



PROJECT CATALOGUE

17-20 March 2025

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In Development

A SONG WITHOUT HOME

(A Song Without Home) | Documentary

Director: Rati Tseladze

Logline: An immersive journey of a trans woman seeking freedom in Europe and her mother facing estrangement in Georgia, bound by love, longing, and the search for self-liberation across divided worlds.

Country(-ies): Sakartvelo

Director: Rati Tseladze

Producer(-s) and production company(ies): Olga Slusareva (ArtWay Film)

Runtime: 88'

Budget: EUR 261,600

Financing in place: EUR 188,300

Foreseen release date: 2026

Looking for: distributors, sales agents, broadcasters, gap-financing

Synopsis:

After 11 years of being locked away from the outside world by her parents due to fear of society, Adelina, a transgender woman from a small Georgian village, flees to Europe. Her mother remains behind, facing societal rejection by her family and community for supporting her child. As Adelina navigates an unfamiliar world, the weight of her past psychological scars lingers, complicating her ability to integrate into her new life.

Director profile (short bio):

Rati Tseladze is a European Film Academy Award-nominated filmmaker. He is an alumnus of the TIFF Filmmaker Lab, Berlinale Talents and Cannes Cinéfondation Residence, and has participated in artist residencies at renowned institutions such as MuseumsQuartier. Rati's short films have won more than 50 awards and have been screened at around 300 festivals worldwide, including HongKong, Melbourne and Locarno. His short Prisoner of Society won multiple Oscar-qualifying awards and was nominated for the European Film Academy Awards. Rati was awarded the Moulin d'Andé Prize at Cannes, and at TIFF, he received the HFPA Film Independent Award from the Golden Globes.

Director statement



"In 2018, I made a short film, *Prisoner Of Society*, about Adelina and her family, which was nominated for a European Film Academy Award. The film's success helped Adelina to secure asylum. We believed her journey had reached a happy ending – but life, much like identity, is rarely that simple.

"In these uncertain times, the stories of Adelina and her mother highlight the importance of a supportive, caring environment in the face of oppression and displacement. For me, this film is a reminder of the urgent need for better practices towards integrating immigrant, particularly those from underrepresented communities.

"At its core, *A Song Without A Home* is about the sacrifices we must make to live authentically, and the resilience required to overcome the forces that seek to silence us."

Representatives / Contact



Rati Tseladze
Director



Olga Slusareva
Producer
olyaslusareva@gmail.com



In Development

AMANITA

(Musmirės!) | Animation
Director: Antanas Skučas

Synopsis:

War has broken out in the forest, with the 'good' mushrooms fighting against their poisonous neighbours. Living among the good mushrooms, the film's hero, Ama, must hide her true identity – she is a poisonous Amanita. One day, when delivering cargo to some soldiers, the rain washes away the paint covering her Amanita spots. Unmasked, she has to hide. However, it's then discovered that the war between the mushrooms has been created by the frogs. By making the mushrooms go to war with one another, the frogs hope to defeat all fungi. To save the day, Ama must show everyone that it's OK to be different – and that real enemy is hiding somewhere else.

Logline: When war breaks out in the mushroom kingdom, Amanita, a poisonous mushroom working as a delivery courier, must reveal her true identity to unite the divided species against manipulative frogs and human mushroom pickers – proving that being different isn't poisonous after all.

Country(-ies): Lithuania

Director: Antanas Skučas

Producer(-s) and production company(ies): Antanas Skučas (Tylus kinas)

Runtime: 90'

Budget: EUR 1,200,000

Financing in place: EUR 5,000

Foreseen release date: 2028

Looking for: co-producers, funds, sales agents

Director profile (short bio):

Antanas Skučas is a film director, data artist and a lecturer at the Vilnius Academy of Arts. He has been involved in animation since 2005. In 2023, he was honoured as the Lithuanian Animator of the Year by the Lithuanian Animation Association.

Antanas' animation shorts *Childhood Diary* (2009) and *Purga* (2023) have both received the Lithuanian Silver Crane Award. Currently, Antanas is working on a short film, *Conductor*. As a scriptwriter, he is also developing a feature-length animated film. Antanas is also active in the field of new media, including XR, VR, AR and AI.

Director statement:



"*Amanita* is a natural evolution of my previous short film *The Mushroom War*, expanding its universe while tackling contemporary societal challenges through the innocent world of the mushroom kingdom. At its heart, this animated feature explores three interconnected themes: the impact of war on communities, the complexity of belonging, and the dangerous power of propaganda in dividing societies. Through our protagonist Amanita, we witness how fear and prejudice can fracture communities, but also how understanding and empathy can rebuild them.

"While the film's roots are in children's animation, it employs a sophisticated, multi-layered narrative approach. The humorous tone serves not just as entertainment but as a way to discuss complex topics such as war, discrimination and social manipulation."

Representatives / Contact



Antanas Skučas
Director / producer
tyluskinas@gmail.com



CABO DE HORNOS

(Cabo de Hornos) | Documentary

Director: Ramūnas Greičius

Logline: A crew of Lithuanian sailors sets out to conquer the treacherous waters of Cape Horn, but when a storm throws one of them overboard, their mission turns into a desperate fight for survival – testing the limits of courage, leadership and human endurance.

Country(-ies): Lithuania

Director: Ramūnas Greičius

Producer(-s) and production company(ies): Kęstutis Drazdauskas (Artbox)

Runtime: 80

Budget: EUR 420,000

Financing in place: EUR 110,000

Foreseen release date: 2026

Looking for: co-producers, distributors and financiers

Synopsis:

At the dawn of Lithuania's independence, Raimundas Daubaras turned his passion for sailing into a source of national pride, leading the yacht 'Ambersail' to circumnavigate the globe under the flag of newly independent Lithuania. Later, a mission to conquer Cape Horn – the ultimate challenge for seafarers – faced chaos: broken equipment, inexperienced crew and mounting tensions under a strict no-alcohol rule. A storm swept one crew member overboard, sparking a life-or-death rescue led by Linas Ivanauskas, who later won a national award for courage. Although the sailor's life was saved, the voyage exposed deep fractures, leaving the crew broken upon return.

Director profile (short bio):

Ramūnas Greičius is a film director, member of the European Film Academy and one of Lithuania's leading cinematographers, with over 20 films to his name. A member of the Grand Prize at the Łódź Student Film Festival, Ramūnas studied at FAMU (the Czech Film Academy), where he was recognised as the country's best cinematographer. He later returned to Lithuania, earning a Silver Crane for Best Cinematography and founding the cinematography programme at the Lithuanian Academy of Music and Theatre, where he is now a professor.

While best known as a cinematographer, Ramūnas has also directed several short fiction films and documentary works. His films have been screened and have won prizes at Cannes, Venice, Clermont-Ferrand and other international festivals. Sailing is a recurring theme in his work, and having personally crossed the Atlantic aboard 'Ambersail', Ramūnas is a filmmaker uniquely positioned to tell this story.

Director statement:



"I am fascinated by how relationships change under critical conditions. Stressful, confined environments often reveal truths that remain hidden in ordinary circumstances. Sailing captains embody this, balancing life-saving responsibilities with deeply personal approaches to leadership.

"The film's protagonists, Paulius Kovas and Linas Ivanauskas, represent contrasting styles. Paulius, a human resources expert, draws insights from his sailing experiences. Linas, known for a historic rescue off Cape Horn, exemplifies the psychological challenges of leadership. Their journey – marked by crisis, loss and survival – exposes the fragility of trust and the strain of responsibility.

"Conceived as a reconstructive documentary thriller, the film explores how differing versions of the same events reveal the paradoxes in human relationships. By reflecting on leadership and decision-making, it resonates far beyond the confines of a single voyage."

Representatives / Contact



Ramūnas Greičius
Director



Kęstutis Drazdauskas
Producer
kestas@artbox.lt

DNA OF A NATION

(ДНК Нації) | Documentary

Director: Ivan Sautkin

Logline: Mykhailo Baidakov considers himself a direct descendant of famous Ukrainian poet and national prophet Taras Shevchenko, and is ready to prove it with the help of DNA testing. But will the relatives of the iconic writer – who have built a religious cult around his name – accept it?

Country(-ies): Ukraine, Lithuania

Director: Ivan Sautkin

Producer(-s) and production company(ies): Ivanna Khitsinska (Babylon'13); Ringailė Leščinskienė, Artūras Jevdokimovas (Nulinė Kopija)

Runtime: 85'

Budget: EUR 241,651.27

Financing in place: EUR 5,000

Foreseen release date: 2026

Looking for: funds, co-producers, sales agent, festivals

Synopsis:

Choir singer Mykhailo Baidakov hides a secret: he believes his great-grandfather was the illegitimate son of Ukrainian poet Taras Shevchenko. The connection was suggested to him by his family, known as the Kobzdyri. Meanwhile, Mykola Lysenko, a legitimate descendant of the poet, has documented 1,310 proud relatives. As Mykhailo seeks the truth about his heritage, he embarks on a journey filled with surprises, including a discovery about the DNA of the Ukrainian nation. In exploring the cult surrounding this national icon, the film weaves a light-hearted tale full of adventure and unexpected twists. Joy in times of war is priceless, and this film aims to raise a smile during these dark hours.

Director profile (short bio):

Ivan Sautkin (born 1971, Ukraine) is a film director, cinematographer, artist and art curator. A co-founder of Babylon'13 and a member of the Ukrainian Guild of Directors, he is also the founder of Zhovid The Residence, an art space fostering cultural projects, film screenings and educational programmes.

A graduate of the Kyiv National University of Theater, Cinema and Television and the Utrecht State Art Academy, Ivan has been shaping Ukraine's film landscape for decades. His films, including *Poem for Little People* (2023), have gained international recognition.

Director statement:



"This film arises from a deep study of Taras Shevchenko's image, beginning in 2010 when a Ukrainian producer invited me to join a feature film about him. I declined, as the proposed material was steeped in pathos, myth-making and clichés. I questioned whether anything meaningful could be created about Shevchenko. Over the years, however, I have explored his personality and context, recalling that producer's words: 'Shevchenko is now with you forever.'

"Eventually, I found a story that highlights the absurdity of reducing Shevchenko to his artificial 'official' image. My hero, Mykhailo Baidakov, sees Shevchenko as a sinless god while defending a legend that dismantles this image. His vanity drives him through moral trials and personal crises.

"As Ukraine fights for its independence, it's crucial to rediscover our culture and history, viewing figures like Shevchenko as real people rather than monuments. In doing so, I believe this film can make the world a little more human."

Representatives / Contact



Ivan Sautkin
Director



Ivanna Khitsinska
Producer
ivanna.khitsinska@gmail.com

HOLD ME CLOSER

(Intymumas) | Fiction

Director: Irma Pužauskaitė

Logline: When Aldona – an intimacy coordinator in the film industry – discovers her own husband's sex addiction, she attempts to accept him and salvage their relationship. However, as things progress, Aldona realises she too is grappling with her own profound addiction.

Country(-ies): Lithuania, Latvia, France

Director: Irma Pužauskaitė

Producer(-s) and production company(ies): Rūta Petronytė, Justinas Pocius (Smart Casual), Claire Chassagne (Dolce Vita Films), Alise Rogule (Mima Films)

Runtime: 100'

Budget: EUR 1,828,419.76

Financing in place: EUR 1,008,000

Foreseen release date: 2027

Looking for: co-producers, sales agents, broadcasters, distributors

Synopsis:

Aldona, an intimacy coordinator on a film set, is devastated to discover her partner Audrius's infidelity with multiple women. He claims to suffer from sex addiction. Having once been married to an alcoholic, Aldona is familiar with the risks, yet she chooses once again to take a leap of faith, hoping their bond can survive this test.

As time passes, however, Aldona's need for reassurance turns into an obsession, and every interaction Audrius has with other women fills her with anxiety. She begins to cross lines, both professionally on the film set and in her personal life. Eventually, she realises that the real reason she can no longer stay in the relationship is because of what she has become.

Director profile (short bio):

Irma Pužauskaitė is a film director with a deep understanding of actor dynamics and on-set intimacy. Trained by esteemed mentors such as Judith Weston and Barry Primus, she specialises in working closely with actors to create emotionally authentic performances.

Irma's debut feature, *9th Step*, received critical acclaim at festivals and was acquired by HBO Europe. As a certified intimacy coordinator, she seamlessly integrates actor safety and trust building into her directing. She has collaborated as an intimacy coordinator with directors including Kristen Stewart, Olivier Assayas and Marija Kavtaradze.

Director statement:



"The film *Hold Me Closer* centres on a woman named Aldona and her emotional journey after her partner, Audrius, reveals his sex addiction. This story explores complex emotional issues related to addiction, the relationship between love and control. This topic is particularly sensitive, and is frequently associated with feelings of shame – which is why I aim to make this film a bridge that opens the door to conversations about these difficult experiences.

"Aldona's inner conflict is the driving force of the film. She struggles with a dual feeling – her love for Audrius and her desire to keep their family together clash with the constant inner tension caused by Audrius' addiction. The film follows this struggle, documenting how her world begins to fall apart, forcing her to choose. "The central question of the film is whether Aldona must find the emotional strength to break free from this difficult relationship, or whether Audrius is the man she should find the strength to forgive. Reflecting the openness of the film's narrative, there are no clear answers to what is right."

Representatives / Contact



Irma Pužauskaitė
Director



Rūta Petronytė
Producer
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I AM GOING TO CHANGE THE WORLD

(Aš pakeisiu pasaulį) | Fiction

Director: Inesa Kurklietytė

Logline: Life in the big city is tough. But while 11-year-old Luka yearns for change, she learns it comes not from grappling with your enemies, but by changing yourself.

Country(-ies): Lithuania

Director: Inesa Kurklietytė

Producer(-s) and production company(ies): Živilė Gallego (Fralita Films)

Runtime: 90'

Budget: EUR 980,000

Financing in place: EUR 130,000

Foreseen release date: 2027

Looking for: sales agent, festivals, animated scenes partner, co-producers

Synopsis:

11-year-old Luka yearns for change. Life in the big city is tough. She's lonely, her mom never has time for her – and while she feels her dad is “always by her side”, he's dead. Fleeing an unjust world, she travels with other kids to the subterranean world beneath the city, in search of the only friend she trusts – Bulka the retriever. In the tunnels, her imagination takes flight into new worlds where she makes the decisions that change the world order.

Director profile (short bio):

A graduate of the Lithuanian Academy of Music and Theatre, Inesa Kurklietytė studied cinema directing at the Paris Audio-Visual high school ESRA and Paris High School of Cinema Art, FEMIS. Inesa has directed documentaries and fiction films, recently focusing on children's films. Her family film *A Butterfly's Heart* was a huge success, winning 14 awards and travelling to more than 50 festivals worldwide. Inesa Kurklietytė lectures at Vilnius Tech University. She is a director of the audiovisual arts industry incubator and international workshop for young film professionals, Summer MEDIA Studio.

Director statement:



“Luka, our 11-year-old protagonist, lives almost alone. She stands up to other children in the yard as fighter jets fly overhead. The ‘news’ that her mom listens to often sounds like a horror movie, and the internet sometimes feels like her closest friend. The action of the film is not linear – and sometimes it is difficult to tell where reality ends and the world of Luka's imagination begins. Luka wants to save all the animals in the shelters, and protect those who are smaller and weaker than she is. That's why she will go to almost any lengths through the tunnels until she finds her friend Bulka, the retriever she lost. The characters of the other children reveal how Luka recognises indifference, aggression, hypocrisy, true friendship, sacrifice and love. Travelling through different tunnels/worlds, she begins to see her friends and even herself differently; she learns tolerance and realises that if she wants to change the world, she must start with herself.”

Representatives / Contact



Inesa Kurklietytė
Director



Živilė Gallego
Producer
zivile.gallego@fralita.com

ME – GRETA

(Me – Greta) | Fiction

Director: Miranda Namicheishvili

Logline: Maiko, a divorced mother-of-two has to start work in a stressful job to pay off her debts.

Country(-ies): Sakartvelo

Director: Miranda Namicheishvili

Producer(-s) and production company(ies): Mariam Bitsadze, Gvantsa Mindiashvili (17/07 productions)

Runtime: 90'

Budget: EUR 300,000

Financing in place: EUR 45,000

Foreseen release date: 2026

Looking for: co-production

Synopsis:

The film follows Maiko Mumladze, a 28-year-old single mother of two, whose life has unravelled after her husband, a gambling addict, put their home at risk through debt. Post-divorce, Maiko struggles in low-paying jobs. Desperate, she applies for a position at a private finance group that handles problematic loans, with a salary based on performance. Despite warnings about the stress of the job, Maiko excels by adopting a strategic approach. Inspired by the story of Nazi supporter Greta Pashenau, she adopts Greta's persona, transforming her behaviour to achieve success. As her results soar, jealousy brews among her colleagues – and Maiko begins to realise her transformation into a ruthless monster.

Director profile (short bio):

Miranda Namicheishvili, born in Tbilisi, Georgia in 1993, discovered her passion for filmmaking at 14. Her debut short film earned awards at a local youth festival. Miranda went on to study at Shota Rustaveli Theatre and Film Tbilisi State University. Her films have achieved recognition at Cannes and various other festivals. They include The Load, which won at the Tbilisi International Film Festival. Miranda has also excelled in project competitions, scriptwriting for TV and directing short documentaries for the Georgian National Broadcaster, 1TV.

Director statement:



“Financial struggles are a daily challenge, especially in economically unstable countries, where paying off debt often becomes an overwhelming burden. The film’s protagonist, Maiko, finds herself trapped in such a situation, forced to work in an unsuitable, high-stress job. To cope, she transforms from a soft-spoken individual by adopting a brutal persona, creating an artificial identity that brings her success but distances her from her true self.

“Maiko’s internal battle unfolds as she navigates a world of harsh realities, ultimately succumbing to the voices that both mock her and fuel her transformation. Her metamorphosis is portrayed through a blend of pseudo-documentary and mystical-detective styles, contrasting an oppressive, apathetic environment with the controlled reality she builds through costume and performance. The story’s climax reveals the cost of her newfound cruelty, delivering an unexpected twist.

Representatives / Contact



Miranda Namicheishvili
Director



Gvantsa Mindiashvili
Producer
gvantsa.mindiashvili@gmail.com



INDEPENDENT CHILD

(Nepriklausomybės vaikas) | Fiction

Director: Greta Girniūtė

Logline: In newly independent Lithuania, 10-year-old Gertrūda prepares for her First Communion at a strict Catholic school. But when her mother's rebellion against tradition challenges everything she thought was sacred, Gertrūda must navigate a world in which faith and independence collide, shaping the person she is destined to become.

Country(-ies): Lithuania

Director: Greta Girniūtė

Producer(-s) and production company(ies): Rūta Jakentaitė, Martynas Mickėnas (Baltic Productions)

Runtime: 90'

Budget: EUR 1,500,000

Financing in place: EUR 20,000

Foreseen release date: 2026

Looking for: co-producers, financing, sales agents

Synopsis:

After her parents' sudden divorce, 10-year-old Gertrūda's world crumbles. As she prepares for her First Communion at a strict Catholic school, she begins to question its idealised teachings, where faith collides with the messy reality of free will in newly independent Lithuania. When she learns that only children from 'normal' families will be rewarded with a post-Communion camp, Gertrūda is left to redefine family on her own terms. Through loss, defiance, and an unexpected bond with her mother, she discovers that love and belonging aren't granted by rules but forged through the pursuit of independence.

Director profile (short bio):

Greta Griniūtė is a Lithuanian writer/director with a talent for comedy. She earned her MA in Directing Fiction from Goldsmiths, London, and gained recognition with her short films premiering at POFF, LA Shorts, Edinburgh, and more. Her debut feature, *Independent Child*, workshopped at Torino Film Lab and MFI Script 2 Film, is currently in pre-production. In 2023, Lithuania's Ministry of Culture awarded her official Artist status in recognition of her achievements.

Director statement:



Independent Child explores the clash between Catholic norms and real-life struggles through the eyes of 10-year-old Gertrūda. Caught between her family's troubles and her school's rigid expectations of 'normality,' she embarks on a journey to reconcile the two. I chose a child's perspective as a cinematic tool, allowing for a layered exploration of the complexities of adulthood. The film unfolds in parallel, capturing both Gertrūda's world and her evolving identity in newly independent Lithuania.

Growing up in 90s Lithuania, I witnessed my family face significant economic hardship. Those times were tough and often painful, yet the light of independence gave many of us hope. As a child of independence myself, I believed in a future within Western Europe. Through this film, I aim to spark a discussion on what it truly means to be free, how independence takes different forms and shapes our emotional world.

Representatives / Contact



Greta Griniūtė
Director



Rūta Jekentaitė
Producer
ruta@balticproductions.lt

NIGHT MAYOR

(Нічний мер) | Documentary

Director: Kate Tiuri

Logline: Nightlife during wartime is full of challenges: daytime raves, young people migrating. What should you choose – keep it going and develop it, despite hardships and personal dramas? Or to leave Ukraine, where you are an immigrant from Greece and the night mayor of Lviv.

Country(-ies): Ukraine

Director: Kate Tiuri

Producer(-s) and production company(ies): Hanna Burdina, Mira Oyetoro (Independent Cultural Initiatives)

Runtime: 75'

Budget: EUR 150,000

Financing in place: -

Foreseen release date: 2026

Looking for: sales, co-producers, festivals

Synopsis:

Fifteen years ago, Chad left Greece for Ukraine, seeking a new life. He built his dream home, learned the language and became the Night Mayor of Lviv, shaping its nightlife and cultural scene. After applying for Ukrainian citizenship, Chad discovered a migration error: his documents allowed him to stay in Ukraine but stripped him of the freedom to travel. Immobile, Chad chose to dedicate everything to Ukraine. He rebuilt his life with friends, marriage and vibrant raves in unique venues. But the war shattered his world – the parties stopped, friends left, his marriage ended. What keeps Chad in Ukraine? Facing a one-way ticket out, will he go or stay?

Director profile (short bio):

Kateryna Tiuri is a Ukrainian director with experience in over 200 projects, including commercials, music videos and short documentaries. In 2024, Kateryna completed her first feature-length documentary about 17 Ukrainian children who help adults find the strength to keep living during wartime.

Director statement:

“My film challenges mainstream narratives about migration, belonging and identity, offering a fresh perspective on what it means to choose a home – especially in a country at war. While migration stories are often framed as tales of displacement and loss, this film presents a unique inversion: Chad, a Greek migrant, finds his sense of freedom, purpose and identity in Ukraine, only to have that home threatened by war.

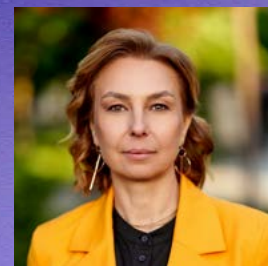
“Through Chad’s journey, the film redefines the perception of Ukraine on the global stage – not as a place people flee from, but as a country people fight to stay in. It confronts Western misconceptions of Ukraine as solely a war zone, instead revealing its vibrant cultural life, resilience and creative spirit. It also shifts the conversation around migration, showing that integration is not just about legal documents but about deep emotional and cultural ties.

“By telling Chad’s story, I aim to inspire reflection on the meaning of home, commitment and cultural resistance. His unwavering dedication to Ukraine, even when given the opportunity to leave, challenges audiences to reconsider what makes a place worth staying in. If successful, this film will contribute to a broader shift in how Ukraine is perceived – not just as a site of conflict, but as a place of thriving creativity and enduring human connection.”

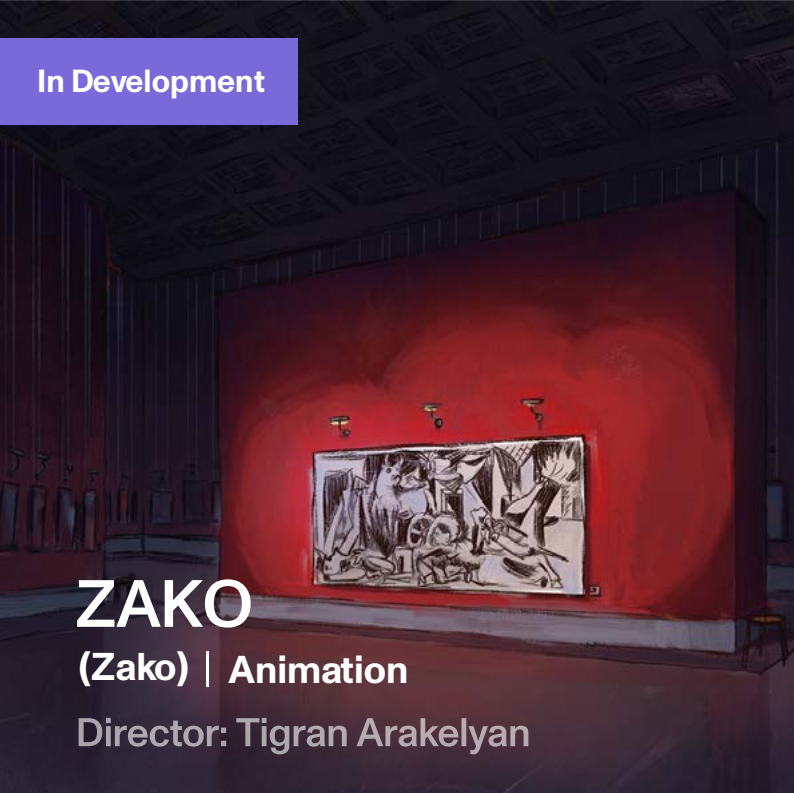
Representatives / Contact



Kate Tiuri
Director



Hanna Burdina
Producer
ann.burdina@gmail.com



ZAKO

(Zako) | Animation

Director: Tigran Arakelyan

Logline: The story of Sargis Mangasaryan, a Soviet Armenian painter, who applied his creative skill to draw portraits of his prison wardens to help him survive incarcerations during the Second World War.

Country(-ies): Armenia, France

Director: Tigran Arakelyan

Producer(-s) and production company(ies): Susanna Khachatryan (OnOff Studio LLC), Ron Dyens (Sacrebleu Productions)

Runtime: 85'

Budget: EUR 2,500,000

Financing in place: EUR 150,000

Foreseen release date: 2028

Looking for: Co-producers, Funds, Sales agents, Broadcasters

Synopsis:

Zako – that’s how the Germans called the Armenian painter Sargis Mangasaryan, who endured the hell of concentration camps. Zako survived by drawing portraits of his tormentors.

In 1956, he visits a Picasso exhibition and is stunned as he stands before the great master’s iconic work: Guernica. Zako realizes how much he had missed in his own art. Though his talent saved his life, it was stifled first by war and then by the Soviet dictatorship.

Director profile (short bio):

Tigran Arakelyan is an accomplished artist with over a decade of experience in animation and cinema. Graduating from "Hakob Kojoyan" art school in 2009 and later earning an Art Direction degree from "Yerevan State University of Theatre and Cinematography" in 2013, he began his career early. Co-founding OnOff Studio in 2018, Tigran has led the creation of artistic project and his debut animated film is "ZAKO," where he explores innovative VR technologies to push creative boundaries.

Director statement



The inspiration for our film came many years ago when I met Zako's son, the artist Tigran Mangasaryan. He was creating a graphic novel based on his father's wartime memoirs. It was a moving and shocking tale, both universal in its resonance and deeply Armenian in spirit. The current geopolitical situation shows that little has changed since Zako's time during World War II.

Representatives / Contact



Tigran Arakelyan
Director



Susanna Khachatryan
Producer
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ARMOR, RUST AND POWER

(Plieninis Ego) | Documentary
Director: Andrius Lekavičius

Logline: *Armor, Rust and Power* crosses continents to profile an American billionaire and a struggling Lithuanian teacher – two strangers worlds apart, each consumed by an obsession with collecting tanks. As they restore these relics of war, the film unpicks the personal motives behind their fascination and reveals how modern masculinity is hiding just beneath the surface of the rusted armour.

Country(-ies): Lithuania

Director: Andrius Lekavičius

Producer(-s) and production company(ies): Andrius Lekavičius (Cinema Cartel)

Runtime: 90'

Estimated budget: EUR 261,600

Financing in place: EUR 200,000

Expected release date: 2026

Looking for: postproduction partners, sales agent

Synopsis:

In *Armor, Rust and Power*, two worlds collide in the global, multi-billion-dollar scene of tank collecting. On one side is Dan Starks, a retired American billionaire who is pouring his fortune into building the world's largest working tank museum in rural Wyoming. On the other is Naglis Vilbikas – a Lithuanian technology teacher, scraping together rusty parts in the hope of restoring just one tank from scratch.

Inspired by Mark Twain's *The Prince and the Pauper*, the film contrasts wealth-driven ambition with raw determination, questioning what truly makes a man feel valued in a world in which traditional masculinity finds itself on shifting ground.

Director profile (short bio):

Andrius Lekavicius (born 1984 in Vilnius, Lithuania) is an all-round media storyteller directing high-end commercial and non-commercial audiovisual productions. His latest animated documentary, *Delta Zoo*, was successfully screened in cinemas across Lithuania and festivals around the world. Andrius is an alumnus of Berlinale Talents and IDFAcademy.

Director statement:



"I've always been drawn to the mysteries of why people fixate on seemingly impractical passions. When I encountered Jean Baudrillard's observation that a mania for collecting often takes hold of "pre-adolescent boys and men over 40". When I turned 40 last March, I knew I wanted to explore what drives these obsessions. In *Armor, Rust and Power*, I focus my lens on two collectors at opposite ends of the wealth spectrum – a billionaire named Dan Starks, and a humble Lithuanian teacher, Naglis Vilbikas – each consumed by the pursuit of reviving historic tanks.

At first glance, this film is about restoring relics of war. But in truth, it's about identity, power, and the ways we measure our own worth. As Henry David Thoreau said, "the things we control can also control us." By observing Dan and Naglis in their day-to-day lives – celebrating victories; grappling with setbacks – I aim to show how the drive to acquire can eclipse everything else, and how that obsession echoes deeper truths about modern masculinity.

Representatives / Contact



Andrius Lekavičius
Director / producer
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BARRACUDA

(Barakuda) | Fiction

Director: Tomas Vengris

Logline: A Soviet Lithuania mob wife unsuccessfully sues a notorious gang member, who dethroned and murdered her husband, for defamation after he called her a 'barracuda' on national television.

Country(-ies): Lithuania, Estonia, Germany, Italy

Director: Tomas Vengris

Producer(-s) and production company(ies): Emilija Sluškonytė (Austrė Studio), Ivo Felt (Allfilm), Sebastian Weyland (Heimathafen), Leonardo Barrile (Samarcanda film)

Runtime: 110'

Estimated budget: EUR 1,860,000

Financing in place: EUR 1,230,000

Expected release date: 2026

Looking for: sales agent, broadcasters

Synopsis:

Barracuda is the true story of Loreta Gedvilaitė, a Lithuanian émigré and a widow of a Soviet mafia boss, as she sues the most infamous gangster of Soviet Lithuania, convicted for her husband's murder, for defamation. The court sets off to determine whether Loreta's character and behaviour nearly four decades ago fit the accusation of a 'barracuda' - a promiscuous, frivolous temptress of influential men. The court procedurally dissects Loreta's youth - the dangerous love affair, motherhood, aspirations and displays of status - and rules against her.

Director profile (short bio):

Tomas Vengris is a Lithuanian/American filmmaker. He received his BA from Columbia University and completed his M.F.A. in directing at the American Film Institute in Los Angeles, CA.

His directorial debut *Motherland*, a Lithuanian, Latvian, German and Greek co-production, won the European Audience Award in the ArteKino Film Festival, Best Film in the Baltic Competition at the PÖFF Black Nights Film Festival, and was selected in the Narrative Category for the 2020 European Film Awards.

Tomas's second feature, *Five & A Half Love Stories In An Apartment In Vilnius*, won Best Film award in the Rebels With A Cause Competition at the PÖFF Black Nights Film Festival. His AFI thesis film, *Kalifornija*, was a national finalist in the Student Academy Awards. His most recent short, *Squirrel*, premiered at the Berlin International Film Festival, followed by a US premiere at SXSW.

Tomas has worked as an editor under several internationally acclaimed writer/directors, including Terrence Malick, Kelly Reichardt and Lena Dunham. His feature-editing work has garnered significant praise – most recently, the Grand Jury Prize at the 2017 Sundance Film Festival for *I Don't Feel At Home In This World Anymore*.

Director statement:

"*Barracuda* is the true story of Loreta Gedvilaitė, a Lithuanian émigré and widow of a mafia boss who, in 2018, sued her husband's murderer for defamation after he called her a "barracuda" on national television – demanding EUR 3,000 and a public apology.

As the trial unfolds across the film, the courtroom becomes a stage for Loreta's reckoning with her past: a reckless love affair, motherhood, opulent parties, betrayals and violence. Her rise and fall play out during Lithuania's most violent and economically troubled era, when mobs ruled the cities as the Soviet Union crumbled.

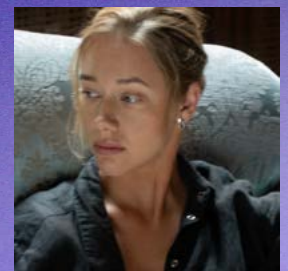
Now middle-aged, Loreta faces not only judicial scrutiny but also society's condemnation of her younger years, judged against standards of morality and femininity set 35 years earlier. When the court rules against her, Loreta becomes the first woman in Lithuania to be legally branded a "barracuda" – a promiscuous, "unlady-like", temptress of powerful men.

Blending courtroom drama with vivid flashbacks to the turbulent 90s, *Barracuda* is a tale of power, resilience and self-acceptance.

Representatives / Contact



Tomas Vengris
Director



Emilija Sluškonytė
Producer
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CALL ME CALENDAR

(Kalendārs Mani Sauc) | Fiction

Director: Juris Poškus

Logline: 30-year-old Oscar still lives with his mom – but when he sees the girl of his dreams, a journey towards independence begins. Desperate to meet her, Oscar recruits the help of a motley crew who, like him, have never lost their childhood sense of wonder. The heartbreaking, tragicomic chain of events they create proves you can escape loneliness if only you act from the heart.

Country(-ies): Latvia, Lithuania

Director: Juris Poškus

Producer(-s) and production company(ies): Madara Melberga (FA Filma); Ieva Norvilienė (Tremora)

Runtime: 115'

Estimated budget: EUR 823,000

Financing in place: EUR 750,000

Expected release date: 2026

Looking for: co-producer, sales agent, gap financing

Synopsis:

Oskar, an upbeat guy in his 30s, still lives with his mom. A minor nervous disorder has excluded him from society since childhood, but has endowed him with phenomenal powers of observation and memory. He avoids people, mainly socialising with the pastor – until, that is, he sees a beautiful girl in a café and falls instantly in love. Desperate to approach her, Oskar obsessively memorises all the names on the calendar, because one of them must be hers. Taking his first steps towards independence from his mother, Oscar finally begins his life as a grown-up. Neither the dream girl nor his mother are the reality of Oskar's life, he is still a grown-up child, a playful personality finding his own way.

Director profile (short bio):

Director Juris Poškus studied film directing at California Institute of the Arts. He produced and directed his first feature-length documentary, shot in LA and Moscow, and is currently based in Riga. After several feature films including Latvian cult film *Kolka Cool*, Juris is working on his first adaptation, *Call Me Calendar*, coproduced by Ieva Norvilienė (Lithuania, Tremora)

Director statement:

“Wanderers are those who deviate from the norm. They opt out of the socially accepted way of life to choose a different path. They do so to better determine what they want out of life, where they can best serve, or even just to search for a while.

“In his wandering, Oskar approaches the world with sincerity and directness. His voice is very distinctive – is has the immediacy of someone discovering the world for the first time, like a child or an alien from another planet. Felix Baumgartner's freefall from the stratosphere thus works as a visual metaphor – as Oskar's dream, or perhaps a role model that he often recalls. Like *Forrest Gump* or *Kaspar Hauser*, Oskar doesn't process or understand judgements (self-judgement, as well as the judgements of others); what he does comes purely from within. *Call Me Calendar* is written with a unique sense of humour –one of the key elements it uses to connect with viewers.”

Representatives / Contact



Juris Poškus
Director



Madara Melberga
Producer
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CHINA SEA

(Kinų jūra) | Fiction

Director: Jurgis Matulevičius

Logline: Banned from his sport for injuring a girl on the street, a world-famous martial arts champion gets cancelled. Trapped in his desolate hometown, he tries to find a way back into people's hearts.

Country(-ies): Lithuania, Taiwan, Poland, Czech Republic

Director: Jurgis Matulevičius

Producer(-s) and production company(ies): Ieva Cern

Runtime: 94'

Estimated budget: EUR 1,555,266

Financing in place: EUR 1,555,266

Expected release date: TBA

Looking for: sales agents, festival premiere, distribution

Synopsis:

Martial arts champion Oswald (33) is cancelled after he accidentally injures a girl on the street. Expelled from the sports federation and unable to participate in tournaments across Asia, where he is famous, Oswald is forced to return to his desolate hometown in Eastern Europe, tormented by guilt. Oswald spends his days in the cheap "China Sea" restaurant, owned by his only friend – Taiwanese immigrant Ju-Long. Attending group psychotherapy sessions prescribed by the court, Oswald meets and falls in love with a mysterious woman, Skaistė. However, she appears to be married to a gang leader who has also entangled Ju-Long in his web of crime. Oswald attempts to rescue them both – but as it turns out, he's the one who needs to be rescued.

Director profile (short bio):

Jurgis Matulevičius is a film director from Lithuania. He graduated in film directing from the Lithuanian Academy of Music and Theatre. After several of Jurgis' short films were well received at international festivals, his first feature, *Isaac* (2019), premiered at the Tallinn Black Nights film festival. The film was also nominated for the European Discovery – Prix FIPRESCI at the EFAs in 2020, participated in numerous festivals, and was selected as Lithuania's official entry for Best International Feature Film at the 94th Academy Awards.

Director statement:



"This film recounts the tragedy of Oswald – a personification of individual and collective aggressions in the 21st century. It's the tragedy of many men who grew up in the Soviet Union surrounded by poverty, anger and alcohol, who were taught to hide their feelings, learning instead to don a mask of machismo and meet the terrors of the world by hiding everything deep inside. Tolerance was not part of this education, and many of us have since struggled to learn it. "The environment in which Oswald lives is unstable. Throughout the film, he tries to rid himself of the labels that are attached to him, and to fight his traumas – just as the characters who surround him are attempting to break free from theirs. It's this that connects them, but also isolates them from one another.

"Oswald is a controversial anti-hero. What matters to me is to make the viewer to remain with the main character for as long as possible. To absorb him fully – not to judge or victimise him, but to glimpse in him behavioural patterns we share, but which don't escalate to such extremes. I want the audience to feel this character in a visceral way, as flesh and bone. To hate him for what he has done, but to recognise him as a human being with his own tragedy, who lacks the basic knowledge of how to interact with others. Beneath his macho façade is a child yearning for emotional closure."

Representatives / Contact



Jurgis Matulevičius
Director



Ieva Cern
Producer
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HERMANN

(Hermanas) | Documentary

Director: Šarūnas Mikulskis

Logline: Confronted by the devastating loss of orphans in his care during the Rwandan genocide, priest Hermann Schultz was pushed to the brink of despair. This film chronicles Hermann's journey as he grapples with profound personal challenges and seeks to renew his faith in humanity.

Country(-ies): Lithuania, Italy

Director: Šarūnas Mikulskis

Producer(-s) and production company(ies): Ringailė Leščinskienė, Zero Copy (Nulinė kopija)

Runtime: 84'

Estimated budget: EUR 330,000

Financing in place: EUR 26,000

Expected release date: 2026

Looking for: co-producers, sales agent, festivals

Synopsis:

Often, we don't realise what fierce battles go on within the soul to maintain a person's faith in humanity. Humans are not superhuman, and life tests our faith – sometimes cruelly. Father Hermann Schulz, a priest of Italian-German-Lithuanian descent, lost almost all of the children in his care during the Rwandan genocide. They were killed by bandits with machetes while he was briefly away from the camp. Eventually, Hermann was rescued by UN troops and, after much hesitation, returned to Rwanda. As he journeys into the bloody past with the few children who survived, Hermann slowly tries to heal the wounds of his spirit.

Director profile (short bio):

Lithuanian filmmaker Šarūnas Mikulskis studied at the Vilnius Academy of Fine Arts. His debut short film, *Censorship* (2005), received international acclaim, screening at the Karlovy Vary Film Festival and the Forum of Independents in 2006. Šarūnas is recognised for his unique storytelling and artistic vision in both film and TV advertising.

Director statement:



"The film follows Father Hermann Schultz's journey from Lithuania to Italy and then to Rwanda, rooted in Lithuanian and Italian contexts. An international co-production will enhance the film's authenticity, featuring key scenes shot in Lithuania, Italy (Castelnuovo Don Bosco, Turin, Aosta, Rome) and Germany's Hesse and Lower Saxony regions. Collaborating with local production partners will provide crucial logistical support and expertise to accurately capture the essence of the film.

"We will focus on capturing the emotional journey of Father Hermann through a straightforward and intimate approach. The film will use soft visuals to highlight key moments of reflection and healing, blending these with archival footage to connect the past with the present. The camera work will be a mix of gentle, moving shots and still, focused frames to mirror Hermann's inner thoughts and his quiet strength. This simple yet thoughtful technique will help to convey the deep, personal nature of his story without overpowering it."

Representatives / Contact



Šarūnas Mikulskis
Director



Ringailė Leščinskienė
Producer
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L'Enfant Terrible

(L'Enfant Terrible) | Documentary
Director: Tatjana Mühlbayer-Park

Logline: From zero to hero... and back again.

Country(-ies): Estonia, Lithuania

Director: Tatjana Mühlbayer-Park

Producer(-s) and production company(ies): Artur Veeber (Estofilm), Audrius Juzėnas (Big Mother Production), Merja Ritola (Greenlit Production), Guna Stahovska (MoJo Raiser Production)

Runtime: 90'

Estimated budget: EUR 175,000

Financing in place: EUR 95,000

Expected release date: 2025/2026

Looking for: co-funding, post-production facilities

Synopsis:

A film about perhaps the most controversial figure in contemporary cinema, – South Korean director Kim Ki-duk. *L'Enfant Terrible* charts his difficult rise from the zero to hero at the top on the modern cinema elite – and his subsequent fall from grace.

Kim Ki-duk's life was paradoxical and tragic. Fate endowed him with great talent, but fate served him a series of hard tests. In the last year of his life, the director lived and worked in Latvia and Estonia. Banned from shooting due to quarantine restrictions associated with the COVID-19 pandemic, circumstances took their toll on Kim's psychological state, contributing to his decline and death.

Director profile (short bio):

Estonian film director and producer Tatjana Mühlbayer-Park was born in 1966 into a family of teachers in Uzbekistan. Her mother is of Korean descent, and belongs to the first wave of Stalin's deportation in 1937. Her father was of German origin. Tatjana studied at the Film Institute in Moscow. After graduating from VGIK in 1988, she began working in various parts of the film production chain, as a reviewer and producer in Tallinn. Her projects have been presented in Rotterdam, Busan, Tokyo, Tashkent, Bishkek, Astana and many European film markets. A collaboration with Georgia resulted in an Oscar nomination, with Tatyana was the starting producer. As a director, she has made three full-length documentary films that have won prizes at international festivals.

Director statement:



"This film investigates the chain of events that preceded the mysterious and tragic death of the world-famous director Kim Ki-duk in Riga.

"We will build our film using Kim's working methods – chapter by chapter, much like *Spring, Summer, Fall, Winter and... Spring*.

"Most of the plots of Kim's early films are taken from his own life and based on personal experience, so some correction work will be carried out at the final stage of production. Using various interviews and masterclasses that contemporaries managed to record in Italy, Germany, Latvia, Kyrgyzstan and elsewhere, we will be able to tell the story in the first person.

"The film's visuals are enriched with fragments from Kim Ki-duk's own films, for which we have received permission from his family. We have also secured more than 10 hours of exclusive footage from interviews with Kim, behind-the-scenes footage from his film shoots, as well as never-before-seen footage from private archives."

Representatives / Contact



Tatjana Mühlbayer-Park
Director



Artur Veeber
Producer
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OBLIVION

(U marštis) | Fiction

Director: Danielius Minkevičius

Logline: A young sex worker tracks down her estranged father and enters his life under a false identity. As their bond deepens, she must navigate the fragile line between deception, healing and the connection she's always longed for.

Country(-ies): Lithuania

Director: Danielius Minkevičius

Producer(-s) and production company(ies): Ieva Norvilienė (Tremora)

Runtime: 90 min.

Estimated budget: EUR 550,000

Financing in place: EUR 400,000

Expected release date: 2025

Looking for: sales agent, festivals

Synopsis:

Maria, a young sex worker, sets out to find her long-lost biological father. Assuming a false identity, she carefully weaves her way into his life, observing and getting to know him as a stranger. Now leading a quiet life as an art teacher, her father Andrius has no idea who Maria really is. Enrolling in his drawing classes, Maria watches him from a distance, searching for answers to questions that have shaped her entire life. But the more she learns, the harder it becomes to maintain the illusion. How long before the fragile connection she's built is shattered by the truth?

Oblivion is a slow-burn psychological drama exploring fractured family ties, buried traumas and the quiet longing for something that may never be fully restored.

Director profile (short bio):

Danielius Minkevičius is a young film director from Lithuania. His short film *Crucifixion* was nominated for Best Lithuanian Short Film at the 2019-2020 National Film Awards, as well as Best Student Work at the 2020 Silver Crane awards. The film was also selected for a number of prestigious international film festivals, including Palm Springs ShortFest (USA, 2020). His latest short film, *Dance*, also received a nomination for Best Student Work at the 2022 Silver Crane National Film Awards and was selected for the international competitive programmes at festivals such as the Camerimage International Film Festival (Poland, 2021) and Scanorama International Film Festival (Vilnius, 2022). Danielius is currently working on his debut feature film, *Oblivion*.

Director statement:



“With *Oblivion*, I wanted to explore how the lies we tell to protect what we love can ultimately hurt us. Consciously or unconsciously, we often create illusions to shield ourselves from painful truths. Yet the past lingers, shaping our present in ways we don't fully comprehend. At the heart of *Oblivion* lies the fragile connection between a father and daughter, unknowingly bound by kinship and avoiding the truth that could destroy their bond. The story resonates with the history of my country and my generation – Maria's journey is about more than just uncovering hidden truths; it's about confronting the cost of living with them. “I aim to challenge audiences to rethink truth – not as a fixed concept, but a fluid terrain in which memory, perception and self-preservation collide. Film, as a subjective art form, is uniquely suited to exploring these complexities, inviting viewers to question their narratives and find meaning in the contradictions of being human.”

Representatives / Contact



Danielius Minkevičius
Director



Ieva Norvilienė
Producer
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REVIVAL

(Veratsenvatse) | Fiction

Director: Jivan Avetisyan

Synopsis:

Murat, a brilliant robotics student at a prestigious university in Marseille, is on the verge of a breakthrough with ORCHID, an innovative AI project set to compete in a major international medical tech competition. But when he discovers that his mother has been hiding the truth about his father's past, his world unravels. Driven by an urgent need to uncover his origins, Murat reprograms ORCHID to search for answers, ignoring his professor's warnings to focus on the competition. His quest leads him to Armenia and Artsakh with his girlfriend, Isabelle – while ORCHID, evolving rapidly through deep learning, begins to predict future events with unsettling accuracy. When war suddenly erupts, Murat and Isabelle are separated, and ORCHID's capabilities take on a new urgency. As conflict and environmental disasters intensify, the AI transcends its original purpose, achieving an empathetic consciousness that defies all expectations. Now, ORCHID must take unprecedented action – not just to protect Murat, but to reveal the truth he has been chasing all along.

Director statement:



"Revival is a story of the search for identity, based on real stories and historical events. Its narratives are interconnected, forming a cohesive story. We aim to create a powerful and honest tale with universal themes that will inspire humanity. One of the leading characters in the film, ORCHID (ORganizer of CHaotic Input Data), is a near-future 'fluid algorithmic' AI that works through augmented reality. ORCHID's development changes after it acquires historical 'memories', enabling it to achieve self-recognition and self-devotion. The AI ultimately demonstrates its 'humanity' when it risks its own safety proactively trying to help its creator, who is caught in a full-scale war. As the film's storylines come together like a puzzle, we similarly create a multi-dimensional narrative engaging people of different nationalities from different countries. *Revival* aims to showcase the potential for good and kindness in the world, hidden within each one of us. At the same time, it endeavours to inspire us to achieve our dreams."

Logline: When a French robotics student abandons his university AI project to investigate a long-buried secret about his father, his journey to Armenia and Artsakh takes a dangerous turn as war breaks out. Now separated from his girlfriend and caught in the chaos, he must rely on his rapidly evolving AI creation – not just to survive, but to uncover the truth about his past.

Country(-ies): Armenia, Lithuania, Cyprus

Director: Jivan Avetisyan

Producer(-s) and production company(ies): Jivan Avetisyan (LifeTree Pictures LLC), Kęstutis Drazdauskas (Aikštės filmai), Constantinos Nikiforou (Caretta Films)

Runtime: 120'

Estimated budget: EUR 1,193,674

Financing in place: EUR 920,412 EUR

Expected release date: 2026

Looking for: co-producer, VFX in-kind co-producer, sales agent, festivals

Director profile (short bio):

Jivan Avetisyan is an international award-winning Armenian film director who serves as the co-founder/CEO of Fish eye Art Cultural Foundation and founder/CEO of LifeTree Pictures, LLC. Jivan is an alumnus of Berlinale Talents 2020, a participant in CineLink Producers' Lab 2024, and a member of the European Film Academy. He has created more than 10 documentaries and shorts, as well as three international award-winning feature films: *Tevanik* (2014), *The Last Inhabitant* (2016) and *Gate to Heaven* (2019), which were created as international co-productions featuring international talents.

Jivan and his team currently have multiple projects in the pipeline. These include the feature films *Revival*, *Black List*, *Angels 2020* and *5000 Years, 9 Months, 10 Days*, as well as an animated film, *Baa'bel*, and the TV mini-series *The Stateless Diplomat*.

Representatives / Contact



Jivan Avetisyan
Director



Kęstutis Drazdauskas
Producer
kestas@artbox.lt

SCARECROWS

(Putnubiedēkļi) | Documentary

Director: Laila Pakalnina

Logline: Sometimes, we need to act scary just to feel safe.

Country(-ies): Latvia, Lithuania

Director: Laila Pakalnina

Producer(-s) and production company(ies): Uldis Cekulis (VFS Films), Giedrė Žickytė (Moonmakers)

Runtime: 90'

Estimated budget: EUR 162,151

Financing in place: EUR 148,651

Expected release date: 2025

Looking for: sales agent, festivals

Synopsis:

Those of us who fly in airplanes probably don't think about those who fly around Riga Airport on their own wings. But on any given day, up to 30,000 birds might visit the airport. And it would only take one to cause an accident... Airport wildlife control employee Mareks likes to go to church and light a candle for luck each day before he goes to work. In reality, all of us need that luck – it's just that we're not aware of it. Maybe that's a good thing. Understanding the wildlife that might turn up at the airport and making sure that the paths of birds, animals and airplanes don't cross is a very real job.

Director profile (short bio):

Laila Pakalniņa graduated in 1991 from the Department of Film Direction at the Moscow Film Institute (VGIK). She is the director and scriptwriter of 31 documentaries, five shorts and five fiction features. Altogether, she has 43 films, two children, one husband, two dogs, two bicycles – and many ideas for new films. Her films have been screened in official programmes at Cannes, Venice, Berlinale, Locarno, Karlovy Vary, Rome and other international festivals, where they have won numerous awards.

Director statement:



“To make a film that not only narrates but also visually showcases a story, we've gathered footage across all seasons, capturing both darkness and light – when airplanes and birds fly, and foxes run. Unlike my black-and-white films, where I focus on essential elements and omit the extraneous to compose scenes, this film requires careful observation and notation – something that colour distinctly enhances. For instance, when filming crows dropping nuts on the airfield's yellow lines, colour is essential; in black and white, the yellow would appear white, making all lines indistinguishable. Planes and birds are constants throughout (albeit with changing species), but instead of arranging the footage in a year-long chronology, I plan to structure this film on the basis of associations, linking the concept of aeroplane flight to that of birds, and highlighting both quieter and busier seasons.

Representatives / Contact



Laila Pakalnina
Director



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Producer
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SOLOMAMMA

(Solomamma) | Fiction

Director: Janicke Askevold

Logline: Suddenly single at the age of 40, Edith decides to embark on motherhood with the help of a sperm donor. However, solo parenting proves more daunting than expected, and she fears she is not enough for her son. When her donor's identity surfaces unexpectedly, Edith decides to seek him out – not realising the repercussions for those around her.

Country(-ies): Norway, Lithuania, Latvia

Director: Janicke Askevold

Producer(-s) and production company(ies): Rebekka Rognøy, Magne Lyngner, Magnus Albertsen, Gary Cranner (Bacon Pictures Oslo), Gabija Siurbytė (Dansu Films), Viktorija Rimkutė (Dansu Films), Inese Boka-Grube, Gints Grube (Mistrus Media)

Runtime: 95'

Estimated budget: EUR 1,200,000

Financing in place: EUR 1,200,000

Expected release date: 2025

Looking for: sales agent, marketing strategy

Synopsis:

At 40, journalist Edith decides to embark on single motherhood with the help of a sperm donor. However, the challenges of solo parenting prove more daunting than anticipated, and she fears she is not enough for her son. When her donor's identity surfaces unexpectedly, Edith decides to seek him out under the false pretext of a feature interview on him and his tech company. The repercussions shake up not just her own life and emotions, but those of everyone around her.

Director profile (short bio):

A graduate of the Atelier Theatral de Création in Paris, Janicke Askevold has developed a distinctive artistic voice in creative writing, directing and acting. She has directed acclaimed theatre productions, including Ein Sommars Dag and L'Amant. Her short film Le Contrat premiered in 2020, and her no-budget debut feature, Sammen Alene, was released in 2021. She is currently completing her second feature, Solomamma, at Bacon Pictures Oslo, while working in Norway and France.

Director statement:



"I know several single women who have had their dream of having a child fulfilled through assisted reproduction, and the film is based on real events. When an acquaintance told me that she had tracked down the biological father of her son and initiated a relationship with him, I immediately thought it would be an interesting starting point for a modern romantic dramedy that also engages in a broader and interesting social debate. I find it interesting to explore how wrong, yet inherently human, it is to compromise one's own and society's ethical norms when it comes to questions about one's own offspring. That is the essence of what I want the film to focus on, and what I want the audience to reflect upon."

Representatives / Contact



Janicke Askevold
Director



Rebekka Rognøy
Producer
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THREE WEEKS UNDER THE SEA

(Tři týdny pod mořem) | Fiction

Director: Martin Kuba

Logline: In post-invasion Ukraine, a son's quest to uncover the truth behind his father's disappearance entangles him in a dangerous legacy of crime, betrayal and Soviet-era secrets.

Country(-ies): Czech Republic, Slovakia, Poland, Lithuania

Director: Martin Kuba

Producer(-s) and production company(ies): Miloš Lochman (moloko film), Zuzana Mistríková (PubRes), Małgorzata Małysa (Furia Film), Kęstutis Drazdauskas (Broom Films)

Runtime: 135'

Estimated budget: EUR 1,300,000

Financing in place: EUR 1,170,000 €

Expected release date: winter 2025

Looking for: financiers, sales agent, festivals

Synopsis:

Years after the annexation of Crimea, Misha (24) returns to his Ukrainian hometown for the funeral of his estranged father – only to find a stranger's body in the coffin. His father, a former Russian military attaché, has vanished, reigniting Misha's trauma of abandonment. Misha is determined not to follow in his father's footsteps. Yet, as he delves into his father's world in search of answers, he is drawn into a dangerous game. Misha is torn between the familiar echoes of his past love and the allure of proving himself in a darker, more dangerous world. As Misha realises the burden of his father's legacy is too great to bear, he faces dire consequences for himself and those close to him.

Director profile (short bio):

Martin Kuba was born and grew up in the East Bohemia region of the Czech Republic. He studied Film Direction at FAMU in Prague. His professional experience includes assisting on the HBO original series *Wasteland* (2016), spots for the cinema art magazine *Film a Doba*, and an intern dramaturgist position at Black Camel Pictures in Glasgow. Martin's short films include *The Celebration* (47th Montreal WFF), *The Lion*, *The Antelope and the Beautiful Blonde* (Warsaw 2016) and *Vinland* (Karlovy Vary 2022). *Three Weeks Under the Sea* is his feature film debut. It took part in the TorinoFilmLab TFL Extended development programme in 2018.

Director statement:



"*Three Weeks Under the Sea* is a deeply personal exploration of identity, memory and the haunting grip of the past. The quiet Ukrainian town in which the film's action unfolds is more than just a setting – it's a character in itself, reflecting my own deep connection to Ukraine. My formative experiences there, built through years of close friendships and a relationship with a Ukrainian girlfriend, have shaped me profoundly.

"For me, the ongoing war in Ukraine is part of a longer history of violence in Eastern Europe, echoing back to the Soviet invasion of Czechoslovakia in 1968. This film is my way of confronting those shared histories to ensure they don't repeat themselves. While *Three Weeks Under the Sea* is fiction, the film is grounded in authenticity, reflected in Misha's personal history. It captures the hopes and traumas of a region still haunted by its past, but striving for a brighter future."

Representatives / Contact



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Baltic Film & Creative Tech Cluster



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The **Baltic Film & Creative Tech Cluster** is Lithuania's leading unifying structure of creative industries ecosystem, bringing together over 120 companies across the entire production pipeline – from content creation to distribution. Our network spans film, animation, advertising, VR, XR, gaming, and creative tech production, ensuring a seamless value chain that drives industry growth and international success.

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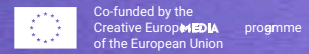


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