuding is a documentary and hybrid filmmaker based in Ireland. After completing his MFA at Northwestern University under the guidance of J.P. Sniadecki and Nico Pereda, he creates ecological works through long-term intercultural collaborations, combining cinema and sensory ethnography to explore relationships between species. His films have been screened at Visions Du Réel, Docs Ireland, and FIDMarseille, among others. His previous work has been funded by Sundance, Arts Council Ireland, and the Buffett Institute. *With Their Backs to the Sky* is his first feature film.

#### SELECTED FILMOGRAPHY

2026 - *A Pool in Which I Play*, A Dip in the Lake, Doc, 25'  
2026 - *Whale*, A Dip in the Lake, Experimental, 9'  
2021 - *An Ornithologist's Daughter*, A Dip in the Lake, Doc, 30', DA Films (streaming 2024), Visions du Réel  
2020 - *Telepatía*, BAMPFA, Doc, Campus Movie Fest - Jury Award  
2020 - *48*, UC Berkeley BAMPFA, Expérimental, Detmold IFF - Eisner Award  
2019 - *L is for the Way You Look at Me*, Fiction, Campus Movie - Jury Award



**Michaël Andrianaly**  
producer

Michaël Andrianaly is a Malagasy filmmaker whose films, including *Gwetto*, *Nofinofy*, and other have screened at True/False, Visions du Réel, and MoMI. A recipient of the True/False True Vision Award, he focuses on underrepresented Malagasy lives.

#### SELECTED FILMOGRAPHY

2023 - *Gwetto* by Michaël Andrianaly, Imasoa Films, Doc, 52', TV5Monde, Visions du Réel - True/False True Vision Award, Cannes Docs IEFTA  
2019 - *Nofinofy* by Michaël Andrianaly, Imasoa Films, Doc, 73', MUBI, Cinéma du Réel- Loridan-Ivens, Étoile de la Scam  
2015 - *Njaka kely* by Michaël Andrianaly, Imasoa Films,



**Kendall Fitzgerald**  
producer

Kendall Fitzgerald (lead producer) is an American documentary producer and biologist. She has produced four short films with Erik Nuding and has lived on and off in Madagascar since 2022.

#### SELECTED FILMOGRAPHY

2027 - *Whale* by Erik Nuding, Erik Nuding Films, 5', in post-production  
2026 - *A Pool in Which I Play* by Erik Nuding, Erik Nuding Films, 25', in post-production  
2021 - *An Ornithologist's Daughter* by Erik Nuding, Erik Nuding Films, 30', Visions du Réel



**Vincent Metzinger**  
producer

Vincent Metzinger is a French producer. He supports boundary-blurring documentary-fiction work and is a Eurodoc, Emerging Producers and Rotterdam Lab alumni. His films have screened at ACID Cannes, Locomo, Visions du Réel and many more.

#### SELECTED FILMOGRAPHY

2025 - *Vitrival* by Noëlle Bastin et Baptiste Bogaert, Naoko Films, Fiction, 109', IFF Rotterdam, Awards: São Paulo, Tokyo, IndieLisboa  
2025 - *Le Grand Tout* by Aminatou Echard, Survivance et Naoko Films, Doc, 120', Cinéma du Réel  
2022 - *The Hill* by Denis Gheerbrant, Pivonka, Naoko Films et Dérives, Doc, 78', ACID - Cannes, Thessaloniki