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# Meetings on the Bridge 2025

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#20YearsontheBridge



We are proud to be the main supporter of "Meetings on the Bridge" for exactly 20 years.

**Welcome to the 20<sup>th</sup> Edition of Meetings on the Bridge**



**ANADOLU  
EFES**

**KöpRü  
Bridge** MEETINGS ON THE BRIDGE  
2025  
MAIN SUPPORTER  
ANADOLU EFES



**Selda Susal Saatçi**

Anadolu Efes Group Corporate Communications, Affairs and Sustainability Director

Dear Film Lovers,

As Anadolu Efes, we have been working since our establishment in 1969 to develop our industry with an innovative spirit, to represent Türkiye in the best possible way around the world and to contribute to the development of social life. To achieve this, we conduct long-term studies in a range of areas, from entrepreneurship to the environment, from sports to tourism, and from culture to the arts. We see the strength of our brand and sustained financial success as a means of expanding our positive impact, and we see adding value to society as the key to lasting triumph.

Our collaboration with the Istanbul Foundation for Culture and Arts (İKSVA), which we established 37 years ago, has made a significant contribution to the development of culture and the arts in Türkiye. As part of this long-standing support, the Istanbul Film Festival has become one of the most valuable events that brings together film lovers. As part of the festival, the Meetings on the Bridge event, which we support to strengthen Turkish cinema on the international stage, is celebrating its 20th anniversary this year.

This platform, which has been bringing filmmakers together with international professionals for twenty years, has enabled new projects to emerge, collaborations to develop, and our cinema to expand its borders. At Anadolu Efes, we are delighted to have been part of this process for so many years and to continue contributing to the international success of Turkish cinema.

In the 20th year of 'Meetings on the Bridge,' we will continue to reward successful projects and introduce new talent to our cinema. The spirit of solidarity is inherent in our nature, and our support for cinema is a reflection of this spirit. As with every field of culture and art, we are proud to be the +1 of our cinema.

We hope all film lovers have an amazing festival.



**Başak Emre & Pınar Evrenosoğlu**

Co-Directors, Meetings on the Bridge

20 Years on the Bridge

As we step into our new roles as the co-directors of Meetings on the Bridge, we do so with great excitement and a deep sense of responsibility. Over the past 19 years, this platform has been crucial in fostering connections, collaborations, and creative exchanges within the cinema industry.

We are honoured to carry forward the invaluable legacy built by former director Gülin Üstün, whose dedication has made Meetings on the Bridge the dynamic hub it is today. Building upon this strong foundation and supporting filmmakers and industry professionals in their creative journeys is a privilege.

Producing films in this region has become increasingly challenging, so we recognise the importance of sustaining and strengthening industry support networks. Our greatest reward will be if we can meaningfully contribute to the filmmaking ecosystem by offering opportunities, creating spaces for dialogue, and fostering new collaborations.

As we celebrate the 20th edition of Meetings on the Bridge, we would like to extend our heartfelt thanks to all our partners, collaborators, and supporters who have contributed to this journey. Your dedication and trust have made this platform what it is today.

We look forward to engaging with all of you—filmmakers, producers, industry experts, and partners—who make Meetings on the Bridge a vibrant and inspiring space. Here's to new encounters, bold ideas, and the future of cinema.

# Team



**Gülçin Kaynak**  
Meetings on the Bridge Associate



**Gizem Mutlu**  
Events and Operations Associate



**Başak Su Gümrukçü**  
Hospitality Associate



**Ece Bulut**  
Catalogue Editor



**Berfin Şimşek**  
Intern



**İnci Mısırlıoğlu**  
Intern

Istanbul Film Festival  
Istanbul Foundation For Arts And Culture

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PICTURES

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GERMAN-TURKISH CO-PRODUCTION DEVELOPMENT FUND



# Table of Contents

**MENTORS** 12-19

**FILM DEVELOPMENT PLATFORM**

Jury 30-33  
Sponsors and Awards 34-36  
Projects 37-53

**WORK IN PROGRESS**

Jury 57-59  
Sponsors and Awards 62  
Films 63-79

**SHORT FILM WORKSHOP**

Jury 82-85  
Sponsors and Awards 90  
Projects 91-99

**FROM PROJECT TO FILM** 106-123

**COMING SOON** 124

## OGM Pictures Debut Film Encouragement Award

Presented by OGM Pictures, a prominent production company operating in Türkiye, this award of 100.000 TL is granted to a first-feature project from the Film Development or Work in Progress platforms of Meetings on the Bridge. The award aims to encourage debut filmmakers in their creative journey.

# Creativity Without Limits

At **OGM Pictures**, we are proud to support those who push boundaries, think outside the box, and infuse creativity into everything they do.

As the sponsor of the “**Meetings on the Bridge: Debut Film Encouragement Award**”, we are excited to contribute to the festival’s vision and continue celebrating innovation in cinema.

# MENTORS





**Ali Vatansever**  
Director

Ali Vatansever is a filmmaker with a background in design and film production. As a co-founder of Terminal Film, he develops and directs films that explore human stories with depth and nuance. His second feature, *Saf*, premiered at the 2018 Toronto International Film Festival, and his third feature, *LifeLike*, is currently in post-production. In addition to filmmaking, he serves as the creative lead to immersive XR experiences at TimeLooper, blending storytelling with cutting-edge technology. Ali also teaches Film Production and XR at Koç University. Trained in screenwriting mentorship at Sources2, he now mentors aspiring filmmakers and immersive artists through the m2 Film Lab and KARMA XR Lab.



**Agathe Berman**  
Producer / Pitch Expert / Writer / Teacher / Artistic Consultant

She trains, curates, and moderates international film industry pitching sessions, including Series Mania Co-production Forum, Unifrance TV events, Shoot the Book / Cannes Film Market, Midpoint Series Launch / Tallinn Black Nights, Midpoint Writers Room / Berlinale Film Market, Transylvania Pitch Stop, Fipadoc, Torino Series Lab, Haifa Film Festival, MIA Rome, Cine Ventana Madrid, Balkan Film Market, Odessa Film Festival, and Nouvelles Vagues, as well as international pitching workshops with Eureka Series Mania Institute, Midpoint Institute, Full Moon Creative Lab, Eurodoc, European Producers Club, Ina Sup, Documentary and Series classes at La Femis, Paris. As a former producing partner of Paris-based Films d'Ici and Legato Films, she has produced over sixty films. Her credits include award-winning productions directed by talents such as Cédric Klapisch, Richard Copans, Louise Hémon, Christophe Honoré, Gabrielle Schaff, and Gilles Bannier. Since 2018, with her company AgatheBermanStudio, she has been developing her “pitchology” expertise, along with film essays, mixed-media projects and exhibition scripts. Trained in the Polygram Fastlane Media Program (London, Los Angeles) and holding a master’s degree in linguistics, cinema & media from Paris Sorbonne, she lives in Paris and travels the world. Her pitch expertise is a unique blend of her producing, writing, teaching, cooking, drawing, reading, and storytelling experiences.



**Anna Maria Aslanoğlu**  
Producer

Anna Maria Aslanoğlu holds a BA in Political Science and an MA in History. She has worked as an assistant on various short and feature fiction and non-fiction films. She has produced *Otherwise in Istanbul* by Didem Pekün (2024), *Ela and Hilmi with Ali* by Ziya Demirel (2022), *Zuhal* by Nazlı Elif Durlu (2021), *Phases of Matter* by Deniz Tortum (2020), *Yuva* by Emre Yeksan (2018), *The Gulf* by Emre Yeksan (2017) and *Tuesday* by Ziya Demirel (2015). She is among the founders of Istos Publishing & Film, founded in 2012 in Istanbul, and is focused on producing films, publishing books, and organising cultural events. Member of EFA, ACE and EAVE networks. Alongside producing, she also specializes in production services and production consultancy.



**Dimitris Emmanouilidis**  
Scriptwriter / Co-director

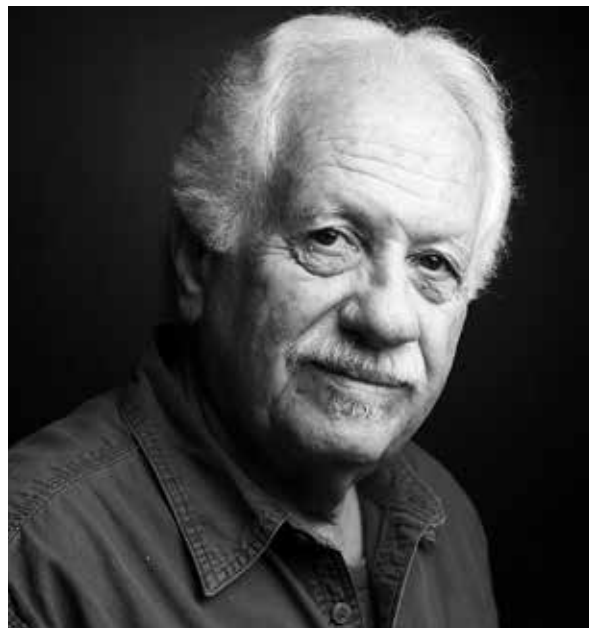
Dimitris Emmanouilidis is a film and TV writer based in Athens. He works as a script consultant, both privately and in the context of training activities such as MFI Script 2 Film Workshops (Greece) and ALBASCRIPT (Albania). In this capacity, he has collaborated on the development of more than 120 international film projects. In March 2024, he became the co-director of MFI Script 2 Film Workshops (supported by the Creative Europe programme of the EU).





**Jukka-Pekka Laakso**  
Festival Director

Jukka-Pekka Laakso has been the festival director of the Tampere Film Festival since 2002. As a festival director, he shares the responsibility of strategic planning and programming with a co-director. He has been a member of more than 60 juries in film festivals, including Edinburgh FF, Locarno FF, Festival du Nouveau Cinema in Montreal, Canada, Hanoi FF and Morelia FF in Mexico. Jukka-Pekka Laakso has been several times an expert at Berlinale Talents and at "Sunday in the Country" organised by the European Film Academy. He has also given lectures and training at Tampere University, Beijing Communication University, and other universities in Indonesia. Jukka-Pekka is also the executive director of Pirkanmaa Film Centre, a film centre that runs an art-house cinema, distributes films across Finland, and is heavily involved in media education. Jukka-Pekka served as a member of the Council of Cinema of Finland for 10 years, and also served as a member of the Arts Council for 6 years. Jukka-Pekka Laakso is a member of the European Film Academy.



**Katriel Schory**  
Producer / Senior Consultant  
Belfilms

Katriel Schory studied at the NYU Film School. He is an active producer since 1973. From 1974 to 1999, he was the Founder and Managing Director of Belfilms. He produced over 150 films and television programs, including feature films, documentaries, TV dramas, and international co-productions. He served as the Executive Director of the Israel Film Fund from 1999 for more than 20 years. He authorised the support and promotion of over 300 full-length narrative feature films in Israel and globally, including more than 80 international co-productions. Many of these films received prestigious awards, such as 4 Oscar nominations from the Academy Awards, Golden & Silver Lions at the Venice Film Festival, and Bears at the Berlin International Film Festival.

Katriel Schory has been awarded the Chevalier de l'Ordre des Arts et des Lettres (France), the Berlinale Kamera for Outstanding Contribution to the Film Industry, the Telluride Film Festival Special Medallion for Outstanding Achievements, The Variety Award for Creative Impact, the FIAPF-International Federation of Film Producers Associations Award, the Jerusalem Film Festival Lifetime Achievement Award, and the Israel Film Academy Lifetime Achievement Award. He served as board member of the European Film Academy from 2017 to 2023. He has been a jury member at the Venice FF, San Sebastian FF, Locarno FF, Istanbul FF, Sarajevo FF, among others.



**Miguel Dias**  
Festival Director / Producer / Curator

In 1993, he founded Curtas Vila do Conde - International Film Festival, where he serves as director and programmer. He is the Director of Agência - Portuguese Short Film Agency, responsible for the promotion, sales, and international distribution of Portuguese short films. He is a producer of several short films. He is a curator of short films, as well as Portuguese contemporary cinema retrospectives and film events. He was a producer in the film department of Porto 2001 - European Capital of Culture, where he was responsible for film production and the launch of the international documentary and new media festival Odisseia Nas Imagens.



**Noemi Schory**  
Director / Producer

An independent producer and director since 1988, focusing on documentaries, including many international co-productions. She produced more than 120 documentaries, including notable titles such as *A Film Unfinished* (awarded at Hot Docs, Sundance and Silverdocs), *God Forbid* (for Arte), and *The Inner Tour* (screened at Sundance, MoMA, Berlinale, among others).

As a director, her works include *Born in Berlin*, *The State of Israel vs John Ivan Demjanjuk*, *Seven Days in November*, *Haute Cuisine Goes Kosher*; and 100 short films for the New Historical Museum of Yad Vashem. She also created 12 short films for the Hall of Human Spirit at the permanent exhibit in Block 27 of Auschwitz and *Schocken: On the Verge of Consensus* (2020). Another notable project is *Agnes Keleti - Conquering Time*.

Mentors at various international documentary labs such as Goa, Tbilisi, Sarajevo, Chisinau, and Tel Aviv. From 2000 to 2018, she taught at the Tisch School of Film and Television, and from 2007 to 2015, she was a visiting scholar at the University of Minnesota. She also served as the Head of the Film Department at the Faculty of Arts, Beit Berl College for eight years. In recognition of her contributions to the field, she received the Lifetime Achievement Award from the Israeli Documentary Forum in 2016.



**Renan Artukmaç**  
Producer / Distributor

Renan Artukmaç is a producer & distributor who worked with numerous international directors on award-winning films, such as Sebastian Lelio (Academy Award winner *A Fantastic Woman*, Berlinale winner *Gloria*), Pablo Larrain (Academy Award nominee *No*, Golden Globes nominees *Neruda* and *The Club*), Laurent Cantet (Venice Days winner *Return to Ithaca*), Abel Ferrara (Venice Film Festival competitor *Pasolini*), Emmanuel Mouret (Cannes Label *Love Affairs*), Gabriele Muccino (*The Best Years*), Emmanuel Carrere (Cannes' Directors' Fortnight opening film *Between Two Worlds*) and Sandrine Kiberlain's debut film as a director (*A Radiant Girl*, Cannes' Critics' Week).

In 2023, Artukmaç joined Cinefrance Studios and is currently producing Academy Award winner director Regis Wargnier's new film *La Reparation*, and the crime-series *Fly* created by acclaimed Taiwanese writer Chang Kuo-Li.



**Selin Vatansver**  
Producer / Manager

Selin has over two decades of experience in production. Between 2001 and 2008, she worked on commercial productions for global and local brands before transitioning into feature filmmaking. Her early experience includes providing line production services for European and American film crews. In 2008, she co-founded Terminal, where she has produced several feature films and shorts. Among them, *Saf*, an international co-production, premiered at the Toronto International Film Festival and received widespread recognition. In addition to producing, Selin leads the m2 Film Lab, a sectoral development platform launched in 2021 in Istanbul with the support of Film Independent and the Global Media Makers Program. The initiative focuses on fostering emerging filmmakers/creators and strengthening industry connections. Selin is also an executive board member of the Film Producers' Association of Türkiye, actively contributing to Turkish cinema's advancement and global positioning.



**Wouter Jansen**  
Sales Agent

Wouter Jansen is the founder of the sales company Square Eyes. In 2013, he founded Some Shorts, which transitioned to Square Eyes in 2019. The company specializes in helping outstanding non-mainstream films find the audience and recognition they deserve. With Square Eyes, Wouter represents bold, author-driven features and shorts and collaborates closely with filmmakers to devise bespoke festival distribution and sales strategies. This has resulted in a small catalogue of films premiering at prestigious festivals and winning multiple awards over the last few years like main prizes at Cannes, TIFF, Berlin, Locarno and Clermont-Ferrand. He previously worked as the head of programming at the Go Short - International Film Festival during the first 10 editions. Wouter is an expert for Locarno Open Doors and First Cut Lab and has been giving lectures at schools like Le Fresnoy, HEAD Geneva, Chicago School of Art and Netherlands Film Academy. He regularly engages in selection committees for funding bodies and industry programs and has moderated as well as lead workshops at festivals like IDFA, True/False, Winterthur, VIS Vienna Shorts and others. He is a Berlinale Talents alumni.



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65 films supported by Cinémas du monde  
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# FILM DEVELOPMENT PLATFORM

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MFI Script 2 Film Workshops  
is the place where Film & TV professionals can develop their projects &  
skills in a safe, intensive and forward-looking environment.

## MFI SCRIPT 2 FILM WORKSHOPS 2025

1st residential workshop: June 20 - July 2, Island of Nisyros  
2nd residential workshop: October 7 - 14, Island of Astypalea  
2 online sessions (September and December)

Guidelines and online application: [www.mfi.gr](http://www.mfi.gr)

The MFI Script 2 Film Workshops program since its first implementation, in the year 2000, has helped develop more than 500 Film & TV projects.

It consists of 3 project-based development labs, for feature films, documentaries & TV series respectively, applying innovative tools and strategies to script and project development. The 3 labs take place simultaneously, in the same venues, allowing for creative exchange & networking.

For the last 25 years, the program has provided a platform to build up projects so as to effectively compete in the market; to inspire and challenge authors & creative teams; to create a diverse and inclusive professional community based on our shared humanity and heritage of dramaturgy.



## m2 FILM LAB: EMPOWERING FILMMAKERS & SCREENWRITERS



m2 Film Lab is Turkey's leading platform for early-stage project development, providing first and second-time filmmakers, screenwriters, and series creators with expert mentorship, masterclasses, and industry connections.

### OUR PROGRAMS

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### Collaborators



[m2filmlab.com](http://m2filmlab.com)





**Anke Petersen**  
Producer / Managing Director

Anke Petersen is a German producer dedicated to bringing untold stories to the screen through documentary and fiction filmmaking. Before founding Jyoti Film in 2013, Anke spent over 19 years as an executive producer for commercials at Tony Petersen Film. She is an alumna of Documentary Campus, a certified Green Consultant (IHK), and serves as the producer of the Young Director Award at Cannes Lions. Under her leadership, Jyoti Film has co-produced a wide range of acclaimed documentaries and films, collaborating with partners from France, Belgium, Austria, Norway, Egypt, Iran, the UK, and Türkiye. Their works have premiered at prestigious festivals, including Berlinale, IDFA, Visions du Réel, TIFF, and Dok. Leipzig, and have been broadcast on Arte, Netflix, and other international platforms. Anke is deeply committed to diverse storytelling, sustainable production, and innovative formats such as VR experiences.



**Mayalen de Croisoeüil**  
SVP International Sales

Since 1996, SVP International Sales at Pathé Films, overseeing Eastern Europe, Greece, Latin America, the Middle East, Portugal, Scandinavia, South Africa, Spain, and Türkiye; managing sales for these territories for both produced and acquired films, ranging from French comedies to international auteur films such as *Parthenope*, *Io Capitano*, *The Count of Monte Cristo*, and *The Three Musketeers*. Responsibilities include defining sales strategy, negotiation, market presence, and coordinating film promotions.



**Nisan Dağ**  
Director

Based in London and Istanbul, Nisan has directed a diverse range of high-end series and independent films over the past decade. Her feature films *Across the Sea* and *When I'm Done Dying* competed and won several awards at prestigious festivals worldwide, such as Warsaw, Slamdance, Tallinn Black Nights, and Santa Barbara and received support from institutions such as Berlinale, Eurimages, Hamburg Film Fund, Nipkow Programm, Visions Sud Est, among others. Nisan has directed for both seasons of the Netflix show *Midnight at the Pera Palace* which remained at the Global Top 10 for over a month. She continued her work in series with Miramax and Paramount for *The Turkish Detective* in collaboration with concept director Niels Oplev (*Girl With The Dragon Tattoo*). The series aired on BBC, ARTE and SVT. Nisan is currently developing *The Amazons of Istanbul* as the creator/creative producer of the series while also writing a new independent feature film set in Türkiye, Mexico and the USA. She holds an MFA in Film from Columbia University in New York and is a Fulbright scholar.

**Film Development Platform**

**Sponsors and Awards**

## **ARTEKino International Award**

The ArteKino International Award, sponsored by ARTE's foundation for the promotion of arthouse cinema, provides financial support (€6.000) to the producer of an outstanding project to aid its development.

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## **Meetings on the Bridge Award**

Presented by the Istanbul Foundation for Culture and Arts (İKSVA), this award of 100.000 TL is granted to a project selected by the Meetings on the Bridge jury. It aims to provide financial support during the development phase of a promising film.

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## **Fono Film Post-Production Award**

Fono Film, a leading post-production company in Türkiye, offers a complete post-production package. This award ensures the film's high technical quality and a smooth transition to completion.

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## **Filmarka Equipment Award**

Filmarka, a leading camera and equipment rental company, provides the award-winning project with professional-grade cameras and lenses for three weeks, supporting filmmakers in bringing their vision to life.

---

## **Melodika Sound Award**

Melodika, one of Türkiye's most distinguished sound studios, supports the awarded project by providing comprehensive post-production sound services, ensuring top-quality audio design.

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## **MFI Script Lab Award**

The Mediterranean Film Institute (MFI) invites the selected project team to participate in its renowned script development workshop. The workshop offers valuable mentorship from international script consultants.

# Film Development Platform Projects

Animalium Istanbul | **Animalium İstanbul**

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Dead End | **Çıkılmaz Sokak**

---

Displaced | **Uyku Sersemi**

---

The Guardians of the Old Lady

**Yaşlı Kadının Gardiyanları**

---

Light Up the Night | **Yansın Geceler**

---

Recital of Bayram | **Bayram Resitali**

---

Roots in the Air | **Köklerim Havada**

---

You Little Box | **Sen Küçük Kutu**

---

Director, Scriptwriter

**Sıla Ünlü İntepe**

Producer

**Ekin Çalışır**

Contact

**Ekin Çalışır**

ekin@purplepigeonp.com

Budget

€285,000

Status of the Project

**Development**

Financing Already in Place

€40.272

# ANIMALIUM İSTANBUL

## ANIMALIUM İSTANBUL

**\*first feature**

Genre: Environmental Documentary

**As director Sıla documents how animals adapt to life in the megacity of Istanbul, her journey takes an unexpected turn. What begins as a scientific exploration soon reveals deeper conflicts, as the struggle for survival is shown to be a reflection of urban policies and ethics—prompting her to question our coexistence practices loudly.**



*Animalium Istanbul* is a documentary that explores the struggles of animals and their complex relationship with humans in a modern metropolis. Sıla, the director and the protagonist of the documentary, embarks on a journey to uncover why animals are forced into the “adapt or disappear” dilemma in rapidly growing Istanbul, only to find herself caught in the midst of not just a scientific inquiry but also political, social, and emotional chaos.

As she investigates the loss of habitats, the obstacles animals face, and the resistance of people who fight for their survival, Sıla realises that what began as scientific curiosity has led her into a deeper, more dramatic confrontation. Diving into the stories of Istanbul’s urban animals reveals not only an ecological crisis but also the contradictory nature of the cultural and political systems that fuel this crisis.

Through archival radio recordings and historical texts, the film traces the past while reflecting on the richness of human-animal coexistence in Istanbul. At the same time, it questions the current political decisions and behaviours that threaten this heritage. Faced with the mythological story of Albolina—symbolising the cycle of exploitation—Sıla grapples with the philosophical question, “How can we live better together?”

*Animalium Istanbul* is not just a nature documentary but a philosophical, political and cultural exploration of the human-nature relationship. By shedding light on the daily lives of urban animals, it invites us to reflect on the consequences of our choices and our shared responsibility for creating a more harmonious coexistence.

**Sıla Ünlü İntepe**

Director, Scriptwriter



Sıla Ünlü İntepe holds a BA in Visual Arts and Visual Communication Design from Sabancı University and a film directing degree from FAMU (Film and TV School of Academy of Performing Arts in Prague). She is an alumna of the Berlinale Talent Campus in Directing, Doha Film Institute in Screenwriting, and ESoDoc (European Social Documentary Film Development Program) in Documentary Filmmaking. She is also a fellow of the American Turkish Society in New York and received the Moon and Stars Grant. She recently graduated with an associate degree in Veterinary Sciences, and she is keen on to integrate her knowledge of animals into her documentary work. She is the founder of the Kim Bu Video production company.

**Ekin Çalışır**

Producer



Ekin Çalışır is a documentary filmmaker and producer from Istanbul. She’s an alumna of the Sundance Film Institute and Tribeca Film Institute with the award-winning documentary *Mr Gay Syria* (2017), Ayse Toprak’s debut feature, a co-production between Türkiye, France and Germany. Ekin has produced and directed short documentaries for public Turkish Radio TV and international networks, including Al Jazeera, National Geographic, ARTE Germany, and The Guardian. Her career melds journalistic expertise with impactful storytelling and an artistic approach, and she is committed to amplifying underrepresented narratives within the film industry. She is an expert evaluator for Creative Europe MEDIA TV Online and Co-development funds.

**Director’s Note**

This documentary begins with the questions asked by a city-dwelling individual—me—to myself and their surroundings. Who am I? I am someone who observes the details of life and seeks to make sense of them, a person who advocates for the right of every living being to exist, embracing a universal worldview as an ‘Allist’. I am an ordinary but curious person who went back to university to study Veterinary Sciences in order to understand better the animals I encounter every day in my city and to be of more help to them.

As the central figure of this documentary, I ask questions. These questions are sometimes unsettling, often overlooked, and occasionally beyond our initial awareness: the meaning of life, the right to exist, ethical values, and the impact of human behaviour on the environment and other beings. I aim not to find the answers but to remind us to ask these questions again. The act of questioning alone is powerful.

Istanbul is the stage for this story, representing a unique ecosystem where human and animal lives coexist. Its chaotic spirit provides an ideal backdrop for these questions to emerge. In its neighbourhoods, streets, and the relationships people build with animals, I trace these questions.

Inuits believe that animals and humans spoke the same language in ancient times. The struggles we are going through today can be traced back to an age-old conflict that has persisted since the separation of humans from the broader animal kingdom. I want to use film language based on an ancient story and integrate different aspects of life in the city into this story. Having a fiction writing and filmmaking background helps me knit these layers together. With this language, I hope to touch people’s hearts and prevent them from seeing animals in the same way again.

**Producer’s Note**

*Animalium Istanbul* director Sıla Ünlü İntepe’s first feature-length documentary unveils her fascinating universe where animals adapt to city life by watching and living with people. At the centre of the story, Sıla is a caring curious character and a director with unique skills. She is both an experienced director and cinematographer and a trained veterinarian with years of experience working with animals. This allows her to connect with animals in a way few others can. Over four years of research, Sıla has gained access to unique locations and uncovered incredible stories for her debut film.

I am from Istanbul, and this city means a lot to me. Before encountering this project, I was already fascinated by the quiet, parallel existence of the animals within our bustling metropolis. Collaborating with Sıla, I have been continually inspired by her rare combination of skills, her collection of unheard stories and relentless dedication to this project. Her skills as a director and cinematographer elevate this project beyond the ordinary, offering a unique and timely perspective on a universal issue. This film will resonate internationally, addressing universal themes of survival, adaptation, and humanity’s interconnectedness with nature.

Meetings on the Bridge Film Development Platform is the most relevant place for us to refine our story and our production and marketing strategy. Pitching this Istanbul story in its own city to a professional audience is a unique opportunity for us. It will also be the first time we pitch *Animalium Istanbul* internationally as a producer-director duo. Through one-on-one meetings with producers and other industry professionals, we aim to establish meaningful collaborations and take the first steps toward securing co-production opportunities. Sıla’s presence as both a director and the protagonist of the film provides an authentic connection that we are confident will resonate with potential partners.



Director, Scriptwriter

**Şeymus Altun**

Producers

**Şeymus Altun**

**Johanna Sveinsdottir**

**Ege Göksu**

Contact

**Şeymus Altun**

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Budget

€750.046

Status of the Project

**In script development**

Financing Already in Place

€80.000

# DEAD END ÇIKMAZ SOKAK

Genre: Political Horror

In a Turkish border town, a taxi driver's search for his missing brother leads him to a Georgian hotel, where he uncovers a brutal cross-border operation with devastating secrets.



Yavuz, a 40-year-old taxi driver, lives a bleak life in a decaying border town on the Turkish-Georgian edge—his mundane routine shatters when his brother, Fatih, disappears after a chilling phone call. Yavuz's search leads to the Margo Palas Hotel, a crumbling hub of unspeakable atrocities. There, he discovers the town's horrifying secret: women trafficked across the border, forced into pregnancies, their newborns sold to wealthy tourists.

As Yavuz digs deeper, the town's elite closes ranks, and violence dogs his every step. His family is pulled into the nightmare—his wife, Selma, is entangled in the same criminal web, and his mute son, Burak, reveals a devastating truth. Desperation pushes Yavuz to the edge, blurring the line between his fight for justice and his life's collapse. Determined to end the horror, Yavuz sneaks into the hotel, planning to destroy it. But before he acts, he's ambushed and left unconscious in a freezing field. When he stumbles back into town, the hotel is already in ruins, consumed by fire. Authorities uncover the burnt remains of women and infants, shocking the town into silence. Standing in the snow, blood seeping from his wounds, Yavuz realises the fire hasn't freed the town—it has only erased the evidence. Scarred and haunted, he is left with no answers, only the weight of the horrors he has witnessed. The shadow of the town's evil lingers, trapping Yavuz in a truth no one dares to face.

**Şeymus Altun**

Director



Şeymus Altun graduated from Istanbul Bilgi University's Cinema and Television Department in 2011 and

began his master's studies at the same university in 2016. He has participated in numerous national and international film festivals since 2017, winning awards for his short films. His latest short, *All the Light We Cannot See* (2020), was showcased at several festivals, including the Istanbul Film Festival. In 2024, with the support of the Ministry of Culture and Tourism of the Republic of Türkiye, he directed his debut feature film, *Memento Non Mori*.

**Jóhanna Sveinsdóttir**

Producer



Johanna Sveinsdottir holds a Master's Degree in English Language and Literature from the University

of Copenhagen. She is a producer at Punktur Pictures in Denmark. She has worked on *Memento Non Mori* (2024), which featured in the Work in Progress section at the San Sebastian Film Festival. *Memento Non Mori* is still in post-production.

**Ege Göksu**

Producer



Ege Göksu (b. 1991, Izmir) studied acting from 2006-2009 before graduating from the Film Design and

Directing Department at Dokuz Eylül University in 2014. He also completed a certificate program in Screen Studies at Melbourne University. Starting his career in Istanbul, Ege worked on advertising and film projects for various brands. His short films have been showcased in Clermont Ferrand, Brighton, Austin, and

London festivals, earning nominations and awards, including the Grand Prize at the Istanbul Fashion Film Festival.

His TV series project was selected for Meetings on the Bridge. Ege is currently pursuing a master's degree at the thesis stage.

**Director's Note**

The film tells a deep and unsettling story set in the dark atmosphere of an isolated town located on the Türkiye-Georgia border. Yavuz, an ordinary taxi driver, is drawn into a world of corruption and crime following the mysterious disappearance of his brother, Fatih. This journey becomes a metaphor for both individual and societal disintegration. The story progresses in visual harmony with snow-covered landscapes and deserted streets, blending with Yavuz's growing helplessness. The border town becomes a symbol not only of physical isolation but also of collective decay and the conflict between social values. The film addresses individual and societal layers in a slow-burn political thriller atmosphere. Themes such as xenophobia, the uncertainty created by borders, family power dynamics, and unspoken truths shape the narrative. These elements uncover the deep conflicts and hidden dangers beneath the town's calm surface. The town's multi-layered identity on the border, merging cultural and historical divides with individual tragedies, creates a sense of physical and symbolic imprisonment. As the audience follows Yavuz on his increasingly hopeless journey, they are forced to confront humanity's dark side. The story aims to capture dramatic intensity and psychological depth, using the town's natural yet eerie atmosphere and individual conflicts to create dramatic intensity and psychological depth.

**Producers' Note**

*Dead End* is a film that explores themes of survival and societal collapse, blending personal stories with political subtext. Set in an isolated town on the Türkiye-Georgia border, the story follows Yavuz, an ordinary taxi driver, who is drawn into a dangerous world while searching for his missing brother. What makes this project special is its ability to intertwine personal drama with societal issues, addressing themes such as xenophobia, class divisions, and women's struggles in a patriarchal society. Visually, we aim to reflect the loneliness of the town and Yavuz's internal conflict using a minimalist approach, natural lighting, and carefully designed frames. This film is designed to appeal to audiences who enjoy character-driven narratives and dark, atmospheric tension. At the same time, it addresses universal themes such as corruption, societal decay, and systematic oppression, which are increasingly relevant today. As a producer, the director's vision for this project is crucial. His debut feature, *Memento Non Mori*, which achieved success at international festivals, showcases his ability to tackle complex and profound stories. In this project, Seyhmus's attention to detail and unique storytelling approach will turn the film into an experience that deeply affects its audience. *Dead End* is not just a film but a project that brings critical social issues to the forefront. With its openness to international collaborations, I see it as a project that will attract attention in festival circles.

Directors

**Barış Kefeli**  
**Nükhet Taneri**

Scriptwriters

**Barış Kefeli**  
**Nükhet Taneri**  
**Hakan Bıçakcı**

Producer

**Melisa Sözen**

Contact

**Barış Kefeli**  
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Budget

€995,000

Status of the Project

**Project Development, Funding**

Financing Already in Place

€257,500

# DISPLACED UYKU SERSEMİ

**\*first feature**

Genre: Psychological Drama

Amidst the chaos of urban transformation, a former TV star grows estranged from his city and identity.



Kahraman is a 37-year-old actor living with his cat in a bustling street in Beyoğlu, which is undergoing urban transformation. He rose to fame a decade ago with a hit TV show. When the show ended, his career declined, and he faded into obscurity. His modest life is growing unsustainable as his savings dwindle, and he struggles with insomnia. Despite this, he finds joy in weekly visits to his 91-year-old grandmother, his close-knit friend group, and his relationship with Elif, a copywriter. He remains close to his parents and enjoys watching tango dancers in the school across from his home despite the relentless construction noise.

After years without work, Kahraman gets a callback for a director's meeting. Preparing for the role, he listens to a recording of his voice but struggles to recognise it, triggering a deep unease. Later, looking at a casual photograph taken by Elif, he sees a stranger staring back at him. His panic over the image creates cracks in their relationship.

Elif breaks up with him shortly after the photo incident. His grandmother and beloved cat die one after the other. He also fails to get the part he auditioned for. Over time, he feels increasingly alienated, and his friends struggle to recognise him. Burdened by this unsettling change, Kahraman's world becomes a blur of nightmares and reality.

**Barış Kefeli**

Director, Scriptwriter



Barış graduated from Bilgi University with a degree in Advertising and began working as a copywriter. In 2013, he moved to Los Angeles to pursue an education in film. He directed his first short film, *Family Business*, and contributed to producing several other short films. Shortly after returning to Türkiye in 2017, he directed his second short film, *The Day After*, in 2018. His co-directed short film with Nükhet Taneri, *You All & I Alone*, won the Best Short Film award at the 2022 Antalya Golden Orange Film Festival and received accolades at various other festivals.

**Nükhet Taneri**

Director, Scriptwriter



Nükhet Taneri (b. 1989, Istanbul) earned her degree in Industrial Engineering from Sabancı University in 2013. She then relocated to Los Angeles to pursue a career in film. There, she worked on various projects and directed her debut short film *Bon Voyage*. Since returning to Türkiye in 2017, she has been an assistant director. In 2022, her short film *You All & I Alone*, co-directed alongside Barış Kefeli, won multiple awards at prestigious festivals.

**Melisa Sözen**

Producer



Born in Istanbul, Sözen began acting at a young age, starring in numerous successful films and TV series.

She gained international recognition for her performance in Nuri Bilge Ceylan's *Winter Sleep*, which won the Palme d'Or. Her international career continued with Eric Rochant's *Le Bureau des Légendes* and *Damien Wants to Change the World*.

Sözen later appeared in Netflix's global hit *Who Were We Running From?* She served as creative producer on Tufan Taştan's *Chaplin Quartet* and as lead actor and executive producer on Iranian director Mahnaz Mohammadi's *Still There/Roya*. Additionally, Sözen has been a jury member at prestigious festivals such as CannesSeries, Sarajevo Film Festival and Guanajuato International Film Festival.

**Directors' Note**

*Displaced* explores identity and existential struggle amid transformation. Kahraman's journey is one of metamorphosis, as he loses everything that defines him—career, family, social role, and the places tied to his memories. The film delves into this erasure's physical, emotional, and social dimensions, prompting the audience to ask: What makes me who I am?

By immersing Kahraman in a world shifting between reality and nightmares, we invite viewers to share his disorientation. His transformation will be a narrative and visual journey portrayed by two actors. Over time, he will become unrecognisable, deepening the audience's connection to his sense of loss. Istanbul's vanishing identity—amid relentless urban change—will mirror this process. The sounds of construction will intertwine with echoes of Beyoğlu's past. The film will move from historic neighbourhoods to Istanbul's desolate fringes, creating a parallel between the city and Kahraman's disintegration.

In a time of accelerated technological advancement, global crises, and upheavals in societal structures, we are realising how fragile and mutable the foundations of our existence are. A global pandemic, followed by economic, social, and technological upheavals and ongoing wars, has transformed the lives of everyone in different ways, reshaping societies, individuals, and ways of living. And this transformation continues at a rapid pace. While the backdrop of the film is Istanbul's urban transformation, the themes explored in *Displaced* are far from unique to Beyoğlu. Rapidly

changing societies and individuals rebuilding their identities are part of a global experience. That's precisely why we believe it is crucial and meaningful to tell this story now, while we're still in the midst of drastic change, and to confront these questions that challenge the very essence of who we are.

**Producer's Note**

I am delighted to be producing *Displaced*, the first feature by Barış Kefeli and Nükhet Taneri, adapted from Hakan Bıçakcı's novel of the same name. *Displaced* aims to captivate global audiences with a compelling metaphor and a nuanced approach to a universal issue.

The story follows Kahraman, who, amidst urban transformation, finds himself questioning his identity as he becomes part of the change surrounding him. This transformation journey addresses one of the most fundamental issues of our era—identity—through a unique perspective.

The screenplay for *Displaced* has already received significant recognition, including Script Writing Support from Türkiye's Ministry of Culture and the Jury Award in the Literary Adaptation Feature Film Script Competition at the Adana Film Festival. These accolades have provided tremendous motivation to bring the project to life.

Our next step is securing First Film Support from the Ministry while applying to international development funds and co-production markets. Although we are in discussions with foreign producers, they require national public funding before committing. We aim to secure 20% of the budget through international partnerships, benefiting from technical and artistic contributions.

With its universal themes and distinctive storytelling, I believe *Displaced* will resonate strongly with independent cinema audiences and mainstream viewers, building meaningful connections in both arenas.

Director, Scriptwriter

**Selda Taşkın**

Producers

**Sezgi Üstün San**

**Gökçe Işıl Tuna**

Contact

**Sezgi Üstün San**

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Budget

€1.000.000

Status of the Project

Development

Financing Already in Place

€40.000

# THE GUARDIANS OF THE OLD LADY YAŞLI KADININ GARDİYANLARI

**\*first feature**

Genre: Drama

A poor family turns a room of their house into a prison cell, becoming the custodians of a solitary female prisoner in the hope of inheriting her wealth.



To alleviate overcrowding in prisons, the State has implemented a new penitentiary system that places elderly prisoners with no one in the homes of low-income families, where they are expected to be ‘cared for’. As part of this initiative, Saliha (80), an old woman with a calm demeanor who had spent many years in prison, was assigned to live under house arrest with a low-income family of four in a small town.

The family consists of Fatih (62), a watchman at a poultry factory, his wife Ayla (42), a housewife who also works part-time packaging items like wedding favours, their daughter Sema (23), and their son Murat (17), a senior in high school. They took responsibility for Saliha’s care, converting one room in their home into a prison cell in exchange for the promise of inheriting her house after her death. Fatih convinced the family to agree with the assurance that Sema would have a home to live in once she married. Sema and Ayla are primarily tasked with looking after Saliha. Murat, who shares a room with his sister due to the locked prison cell in the next room, is eager to speed up her wedding plans to her fiancé, Nihat (27), a teacher at a local school. Although they try to hide Saliha’s presence out of fear that living with a convict would not be accepted by their community, they introduce her as the great aunt at Sema’s engagement.

Shortly after the family successfully passes the state inspection, Saliha falls ill. Suspicious of the situation, Sema discovers that the medications she had been giving to Saliha were actually poisoning her and that Fatih was involved in the plot.

**Selda Taşkın**

Director, Scriptwriter



Selda Taşkın studied Philosophy, Architecture Culture, and Art History at METU. After working in

visual production and organisation roles at cultural institutions such as the Festival on Wheels and Nisi Masa (European Network of Young Cinema), she founded Punctum Creative Productions in 2009. She has worked as a director, producer, and editor on numerous advertising, film, and animation projects. In 2020, she was selected for Berlinale Talents. She won the Best Editing Award at the 2020 Istanbul FF for *Zuhal* and the same award at the 2022 Adana Golden Boll FF for *Ela and Hilmi with Ali*. Taşkın also received the Cahide Sonku Award at the 2019 Antalya Golden Orange FF, the Bilge Olgaç Achievement Award at the 2023 Flying Broom Women’s FF, and the 2024 Ankara FF’s Foundation Special Award.

**Sezgi Üstün San**

Producer



Sezgi Üstün San began her career in television production before transitioning to independent film.

She managed the international sales for *Once Upon a Time in Anatolia* (2011) and worked as a producer on *Winter Sleep* (2014), both directed by Nuri Bilge Ceylan. In 2016, she founded Sezzfilm and produced *The Field* and *The Cage* by Cemil Ağacıoğlu. Sezgi also participated in the 2021 Production Workshop for *The Reeds*, which premiered at the 2023 Toronto Film Festival. She is a member of EAVE.

**Gökçe Işıl Tuna**

Producer



Gökçe Işıl Tuna graduated from Istanbul Bilgi University with a degree in Cinema and TV. She

pursued screenwriting at the New York Film Academy and project management at the University of California. In 2015, she also completed the EAVE Producers Workshop. In 2011, she founded Motiva Film. She produced the documentary *Ich Liebe Dich* with Una Film and ZDF and the feature film *Mold* with Yeni Sinemaclar and Beleza Film, which won the Lion of the Future at the Venice FF. She produced Seren Yüce’s *The Swaying Waterlily* (Best Screenplay Award at Montreal FF) and Bahman Ghobadi’s *The Four Falls* (Tokyo FF). She’s also co-producing *Achinos*, a Greek-Turkish co-production.

**Director’s Note**

Growing up in a migrant family with close connections to my elders profoundly influenced my understanding of family, home care, and ageing. Foucault’s confinement concept, led me to develop unique perspectives on the relationship between the individual and society. This film emerged at the intersection of these two experiences as a way to explore the relationship between family and prison.

Through Sema’s story, the film explores how the perception of guilt shapes individuals and how sharing the same space influences their transformation. The relationships that occur between guards and prisoners are portrayed within the context of a family. This universal saga, set in an unspecified time and place, unravels in a familiar environment despite its dystopian overtones.

The visual world aims to reflect the feeling of the house as both a home and a prison. Except for the POVs used in the scenes where the characters spy on one another, I intend to evoke the sensation of a fixed camera. I aim to strengthen the

sense of confinement by using limited spaces and repetitive details, and to establish a straightforward narrative. I plan to use colour and light to contrast the interior and exterior. I want to capture the subtle yet distorted confinement with sounds like footsteps, creaking from the ceiling, and the clink of locks. Details like the bell ringing and the voices of children from the nearby school will shape the rhythm of the scenes.

In this film, I weave together an engaging, humorous, and uplifting story that encourages the audience to reflect on their lives and explore micro-law and justice concepts.

**Producer’s Note**

We were deeply moved by how the script explores our sense of justice through societal structures, using the family—the smallest unit of society—as the narrative’s core.

The story’s dystopian world feels highly plausible, and this dilemma is one of the project’s strongest elements. Selda’s approach to themes and her worldview will undoubtedly resonate with the project, and seeing her vision come to life excites us. To be on this first filmmaking journey with her, gives us, as producers, a real sense of hope for the future of cinema.

In this era when global cinematic narratives question the political, social, and sociological concepts that impact the everyday lives of ordinary people, our film will carve its place in world cinema. For this reason, we’re planning for the film to be an international coproduction. We’re looking to partner again with Red Carpet, our co-producer from Bulgaria, with whom we previously worked on a project Selda edited. Strengthening our collaboration with Bulgaria, we plan to shoot part of the film there and work with local teams. Since home care is a prevalent topic in the Balkans, we’ll also use regional promotional tools to reach a broader audience. Our goal is to reach both Turkish audiences and independent cinema fans internationally.



Director, Scriptwriter

**Emre Erdoğan**

Producers

**Nadir Öperli**

**İrem Akbal**

Contact

**İrem Akbal**

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Budget

€997.000

Status of the Project

**Script Development and Early Financing**

Financing Already in Place

€125.000

# LIGHT UP THE NIGHT YANSIN GECELER

Genre: Psychological Crime Thriller

**Melek works for the influential Arslan family in Ankara's dark criminal underworld and is tasked with protecting sex workers. While trying to cover up a murder, he crosses paths with İnan, who is searching for his missing cousin. This journey, filled with violence and secrets, forces them to confront their pasts.**



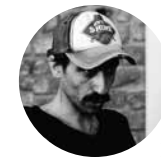
Melek is a sharp-witted, feminine man who oversees sex workers in a crime organisation run by the Arslan family in Ankara. Though he appears to work for the family, Melek truly looks out for the sex workers, earning their respect and the nickname “whores’ whore”. His name, “Melek” (Angel), was given to him by the sex workers. Due to his intelligence, he is able to maintain a peaceful system where no harm comes to the workers—until Vera, a Kyrgyz-Russian sex worker, kills a client in self-defence. Nadide and Ahu call Melek for help, but none of them knows the victim is Muzaffer Arslan, the family’s legal business head and cousin of their boss, Ertuğrul. Desperate to protect Vera, they dismember the body and bury it in a remote mountain area.

İnan Arslan, a feared and calculating man, ruled his father’s violent system for years before serving seven years in prison. Upon release, he took care of his mother in his home village for 2 years before having to bury her, despite having had no proper relationship with her. At her funeral, cousin Ertuğrul informs him that Muzaffer is missing and asks for his help. Reluctantly, İnan returns to Ankara, determined to find answers. Known for his psychopathy and sharp mind, İnan quickly interrogates Vera but remains suspicious of everyone. He forces Melek to join him in the search for Muzaffer, leaving Melek to juggle both protecting the girls and hiding the murder.

As the two navigate Ankara’s underworld, a high-stakes game of manipulation unfolds. Melek struggles to maintain his façade and shield the truth, all while grappling with the moral weight of his decisions. Meanwhile, İnan’s relentless pursuit of the truth forces him to confront his deeply buried emotions. Their dynamic is fraught with tension as both men navigate violence, secrecy, and the oppressive constraints of their world.

**Emre Erdoğan**

Director, Scriptwriter



Emre Erdoğan’s (b. 1990) first feature film, *Snow*, had its international premiere at the Sofia Film Festival in 2017 and its national premiere at the Adana Golden Boll Film Festival. Erdoğan’s second feature film, *The List of Those Who Love Me*, premiered nationally in 2021 at the Istanbul Film Festival, where it won Best Film and Best Actor awards. Internationally, the film premiered at the Tallinn Black Nights Film Festival, receiving the Best Cinematography award. He is currently working on his third feature film, *Light Up the Night*, a project he will write and direct, set within his unique narrative universe.

**Nadir Öperli**

Producer



Nadir Öperli began his career as a film critic and transitioned to film production in 2007. Since then, he has been actively involved in numerous internationally acclaimed titles as a producer or co-producer. In 2010, he was selected to join the producers’ network ACE. He is a board member of SEYAP (Film Producers’ Association of Türkiye) and a member of the European Film Academy.

**İrem Akbal**

Producer



İrem Akbal graduated from Koç University with a double major in Law and Philosophy. Between 2018 and 2021, she produced various short films, short documentaries, and music video clips. In March 2021, Akbal joined Liman Film. Akbal continues her work at Liman Film and provides legal consultancy in intellectual property and copyright.

**Director’s Note**

My ultimate goal in designing the film *Light Up The Night* is to create a unique world capable of expressing tension, anxiety, alienation, disbelief, doubt, the feeling of aimlessly drifting through space, and the desperate search for meaning inherent to the existential conflict inside me. This is a world which should resemble my nightmares.

All the characters will be integral parts of the atmosphere. Their pasts, psychological states, decisions, and whether they change or remain the same should organically shape the narrative itself. In this way, the fiction will closely resemble reality. My approach to directing actors will aim to make the characters a seamless part of the atmosphere, rather than the center of it. This deliberate choice, to form a genuine connection with reality, will, at times, involve the actors breaking the fourth wall by engaging directly with the camera, creating a cold sense of alienation. This alienation is designed to evoke those moments in real life when we question the nature of reality itself.

The visual world I aim to create is a chronological montage of moments captured within a dream. Cinematically, I will draw upon the power of Western films and the roots of Westerns found in Eastern cinema. The atmosphere I seek to build will not be a celebration of patriarchal society but will reveal it as a nightmare. I have experienced that the glorified tales of patriarchy are nothing but a living nightmare. Violent death, fear, and coldness will define the film’s darkness. Within this darkness, the path of love we choose, even without belief, will be the light that illuminates this shadowy landscape.

Unlike the nightmares I’ve had since childhood, this film will carry hope within it, making it resemble a nightmare I would be eager to share upon waking—a reflection of what life means to me.

**Producers’ Note**

Our collaboration with Emre Erdoğan began recently, though we’ve known his passion for cinema since his early filmmaking days. From *Snow* to *The List of Those Who Love Me*, we’ve been captivated by his ability to craft emotionally intricate characters while pushing the boundaries of traditional storytelling. His latest project, *Light Up The Night*, continues this trajectory.

The story of *Light Up The Night* follows Melek, a sharp-witted, feminine figure navigating a violent underworld, and İnan, a man haunted by his violence-filled past. This gripping psychological drama successfully explores identity, survival, societal constraints, and individual desires while maintaining a deeply human core. Melek, straddling the line between acceptance and exclusion in a criminal world, offers a unique perspective that challenges conventional narratives.

What sets Emre apart as a filmmaker is his ability to delve deeply into his characters’ psyches and their environments. Even at the early script stage, his vision is clear, seamlessly intertwining Melek’s and İnan’s journeys while keeping the audience engaged and uncertain of what’s to come. Emre also works on the film’s visual language, promising a striking balance between stark realism and moments of intense, dream-like disorientation.

As producers, we aim to support Emre’s bold vision and build a team capable of bringing it to life. In *Light Up The Night*, Emre expands on his previous work, exploring new thematic and stylistic territory. We are confident that his vision will resonate with audiences both in Türkiye and globally, offering a cinematic experience that is thought-provoking, emotionally impactful, and visually unforgettable.

Director  
**Bekir Bülbul**

Scriptwriters  
**Bekir Bülbul**  
**Büşra Bülbul**

Producer  
**Halil Kardaş**

Contact  
**Halil Kardaş**  
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Budget  
€1.230.000

Status of the Project  
**In Project Development and Financing**

Financing Already in Place  
€330.000

# RECITAL OF BAYRAM BAYRAM RESİTALİ

Genre: Drama

**When Bayram's mother dies in a hospital without any official ID, the morgue refuses to release her body, leaving Bayram to obtain a new ID card for her somehow; failing that, her body will be donated to the medical school.**



Bayram dreams of becoming an actor, as a path to fame and fortune, but works in the mannequin business to make a living. His mother, who had never had any formal means of identification, had been hospitalised under someone else's ID but died unexpectedly while receiving treatment. Bayram and his older sister, Hatice, find themselves unable to claim their mother's body from the hospital because their IDs don't match their mother's.

Determined to resolve the situation, Bayram goes to the civil registry to get an official ID issued for his mother. However, the registry officers tell him that at least two elderly relatives are required to be witnesses in the case of a first-time ID card. So, Bayram and Hatice set off in search of various relatives they have never met before. Skeletons begin to tumble out of the family closet: they learn about ongoing blood feuds between clans in the East and that the family fled from the conflict there. Meanwhile, progress on the ID front stalls: they are exposed for attempting to obtain an ID card for a dead person, and the entire process is cancelled.

Ultimately, the brother and sister end up having to do a DNA test to be able to claim the corpse. While the results come out positive for Hatice, Bayram's is negative. Bayram is shocked to discover the truth that his mother, sister and family have hidden from him all these years; Bayram is filled with desolation. To overcome his inner emptiness, he boards the Eastern Express train and embarks on a journey to rediscover his identity.

**Bekir Bülbul**  
Director, Scriptwriter



Bekir Bülbul (b. 1985, Beyşehir) completed his bachelor's degree in Engineering Technology at Sakarya University, and his master's in acting at Istanbul Haliç University. In 2016, the documentary film *Bulgur Mill*, which he directed and produced, and the feature film *My Short Words* were invited to film festivals in more than thirty countries, including the 53rd Antalya Film Festival and the 37th Istanbul Film Festival, and won awards. In 2019, the film *Cloves & Carnations*, which he directed, won the TRT 12 Punto Co-Production award and in 2022, had its world premiere at the Tokyo Film Festival.

**Büşra Bülbul**  
Scriptwriter



Büşra Bülbul (b. in İzmir) completed her primary and secondary education in Istanbul. She studied at Istanbul University. In 2018, she founded the production company Mayıs Film. She was the screenwriter and producer of *My Short Words* and *Cloves and Carnations*. In 2020, her short film *Bleach* competed in various festivals and won awards. Since 2024, her first feature film, *About The Mother*, a TRT co-production, is currently in post-production.

**Halil Kardaş**  
Producer



Halil Kardaş, a graduate of Yıldız Technical University, has been a film, documentary and TV producer since 2010. In 2011, he attended YapimLab workshops and produced his first feature, *Yozgat Blues*, which premiered at the San Sebastian Film Festival. He completed the EAVE training program in

2022 and was appointed Türkiye's EAVE National Coordinator in 2025. Kardaş is dedicated to discovering new talent and often collaborates with first- and second-time directors. He prioritises universal stories and cross-border co-productions by establishing long-term collaborations with creative teams. In 2018, he founded Film Code Productions, producing films, documentaries, and commercial content while offering co-production and line production services in Türkiye. His films have won numerous awards, including *The Announcement* (Venice, 2018) and *Cloves and Carnations* (Tokyo, 2022).

## Director's Note

Every human being wants to write their own story. By making plans for the future, each person seeks a space to realise their existence in the best possible way. However, if one of the essential layers that nourishes the sense of belonging in this construction process is suddenly destroyed, the entire structural design established so far collapses. At this point, everything has to be built from scratch, starting from the lowest rung in Maslow's hierarchy of needs.

In this movie, we tell the story of Bayram, a young man trying to find an identity for his deceased mother. Bayram's struggle to obtain an identity for his mother is, in fact, the beginning of a confrontation with his own lack of identity. His dreams of going to the West and becoming rich are the first step towards a deep inner transformation. However, fate turns Bayram's plans upside down, and the character is forced to return to the East, unable to escape his roots and identity. Beyond the classical west-east paradigm, this story reveals how social bonds shape and mould character.

While Bayram dreams of fame and riches with his close friend Zeze, everything has to change direction with the death of his mother. As Robert Burns says, "The best-laid plans of mice and men often go awry." This reminds us that human efforts to control life are limited and shaped by the webs of fate. Just as the farmer's scythe makes rats' lives futile,

Bayram, like the rat, is always struggling where he is, no matter how hard he tries.

## Producer's Note

*Recital of Bayram* tells the story of a young man who, unable to pick up his mother's body from the hospital, decides to create a new identity for her and confronts his family history in the process.

Bekir Bülbul, who will sit in the director's chair for his third feature film, competed for the best film at the Tokyo Film Festival, one of the most prestigious festivals in the world, with his previous film *Cloves and Carnations*, which I produced.

Telling the story of a universal existential issue, specifically the search for identity and self-knowledge through local conditions and establishing a unique and intriguing atmosphere, will lead to the emergence of an extremely special film. We believe that telling such a subject from the perspective of the sense of reality by Bekir Bülbul's cinematic language will create a movie with high viewing pleasure.

I would especially like to point out that Bekir Bülbul, with whom I had the opportunity to work on *Cloves and Carnations*, is a talented Turkish director who is well known, especially in the World and European Festival platforms and whose third feature film is eagerly awaited. I believe this will increase the chances of our film *Recital of Bayram* being chosen to represent our country and being selected in prestigious festivals in Türkiye and abroad.



Director, Scriptwriter

**Elif Mermer**

Producers

**Dilde Mahalli**

**Elif Mermer**

Contact

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Budget

€456.000

Status of the Project

Development

Financing Already in Place

€35.000

# ROOTS IN THE AIR KÖKLERİM HAVADA

**\*first feature**

Genre: Documentary

**Elif returns to Nuremberg after 32 years, seeking answers to what her life might have been like if her family hadn't moved from Germany to Türkiye when she was four.**



Elif's father, who worked as a labourer in Germany, returned to Türkiye with his family in 1992. After their return, discussions about how things weren't going as planned in Türkiye and how they wished they hadn't returned from Germany became a constant topic in the household. The financial and emotional regrets of returning to Türkiye lingered, leaving a lasting impact on the children.

During this period, the VHS tapes that Elif's father had recorded in their house in Germany became her time machine. As she watched these tapes repeatedly, she felt that part of her remained in Germany. This raised a question that continues to haunt her for years: "What if we hadn't returned from Germany?"

As Elif tries to cope with her deep sense of alienation, she begins to re-read letters from her childhood friends in Nuremberg, Rabia and Arzu, and her mother's friend, Aunt Satı. Between the lines of these letters, she realises that life in Germany was very different from what she had imagined. Rabia and Arzu faced discrimination at school and in daily life, while Aunt Satı, confined to her home, was oppressed by both the system and her husband. Had her family not returned from Germany, would the women, including herself, have faced the same struggles? What exactly had they experienced? And were there better things, too? Did they not exist at all? Elif decides to go to Nuremberg to seek answers and explore her "alternative life". Returning to Germany, she takes her father, who holds the memories, and together, they drive back along the same route they took 32 years before. She hopes to get answers from her father, her childhood friends in Germany, and Aunt Satı. She also wants to seek where she truly belongs, if such a place exists.

**Elif Mermer**

Director, Scriptwriter, Producer



Elif Mermer was born to a Georgian family in 1988 in Nuremberg, Germany. In 2011, she graduated from the Anadolu University Cinema and TV Department. After graduation, she worked as a director and production assistant in commercial and cinema projects. In 2012, she shot a documentary film titled *Susmaz Sokak*. The film was screened at a number of film festivals. She worked as a post-producer between 2014 and 2017. Then, between 2017 and 2020, she worked as an agency producer for creative advertising agencies, contributing to the projects of several local and global brands. Since 2020, Mermer has continued working on commercials, music videos and film projects as a freelance producer.

**Dilde Mahalli**

Producer



After 18 years of experience working at different levels of production, Dilde Mahalli founded her own company, Rosa Film, in 2021. She worked on the production of the films *The Impeccables* (2012, Busan FF) by Ramin Matin, *Something Useful* (2019, Tallinn) and *Queen Lear* (2019, Sarajevo) by Pelin Esmer, *Chronology* (2019, Busan) by Ali Aydın and *Kouldelka: Crossing the Same River* (2022, Jihlava), a documentary by Coşkun Aşar. She has recently completed Emine Yıldırım's debut film *Apollon by Day, Athena by Night* (2024, Tokyo FF), Pelin Esmer's new fiction feature *And The Rest Will Follow* (2025, Rotterdam) and Pınar Yorgancıoğlu's debut film *Those Who Whistle After Dark*. Dilde Mahalli is a member of SEYAP (Film Producers' Association of Türkiye) and the Association of Graphic Designers in Türkiye.

**Director's Note**

"What would my life have been like if we'd stayed in Nuremberg?" I honestly don't know. I've spent the last 30 years imagining and trying to understand it. I was born in Nuremberg, Germany in 1988, into a typical Gastarbeiter family. In 1992, my family's permanent return to Türkiye began my migration story. Hearing my parents' "I wish we hadn't come back" deepened my sense of not belonging.

Germany was a lost wonderland for me. I used to exchange letters with my childhood friend Rabia to stay connected to Germany. I admired my friends when they came to Türkiye; I felt like one of them. I established a connection to my previous life through VHS recordings, photographs, and stories from Germany. In 2019, after my mother's passing, the search for my roots began, deepening my reflections on our life there. It felt like there were things I had been deprived of, and the idealised image of Germany slowly turned into a fantasy, disconnected from reality. Looking back at our letters with Rabia, I realised the discrimination she faced was a reality I'd never known. In a letter from our neighbour, Aunt Satı, to my mother, she shared that she had spent 14 years isolated from social life, victimised by both the system and her husband. This showed how loneliness and oppression shaped her life. My romantic view of Germany changed, leaving room for curiosity.

This led me to make a film exploring the journey through the experiences of the women I left there, for better or worse. When asked about 'homeland and roots,' I often say, "My roots are in the air. I am at home everywhere, and nowhere am I outside my homeland." Inspired by Spivak's quote, I ask myself: Where is the place we consider home? Why do we feel the need to create a homeland? Is the place we belong to the country we live in? Or is it the place where we share the same destiny with people with whom we have a common past?

**Producer's Note**

Titled after a response Gayatri Chakravorty Spivak gave in an interview, Elif Mermer's debut feature film *Roots in the Air* aims to creatively explore the concepts of home and displacement from the perspective of a young woman born in Germany and living in Türkiye.

Today, a large portion of the 6.5 million Turkish people living abroad are those who migrated to Europe in the '60s and '70s, along with their descendants. In Elif's story, which breaks from the usual narrative, we see a young woman, the daughter of a migrant worker who returned to Türkiye in the '90s, searching for a home and identity. While migration has traditionally been seen as male-dominated, the "gender-focused migration" studied in the '60s and '70s has evolved into something very different today. Meanwhile, the motivations behind "Generation Z" women facing displacement and wanting to migrate have entirely changed. This generation, struggling to align with their country's reality, seeks migration for better income and freedom and to escape identity discrimination. I find it valuable that Elif's first feature film connects the concept of belonging for the previous and new generations through women's stories. We plan for the film to be a co-production between Germany and the Netherlands, with the cinematographer and sound technician from these countries. We aim to film with a 6-7-person crew and complete post-production in Europe to ensure the best results and to meet funding requirements. With regard to the collective production approach we prioritise and our previous collaborations in the industry, we aim to complete the film's shooting by 2026.

This film, woven with the themes of homeland, mother, loss, mourning, and memories, will find an audience worldwide with its unique structure. Looking to the future while reflecting on the past invites us to embrace displacement, offering a vision of raising one's roots to the sky.



Director, Scripwriter

**Mert Kaya**

Producers

**Mert Kaya**

**Deniz İnal**

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Budget

€650.000

Status of the Project

**Early Production**

Financing Already in Place

€140.000

# YOU LITTLE BOX SEN KÜÇÜK KUTU

Genre: Documentary

**In Istanbul, an independent radio station resists closure by the government after 30 years. As the final broadcast approaches, programmers, volunteers, and listeners unite to carry the radio's voice beyond the frequency.**



In Istanbul, where invisible radio waves wander between continents, Ömer Madra (80) begins each day, as he has been doing for 30 years, at the microphone, saying, "Hello Universe!" Açık Radyo, established in 1995 by a 92-member collective, lives up to its claim of being open to all the sounds of the universe - from war zone reports to climate summit updates and even magpies mimicking fire engine sirens during Australian forest fires.

The film follows editor-in-chief Madra, witnessing the station's final month as it faces closure by RTÜK (Radio and Television Supreme Council). At the same time, the radio team searches for legal ways to continue broadcasting: listeners, programmers, climate and human rights activists, artists and cultural workers, whose voices the radio has amplified, come together in solidarity, demonstrating how this collective has grown beyond radio frequencies.

Following these stories, the film delves into the archives. Thirty years of accumulated images and sounds illuminate the history of the radio station, alongside Türkiye's, and the world's recent past. What emerges is not the story of an ending, but a celebration of the enduring community formed around Açık Radio to defend the freedom of the press and freedom of expression.

The film also engages with the viewers at an affective level using ruptures in the narrative. It explores the public sphere created by invisible radio frequencies covering Istanbul and the bonds of its community in the details of the equipment that transmits and receives these frequencies. At the same time, it creates a poetic reality, with an auditory world composed of the familiar hum of radio equipment, archival recording fragments, and the city's atmospheric sounds.

**Mert Kaya**

Director, Scripwriter



Mert Kaya is a documentary director and video artist. He graduated from Boğaziçi University with a degree in Political Science. His first film as director and producer, *Love is Over*, premiered at the 36th Istanbul Film Festival and was awarded the JvdK New Talent Award at the 10th Documentarist Istanbul Documentary Days. His video work *Specter* was exhibited at Karşı Sanat, Istanbul. He participated, as a project partner/video artist in the *Side by Side* project, featured in the 17th International Architecture Exhibition of the Venice Biennale in 2021. He produced *DEPO. Tophane.Istanbul* for the short film production program initiated by the Bertha Foundation. Recently, he directed a mid-length documentary called *Carrying Water to the River* for the Anadolu Kültür Association's 20th anniversary.

**Deniz İnal**

Producer



*You Little Box* marks Deniz İnal's first collaboration with director Mert Kaya, documenting the final days of Istanbul's pioneering independent radio station Açık Radyo. Deniz's previous tenures focus on narratives that explore resistance and wellbeing in the face of shrinking civil liberties and human rights spaces. Deniz brings extensive experience in rights-based advocacy campaigns to the documentary space to amplify how media functions as a tool for community building and resilience.

**Director's Note**

There's an alarm clock radio by my bedside. Whether or not I have the courage to start the day, that small box's voice always makes me feel connected to the world - sometimes to its darkness, sometimes to its light, but always with hope. Since appearing as a young filmmaker on Açık Radyo, Ömer Madra and the station have been part of my life, transforming me from a loyal listener into member of their community.

When I learned the radio was facing closure, I instinctively grabbed my camera and headed to the studio. What started as an act of solidarity quickly transformed into a profound responsibility as the staff and community opened their doors to me to document their final days. I believe this mutual trust lays the foundation for the authenticity of this film. This trust reminds me of a feeling I had while shooting my first documentary - once again, I found myself in the middle of a story that needed to be told, and this wasn't a responsibility I could escape.

While transforming an auditory medium into a visual story is challenging, it has become an exciting creative pursuit. Using a poetic-montage approach inspired by Guzman and Vertov, I map the physical and emotional geography of radio waves enveloping Istanbul. My camera moves from radio towers to rooftop antennas, from birds in flight to waves on the Bosphorus, exploring how radio waves help establish the city as a public space. Also, by turning this gaze to the mechanical details of the radio equipment, the film pursues the relationship between the station and its community. The camera in these shots moves calmly in contrast to the participatory observer sections, where you feel the urgency of trying to capture the moment before it is over.

*You Little Box* reveals how a local frequency transformed into a space for global dialogue, environmental activism, and cultural memory - a voice that continues to resonate in its community even when its frequency is silenced.

**Producer's Note**

At a time when independent media is increasingly under pressure, *You Little Box* documents the transformation process of one of Türkiye's longest-running independent media institutions. The story of Açık Radyo's transition from FM broadcasting to digital platforms - sustained by listener support since 1995 - is not just the story of a radio station closure but also a document of civil society's power of resistance and solidarity.

One of the project's greatest strengths is the unique access gained during the radio's final period. Thanks to our relationship with the radio team, spanning many years, we had the chance to record the closure process in both its technical and human dimensions. While thirty years of rich archival material offers an alternative view of Türkiye's recent history, it also allows us to build strong connections between the past and the present.

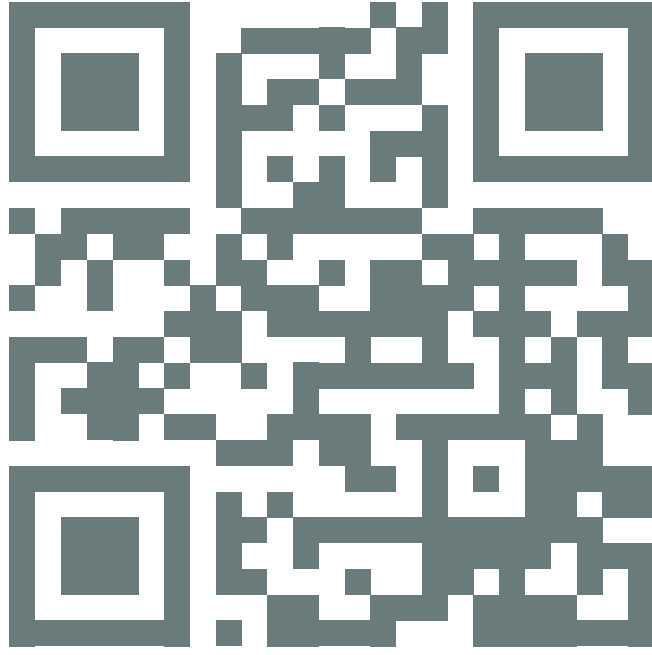
Despite the silencing of the FM frequency in October 2024, the effort of the radio community to continue its existence through new channels carries the project beyond a simple "closure story." From the climate crisis and the struggle for democracy to arts and culture and urban issues, it reveals the transformative potential of independent broadcasting across a broad spectrum.

The project, strengthened by the support of Türkiye's leading documentary filmmakers, is financed through producer investment and community support. Our discussions and applications for international co-production opportunities continue.

# WORK IN PROGRESS PLATFORM

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**Marcello Paolillo**

Producer / Sales Executive / Project Manager

Film executive with a strong background in production, distribution, acquisition, international sales and film festivals organisation and programming, Marcello Paolillo is currently co-founder of the production company Art of Panic, Editorial Consultant for the distribution company I Wonder Pictures, and Project Manager for the Locarno Film Festival, where he handles StepIn, an international and interdisciplinary think tank where film executives discuss the status of the industry to implement new behaviours, practices and business models; and U30, an international training program catered to the new generation of film professionals. He's also a member of the European Film Academy and the Jury of the David di Donatello Awards.



**Tine Klint**

CEO / Sales Agent

Tine Klint, CEO and Founder of LevelK (2009), dedicated the majority of her professional life to independent cinema, having 20+ years of experience in international sales, finance, and aggregation. LevelK handles international sales and aggregation focusing on independent films that resonate with international audiences. With a passionate team, LevelK specialises in rights optimisation that is reflected through innovative approaches to cross-platform/cross-country distribution, combining theatrical and traditional means alongside digital distribution and marketing. Tine Klint is a board member of the European Film Academy.



**Tunç Şahin**

Director

Tunç Şahin is a director and writer working in both film and theatre. He co-founded Bir Film, a well-known production and distribution company in Türkiye. Şahin has directed various short films, feature films, and one of the country's early digital series. His film *Two Types of People* won the Best Screenplay award at the 2020 Antalya Golden Orange Film Festival. In theatre, he wrote and directed *Canavar*, which earned him the Playwright of the Year award at the 2024 Direklerarası Theatre Play Awards. Since 2009, Şahin has also served as a part-time lecturer in the Film Department at Kadir Has University.

**Work in Progress Platform**

**Sponsors and Awards**

### **Anadolu Efes Award**

As the main supporter of Meetings on the Bridge, Anadolu Efes continues its commitment to cinema by providing 100.000 TL in financial support to a project in the Work in Progress section, to assist in its completion.

### **Netflix Film Support Award**

Dedicated to fostering the local film industry, Netflix Türkiye provides financial support of 150.000 TL to a selected project in the Work in Progress platform, aiding filmmakers in bringing their stories to audiences worldwide.

### **Postgarden Colour Award**

Postgarden, a renowned post-production company specialising in colour grading, enhances the visual aesthetics of the award-winning film by providing professional color post-production services.

## **Work in Progress Platform Films**

A Small Mistake | **Küçük Bir Hata**

Dead Dogs Don't Bite | **Ölü Köpekler ısırılmaz**

Dump of Untitled Pieces  
**İsimsiz Eserler Mezarlığı**

Expectation | **Beklenti**

Horde | **Horde**

Lo-Fi | **Lo-Fi**

Memento Non Mori | **Memento Non Mori**

Veha | **Veha**



Director  
**Gökhan Tiryaki**

Scriptwriter  
**Ceyda Aşar**

Producer  
**Servan Güney**

Co-producers  
**Aleksandar Trajkovski,**  
**Slobodan Trajkoski** - PIK Production  
**Simon Stock, Kirk Newmann** - Tales  
Enterprise

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Budget  
€435.000

Status of the Project  
Post-production

Financing Already in Place  
€348.000

# A SMALL MISTAKE KÜÇÜK BİR HATA

Türkiye - North Macedonia - United Kingdom  
\*first feature

Genre: Drama, Thriller

Selim returns to his mother's house to heal his wounds, but the ghosts of the past are not willing to allow this healing.



Selim (45) is a successful civil engineer. One night, he has a traffic accident and loses his wife. He takes shelter in his mother's house and remembers his past and the night of the accident with the people who come to visit him. There are some truths that Selim hides. He denies his responsibility for the accident and blames it on someone else. Rather than mourning, he gets caught up in settling scores and goes after the man he thinks is guilty. Ultimately, it turns out that nothing is as it seems and that the only fault lies with him. Selim has made a tiny mistake, but this seemingly tiny mistake is the last link in a series of mistakes he has made throughout his life.

**Gökhan Tiryaki**  
Director, Scriptwriter, Producer



Gökhan Tiryaki (b. 1972, Istanbul) worked for the national TV station (TRT) and joined the production of several TV films and documentaries as a cameraman between 1991 and 1996. Since 1996, he has been working as a cinematographer. He is one of the four members of the Academy of Motion Picture Arts and Sciences (OSCAR®) in Türkiye. He has directed several TV series on digital platforms such as Netflix. He worked as a DOP on the Palme d'Or winner *Winter Sleep* and with Oscar-winning directors and actors from different countries.

**Ceyda Aşar**  
Scriptwriter



Ceyda Aşar received her master's degree from the Bahçeşehir University Department of Film and TV. In addition to working with various directors on feature film screenplays, she works as a script consultant/doctor and educator.

**Servan Güney**  
Producer



Servan Güney is the founder and CEO of RTNT Film. He is the producer of *The Teacher* (short), *Anatolian Tales* (docu-drama), and *Sofra Sirlari* (feature), which have been nominated and won awards at prestigious national and international festivals. He was amongst the jury members of the CineBalkan Section of the 17<sup>th</sup> Cinedays Film Festival in Skopje. He is also the author of a book published by CAN Publishing. Güney is working on a new project, *A Small Mistake*, which is in the post-production stage.

**Director's Note**

Man's character evolves from his creation, the house in which he was born and the life he had within. Deep down, we can see that all the events that feed us, lead our lives and affect us are related to connections with the mother and the father. Even though we deny their impact and dislike their attitude and demeanour. By a small mistake, the emotional complexity of giving up honesty to justify himself pushes the man's character to make more mistakes. The unresolved conflict between the father and the son may be a reminiscent story for all of us.

The topic of "becoming a man" imposed by society is not just a burden on and stress for men but also for women, fathers and mothers. A man who suffered from psychological and physical violence in childhood, may engage in behaviour, when under pressure, that will perpetuate the ongoing culture of violence. Just like Selim, who makes a small mistake in traffic and then loses everything he has. In this psychological drama, the tragic story plays in Selim's head; the basic concept I am interested in is guilt.

Selim, who had his world torn apart and has lost the reality he believed in, becomes an "anti-hero". I prefer the viewer to remain ambivalent about identifying with the character and finding him guilty. We hope the audience, who gradually gets to know Selim, will somehow go beyond empathising with or judging him. So, while the audience solves the puzzle by themselves, Selim gets mysterious from time to time: he lies and acts inconsistently until the truth comes out. The lengthy dialogues and stories of the side characters are a projection of Selim's inner world.

**Producer's Note**

Regarding the merited criticism that male filmmakers do not give enough space to female main characters, I believe that productions that examine male characters from the perspective of female filmmakers should increase. In our conversations with the director, I realised how much he internalised the story: he put himself in the place of every character, agreeing with only some of them but understanding the reasons behind all of their behaviour even though he did not agree with a few. The union between the director with the story as such is a very important reason behind the success of a film. The director's experience of working as a DOP on the Golden-Palm-Prize-winning film *Winter Sleep*, and being a member of the Academy, alongside his worldwide awards and nominations, and his experiences in working with world-renowned Oscar-winning directors and actors explain how he has mastered the story and built the nature of the script so easily.

For the reasons I mentioned above, our director has become a filmmaker whose first film is expected in the national and international media. I observed that the idea of taking part in Gökhan Tiryaki's first film excited our Macedonian partner. The director's worldwide recognition and the recognition of leading roles actors in the Balkans, the Middle East, and Türkiye will provide advantages regarding the film's international sales, its participation in digital media, and its festival journey. Of course, the film will not only rely on this but will create its own market through its quality and glamour. For this, we, as producers, will all do our best. We will also use visual effects without disturbing the film's texture. This will add a particular value to the film from another perspective.

Director, Scriptwriter  
**Nuri Cihan Özdoğan**

Producers  
**Nuri Cihan Özdoğan**  
**Kaan Özdoğan**

Co-producers  
**Hasan Doğanay**  
**Oben Yılmaz**

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Budget  
€270.000

Status of the Project  
The first rough-cut is completed

Financing Already in Place  
€220.000

# DEAD DOGS DON'T BITE ÖLÜ KÖPEKLER ISIRMAZ

Türkiye  
\*first feature

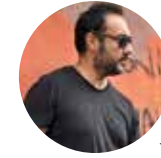
Genre: Crime, Drama

Trying to climb the ranks in the illegal waste trade, İsmet and Dogo watch their friendship rot in the trash.



In order to afford his mother's cancer treatment, İsmet descends into the criminal underworld through the connections his childhood friend Dogo has, starting at the bottom of the illegal waste trade. As the 'Bone Wars'—the bloodiest street conflict of recent years—spiral into chaos between the rival gangs fighting over the waste racket, İsmet comes face to face with Dogo's betrayal. As he digs deeper into the earth, burying not only the garbage but also his closest friend's sins, he realises the rot they've both served has already taken root in his soul.

**Nuri Cihan Özdoğan**  
Director, Scriptwriter, Producer



Nuri Cihan Özdoğan (b. 1990, Osmaniye) is an award-winning Turkish filmmaker whose short films have garnered both national and international recognition. His film *The All Seeing Blind* was named Film of the Year by the University of Cambridge in 2019. As the founder of Remz Film, he continues to create stories rooted in Adana. He has recently completed his first feature-length film, *Dead Dogs Don't Bite*, marking a new chapter in his cinematic journey.

**Kaan Özdoğan**  
Producer



Kaan Özdoğan (b. 1982, Osmaniye), while continuing his professional life in Sakarya, channels his deep connection to his hometown into producing films that tell authentic, grounded stories. Since the early short films, he has collaborated with director Nuri Cihan Özdoğan and now takes on the role of producer for his first feature film, *Dead Dogs Don't Bite*.

**Hasan Doğanay**  
Co-producer



Hasan Doğanay (b. 1988, Germany) completed his education in Adana, Türkiye. As the founder of HOK Film Production, he has produced the short film *Good Morning Mom*, which is currently in its festival run, and the feature film *Dead Dogs Don't Bite*.

**Oben Yılmaz**  
Co-producer



Oben Yılmaz (b.1977, Germany) co-founded HOK Film. Since 1986, she has been living in Adana, Türkiye. She graduated from the faculty of fine arts and has participated in 13 solo exhibitions and over 70 group exhibitions in Türkiye and abroad with her work in painting. Oben Yılmaz co-wrote the script for the short film *Good Morning Mom* with Nuri Cihan Özdoğan, which she also directed. She also co-produces the feature film *Dead Dogs Don't Bite*.

**Director's Note**

It's possible for nature to heal itself, to recreate itself. But what about humans? *Dead Dogs Don't Bite* is a crime-drama film that, by focusing on the story of two friends at the bottom of the food chain, explores the system that fills its pockets under the guise of "plastic recycling," disregarding human life and nature. While you're reading this, unrecyclable imported waste is being illegally buried and burned on fertile lands in the eastern Mediterranean and released into the Mediterranean Sea. *Dead Dogs Don't Bite* weaves real events into its narrative, presenting a story about a system. İsmet, who serves at the lowest level of the system to afford his cancer-stricken mother's treatment, is tasked with releasing carcinogenic waste into nature. The company that manufactures the medicine he buys for his mother also owns the local recycling plants. In this endless paradox with no escape, as İsmet's and Dogo's loyalty is tested, money flows from one pocket of the system to another. Our film, which remains closely tied to real events, has a dynamic cinematic language that blurs the line between documentary and fiction. The narrative style and set designs are inspired by contemporary examples of Italian Neorealism. Scenes are shot in the style of news broadcasts on the radio, and crime scene footage is seen on news programs, accompanying the audience

as they walk through the increasingly violent streets of the Bone Wars. We tried to present the "insignificant" characters involved in illegal organizations and their dirty deeds without romanticizing them, showing their most brutal, most real faces with the impact of a slap. As our characters dig deeper to bury the waste, we'll confront the reality that the filth of the system has seeped deep into these lands. We'll witness the contamination of the human soul alongside nature.

**Producer's Note**

We believe that *Dead Dogs Don't Bite* opens a door to one of contemporary cinema's biggest challenges: the search for new and original stories. Set against the backdrop of the illegal waste trade, our film tells a dark tale of friendship, establishing a universal narrative that speaks to Türkiye and the world. The story of two friends walking the thin line between decay and corruption offers a powerful emotional truth that anyone, regardless of geography, can relate to. As Remz Film and HOK Film, following the success of our short film *Good Morning Mom*, which continues its journey through national and international festivals, we have expanded our collaboration into feature filmmaking with *Dead Dogs Don't Bite*. We completed the shoot in December 2024, relying entirely on local resources and an independent production approach to preserve the film's narrative authenticity and independent spirit. Currently in post-production, we aim to collaborate with an international co-producer who can contribute to the film's colour grading and sound design, enhancing its visibility in the global market. *Dead Dogs Don't Bite* draws inspiration from real stories and Türkiye's alarming position as a growing hub for illegal waste importation. This dark reality parallels the moral and emotional decay of its characters. We believe that our film, which highlights the intertwined destruction of nature and humanity, will resonate with international audiences through both environmental film festivals and thematic platforms, creating a strong and lasting impact.

Director, Scriptwriter

**Melik Kuru**

Producers

**Hilal Şenel**

**Fahriye İsmayilova**

Co-producer

**Simla Güran**

Contact

**Hilal Şenel**

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Budget

€451.000

Status of the Project

Late post-production

Financing Already in Place

€300.000

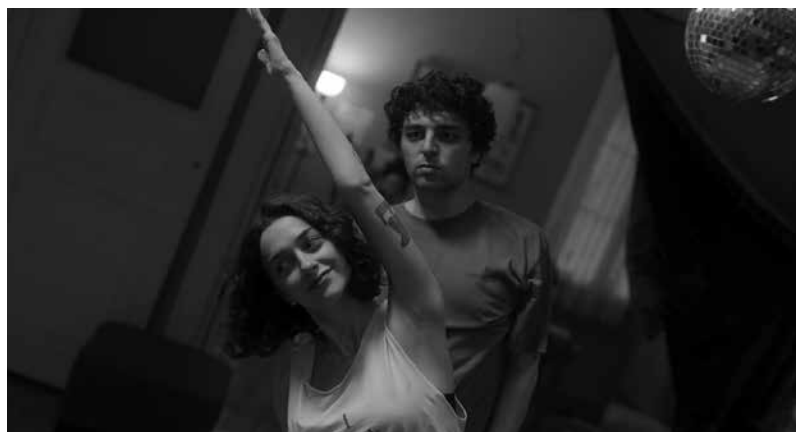
# DUMP OF UNTITLED PIECES İSİMSİZ ESERLER MEZARLIĞI

Türkiye

\*first feature

Genre: Drama, Satire, Coming of Age

Facing imminent eviction, an idealistic young female photographer and her hapless roommate attempt to sell her work to galleries for the first time, embarking on a bumpy journey through the collapsing art market of Istanbul.



Aslı is in dire straits. She's a photographer who dropped out of law school, fell out with her family, and has yet to find money and satisfaction from her work. She shares her modest life with her witty, irresponsible, illiterate-in-the-arts roommate, Murat. They reach a dead end when their landlord gives them one week's notice to pay their accrued rent or face eviction.

Gaining support neither from their parents nor their friends who fled abroad, they seek a solution by marketing Aslı's work to art galleries. This journey into Istanbul's art world turns immediately into a confusing and soul-crushing whirlpool where they fight desperately against the art market and themselves. Aslı, who cannot take the humiliation and this swarm of meaninglessness anymore, throws a rock at the window of a prominent gallery, shattering it to pieces. The relief of screwing everything up doesn't last too long. Mete, a super-star curator of the industry, sees an opportunity in Aslı's destructive act and approaches her with an offer. In exchange for her help marketing the shattered window as a performance art piece, Aslı will finally be able to hold her first exhibition and solve her financial problems.

Aslı accepts the offer. But against her nature, this decision leads to a deluge of problems beyond control: she spoils her unadulterated relationship with her craft, sabotages her academic life and loses her most genuine friend, Murat. The exhibition she finally wins at all costs unexpectedly turns into a disaster. She returns to the family home she left years ago and starts working in the family business. The answer to what matters in life remains ambiguous in this cacophony of contradicting meanings and messages.

**Melik Kuru**

Director



Melik Kuru (b. 1989) dropped architecture and earned his BA in the Media and Visual Arts program at Koc

University, ranking first in his class. He pursued his MFA in Film at Columbia University, writing, directing, and editing various short films. His short film, *We Are a Family* (2020), premiered at the Antalya Film Festival and was awarded a notable Jury Selects and Audience Award at the Columbia University Film Festival. His projects have been selected for notable development markets such as CineLink, CocoWIP and Meetings on The Bridge. In addition to his directorial work, the feature film he edited, *Hesitation Wound* (dir. Selman Nacar), premiered at the Venice Film Festival Orizzonti Section. He is currently in the post-production stage of his feature debut, *Dump of Untitled Pieces*.

**Hilal Şenel**

Producer



Hilal Şenel dropped Chemical and Biological Engineering and graduated with a degree in Sociology from Koç

University. Among her producing credits *Susam* (2021) won numerous awards at festivals, and the Germany-Türkiye co-production *Flight Mode* (2023), supported by SWR and Arte, received the "Green Motion" label. She was the Project/Finance Coordinator on the Netflix US project *Testament: The Story of Moses* (2024) at Karga7 Pictures. Her feature films have been showcased on platforms such as MoB, Antalya Film Forum, Documentary Campus, and cocoWIP. Recently, she was selected to join WEMW "Inspirational Labs - Amazing Intelligence" (2025). Şenel continues developing, producing, and co-producing documentaries, fiction features, and shorts under her company, Hafif Film. She is a member of the Science and Technology Board of SEYAP (Film Producers' Association of Türkiye).

**Fahriye İsmayilova**

Co-producer



Fahriye İsmayilova (b. 1988) graduated from Bilkent University with a degree in Economics.

After nearly a decade-long career in finance, she transitioned into film production. She founded Parda Film and works on feature and short film projects.

**Director's Note**

The Turkish youth have been abandoning their country. Some have gone abroad to swallow their trauma and enjoy their lives as aliens in foreign countries. The question left for those who remain has been, "Why stay in a country that is hostile to you?" A generation, already alienated from their parents, their institutions— even alienated from each other by technology—have found themselves abandoned and antagonised by their government.

Given this sense of abandonment, I sympathise with those who choose to rebuild their world around the "self" and become disinterested in politics and the exterior world. However, this begs the question: in a country where the means of self-expression are despotically interrupted by authorities, is it truly possible to make personal art? If so, at what cost? And if the cost is higher than the price, why would anyone do it?

*Dump of Untitled Pieces* uses a satirical look at the art industry as a Trojan horse. What is hidden inside is a reflection on making art in a politically collapsed country where the art industry serves the establishment. Aiming to marry Bunuel's absurdist visual clarity with the black-and-white kinetic energy of the French New Wave, this film investigates the reasons behind the continued effort of artists. It investigates the value in making art— not necessarily in the art itself. It suggests a way out in the companionship of today's late-capitalist youth. It is a self-conscious film that is aware of where it will likely land:

on the shelves of the following year's first feature film market. This is why the film confronts its director and fulfills its meta-potential by the end. An anti-coming-of-age story remains, where the main character rebels against her director and joyfully challenges the boundaries between director, actor and character.

**Producer's Note**

*Dump of Untitled Pieces* is a film about art, self-discovery, a naïve rebellion, and above all, friendship—told through the lives of two friends navigating precarity in the era of late capitalism. Beyond its content and formal choices, the film's very production embodies the energy and risk-taking spirit of the youth. Melik and I came together with a stubborn belief that, despite financial constraints and the industry's formulaic demands, we could still find a way to make a film with a good story. And we did. We wanted to throw a stone at the industry's glass—not necessarily to break it, but maybe to crack it. And we made this film for anyone who has ever wanted to throw a stone at a window and, most likely, never did.

The film's exterior scenes were shot before the May 2023 elections with a small, dedicated crew and a modest self-financed budget. A year later, in May 2024, after securing in-kind and financial sponsorships, partnerships, and loans—but without any public funding—we managed to shoot a complex, multi-location, vibrant film with a large cast. We also participated in industry markets and development platforms to gain visibility and potential partnerships/funding. During development, the film was selected for Antalya Film Forum, Ankara Film Festival Production Support, and Başka Market Pitching Platform. It was also a finalist for Denizbank First Film Production Support. In post-production, it was selected for cocoWIP.



Director, Scriptwriter, Producer

**Ali Özel**

Co-producers

**Osman Enes Yakut**

**Ahmet Necati Erdem**

Contact

**Ali Özel**

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Budget

€345.000

Status of the Project

**Post-production**

Financing Already in Place

€236.000

# EXPECTATION BEKLENTİ

**Türkiye**

Genre: **Drama**

**Is the truth hidden beyond expectations in a place where no one wants to see it?**



In Anatolia's remote, quiet mountain village, the discovery of a body causes a whirlwind of fear and curiosity across the entire town. The villagers, fanning the flames of gossip, begin to form their judgments by suspecting one another. The arrests made following the incident also reveal secrets that have been covered up for years.

Shepherd Celil rejects a meeting with the doctor despite his dubious actions and is directed to be detained due to his inconsistent statements. To escape this situation, he must reveal the secret he has kept hidden for years, which even his wife, Hacer, does not know. Because of the rising gossip in the village, Hacer, becomes increasingly isolated and starts to believe her husband is guilty.

Architect Raci, who, years ago, got divorced and returned to his village to run a quarry and concrete plant in the region, believes Celil is innocent. Raci asks his lawyer son Enver to review Celil's case.

Enver, who came to stay with his father in the village in order to escape the problems in his marriage, agrees to meet with Celil. The mountain village he previously escaped from gradually draws Enver into deeper darkness. On the one hand, there is his troubled marriage; on the other, there is his father's curiosity about the problems in his marriage; and on yet another, there is helpless Celil's acceptance of the accusations against him, which forces Enver into a deep self-reckoning.

Expectations, gossip, and judgments have become a veil that manipulates the truth. As Enver tries to lift this veil, he must confront his childhood and his failing marriage. Are the expectations controlling the truth? Or is the truth hidden beyond expectations where no one wants to see it?

**Ali Özel**

Director, Scriptwriter, Producer



Ali Özel (b. 1980, Konya) has worked as a cinematographer in the TV and film industry for many years. In 2016, he wrote, produced, and directed the film *Steppe*, supported by the Turkish Ministry of Culture. The film won 11 awards, including Best Film, Best Debut Film, Best Director, and Best Screenplay at the 56th Antalya Film Festival. It was later screened at various international festivals. In 2021, the Turkish Ministry of Culture supported his second feature film, *Expectation*, and most shootings have been completed. Ali Özel also continues his creative works under the roof of the ReCinema production company.

**Director's Note**

By nature, humans are born with an instinct for belonging. This instinct drives their need to belong to a place, a person, or a thing. Belonging triggers the drive to possess; the drive to possess gives rise to expectations. However, when these expectations collide with reality, this leads humans into a deep inner conflict.

I made a film about people who prefer or are forced to live in rural areas, to explore the refuge humans seek when they cannot cope with life's challenges. Family, siblings, friends, and the lands to which they feel they belong are the shelters that come to their aid in their weakest moments. However, these shelters sometimes pose new conflicts and create expectations within themselves.

With each decision, we ring the bell of new expectations and continue our path with curiosity about what we have given up and left behind. We confront the "what if" that grows like a snowball and gnaws at us each time. This film is the story of people standing in the middle of this confrontation. The collapse of expectations requires one to face reality. However, despite being painful, this confrontation is a liberating process. In this film, characters from different cultural backgrounds, such as lawyer Enver, his mother, father, wife, shepherd Celil, and wife Hacer, are trapped between their expectations and realities. This tension invites the audience to question their "what ifs" and expectations. *Expectation* is also the story of chaos within humans. We are all, in some way, a part of this story. We all live with expectations created by the instinct to belong and possess, and when these expectations confront realities, they trap us in a reckoning.

**Producer's Note**

*Expectation* is not just a crime film based on a murder but rather one that focuses on the characters' inner worlds. It takes the audience on a deeply emotional and philosophical journey, centring on fundamental aspects of human nature like the instinct to belong and to possess. It questions how the expectations created by these concepts collide with reality. These universal themes allow the film to transcend its local story and appeal to a global audience.

Visually, the unique atmosphere of Anatolia perfectly complements the story of the film, reflecting the characters' inner worlds and drawing the audience completely into the film's atmosphere.

The screenplay unravels the mysteries of murder and tells the story of each character's reckoning with their past and the collapse of their expectations. This provides the audience with an emotionally and intellectually nourishing experience.

Regarding commercial potential, *Expectation* stands out as a production that will attract attention at local and international festivals. Its universal themes related to human nature, compelling characters, and visual richness will captivate audiences. Furthermore, themes such as belonging, expectations, and facing reality appeal to viewers of all ages and cultures.

*Expectation* offers an experience that prompts the audience to ask questions about their lives. This experience forms the foundation of the film's connection with its viewers. *Expectation* progresses not only through its plot but also through the inner worlds of its characters. It portrays/explores subjects that are a part of the human experience, such as societal judgments, gossip, family, and belonging. With its universal theme appealing to local and international audiences, it invites viewers to question their own lives while offering a visual richness and a story that promises a journey of self-discovery.

Director, Scriptwriter

**Gürcan Keltek**

Producers

**Marc Van Goethem**

**Gürcan Keltek**

Contact

**Gürcan Keltek**

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Budget

€67.000

Status of the Project

**Editing**

Financing Already in Place

€67.000

# HORDE HORDE

**Türkiye - Netherlands**

Genre: Non-fiction, Thriller, Creative Documentary

*Horde* is a 3 am insomnia walk through my hometown, Izmir, retracing our steps and putting the past to bed.



The Velvet Castle in Izmir - the 2000-year-old ramparts which sit like a spectral figure at the top of the city - is at the centre of everything: Built around a network of stacked neighbourhoods and on rock foundations of seemingly infinite depths, the castle was once a secluded area for artists, writers and thinkers. Now shrouded in legend, it draws marauders and the cursed, who seek to experience anonymity. For decades, it was a cruising spot for men, believed to house a phenomenon that defied the laws of physics since The Great Fire of Smyrna in 1922. Some parts of the ramparts are abandoned, its angular walls and granite corridors swallowed by sunset, a barren monument to its esoteric past. Many visitors report fleeting whispers, ghostly flickers with dream vibrations and a stillness that seems to warp time. The Velvet Castle doesn't speak but listens, amplifying what lies hidden within its three characters.

**Gürcan Keltek**

Director, Producer



Gürcan Keltek (Izmir) studied film at Dokuz Eylül University before directing several shorts. He formed 29P FILMS BV, based in Amsterdam, with his producer partner Marc Van Goethem. His medium-length film *Colony* (2015) was screened at FIDMarseille. His first feature film, *Meteorlar* (2017), won over 20 awards and was screened at a number of international film festivals, including Locarno, IFFR, BAFICI, Viennale, Bordeaux, FICUNAM, and Hong Kong. *Gulyabani* (2018) premiered at Signs of Life in Locarno and was screened at Tate Modern, Reykjavik, Rotterdam, and Viennale. His latest film, *New Dawn Fades* (2024), premiered at the Locarno Film Festival as part of the Main Competition and won the Bocolino D'oro Film Critics' Best Film Award.

**Marc Von Goethem**

Producer



Marc Von Goethem (b. 1968) formed both Bitbrains and 29P FILMS BV. He became the Executive Producer of Gürcan Keltek films.

**Director's Note**

This film was prepared, shot, edited without any treatment or script. Everything you see on the screen is real apart from 'how' I present it. I have made all of my films with a series of improvisations without a script - including my first fiction film, *New Dawn Fades* (2024). The only re-enactment you will find in the film is in the form of voice mail messages re-read by actor Cem Yiğit Üzümoğlu. *Horde* is a 3 am insomnia walk through my hometown, the city of Izmir, retracing our steps and putting the past to bed. This film is also an attempt to join the dots between addiction and grief. So, due to the private nature of the material, the film will be present 'only' in theatres and on big screens. *Horde* won't be released on digital or TV, and all screeners will be destroyed.

**Producer's Note**

*Horde* is the third feature film we have produced as 29P Films. We believe *Horde* will attract people interested in hybrid cinema, both documentary and fiction. Since literally everybody is playing themselves, the film will be released as a documentary. Still, our aim is to be shown among fiction films in museum space or on the festival circuit. *Horde* will not be available digitally on the web or on streaming platforms: We designed the whole film to be experienced on a big screen. So, you've got to go to the cinema or a public space to see *Horde*. That's the political decision we have made towards online content monetisation, and that's why we need support from platforms like Meetings on the Bridge.

Director, Scriptwriter  
**Alican Durbaş**

Producer  
**İpek Erden**

Contact  
**İpek Erden**  
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Budget  
€500.000

Status of the Project  
**Editing**

Financing Already in Place  
€450.000

# LO-FI LO-FI

**Türkiye**  
**\*first feature**

Genre: **Romance, Fiction**

**In his early thirties, Emre confronts his past and his ex-girlfriend Defne's memory while moving out of his home. He faces bittersweet memories and the unresolved courage to reconnect after their separation.**



The first rays of the morning stream through the windows with half-hung curtains into the bedroom filled with cardboard boxes. Emre and Defne, a couple in their early thirties, wake up to the mess of an apartment they're seemingly moving into.

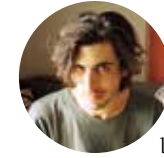
Filled with the excitement of their first day there, Defne's daily routine creates unique, intimate, magical realist moments amongst the ordinary. Through these moments and the marks and traces appearing in the apartment, Emre rediscovers the dynamics of his relationship with Defne as it is eventually understood that she is a projection of his memories, playing in a loop. Towards the end of the day, Emre faces the mistakes and behavioural patterns he was previously unaware of, breaking the loop.

In the evening, Emre is moving out. Two movers from the neighbourhood and Emre's best friend Olguner arrive to carry out the boxes and furniture. Emre hands Olguner a bag containing a few of Defne's clothes, asking him to pass it on to her. Olguner tells Emre to do it himself. Isn't it time for Emre to mature and move on?

As everyone leaves, now, in the entirely empty apartment, Emre only finds his first memory there with Defne. While she's painting a wall and covering the traces left of their relationship, Emre finds the courage to take a picture of the wall and send it to the real Defne. As Emre heads to the door, she calls him. Emre leaves behind the memory of Defne in their once home, stepping outside with the comfort of talking to her for the first time after the breakup. Bittersweet feelings and what he's learned from the relationship remain.

A dark, curtainless window with a rental notice hanging on it stands out against the brightly lit windows of another building. Furniture and boxes are moved into the empty rooms of Emre's new home. Life moves on.

**Alican Durbaş**  
Director, Scriptwriter



After graduating from Saint-Joseph French High School, Alican Durbaş obtained his bachelor's and master's degrees from Yeditepe University Art and Culture Management Department. He has been a key second assistant director in various international arthouse films, most recently in Levan Akin's *Crossing* in 2022 and Charlotte Wells' *Aftersun* in 2021. His short films *Soil* (2017) and *Distant Mirror* (2022) were screened at national and international film festivals. His video works have been exhibited in cities like Istanbul, Beirut, Antwerp, and Los Angeles. He was selected as a director to Talents Sarajevo in 2011 and Berlinale Talents in 2022. Currently, he is in the post-production stage of his debut feature, *Lo-Fi*, and he is developing his second film, *Villa Zeytin*, at m2 Film Lab in Istanbul.

**İpek Erden**  
Producer



İpek Erden has been in the film industry since 2010, working on major local and international productions such as *Tinker Tailor Soldier Spy* (2011), *The Two Faces of January*, *Ali and Nino*, *Never Leave Me*, and the digital series *The Protector* and *Love 101*. In 2017, she handled international communication for the Antalya Film Festival. She founded Vayka Film in 2018 and was selected for Sarajevo Talents (2020) and EAVE Producers Workshop (2023). As a line producer, she worked on *Aftersun* (2022), which won the French Jury Prize at Cannes. Vayka Film's first feature, *A Guide to Living for the Dead*, premiered at the 2023 Istanbul Film Festival. Her latest project, *Nothing In Its Place*, premiered at Karlovy Vary and won multiple awards.

**Director's Note**

During the pandemic, I was listening to lo-fi music and staring at the walls. Later, I moved out of my apartment. I realized that the act of moving, everything being put into boxes, their transport, and unpacking in the new house create both a visual routine of repetitive actions and a loop between two houses. I also observed that the marks and stains of a house become highlighted. Hence, I found myself considering the question: What do these traces actually signify?

When everything is packed into boxes to move out, how does one remember their first day unpacking and moving in? *Lo-Fi* is a film in which a past relationship is remembered in the course of a moving day through the traces and marks left in an apartment. As it is recalled, the relationship becomes more melancholic and imperfect, leaving behind a bittersweet feeling; in a way, it is a lo-fi-ification. After all, anyone can discover traces from the past on such a moving day.

**Producer's Note**

I first met Alican Durbaş through our collaborations in the film industry and have followed his work since 2006 when he began developing his short film trilogy, *Soldier Trilogy*. His bold experiments with form and emotion impressed me even in their early stages. With the first film, *Soil*, I witnessed his unique vision come to life, leading us to collaborate on the second film, *Distant Mirror*.

*Lo-Fi*, Alican's first feature, blends magical realism with the emotional dynamics of a couple through time and space. Rooted in his personal experiences and artistic language, the film is a bitter romance told in his distinct style.

We have participated in various development platforms, both locally and internationally. In Türkiye, *Lo-Fi* was a finalist for the International Ankara Film Festival's Project Development Support (2021) and won the TRT Special and SEYAP awards at Meetings on the Bridge – Istanbul Film Festival (2023). Internationally, it was selected for the 2022 Transilvania Pitch Stop and further developed at the 2023 EAVE Producers Workshop.

Filming took place over three weeks in July, and post-production has just begun, with the film now in its initial editing phase. While progressing with the post-production, we seek additional financing and recognition through strong work-in-progress platforms. We have secured First Feature Film Production Support from the Turkish Ministry of Culture and Tourism and writer-director and producer deferrals. Our local executive producer has invested, and Mike Downey is on board internationally. We are now looking for further collaborations and funding to complete post-production, with a planned completion in Spring 2025.



Director, Scriptwriter

**Şeyhmus Altun**

Producers

**Fevziye Hazal Yazan**

**Şeyhmus Altun**

Co-producer

**Jóhanna Sveinsdóttir** - Punktur Pictures

Contact

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Budget

€600.000

Status of the Project

Post-production

Financing Already in Place

€450.000

# MEMENTO NON MORI

## MEMENTO NON MORI

Türkiye - Denmark

\*first feature

Genre: Drama

The life of an animal farming family changes after a raging fire hits the town.



In a town in the middle of Anatolia, a chemical factory is on fire after a big explosion. Esma (10) and her family live in this town, along with Esma's grandmother. Esma's father Mehmet (40) has lost his job in the factory. He has an old and deteriorating pickup truck, which he is trying to replace. Meanwhile, he is looking for a new wife to take care of his children and to take care of the house. Esma lost her mother at the birth of her twin brothers, Deniz and Aras (5). She has just finished the 4th grade and spends most of her time taking care of the twins and the animals. Esma's elder brother Eyüp (14) started working in a market in the summer. He has a chronic nose-bleeding disorder.

The unceasing fire slowly starts to reveal its deteriorating effect. Alongside this, Mehmet's loan application to replace the truck is denied. Sick animals begin to die after a while. Esma is deeply saddened by the death of the animals to which she is so attached. Yet, Mehmet, desperate, sells and disposes of his remaining healthy animals. They are also unable to find a cure for Eyüp's nosebleeds.

Summer is about to end. Esma, who has a deep desire to go to school, learns from her father that she cannot continue. Esma is alone at home and sees Eyüp's new schoolbag. She goes to the bathroom with a large stone in her hand. She hits her nose with the stone. Mehmet and the children return home at night to find Esma lying on the sofa, half unconscious, with a blood-red towel on her face. The father takes his daughter in his arms and puts her into his truck. But the old truck doesn't work.

**Şeyhmus Altun**

Director, Scriptwriter, Producer



Şeyhmus Altun

graduated from Istanbul

Bilgi University's

Cinema and

Television Department

in 2011. Since then, he has worked in commercials and television documentary series. His award-winning short films, including *All the Lights We Cannot See* (2020), have been screened at various festivals. In 2024, he directed his first feature film with the support of Türkiye's Ministry of Culture.

**Fevziye Hazal**

Producer



Fevziye Hazal (b. 1989,

Istanbul) graduated

from Istanbul

Bilgi University's

Cinema and Television

Department in 2011 and completed her master's there in 2022. She directed music videos from 2007 to 2014 and was an assistant director and producer from 2012 to 2020. Her films have won awards at national and international festivals. In 2020, she founded Jurnal Kolektif Production, focusing on commercials and TV programs. She writes for *daire.iki*, a contemporary feminist web magazine, where she is also on the editorial board. Her documentaries continue to air on TRT 2.

**Director's Note**

*Memento Non Mori* emerged from my sister's challenges in her education.

Esma's story focuses on the challenges of trying to exist as a girl in Türkiye. Her coming-of-age journey and the difficulties she faces in transforming nature resonate with a familiar and shared reality.

*Memento Non Mori* encompasses everyday human experiences without excessive dramatisation or judgment. It also aims to portray the manifestations of current power struggles through the eyes of a girl. While Esma is trapped within these power dynamics, the silent battle between nature as the "mother" and as the destructive "authority" shapes the natural atmosphere of Esma's world. Through the film, Esma, a girl trying to find her voice in at the centre of a male-dominated world, solves problems more significant than usual for someone her age. The film opens with a scene in which a factory is about to explode, followed by a scene dominated by silence and tranquillity, portraying a moment where Esma is immersed in nature. From this scene, we witness how the colossal factories created by those in authority destroy nature.

While following the story of Esma and her family, we also observe the impact of interventions in nature on their lives. In a geography where being "something" is difficult for everyone, growing up and trying to exist, especially as a girl, becomes even more demanding. *Memento Non Mori* is a technical and emotional project around this theme, serving as a witness to reality.

**Producer's Note**

*Memento Non Mori* is a narrative set in Anatolia, following a family in a small town devastated by a factory explosion. Through the eyes of a ten-year-old girl, the film explores environmental crises linked to climate change. It adheres to eco-film principles, prioritising minimal environmental impact and social responsibility during production.

Our collaboration with director Şeyhmus Altun stems from a long-standing friendship and professional partnership that began at university. This deep connection allowed us to develop the project with a strong focus on character analysis.

The film received its first production support from the Turkish Ministry of Culture and Tourism in 2023. It later won the Meetings on the Bridge award for its sensitive portrayal of girls lacking access to education, which pays tribute to the struggle for women's education rights.

*Memento Non Mori* has garnered national and international recognition, including selection for M2 Lab (Türkiye), Film Independent script development workshops (USA), Sofia Meetings, and the TRT 12 Punto WIP finals. It was also featured in the WIP Europa section of the San Sebastián Film Festival. At the Antalya Film Forum, it won three major awards: the Feature Fiction Film WIP Platform Award, the Chantier Distribution Award, and The TAMTAM-Color Suit and Finishing Support Award.

This international success has amplified the film's message, strengthening its impact through co-productions. Woven together with themes of homeland, motherhood, loss, mourning, and memory, *Memento Non Mori* speaks to a global audience. Looking toward the future while reflecting on the past embraces displacement and envisions raising one's roots to the sky.



Director, Scriptwriter, Producer  
**Elif Sözen**

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Budget  
€592.000

Status of the Project  
**In Post-Production**

Financing Already in Place  
€404.000

# VEHA VEHA

**Türkiye**  
**\*first feature**

Genre: Drama

**Following the sudden death of her father, Meral has come home, with her six-year-old son, to the village where her mother lives, after a long time away. She also invites her old close friend Nilay along. Meral has a plan that she hides from everyone.**



Upon the news of her father's sudden death, Meral takes her son Ali from Germany where she lives and travels to the village where her mother Yonca lives in Türkiye. Upon Meral's invitation, her long-lost friend Nilay also visits them. When Nilay arrives, Meral and her son have been there for a while.

The time the three women and the child spend with each other begins to reveal their past anger. Meral, who blames her family's behaviour for the shortcomings in her life, thinks that Nilay has always been selfish and exploited her feelings throughout their friendship. As Nilay gets closer to Meral again, Nilay regrets about the past increase. In the past, the news of her pregnancy caused irreversible decisions to be taken regarding Meral's life, and Meral, who was forced to marry, could not finish university and found herself in a life she never wanted.

As Meral reveals her anger towards Nilay and her mother, who lives in the shadow of patriarchy, Meral's temperament, accustomed to being oppressed by her environment, begins to change shape. One night, she reveals to Nilay the real reason for calling her to the village. She needs to get away from everything for a while. Meral asks Nilay to look after Ali during her journey of escape. Nilay does not take these words seriously and sidesteps the subject to discuss it again later.

One night, Meral disappears and does not return. Her mother Yonca is left with questions she does not want to answer; Ali is left with a new life which leads him to realise his loneliness; and Nilay is left with the first feeling of attachment she has ever felt towards someone, Meral's child Ali.

A few days later, Nilay returns to the village in her car just like before, but this time with Ali.

**Elif Sözen**  
Director, Scriptwriter



Elif Sözen graduated from Anadolu University, Faculty of Communication Sciences. She has worked as a programmer, writer and editor in various radio, newspaper and television programmes. She was an assistant director in the cinema and advertising industry for over ten years. She has taken part as an assistant in many films, including Semih Kaplanoğlu's *Commitment Hasan*, which premiered at the Cannes Film Festival. Sözen shot her first short film, *Celebration*, in 2018 and her second short film, *One*, in 2020. Both short films were screened at local and international festivals and received awards. Her first feature film project, *Veha*, received the Ministry of Culture First Film Production Support, participated in Transilvania Pitch Stop and Meetings on the Bridges, and took part in the Los Angeles Residency.

**Okan Üzey**  
Producer



Okan Üzey (b. Izmir) graduated from Kadir Has University, Department of Cinema and Television, which he entered with a merit scholarship. He worked in the marketing and programming department at M3 Film. He served as the general coordinator of Başka Sinema, a venture of the same company and a vital distribution model for the international independent film industry, from founding until November 2016. He then served as distribution manager at Kurmaca Dağıtım, which executed the acquisition and distribution of many important national and international productions. Following this, he was the managing administrator of PAZ Film Agency, which launched as "exclusively working for the film and culture-arts fields". He founded Kalavara Film in 2017.

**Director's Note**

A family that leads a life together nurtures each other and gradually grows together... To what extent can they have a say in each other's lives? Are family ties supposed to bring love and affection to a family? How much more do these "ties and bonds" add to the responsibilities of the parents?

Cinema's ability to reach the depths of the human soul, which has influenced me the most ever since I grew curious about cinema, is why I wanted to make *Veha*. What I aim for *Veha* to explore in its inner layers is how one's relationship with nature and the beings we share our world with can ignite a person's inner journey, prompting questions about our existence. It can also evoke memories of places and sensations—such as a taste or a smell—that shape our sense of belonging, and how these layered visions can transport a person to distant and obscure memories. With a narratively rich story rooted in self-reflection, I wish to convey a state of existence that is in unity with the past and the future.

In my story, as I tell the transformation that three women and a child go through within the inclusivity of nature, their reckoning with themselves and their past, I aim to convey the theme of "Ali's remembrance" to the audience by positioning my camera sometimes as a distant observer and sometimes intimately close. The fact that some of the memories an adult has of their childhood can lengthen in their mind, and some change, and with some it is unclear whether it is a dream or reality, is what I have determined as the main stylistic themes of *Veha*.

**Producer's Note**

Aiming to question the extent of parental sanction in the family structure, *Veha* reminds us of the importance of women having a say in their own lives while focusing on a boy who closely witnesses the consequences of his mother's frayed psyche, combining its layered story with the subtle narrative of poetic cinema. *Veha* combines a sense of reality and dream, and I hope that it will create a holistic experience for its viewers, both in the eye and in sensation.

*Veha* was represented at critical international platforms such as GMM Los Angeles Residency Directing Track, TRT 12 Punto, Meetings on the Bridge, and m2 Script Lab during its development phase. In addition, we secured the required 50%+ financing for the shootings by receiving the First Feature Fiction Film Production Support from the General Directorate of Cinema of the Republic of Türkiye and the TRT pre-purchase award from TRT 12 Punto. Orion and Set Pozitif, important rental companies in our industry, provided very generous equipment and material support during our shooting period. The well-known and ever-increasing costs resulting from the high inflation in Türkiye pushed us to make the critical decision to begin shooting in October 2024. Thus, we had to cover the shooting budget gap with our own resources.

In a world where independent filmmaking has become economically difficult, we have embraced our passion and overcome the most difficult part. Now we aim to close our financial gaps with the right partners we can find, and then put in the hard work to create the visual and audio aesthetics we dream of. If everything goes well in this regard, we plan to complete our film in the last quarter of 2025 and, with the approach of our international partners, to meet our film with international audiences at A festivals, and then to distribute it in cinemas at the end of 2026.

# SHORT FILM WORKSHOP

**Short Film Workshop**

**Jury**



**Berry Hahn**  
Producer / Sales Agent

Berry Hahn is a French-Malagasy sales agent, independent consultant, and award-winning producer of documentary short films. On festival strategy at Square Eyes, a Vienna-based sales company, she represents author-driven fiction and documentary features that are willing to take narrative and aesthetic risks. Regularly serving as a jury member and decision-maker at various international events, she has actively supported emerging storytellers and fostered a strong film ecosystem between the Global South and North. A 2024 Getting Real fellow and Realness Institute alumna, she participated in U30 (2023) with Locarno Pro and in the Southern Africa-Locarno Industry Academy (2021). Berry is a European Film Academy, Documentary Association of Europe, and International Documentary Association member.



**Selcen Ergun**  
Director / Producer

Selcen Ergun is a director, screenwriter, and producer based in Istanbul. A Berlinale Talents and Medienboard Nipkow Artist-in-Residency alumna, she is also a member of the European Film Academy. She holds an honours degree in Industrial Design/Visual Culture and a master's degree in Directing and Screenwriting. She has written and directed award-winning short films and has worked across various formats, including web series, interactive films, and commercials for renowned brands. She has also taught courses on visual culture, photography, screenwriting, and directing. She founded her own production company, Albino Zebra Film in 2018. Her debut feature, *Snow and the Bear* (2022), premiered in the Toronto FF and won over 15 international awards. Beyond her filmmaking, Ergun has mentored, consulted, and served on juries for platforms such as CinéCollective, Meetings on the Bridge, Munich Film Up, and M2 Film Lab.



**Tim Redford**  
Executive Director

Tim Redford earned his MA in Arts Management at Catalonia University, Spain. He worked as a Project Manager for Signals Media Arts in Colchester, United Kingdom, before moving to Santiago de Compostela, Spain, to take up the position of Director of the CortoCircuito Short Film Festival, which he managed for eight years. He has been an executive director of the Clermont-Ferrand International Short Film Festival since 2014, overseeing the International Competition, African Perspectives Programme, and International Development.

**Short Film Workshop**

**Sponsors and Awards**



**L** MOUNT

44.3 MP

40fps  
AFS/AFC

PHASE  
HYBRID AF

8K 30p  
5.9K 60p

ProRes  
RAW HQ

1,840k  
-dot Monitor  
Tilt & Free Angle

5,760k  
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### **Lumix Pro Support Award**

Istanbul's Panasonic Lumix Experience Center grants high-end camera and lens equipment to a selected short film project for one week, empowering filmmakers with cutting-edge technology.

### **Depo Film Short Film Award**

Depo Film, a well-established production company specialising in high-end commercial productions, extends its support to emerging filmmakers by offering a 50.000 TL monetary award to a promising short film to help it reach completion.

### **Square Eyes Counseling Award**

Square Eyes, a distinguished film sales and festival strategy company, provides long-term consulting to a selected short film, to assist in shaping its marketing and festival distribution strategy. Meetings on the Bridge is proud to collaborate with these esteemed organisations, which support independent filmmakers and foster the growth of cinema in Türkiye and beyond.

## **Short Film Workshop Projects**

Alone | **Yapayalnız**

Being a Sujuk | **Sucuk Olmak**

Election Day | **Seçim Günü**

Orini | **Orini**



Directors  
**İlgin Harput**  
**Ömer Gürkan**

Scriptwriter  
**İlgin Harput** (based on the graphic novel written by Christophe Chabouté)

Producer  
**Aslıhan Altuğ**

Contact  
**Aslıhan Altuğ**  
altugaslihan@gmail.com  
**İlgin Harput**  
ilginht@gmail.com

Budget  
€70.000

Status of the Project  
**Late Development**

Financing Already in Place  
€50.000

# ALONE YAPAYALNIZ

Genre: Animation/Drama

A disfigured man, born and raised in a lighthouse, struggles with his isolation and existence after a note from a fisherman disrupts his lonely world.



Born into solitude, a disfigured hermit has never known anything beyond the confinement of his lighthouse. His world is small, filled with the sound of crashing waves, the screams of seagulls and the companionship of his fish. When a curious young fisherman leaves a note for him, the hermit's isolated world is shaken, forcing him to confront his fears and reimagine his place there.

**Ömer Gürkan**  
Director



Ömer Gürkan studied Visual Communication Design at Bilgi University. He then sought further training in 3D Animation and moved to Los Angeles to study Digital Film Production at the Gnomon School of Visual Effects. He studied there for 2 years under teachers like Miguel Ortega. During his studies, he received Best Compositing and Best Lighting awards from his school. He has been working in Los Angeles as a VFX artist for the past 8 years with multiple award-winning studios, and he has been involved in films like *Joker*, *Ad Astra*, *Star Trek* and *Doctor Sleep*. Currently, he works as a Senior 3D artist at Crafty Apes VFX.

**İlgin Harput**  
Director, Scriptwriter



İlgin Harput studied Film & TV at Bilgi University. After making two short films called *Yad* and *Russell's*, co-directed by Ece Yazıcıgil, and working in commercials and documentaries, for 5 years, she decided to seek a master's degree in Visual Arts and Visual Communication Design at Sabancı University, where she got into 3D animation. During her MA, she worked as a teaching assistant. She completed a VFX training sponsored by Netflix after her MA studies. Her passion for 3D caused her to integrate this into her career, and she is now working as a 3D artist.

**Aslıhan Altuğ**  
Producer



Aslıhan Altuğ worked at Meetings on the Bridge for three editions. In 2019, she produced her first feature documentary, *Amina*, and her first short film, *The Tail*. She has been a line producer and production coordinator for original

productions on platforms such as BluTV and Netflix. Recently, she completed the documentary *Eclipse*, Yiğit Hepsev's second short; *Cheers to the End*; and *A Strange Colour of Dream*, which premiered at IDFA. Currently, she works as a producer at Karga Seven Pictures.

## Director's Note

We first encountered *Alone* five years ago, and its impact has stayed with us ever since. The hermit's story offered a deep contrast to everyday normality in a world overloaded with information and constant stimulation. An existence defined by solitude, routine, and imagination, untouched by external influences, allowed us to rediscover the world through his eyes. As 3D artists, we have long been drawn to stories exploring isolation, perception and the boundaries of human nature. Our existence and his reality are opposites, so adapting this book meant an escape for us, of diving into his mind and bringing his reality to life.

Our adaptation will blend 3D and 2D animation to depict the hermit's life. The 3D world—his lighthouse, the vast sea—will have a photorealistic yet stylised look, emphasising his loneliness. The textures and lighting will be moody, with depth and realism that pull the audience into the protagonist's isolated reality. His imaginative exploration through the dictionary will consist of 2D animations in various styles depending on the dictionary word. Here, we will shift the visual approach into more childlike, colourful, and cartoonish animations to create a contrast between reality and his imagination. We will collaborate with illustrators/2D animators to bring these segments to life. As such, his imaginative sequences will stand out vividly against the more gloomy 3D world. This contrast is intended to bring out the complexity of his inner mind, which is very different from his lonely physical existence. Using two different animation styles will highlight the theme of isolation and how imagination serves as a coping mechanism. While the 3D world is isolated and restrictive, the 2D sequences

offer a sense of freedom, showing how the protagonist uses his imagination to cope with his physical imprisonment.

## Producer's Note

When I read Chabouté's graphic novel, I realised that its core themes—loneliness, imagination, and the inner world of an individual—hold significant meaning in today's world. Loneliness is now considered a syndrome, even a disease, in an era where social media and online communication are at their peak. On the other hand, we are exposed to such an overwhelming amount of visual and sensory data that pure imagination gradually fades into the background.

İlgin and Ömer's ideas about elevating the graphic novel's visual world to another level through a film adaptation are truly inspiring. Chabouté's intricate black-and-white illustrations and storytelling style provide a solid foundation for animation while offering the great flexibility to create a minimalist yet powerful narrative language.

Although the animation industry in Türkiye is developing, there are still significant challenges in terms of funding, technical infrastructure, and production processes. That's why I believe bringing together such a compelling story and a strong team is a crucial step toward the success of this project.

We recently secured the short film adaptation rights for the graphic novel with approval from the French publisher and the author. We will apply for the Ministry of Culture's short film support fund in May. Additionally, we have private investors onboard that have secured 50% of our budget. We also plan to apply for grants to provide the technical software we will use for the film. By applying to *Meetings on the Bridge* and animation festivals and funds in Europe, we aim to further develop and promote the project. Regarding our timeline, we plan to complete the film by the summer of 2026 and premiere it at an A-list festival.

Director, Scriptwriter

**Volkan Durmuş**

Producer

**Onur Kemal Karakuş**

Co-Producer

**Serpil Altın**

Contact

**Onur Kemal Karakuş**

onkarakus@gmail.com

**Volkan Durmuş**

waxer88@hotmail.com

Budget

€24.000

Status of the Project

**Pre-Production**

Financing Already in Place

€17.000

# BEING A SUJUK SUCUK OLMAK

Genre: Docu-Drama

The soul of a free-spirited woman is reincarnated as a camel, destined to become a champion wrestler. Through her darkly humorous inner voice, she narrates her journey from birth to death—one of triumph, pain, and disappointment. Ultimately, her fate leads her to the inevitable: becoming a sujuk.



A newborn camel comes into the world, carrying the reincarnated soul of a free-spirited woman. Through its sarcastic and darkly humorous inner voice, heard as an external narration, the film follows the life cycle of the camel: training for wrestling, victories, defeats, and ultimately being seen as nothing more than a “sausage” once its strength fades. As the soul faces death, it begins searching for a way to move into another body. *Being A Sujuk* is a story that questions people’s treatment of animals, unveils the reality behind traditions, and blends humour with deep emotions.

**Volkan Durmuş**

Director, Scriptwriter



Volkan Durmuş (b. 1988, Izmir) is a screenwriter and director. He graduated from Anadolu University’s

Radio and Television Department. From a young age, he developed an interest in photography, and his passion for visual storytelling led him to the film industry. With his projects *Karanlıkta*, *15* and *Jade Rain*, he has won multiple awards at national and international festivals and participated in various screenings. Through his work, he aims to present social issues from an artistic perspective.

**Onur Kemal Karakuş**

Producer



Onur Kemal Karakuş graduated from Bilkent University. He has a master’s degree in Sustainable Technologies from the Royal Swedish University.

Following his studies, he got involved in cinema. His latest documentary, *Jade Rain*, was screened and presented with awards worldwide. He also worked as the executive producer in the documentary *A Piece of Home*, which was a co-production with Al Jazeera Documentary. For the last two years, he has been working as a producer at the Antalya-based company Layla Film.

**Director’s Note**

Camel wrestling was one of the fascinating events I attended with my grandfather in the Tire district of Izmir during my childhood. Each year, as the event approached, the town would buzz with excitement, and a festive atmosphere would fill the streets. On the day of the wrestling, everyone dressed in their best outfits, treating it like a celebration.

As a child, a lot of questions filled my mind: Why do these camels fight? Do they feel pain? Why do people enjoy watching this? Why is camel sausage sold here? Will these wrestling camels eventually be turned into sausages? I decided to explore these questions further when I started working in cinema. I engaged with those who preserve this tradition and animal rights advocates in order to understand the conflict between them. This also led me to wonder, *What if we could hear what these camels think and feel?* This idea inspired an innovative hybrid documentary centred on a reincarnated camel. The documentary will depict the life of a camel—from birth to death—showing its journey through wrestling preparations, victories, defeats, and eventually its transformation into sausages. Filming will take place in Tire, Selçuk, Ödemiş, and Torbalı. I have already secured permission from a number of camel owners to work on the project. I aim to create a thought-provoking, original, and artistic hybrid documentary that questions a cultural tradition.

**Producer’s Note**

*Being a Sujuk* is a striking short film that questions the relationship between humans and nature through the lens of traditional camel-wrestling culture. The story follows a camel that faces its inevitable fate after losing a wrestling match: being turned into sujuk (a type of sausage). Through this narrative, the film critically examines the ecological cycle shaped by human intervention.

This project was honoured with the EkoFilm Sustainable Production Platform Award at the 25th International Izmir Short Film Festival. In line with our commitment to environmentally friendly filmmaking practices, *Being a Sujuk* will be produced using green film techniques to minimise its carbon footprint. By adopting a sustainable cinema approach, the film encourages audiences to reflect on the intersections of tradition, ethics, and ecology.

Director, Scriptwriter

**Deniz Cengiz**

Producer

**Deniz Cengiz**

Co-Producer

**Selen Şenay**

Contact

**Deniz Cengiz**

denizcengiz89@gmail.com

Budget

€22.000

Status of the Project

Pre-Production

Financing Already in Place

€16.000

# ELECTION DAY SEÇİM GÜNÜ

Genre: Drama, Comedy

**İlker, who wants to be a poll worker in the general election, encounters his old friend Arzu during the ballot box training he attends. This encounter makes İlker question his ability to make choices in his personal life.**



İlker and Melis, a couple volunteering as poll workers for the national elections, attend a training session that simulates election day. At the end of the session, İlker intends to propose to Melis. However, when he checks his pocket, he discovers that the ring is missing. To make matters worse, İlker runs into his old friend Arzu during the training, which leads him to question his ability to make ‘choices’ in his personal life and forces him to consider how much of his life is truly his own ‘choice’.

**Deniz Cengiz**

Director, Scriptwriter, Producer



Deniz Cengiz (b. 1989, Istanbul) completed her undergraduate education at Istanbul Kültür University,

Department of Acting. Then, she completed her master’s degree in the New Media Department at Yeditepe University. She has worked as an actress in various fields and has written a number of TV series, movies, and theatre plays. She participated in various national and international festivals with her first short film, *Escapism*, which she wrote and directed.

**Selen Şenay**

Co-Producer



Selen Şenay (b. 1982, Istanbul) graduated from Westminster University,

Department of Business Administration. She works as an actress and assistant director at Semaver Kumpanya. She recently co-produced her first short film, *Escapism*, written and directed by Deniz Cengiz.

**Director’s Note**

The idea of someone volunteering as a poll worker for the national elections but not taking responsibility for their personal life choices struck me as ironic and deeply human. To explore this contradiction, I created an election simulation training day with a comedic tone, reflecting life’s natural absurdities.

My protagonist, İlker, attends training with his girlfriend to become a polling officer, where he unexpectedly reunites with his old friend, Arzu. İlker plans to propose to his girlfriend after the training, but he hasn’t considered whether this is his choice or just the result of external pressures. Through a simulation of election day mishaps, İlker is forced to confront real-life decision making.

Arzu’s character acts as a mirror, reflecting İlker’s truth, a truth he both desires and fears. Though his reflection shakes him, it’s not enough to awaken him. Change is complex, and facing one’s reality is never simple.

Coming from an acting background, I focus on realistic dialogue and performances that reveal character. This approach shapes my subtle directorial style, emphasising storytelling over flashy techniques.

The theme of self-betrayal, present in my previous short film *Escapism* and my current screenplay *Election Day*, is a recurring motif in my work. I am fascinated by people who can’t fully be themselves. I explore what it takes to say, “I have lived true to myself” and whether social beings can genuinely make their own choices. This film is a reminder to step back from the world and reflect on our lives.

**Producer’s Note**

Our short film *Election Day* explores the tension between personal choices and societal expectations with a humorous touch. The story follows İlker, who volunteers as a poll worker during the country’s general elections, yet struggles to take control of his own life decisions.

Through this film, we aim to bring a thought-provoking societal issue to the forefront while delving into deeper themes like free will. Independent films often avoid subjects like love, passion, and marriage. Yet, as emotional and psychological beings, relationships profoundly shape our sense of identity. İlker’s internal struggle over a lost engagement ring becomes a lens through which we examine personal responsibility and life choices.

Despite its limited budget, *Escapism*, our previous short film, was selected for numerous national and international festivals, earning awards for its script and performances. With *Election Day*, we are pursuing an even bigger dream, so we are seeking support for the project. Receiving an Honorable Mention at the İzmir Film Festival marked an important first step on this journey.

The film’s satirical tone serves as a direct bridge to the audience. Our experience with *Escapism* showed how strongly viewers respond to this comedic approach. Building on this, we have embraced a style that blurs the lines between independent and mainstream cinema—dynamic, youthful, and effortlessly engaging.



Director, Scriptwriter

**Gülsüm Ölgen**

Producer

**Yaşar Irmak**

Contact

**Gülsüm Ölgen**

gulsum.olgen@gmail.com

Budget

€18.000

Status of the Project

**Development**

Financing Already in Place

€2.500

# ORINI ORINI

Genre: Drama, Comedy

After 20 years of a happy marriage, Fıryaz and Baki embark on a journey to visit Samet, who was once in love with Fıryaz, and is now lying on his deathbed.



Fıryaz and Baki, a couple married for 20 years, are each other's closest friends. While attending a wedding in Bitlis and preparing to take a photo with the bride and groom, learn that Samet, who was once in love with Fıryaz, is terminally ill and are overcome by an inexplicable emotion. Baki wants Fıryaz to see Samet before he passes away, but the journey to the village begins to remind them both problems they had forgotten. After a long and complicated day in the village, Baki asks Fıryaz if she wants to see Samet. This question creates an untranslatable moment of connection between Fıryaz and Baki. Ultimately, Fıryaz finds herself standing nervously at the door of Samet's room, her fingers intertwined, waiting.

**Gülsüm Ölgen**

Director, Scriptwriter



Gülsüm Ölgen graduated from the Turkish Language and Literature Department at İnönü University.

She received training in short film and documentary production from Sidar İnan Erçelik and attended editing classes taught by Selda Taşkın at the Film Editing Workshop organised by İKSV. Additionally, she took screenwriting training from Güleğül Altıntaş as part of the Altyazı Cinema Seminars. In 2023, she portrayed the character "Ece" in the film *Öte (The Other)*, which premiered at the Tribeca Film Festival. The same year, she began acting training in Istanbul and continues to take theatre lessons from İlknur Güneş and İpek Taşdan. Currently, she is working on her first short film, *Orini*, and preparing for a theatre play where she will perform as an actor.

**Yaşar Irmak**

Producer



Yaşar Irmak graduated from the Faculty of Fine Arts Education at Dicle University.

In 2010, he founded the Diyarbakır Cinema Association, contributing to regional cinema. In 2011, he directed his short film *Prometheus*, which was followed by shooting the series *Dijle* and *Kom U Kuflet*. In 2015, he brought to life the *Future Mini TV Documentary* series. In 2018, he directed the web series *Find Me*. In 2021, he took on the role of cinematographer for the documentary *Peace Farm*. He has carried out projects with various agencies and municipalities. Since 2024, Yaşar has been writing the script for the 125-episode TRT Kurdi series titled *Ah, The Old Days*. He continues his work in Istanbul and Diyarbakır.

**Director's Note**

*Orini* tells the story Fıryaz's return to feelings she long stopped discussing with herself. I believe we all must at some point return to the emotions we have buried. Perhaps it's a very easy, or perhaps a very difficult return—an experience that will vary from person to person. But if there are markers in the society that reflect how we experience our emotions, then I think of *orini*, which means "the cry of the mountain" in Kurdish. The mountain reminds us, like an old scar, that it is still there. In *Orini*, the story begins with a wedding scene and continues with the early mourning of someone about to die. Fıryaz and Baki's journey to the village is not so much a transformation but rather an echo of lost things. Consequently, I wanted to highlight the characters' emotions not through events or drama but through silences, fleeting glances, and everyday actions. This is why the conversations between Baki and Fıryaz are often left unfinished, the sentences incomplete.

Ultimately, I aim to tell *Orini* in a style close to documentary—without dramatising the drama, but in a natural flow. The street cast and amateur actors will strengthen the permeable narrative between documentary and fiction. Drawing from my mother's story, I wrote *Orini* for an idea: Are we indeed the owners of our decisions and experiences? One day, we find ourselves sitting on a chair—at a wedding, in a courtroom, at a funeral. And often, it is not us who are the driving force behind the process that brought us there.

**Producer's Note**

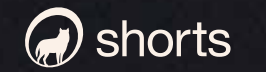
We chose the title, *Orini*, meaning the cry of the mountain, as it corresponds to the inner conflict within Fıryaz. It begins with the wedding photo that Fıryaz tries to take with her family and follows a quietly growing conflict, demonstrating the impact of unspoken words on our lives. In the story, which unfolds against the backdrop of a wedding and the early stages of grief, we wander through Fıryaz's increasingly complex emotions. It feels like the most critical fragment of a long story. In truth, it neither begins nor ends.

It is unclear whether Baki's decision to take Fıryaz to the village is an act of mercy or a test. They cannot talk about it either. What seems like a very simple situation turns into a dilemma, and Fıryaz stands nervously at the door of a dying man, her fingers intertwined. In this regard, I see *Orini* as a powerful story about the essence of the culture we belong to. It brings a fresh perspective that neither casts suspicion on Baki nor portrays Fıryaz as a victim. Likewise, the director's narrative, which wanders between documentary and fiction, serves this perspective in form as well.

During the first year we spent working on *Orini*, it received the Screenplay Support Award from the Diyarbakır Film Development Platform, supported by the Field for Culture. Subsequently, it participated in the FabriKHAS Project Development Program. We aim to ensure the film goes through an effective production process by applying the resources outlined in our financial plan. We have secured the necessary equipment support to ensure the image and sound quality meet contemporary standards. With its minimalist narrative and focus on internal conflicts, we believe *Orini* will appeal to a universal independent cinema audience and carve out a unique place for itself.

### **‘Breaking into the Industry’ Mentorship Programme Participation Award**

This award presents a unique opportunity for an emerging producer from Türkiye to participate in the ‘Breaking into the Industry’ mentorship program held during the Tallinn Black Nights Film Festival’s Baltic Event. The award covers all expenses for the selected participant, offering invaluable industry networking and professional development.



# SUBMISSIONS ARE OPEN



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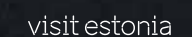
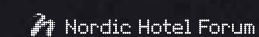
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The Tarabya Cultural Academy in Istanbul grants selected applicants an artist residency, also for co-production.

For more information on the scholarship program and the open call, please visit: <https://kulturakademie-tarabya.de/en/>.



# No 27

## 5-7 Nov 2025

submission  
deadlines  
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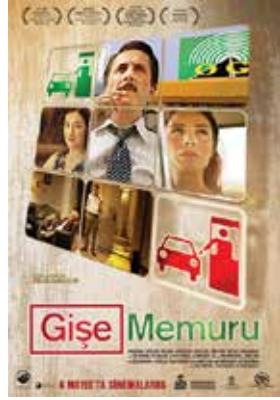
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2010



**GIŞE MEMURU**  
TOLLBOOTH  
Director Tolga Karaçelik  
Producers Engin Yenidünya, Tolga Karaçelik  
Production Company Mantar Film  
Premiere Antalya Film Festival



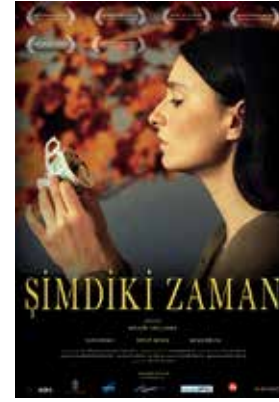
**ZEFİR**  
ZEPHYR  
Director Belma Baş  
Producers Seyhan Kaya, Birol Akbaba  
Production Companies FC Istanbul, Filmik Productions  
Premiere Toronto Film Festival



**BABAMIN SESİ**  
VOICE OF MY FATHER  
Directors Orhan Eskiköy, Zeynel Doğan  
Producer Özgür Doğan  
Co-Producers Guillaume de Seille (Arizona Productions), Dirk Decker (Riva Film)  
Production Company Perişan Film  
Premiere Rotterdam Film Festival



**EVDEKİ YABANCILAR**  
STRANGERS IN THE HOUSE  
Directors Dilek Keser, Ulaş Güneş Kacargil  
Producer Özkan Yılmaz  
Production Company İşler Production  
Premiere Antalya Film Festival



**ŞİMDİKİ ZAMAN**  
PRESENT TENSE  
Director Belmin Söylemez  
Producer Haşmet Topaloğlu  
Production Company Filmbüfe Film  
Premiere Istanbul Film Festival



**DEVİR**  
THE CYCLE  
Director Derviş Zaim  
Producer Derviş Zaim  
Production Company Marathon  
Premiere Adana Golden Boll Film Festival

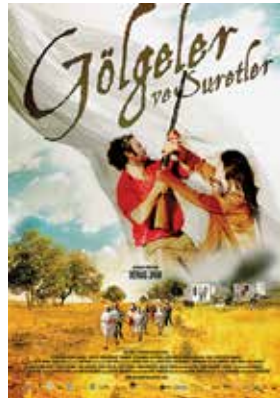


**MAVİ DALGA**  
BLUE WAVE  
Directors Zeynep Dadak, Merve Kayan  
Producers Zeynep Dadak, Merve Kayan, Yamaç Okur  
Production Companies Fena Film, Bulut Film  
Co-Producers Floor Onrust (Family Affair Films), Michael Eckelt (Riva Film), Nikos Moutselos (Two Thirty Five)  
Premiere Berlinale Generations



**YOZGAT BLUES**  
Director Mahmut Fazıl Coşkun  
Producer Halil Kardeş  
Production Company Hokus Fokus Film  
Co-Producer Andro Steinborn (Arden Film)  
Premiere San Sebastian Film Festival

2011



**GÖLGELER VE SURETLER**  
SHADOWS AND FACES  
Director Derviş Zaim  
Producers Derviş Zaim, Oktay Odabaşı  
Production Companies Maraton Film, Yeşil Film  
Premiere Antalya Film Festival



**KIRIK MİDYELER**  
BROKEN MUSSELS  
Director Seyfettin Tokmak  
Producer Serkan Çakarer  
Production Company +90 Film  
Co-Producer Lizette Jonjic (Migma Film)  
Premiere Sarajevo Film Festival



**ANA DİLİM NEREDE**  
WHERE IS MY MOTHER TONGUE  
Director Veli Kahraman  
Producers Gökçe Işıl Tuna, Cengiz Ketan, Veli Kahraman  
Production Companies K Film, Motiva Film, Istanbul Mass Media  
Premiere Adana Golden Boll Film Festival

2012



**KÜF**  
THE MOLD  
Director Ali Aydın  
Producers Ali Aydın, Gökçe Işıl Tuna, Cengiz Ketan, Sevil Demirci  
Production Companies Motiva Film, Yeni Sinemaclar, Istanbul Mass Media  
Co-Producers Jessica Landt, Falk Nagel (Beleza Film)  
Premiere Venice Film Festival

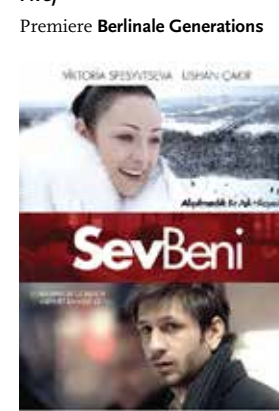
2013



**FERAHFEZA SHIPS**  
THE IMPECCABLES  
Director Elif Refiğ  
Producers Elif Refiğ, Mehmet Betil  
Production Company Muhtelif Filmler  
Premiere Istanbul Film Festival



**KUSURSUZLAR**  
THE IMPECCABLES  
Director Ramin Matin  
Producers Oğuz Kaynak, Emine Yıldırım, Bertrand Glosset  
Production Companies Giyotin Film, Karavan Film  
Premiere Busan Film Festival



**SEV BENİ**  
LOVE ME  
Directors Maryna Er Gorbach, Mehmet Bahadır Er  
Producers Olena Yershova, Mehmet Bahadır Er  
Production Companies Tato Film, Protim Video Productions  
Premiere Montreal World Film Festival



**ANNEMİN ŞARKISI**  
THE SONG OF MY MOTHER  
Director Erol Mintaş  
Producers Aslı Erdem, Erol Mintaş  
Production Company Mintaş Film  
Co-Producers Guillaume de Seille (Arizona Productions), Mehmet Aktaş (Mitos Film)  
Premiere Sarajevo Film Festival





**BALIK**  
THE FISH  
Director Derviş Zaim  
Producer Derviş Zaim  
Production Company Marathon Film  
Co-Producers Numan Acar (Acar Entertainment), Kıvan Aslı Odabaşı (Yeşil Film)  
Premiere Adana Golden Boll Film Festival



**CENNETTEN KOVULMAK**  
THE FALL FROM EDEN  
Director Ferit Karahan  
Producers Ferit Karahan, Serdar Temel  
Production Company FK Film  
Co-Producer Gabriele Oricchio (Blue Door Productions)  
Premiere Antalya Film Festival



**DENİZ SEVİYESİ**  
ACROSS THE SEA  
Directors Esra Saydam, Nisan Dağ  
Producers Esra Saydam, Gerry Kim, Robert Lavenstein, Alvaro R. Valente  
Production Companies Karlakum Film, Sand and Snow Film, Dodgeville Films  
Premiere Istanbul Film Festival



**KUMUN TADI**  
SEABURNERS  
Director Melisa Önel  
Producers Melisa Önel, Aslı Erdem, Yamaç Okur  
Production Companies Melisa Fatma Önel Tecimen, Bulut Film  
Co-Producer M. Çağatay Tosun (Yedi Film)  
Premiere Berlinale Forum



**KUZU**  
THE LAMB  
Director Kutluğ Ataman  
Producers Kutluğ Ataman, Fabian Gasmia, Henning Kamm  
Production Companies Saatleri Ayarlama Enstitüsü, Detail Film  
Premiere Berlinale Panorama



**SESİME GEL**  
COME TO MY VOICE  
Director Hüseyin Karbey  
Producers Emre Yeksan, Hüseyin Karbey  
Production Company Asi Film  
Co-Producers Alexander Ris (Neue Mediopolis Filmproduktion), Elie Meirovitz, Elia Meirovitz (Ez Films), Andreas Eicher, Helge Neubronner (Cine Plus Filmproduktion)  
Premiere Berlinale Generation



**SİVAS**  
Director Kaan Müjdecı  
Producers Kaan Müjdecı, Yasin Müjdecı  
Production Company Coloured Giraffes  
Co-Producers Nesra Gürbüz, Çiğdem Mater (Ret Film)  
Premiere Venice Film Festival



**SİVİL**  
CIVILIAN  
Director Levent Çetin  
Producer Dilek Aydın  
Production Company Plot Film  
Premiere Istanbul Film Festival



**TOZ RUHU**  
SPIRIT OF DUST  
Director Nesimi Yetik  
Producer Betül Esener  
Production Company Özminimalist Film  
Premiere Adana Golden Boll Film Festival



**ANARŞİK HARMONİ**  
ANARCHIC HARMONY  
Director Koray Kara  
Producer Koray Kara  
Production Company 47visions  
Premiere If Istanbul Independent Films Festival



**ANA YURDU**  
MOTHERLAND  
Director Senem Tüzen  
Producers Senem Tüzen, Adam Isenberg, Olena Yershova  
Production Company Zela Film  
Co-Producers Nikos Moutselos (Two Thirty Five), Avraham Prichi (UCM Films), Sevil Demirci (Yeni Sinemaclar)  
Premiere Venice Film Festival Critics' Week

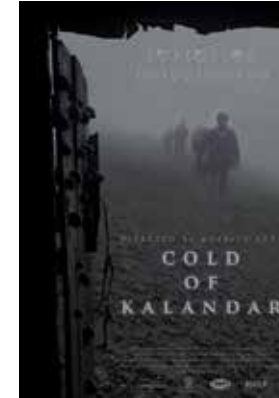


**ÇEKMEKÖY UNDERGROUND**  
UNDERGROUND  
Director Aysim Türkmen  
Producers Şirin Güven, Aysim Türkmen  
Production Company Metropol Film  
Premiere Antalya Film Festival

2015



**KAR KORSANLARI**  
SNOW PIRATES  
Director Faruk Hacıhafızoğlu  
Producer Faruk Hacıhafızoğlu  
Production Company Kars Film  
Premiere Berlinale Generations



**KALANDAR SOĞUĞU**  
COLD OF KALANDAR  
Director Mustafa Kara  
Producer Nermin Aytekin  
Co-Producer Ivan Angelusz (Katapult Film)  
Production Company Kara Film  
Premiere Tokyo Film Festival



**NEFESİM KEŞİLENE KADAR**  
UNTIL I LOSE MY BREATH  
Director Emine Emel Balcı  
Producer Nadir Öperli  
Production Company Prolog Film  
Co-Producer Titus Kreyenberg (Una Film)  
Premiere Berlinale Forum



**RÜZGARIN HATIRALARI**  
MEMORIES OF THE WIND  
Director Özcan Alper  
Producers Soner Alper, Mustafa Oğuz, Ali Bayraktar  
Production Companies Nar Film, Most Production, Istanbul Dijital  
Co-Producers Guillaume de Seille (Arizona Productions), Michael Eckelt (Riva Film), Mamuka Chikhradzade (ABK Studio)  
Premiere Montreal World Film Festival





**SAKLI**  
SECRET  
Director Selim Evcı  
Producer Selim Evcı  
Production Company Evcı Film  
Premiere Montreal World Film Festival



**YİTİK KUŞLAR**  
LOST BIRDS  
Directors Aren Perdecı, Ela Alyamaç  
Producers Ela Alyamaç, Aren Perdecı, Kudsi Alyamaç  
Production Company Kara Kedi Film  
Premiere Arpa International Film Festival



**ANSIZIN**  
ALL OF A SUDDEN  
Director Aslı Özge  
Producers Fabian Massah, Aslı Özge  
Production Companies Topkapı Films, Eee Productions  
Co-Producers Frans van Kestel, Arnold Heslenfeld, Laurette Schillings (Topkapı Films), Simon Arnal, Carole Scotta (Haut et Court), Georges Schoucair (Metropole Cinema)  
Premiere Berlinale Panorama



**EŞİK**  
VERGE  
Directors Ayhan Salar, Erkan Tahhuşoğlu  
Producers Erkan Tahhuşoğlu, Ayhan Salar  
Production Companies Şiyara Film, Salar Film  
Premiere Karlovy Vary Film Festival



**MAVİ BİSİKLET**  
BLUE BICYCLE  
Director Ümit Köreken  
Producers Ümit Köreken, Nursen Çetin Köreken  
Production Company Drama Film  
Co-Producers Oliver Thau, Dorota Budna (Papermoon Films)  
Premiere Berlinale Generations



**RÜZGARDA SALINAN NİLÜFER**  
SWAYING WATERLILY  
Director Seren Yüce  
Producers Gökçe Işıl Tuna, Sevil Demirci  
Production Companies Motiva Film, Yeni Sinemacılar  
Co-Producers Stafan Schubert, Yıldız Özcan (Wüste Film)  
Premiere Istanbul Film Festival



**PATARA**  
Director Axel Koenzen, Ali Gözkaya  
Producers Jost Hering, Axel Koenzen, Ali Gözkaya, Türker Korkmaz  
Production Companies Jost Hering Filmproduktion  
Premiere Kasseler Dokfest



**AVA**  
Director Sadaf Foroughi  
Producers Sadaf Foroughi, Kiarash Anvari  
Co-producer Saeed Nouri  
Premiere Toronto Film Festival



**TOZ BEZİ**  
DUST CLOTH  
Director Ahu Öztürk  
Producers Nesra Gürbüz, Çiğdem Mater  
Production Companies Roni Film, Ret Film  
Co-Producer Stefan Gieren (Fiction 2.0)  
Premiere Berlinale Forum

2016



**ALBÜM**  
ALBUM  
Director Mehmet Can Mertoğlu  
Producer Yoel Meranda  
Production Company Kamara Film  
Co-Producers Cedimir Kolar (Asap Films), Oana Iancu, Calin Peter Netzer (Parada Film), Olivier Père (Arte France Cinema)  
Premiere Cannes Film Festival Semaine de la Critique



**BABAMIN KANATLARI**  
MY FATHER'S WINGS  
Director Kıvanç Sezer  
Producer Soner Alper  
Production Company Nar Film  
Co-Producer Ali Bayraktar (Istanbul Dijital)  
Premiere Karlovy Vary Film Festival



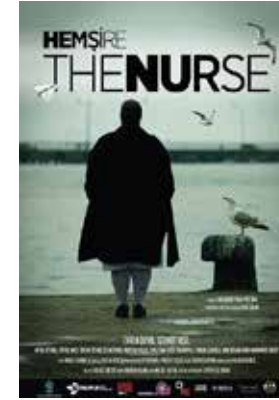
**KOR**  
EMBER  
Director Zeki Demirkubuz  
Producer Başak Emre  
Production Company Mavi Film  
Co-Producer Mustafa Dok (Bredok Film Production)  
Premiere Toronto Film Festival



**RÜYA**  
DREAM  
Director Derviş Zaim  
Producer Kıvan Aslı Odabaşı  
Production Company Yeşil Film  
Co-Producers Derviş Zaim (Marathon Film), Numan Acar (Acar Entertainment)  
Premiere Adana Golden Boll Film Festival



**BAĞLAR**  
Directors Berke Baş, Melis Birder  
Producers Berke Baş, Melis Birder  
Production Company inHouse Projects  
Co-Producers Özgür Doğan, Zeynel Doğan (Perişan Film)  
Premiere Sarajevo Film Festival



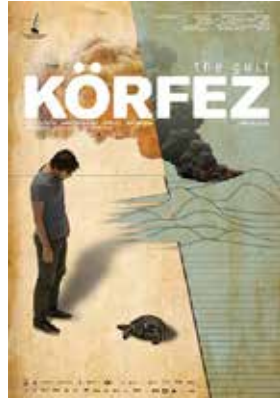
**HEMŞİRE**  
THE NURSE  
Director Dilek Koçak  
Producer Dilek Koçak  
Production Company Salyangoz Film  
Premiere Carthage Film Festival



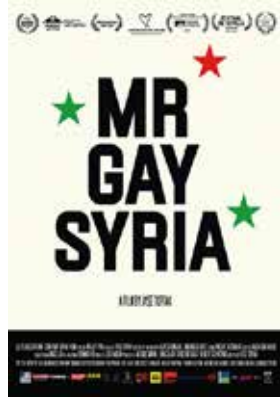
**KAYGI**  
INFLAME  
Director Ceylan Özgün Özçelik  
Producers Emre Oskay, Sadık Ekinci, Adnan Şapçı  
Production Company IFP  
Co-Producers Ceylan Özgün Özçelik (EHY Productions), Armağan Lale (Filmada)  
Premiere Berlinale Panorama

2017





**KÖRFEZ**  
THE GULF  
Director Emre Yeksan  
Producer Anna Maria Aslanoglu  
Production Company Istos Film  
Co-Producers Cihan Asli Filiz (Bir Film), Dirk Engelhardt (Kundschafter Films), Maria Drandaki (Homemade Films)  
Premiere Venice Film Festival Critics' Week



**MR. GAY SURIYE**  
MR. GAY SYRIA  
Director Ayşe Toprak  
Producers Ekin Çalışır, Antoine Simkine, Christine Kiauk  
Production Companies Toprak Yapım, Les Films D'Antoine, Coin Films  
Premiere Sheffield Festival



**KIRIK KALPLER BANKASI**  
THE BANK OF BROKEN HEARTS  
Director Onur Ünlü  
Producers Kerem Çatay, Yamaç Okur  
Production Company Ay Yapım  
Premiere Istanbul Film Festival



**MURTAZA**  
Director Özgür Sevimli  
Producer Sevil Demirci  
Production Company Yeni Sinemaclar  
Premiere Istanbul Film Festival



**RADIOGRAM**  
Director Rouzie Hassanova  
Producer Gergana Stankova  
Co-Producers Müge Özen (Solis Film), Stanislaw Dzedzic  
Production Company Mencilips  
Premiere Haifa Film Festival



**METEORLAR**  
METEORS  
Director Gürcan Keltek  
Producers Gürcan Keltek, Burak Çevik, Arda Çiltepe, Marc Van Goethem  
Production Company 29P Films  
Premiere Locarno Film Festival



**ZER**  
Director Kazım Öz  
Producer Meral Balık  
Production Company Yapım 13  
Co-Producer Zülfiye Akkulak (Newa Film)  
Premiere Istanbul Film Festival



**BUĞDAY**  
GRAIN  
Director Semih Kaplanoğlu  
Producers Nadir Öperli, Semih Kaplanoğlu  
Production Company Kaplan Film  
Co-Producers Taha Altaylı (Galata Film), Johannes Rexin (Heimatfilm), Michel Zana (Sophie Dulac Productions), Fredrik Zander (The Chimney Pot)  
Premiere Sarajevo Film Festival



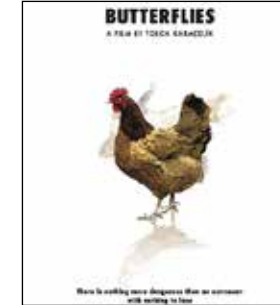
**DAHA**  
MORE  
Director Onur Saylak  
Producer Kerem Çatay  
Production Company Ay Yapım  
Co-Producer Ziya Cemre Kutluay (B.I.T Arts)  
Premiere Karlovy Vary Film Festival



**NEIGHBORS**  
Director Grigol Abashidze  
Producers Lasha Khalvashi, Svetozar Ristovski, Tinatin Kajrishvili  
Production Companies Artizm, Smallmovesfilms, Gemini  
Premiere Toronto Film Festival



**CANO**  
Director Mehmet Salih Demir  
Producer Çekdar Erkıran  
Production Company Layen Film  
Premiere If Istanbul Independent Film Festival



**KELEBEKLER**  
BUTTERFLIES  
Director Tolga Karaçelik  
Producers Metin Anter, Diloy Gülün, Tolga Karaçelik  
Co-Producers Vehbi Berksoy (Anima Istanbul), Kerem Bürsin, Kemal C. Melek (LAB34 Production), Mehmet Kurtuluş (Anima Istanbul)  
Premiere Sundance Film Festival



**SOFRA SIRLARI**  
SERIAL COOK  
Director Ümit Ünal  
Production Companies Chantier Films, RTNT  
Producers Metin Anter, Nedim Anter, Servan Erhan Güney, Erhan Özogul, Sinan Yabgu Ünal  
Premiere Adana Golden Boll Film Festival



**TUZDAN KAİDE**  
PILLAR OF SALT  
Director Burak Çevik  
Producers Burak Çevik, Cem Celal Bilge, Semih Gülen, Arda Çiltepe  
Production Company Fol Film  
Co-Producer Selman Nacar  
Premiere Berlinale Forum



**KAÇIŞ**  
ESCAPE  
Director Kenan Kavut  
Producers Kenan Kavut, Yeşim Ustaoglu  
Production Companies K2, Ustaoglu Film Production  
Co-Producer Titus Kreyenberg (Unafilm)  
Premiere Istanbul Film Festival



**PARÇALAR**  
THE FRAGMENTS  
Director Rojda Akbayır  
Producers Ender Yeşildağ, Zeynep Köprülü  
Production Companies ESR Film, End Production  
Premiere Istanbul Film Festival

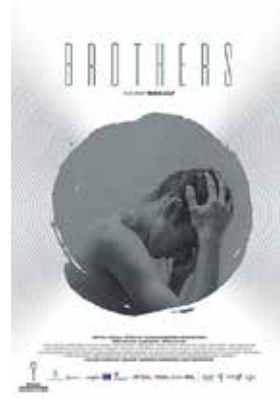




**ANONS**  
THE ANNOUNCEMENT  
Director **Mahmut Fazil Coşkun**  
Producer **Halil Kardeş**  
Production Company **Filmotto**  
Co-Producers **Borislav Chouckov**  
(Chouchkov Brothers)  
Premiere **Venice Film Festival**  
**Orrizonti**



**GÜVERCİN HIRSIZLARI**  
PIGEON THIEVES  
Director **Osman Nail Doğan**  
Producers **Turgay Şahin, Sinan Sertel**  
Production Company **Fanus-u Hayal Film**  
Premiere **Sarajevo Film Festival**



**KARDEŞLER**  
BROTHERS  
Director **Ömür Atay**  
Producer **Funda Ödemiş**  
Production Companies **Off Film, Atay Film**  
Co-Producers **Stefan Gieren**  
(Fiction 2.0), **Borislav Chouckov**  
(Chouchkov Brothers)  
Premiere **Karlovy Vary Film Festival**



**SAF**  
Director **Ali Vatanserver**  
Producers **Selin Vatanserver Tezcan, Oya Özden**  
Production Company **Terminal Film**  
Co-Producers **Harry Floeter, Joerg Siepmann** (2 Pilots Film), **Anamaria Antoci** (4 Proof Film)  
Premiere **Toronto Film Festival**



**EV KADINI**  
HOUSEWIFE  
Director **Can Evrenol**  
Producers **Müge Büyüktalaş, Erhan Özoğul, Metin Anter**  
Production Companies **Mo Film, Chantier Films**  
Co-Producer **Vixens**  
Premiere **L'Etrange Festival**



**SMUGGLING HENDRIX**  
Director **Marios Piperides**  
Producers **Thanassis Karathanos, Marios Piperides, Janine Teerling**  
Production Company **MP Filmworks, Pallas Film**  
Premiere **Tribeca Film Festival**

2019



**GÖRÜLMÜŞTÜR**  
PASSED BY CENSOR  
Director **Serhat Karaaslan**  
Producers **Serkan Cakarer, Undine Filter, Thomas Král, Priscilla Bertin, Judith Nora**  
Production Companies **+90 Film Departures Film, Silex Films**  
Premiere **Istanbul Film Festival**



**KRALIÇE LEAR**  
QUEEN LEAR  
Director **Pelin Esmer**  
Producers **Pelin Esmer, Dilde Mahalli**  
Production Company **Sinefilm**  
Premiere **Sarajevo Film Festival**



**GÜVEN**  
TRUST  
Director **Sefa Öztürk**  
Producers **Serkan Acar, Muhammed Çakıral**  
Production Company **Filmfabrik**  
Co-Producers **Dilek Aydın** (Plot Film), **Murat Basman, Sefa Öztürk**  
Premiere **Antalya Film Festival**



**İÇERİDEKİLER**  
INSIDERS  
Director **Hüseyin Karabey**  
Producers **Caner Cindoruk, Hüseyin Karabey, Gizem Soysaldı**  
Production Company **Asi Film**  
Premiere **Adana Golden Boll Film Festival**



**NEBULA**  
DEAD HORSE NEBULA  
Director **Tank Aktaş**  
Producer **Güneş Şekeroğlu**  
Production Company **Hay Film**  
Co-Producer **Guillaume De Seille**  
(Arizona Films)  
Premiere **Locarno Film Festival**



**SON ÇIKIŞ**  
SIREN'S CALL  
Director **Ramin Matin**  
Producers **Emine Yıldırım, Oğuz Kaynak, Yonca Erturk**  
Production Companies **Giyotin Film, Pati Film**  
Premiere **Tokyo Film Festival**



**EN SEVDİĞİM KUMAŞ**  
MY FAVORITE FABRIC  
Director **Gaya Jiji**  
Producer **Laurent Lavolé**  
Production Company **Gloria Films**  
Premiere **Cannes Film Festival**  
**Un Certain Regard**



**MİMAROĞLU**  
MIMAROĞLU: THE ROBINSON OF MANHATTAN ISLAND  
Director **Serdar Kökçeoğlu**  
Producers **Dilek Aydın, Esin Uslu**  
Production Companies **Heimatlos Films, Lita House of Production**  
Premiere **Visions du Réel**



**KIZ KARDEŞLER**  
A TALE OF THREE SISTERS  
Director **Emin Alper**  
Producers **Nadir Öperli, Muzaffer Yıldırım**  
Production Companies **Liman Film, Mars Entertainment Group**  
Co-Producers **Maren Ade, Jonas Dornbach, Janine Jackowski** (Komplizen Film), **Lisette Kelder, Stienette Bosklopper** (Circe Films), **Enis Köstepen**  
Premiere **Berlin Film Festival**



**KÜÇÜK ŞEYLER**  
LITTLE THINGS  
Director **Kıvanç Sezer**  
Producers **Kanat Doğramacı, Tolga Karaçelik, Kıvanç Sezer**  
Production Company **Asteros Film**  
Co-Producers **Zebra Productions, Karaçelik Film, Işık Sanat, Bando Post**  
Premiere **Karlovy Vary Film Festival**

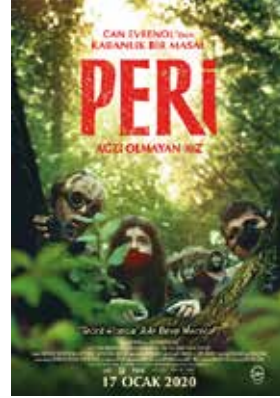




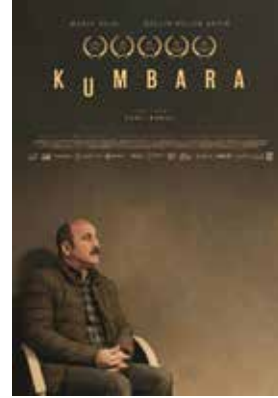
**ENTWINED**  
Director Minos Nikolakakis  
Producer Minos Nikolakakis  
Production Companies  
Authorwave, Multivision,  
Melancholy Star, Inkas Film  
Productions  
Premiere Toronto Film Festival



**KOVAN**  
THE HIVE  
Director Eylem Kaftan  
Producers Canol Balkaya, Eylem  
Kaftan  
Production Company Caba Film  
Premiere Adana Golden Boll Film  
Festival



**PERİ, AĞZI OLMAYAN KIZ**  
GIRL WITH NO MOUTH  
Director Can Evrenol  
Producers Müge Büyüktalaş, Kanat  
Doğramacı, Kemal Kaplanoğlu,  
Müge Özen  
Production Companies AC Film,  
Asteros Film, Mo Film, The  
Moments Entertainment  
Premiere If Istanbul Independent  
Film Festival



**KUMBARA**  
PENNYBANK  
Director Ferit Karol  
Producer Nefes Polat  
Production Company Nefes Films  
Premiere Antalya Film Festival



**AF**  
FORGIVENESS  
Director Cem Özyay  
Producer Ömür Güner  
Production Company ABC Film  
Premiere Tokyo Film Festival



**THE TRANSLATOR**  
Directors Rana Kazkaz, Anas  
Khalaf  
Producers Raphaël Alexandre,  
Nicolas Leprêtre, Anas Khalaf  
Production Companies Georges  
Films, Tipi'mages Productions Sarl,  
Artémis Productions, ARTE France  
Cinéma, RTS, SRG SSR, Alba Films,  
Synéastes Films  
Premiere Tallinn Black Nights Film  
Festival



**YABAN**  
Director Tareq Daoud  
Producers Çiğdem Mater, Xavier  
Derigo  
Production Companies Ret Film,  
Idip Films, RTS  
Premiere Solothurn Film Days



**CEMİL SHOW**  
Director Barış Sarhan  
Producer Barış Sarhan  
Production Company Sarhan  
Projects  
Co-Producers Umut Eğitimi,  
Levend Çağlı, Önder Önsal  
Premiere Rotterdam Film Festival



**KRONOLOJİ**  
CHRONOLOGY  
Director Ali Aydın  
Producer Sevil Demirci  
Production Companies Yeni  
Sinemacılık, Tamtam Film  
Premiere Busan Film Festival



**BİR NEFES DAHA**  
WHEN I'M DONE DYING  
Director Nisan Dağ  
Producers Müge Özen, Jessica  
Caldwell, Yağmur Ünal  
Production Company Solis Film  
Co-Producer Dorothe Beinemeier  
(Red Balloon)  
Premiere Tallinn Black Nights Film  
Festival



**NASIPSE ADAYIZ**  
YOU KNOW HIM  
Director Ercan Kesal  
Producers Kerem Çatay, Yamaç  
Okur, Ercan Kesal  
Production Companies Ay Yapım,  
Poyraz Film  
Premiere Rotterdam Film Festival



**MISS HOLOKOST SURVIVOR**  
Director Eytan İpeker  
Producers Carine Chichkowsky,  
Yoel Meranda  
Production Companies  
Survivance, Weltfilm Gmbh,  
Kamara, Spiro Films  
Premiere Visions du Réel



**HAYALETLER**  
GHOSTS  
Director Azra Deniz Okyay  
Producer Dilek Aydın  
Production Company Heimatlos  
Films  
Co-Producers Marie-Pierre Macia,  
Claire Gadéa (MPM Film)  
Premiere Venice Film Festival  
Critics' Week



**DİRLİK DÜZENLİK**  
IT'S ALL PEACE AND  
HARMONY  
Director Nesimi Yetik  
Producer Betül Esener  
Production Company  
Ozminimalist Film  
Premiere Antalya Film Festival



**ELA İLE HİLMİ VE ALİ**  
ELA AND HILMI & ALI  
Director Ziya Demirel  
Producer Anna Maria Aslanoğlu  
Production Company Istos Film  
Premiere Istanbul Film Festival



**BENİ SEVENLER LİSTESİ**  
THE LIST OF THOSE WHO  
LOVE ME  
Director Emre Erdoğan  
Producers Tanay Abbasoğlu, Hazar  
Ergüçlü, Beste Yamaloğlu, Emre  
Erdoğan  
Production Company Ekim Medya  
Premiere Tallinn Black Nights Film  
Festival

2021





### ZUHAL

Director Nazlı Elif Durlu  
 Producer Anna Maria Aslanoğlu  
 Production Company Istos Film  
 Co-Producers Jamila Wenske  
 (Achtung Panda), Tolga Karaçelik  
 (Karaçelik Film), Tanay Abbasoğlu  
 (TN Yapım), Öykü Canlı (Yumurta  
 Yapım Sanat)  
 Premiere Antalya Film Festival



### İKİ ŞAFAK ARASINDA

BETWEEN TWO DAWNS  
 Director Selman Nacar  
 Producers Selman Nacar, Burak  
 Çevik, Diloy Gülün  
 Production Companies Kuyu Film,  
 Fol Film, Karma Film  
 Co-Producers Guillaume de Seille  
 (Arizona Productions), Oana Maria  
 Giurgiu (Libra Film Productions),  
 Luis Collar, Jorge Moreno  
 (Nephilim Producciones)  
 Premiere San Sebastian Film  
 Festival



### YARAMAZ ÇOCUKLAR

LES ENFANTS TERRIBLES  
 Director Ahmet Necdet Çupur  
 Producers Nadir Öperli, Delphine  
 Morel, Anke Petersen  
 Production Companies Liman  
 Film, TS Productions, Jyoti Film  
 Premiere Visions du Réel



### EAT YOUR CATFISH

Directors Senem Tüzen, Adam  
 Isenberg, Noah Amir Arjomand  
 Producers Senem Tüzen, Adam  
 Isenberg, Noah Amir Arjomand  
 Production Company Zela Film  
 Premiere IDFA



### TURNA MİSALİ

THE LAST BIRDS OF PASSAGE  
 Director İffet Eren Danışman Boz  
 Producers Eyüp Boz, İffet Eren  
 Danışman Boz  
 Production Company IEDB Film  
 Premiere Tokyo Film Festival



### SARDUNYA

GERANIUM  
 Director Çağrı Bocut  
 Producers Çağrı Bocut, Aslı  
 Erdem  
 Production Company Kolor  
 Co-Producer Susanne Mann  
 (Zischlermann Filmproduktion)  
 Premiere Istanbul Film Festival



### KAR VE AYI

SNOW AND THE BEAR  
 Director Selcen Ergun  
 Producers Selcen Ergun, Nefes  
 Polat  
 Production Companies Albino  
 Zebra Film, Nefes Films  
 Co-Producers Michael Eckelt (Riva  
 Film), Milos Ivanovic (Set Sail Film)  
 Premiere Toronto Film Festival



### ANİDEN

SUDDENLY  
 Director Melisa Önel  
 Producer Alara Hamamcıoğlu  
 Production Company Vigo Film  
 Premiere Tokyo Film Festival



### HİLAL FEZA VE DİĞER GEZEGENLER

HILAL, FEZA AND OTHER  
 PLANETS  
 Director Kutluğ Ataman  
 Producers Sercan Tevs, Kutluğ  
 Ataman  
 Production Company The Institute  
 For the Readjustment of Clocks  
 Premiere International Crime and  
 Punishment Film Festival



### IGUANA TOKYO

Director Kaan Müjdecı  
 Producers Kaan Müjdecı, Kanat  
 Doğramacı, Ryohei Ron Tsutsui  
 Production Companies Kaan Film,  
 Asteros Sinema  
 Premiere Antalya Film Festival



### SANKİ HER ŞEY BIRAZ FELAKET

ALMOST ENTIRELY A SLIGHT  
 DISASTER  
 Director Umut Subaşı  
 Producer Cemre Erül  
 Production Company Yunik Film  
 Premiere Rotterdam Film Festival



### BARS

Director Orçun Köksal  
 Producers Alara Hamamcıoğlu,  
 Arda Çiltepe, Sinan Kesova, Orçun  
 Köksal  
 Production Companies Vigo Film,  
 Varyant Film, Alim Yapım  
 Premiere Istanbul Film Festival



### SUYUN ÜSTÜ

AFLOAT  
 Director Aslıhan Önalı  
 Producer Kamen Velkovsky  
 Production Company Siren Film  
 Premiere Sao Paulo Film Festival



### YURT

DORMITORY  
 Director Nehir Tuna  
 Producers Tanay Abbasoğlu,  
 Dorothe Beinemeier, Thierry  
 Lenouvel  
 Production Companies TN Yapım,  
 Red Balloon Film, Cine-Sud  
 Promotion  
 Premiere Venice Film Festival  
 Orrizonti



### TEREDDÜT ÇİZGİSİ

HESITATION WOUND  
 Director Selman Nacar  
 Producers Diloy Gülün, Selman  
 Nacar, Burak Çevik  
 Production Companies Karma  
 Films, Kuyu Film, Fol Film  
 Premiere Venice Film Festival  
 Orizzonti



### GÜNDÜZ APOLLON GECE ATHENA

APOLLON BY DAY ATHENA BY  
 NIGHT  
 Director Emine Yıldırım  
 Producers Dilde Mahalli, Emine  
 Yıldırım  
 Production Company Rosa Film  
 Premiere Tokyo Film Festival

2022

2023

2024



**TAVŞAN İMPARATORLUĞU**  
EMPIRE OF THE RABBITS  
Director Seyfettin Tokmak  
Producer Seyfettin Tokmak  
Production Company Yaman Film  
Production  
Co-Producers Siniša Juričić  
(Nukleus Film), Carlos Hernández  
Vázquez (Mandarin Cine)  
Premiere Tallinn Black Nights Film  
Festival



**EKLİPS**  
ECLIPSE  
Directors İpek Kent, Efe Öztezdoğan  
Producers Aslıhan Altuğ, Haluk  
Koçak, Efe Öztezdoğan  
Production Company Rings in Color  
Premiere Istanbul Film Festival



**SİNEK GİBİ**  
SQUASHED  
Director Hazal Beril Çam  
Producers Soner Akalın, Hazal  
Beril Çam  
Production Company Arts Film  
Premiere Antalya Film Festival



**SUYUN YÜZÜ**  
ON THE WATER SURFACE  
Director Zeynep Köprülü  
Producers Kazım Karaismailoğlu,  
Utku Zeka, Okan Özer  
Production Company Periferi Film  
Premiere Adana Golden Boll Film  
Festival



**HEVİ (UMUT)**  
THE HOPE  
Director Orhan İnce  
Producer Burak Kanısıcak, Orhan  
İnce  
Production Company Sinemarjen  
Film  
Premiere Adana Golden Boll Film  
Festival



**YENİ ŞAFAK SOLARKEN**  
NEW DAWN FADES  
Director Gürcan Keltek  
Producers Arda Çiltepe, Manuela  
Buono, Peter Zeitlinger, Marc Van  
Goethem  
Production Companies Vigo Film,  
Slingshot Films, The StoryBay,  
Fidalgo, 29P Films  
Premiere Locarno Film Festival



**BİR SERİ KATİL HAKKINDA  
YAZMAYA KARAR VEREN  
YAZARIN SIĞ HİKAYESİ**  
THE SHALLOW TALE OF A  
WRITER WHO DECIDED TO  
WRITE ABOUT A SERIAL  
KILLER  
Director Tolga Karaçelik  
Producers Scott Aharoni, Sinan  
Eczacıbaşı, Alihan Yalçındağ, Wren  
Arthur, Steve Buscemi, Alex Peace  
Power, Mustafa Kaymak, Tolga  
Karaçelik  
Production Companies  
Cinegryphon Entertainment,  
Curious Gremlin  
Premiere Tribeca Film Festival



**BIKECHESS**  
Director Assel Aushakimova  
Producers Almagul Tleukhanova,  
Antoine Simkine  
Production Companies Alma  
Pictures, Les Films d'Antoine,  
Maipo Film  
Premiere Tribeca Film Festival



**GÜLİZAR**  
GULIZAR  
Director Belkis Bayrak  
Producers Valmira Hyseni,  
Mehmet Bahadır Er, Belkis Bayrak  
Production Companies Plan Bee  
Films, Saba Film  
Premiere Toronto Film Festival



**HEMME'NİN ÖLDÜĞÜ  
GÜNLERDEN BİRİ**  
ONE OF THOSE DAYS WHEN  
HEMME DIES  
Director Murat Fıratoğlu  
Producer Murat Fıratoğlu  
Premiere Venice Film Festival  
Orrizonti



**BÜYÜK KUŞATMA**  
THE GRAND SIEGE  
Director Sinan Kesova  
Producers Sinan Kesova, Alara  
Hamamcıoğlu, Ilgım Coşar  
Production Companies  
Glasgow1980, Vigo Film  
Premiere Istanbul Film Festival



**DJ AHMET**  
Director Georgi M. Unkovsk  
Producers Katarina Prpic, Ivana  
Shekutkoska, Ivan Unkovski  
Production Companies Cinema  
Futura, 365 Films  
Premiere Sundance Film Festival

2025



# COMING SOON

## EN GÜZEL CENAZE

### ŞARKILARI

THE BEST OF FUNERAL  
SONGS

Director **Ziya Demirel**  
Producers **Anna Maria Aslanoğlu,**  
**Emre Oskay**  
Production Company **istos film**

## SIRTINA BİR ŞEY GİY

THE NAME OF THE SONG

Director **Oğuz Anbarlı**  
Producers **Züleyha Özbaş Anbarlı,**  
**Oğuz Anbarlı**  
Production Company **Kalamar**  
Film

## KARANLIKTA ISLIK

### ÇALANLAR

THOSE WHO WHISTLE AFTER  
DARK

Director **Pınar Yorgancıoğlu**  
Producers **Zeynep Sıla Ekmekçi,**  
**Bekir Yusuf Açıksöz, Furkan Besli,**  
**Dilde Mahalli, Pınar Yorgancıoğlu**  
Production Company **İndi Bindi**  
Film Co.

## MOR MENEŞELİ KADINLAR

WOMEN WITH PURPLE  
VIOLETS

Director **Sezen Kayhan**  
Producers **Natalia Imaz, Beste**  
**Yamaloğlu**  
Production Company **Karma**  
**Films, Parabellum Film,**  
**Tonfilmwerkstatt**

## OCAK

HEARTH

Director **Cihan Sercem**  
Producer **Yasin Semiz**  
Production Company **Luwi Film**

## PERDE

CURTAIN

Director **Özkan Çelik**  
Producers **Özkan Çelik, Faruk**  
**Barman**  
Production Companies **Çelik Film,**  
**Yanetki Production**

## SAHİBİNDEN RAHMET

GRACE FOR SALE

Directors **Emre Sert, Gözde Yetişkin**  
Producers **Emre Sert, Gözde**  
**Yetişkin, Kerem Çelebi, Ender Sevim**  
Production Company **Riders Film**