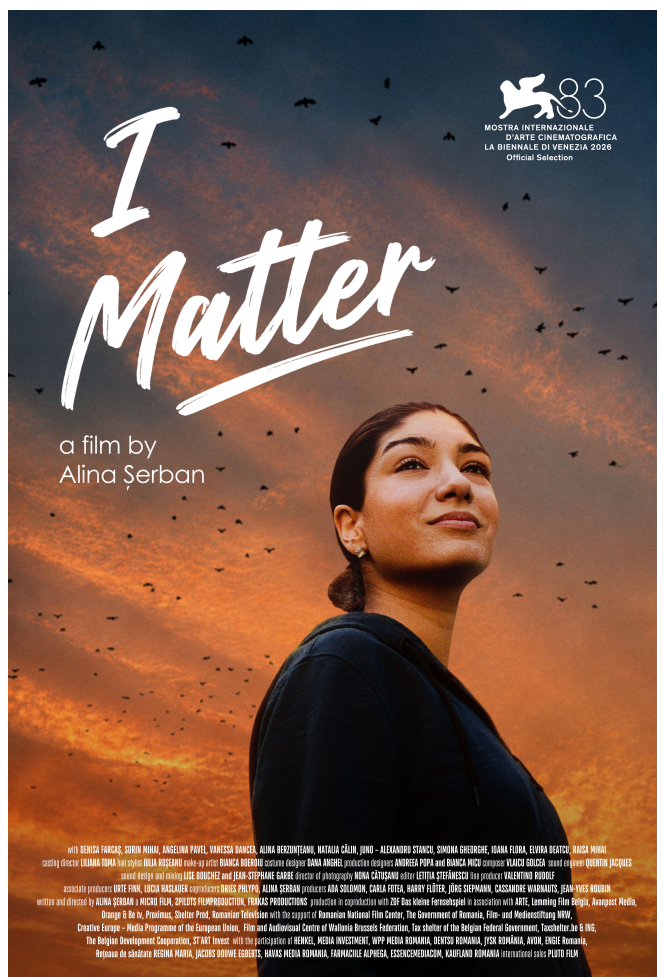



 MOSTRA INTERNAZIONALE
 D'ARTE CINEMATOGRAFICA
 LA BIENNALE DI VENEZIA 2026
 Official Selection



©Nona Catusanu, Alexandra Roceanu

I MATTER

COUNTRY	Romania, Germany, Belgium
YEAR	2026
LENGTH	101 min.
GENRE	Drama
DIRECTOR	Alina Șerban
PRODUCERS	Ada Solomon, Carla Fotea, Harry Flöter, Jorg Siepmann, Cassandre Warnauts, Jean Yves Roubin, Dries Phlypo, Leontine Petit, Erik Glijnis
PRODUCTION	microFILM, 2PilotsFilmproduction, Frakas Productions, Lemming Film Belgium
WORLD SALES	Pluto Film

WORLD PREMIERE

VENICE FF SPOTLIGHT



WORLD PREMIERE 08.09.2026 — 21:00h
Sala Giardino

2nd SCREENING 09.09.2026 — 08:45h
Sala Giardino

PRESS & INDUSTRY 08.09.2026 — 14:00h
Sala Giardino

CONTACTS

PRESS — MARIJANA HARDER

Marijana Harder — Mobile: +49 (0)177 79 42 871 — Email: mail@marijanaharder.com

PRODUCTION — microFILM

Ada Solomon — Mobile: +40 723 200 640 — Email: office@microfilm.eu

PRODUCTION — 2PilotsFilmproduction

Harry Flöter — Mobile: +49 172 2128391 — Email: harry@2pilots.de

PRODUCTION — Frakas Productions

Jean Yves Roubin — Mobile: +32 485 47 49 41 — Email: sylvain@frakas.be

PRODUCTION — Lemming Film Belgium

Leontine Petit — Phone: +32 92401000 — Email: info@lemmingfilm.com

WORLD SALES — PLUTO FILM

Rebecca Hartung (Festivals) — Mobile: +49 173 4721 919 — Email: rebecca@plutofilm.de

Daniel Vadocky (Head of Sales) — Mobile: +420 777 697 543 — Email: daniel@plutofilm.de



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DIRECTOR Alina Șerban

GENRE Drama

FORMAT Feature Fiction

ORIGINAL TITLE Eu contez

ENGLISH TITLE I Matter

COUNTRY OF PRODUCTION Romania, Germany, Belgium

YEAR OF PRODUCTION 2026

LENGTH THEATRICAL 101 min.

COLOR Color

SHOOTING FORMAT 2K

SCREENING FORMAT DCP 2K

ORIGINAL LANGUAGE Romanian, Romani

SUBTITLES English

PROTAGONISTS Denisa Farcaș, Sorin Mihai,
Angelina Pavel, Vanessa Dancea, Raisa Mihai,
Alexandru Stancu, Alina Berzunțeanu, Natalia Călin

DIRECTOR OF PHOTOGRAPHY Nona Catusanu

EDITOR Letiția Ștefănescu

MUSIC Vlaicu Golcea

SET DESIGNER Andreea Popa, Bianca Micu

COSTUME DESIGNER Dana Anghel

SOUND DESIGN Lise Bouchez

SOUND RECORDING MIXER Jean Stephane Garbe

PRODUCERS Ada Solomon, Carla Fotea, Harry
Flöter, Jorg Siepmann, Cassandre Warnauts,
Jean Yves Roubin, Dries Phlypo , Leontine Pe-
tit, Erik Glijnis.

PRODUCTION COMPANIES microFILM, 2PilotsFilm-
production, Frakas Productions, Lemming Film
Belgium

WORLD SALES Pluto Film



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LOGLINE

Rebeca, a young Roma girl, is on the verge of being kicked out of her orphanage. She clings to the hope that her father's release from prison will finally give her a family, unaware that growing up will demand more than she ever imagined.

SHORT SYNOPSIS

As she stands on the verge of leaving the orphanage she called home, Rebeca, a young Roma girl, clings to the hope that her father's release from prison will finally give her the family she has always longed for. When she is accepted into university to study acting, life finally seems to be opening up for her. But just as Rebeca begins to find her place in this new world, the life she comes from starts to catch up with her, forcing her to make choices she can no longer postpone.

LONG SYNOPSIS

With her eighteenth birthday approaching, Rebeca, a young Roma girl, faces imminent expulsion from the orphanage she has called home. She clings to the hope that her father's release from prison will finally give her the family she has always longed for. When she is accepted into university to study acting, another world opens up to her. But just as Rebeca begins to find her place there, her father is released — and turns out to be far from the superhero she had imagined. Leaving the orphanage becomes increasingly real: the home she has spent years wanting to escape is also the only one she knows. At university, Rebeca is tasked with a seemingly simple exercise: create a piece about „home.” To complete it, she must reveal to her new classmates the very life she has been trying to keep hidden from them. Caught between the orphanage she is terrified to leave and the new life she is only beginning to enter, Rebeca struggles to keep her worlds from colliding. But as those worlds begin to close in around her, she is forced to make choices she can no longer postpone and to find a new way forward.

THE PROTAGONISTS



DENISA FARCAȘ (Rebeca)

A young actress from Bucharest, Romania, where she graduated from the Acting section of the Hyperion University. With a natural screen presence and sensitivity, she is now taking her first steps into the professional acting world with *I Matter* marking her debut in cinema.



SORIN MIHAI (Aurel - The Father)

He started training with Alina Șerban as an actor on the set of Adrian Silișteanu's short film *Scris/Nescris* and Șerban then continued to guide him through *Gipsy Queen* (2019), a performance recognized with the 2023 Best Actor award at the Roma International Film Festival. Since then, he has appeared in acclaimed productions including *Luca* (2020), *Freedom* (2023), *Like a Son* (2024), as well as multiple television series.



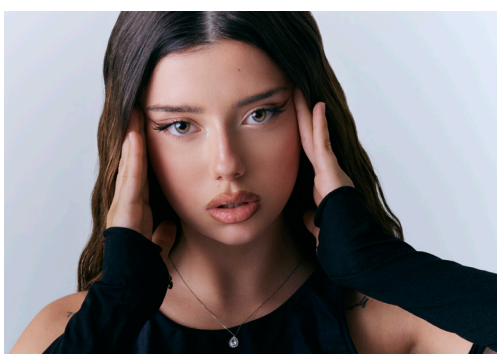
ALEXANDRU STANCU (Vlad)

A Romanian singer, songwriter, composer, and actor whose career spans music and television. A passionate musician and dancer from an early age, he joined HaHaHa Production in 2015 and went on to build a successful solo career, releasing his debut album *TOXIC* in 2021 and collaborating with widely known local artists. Alongside music, JUNO has developed a growing acting career, first appearing in television series. *I Matter* marks his debut in cinema.



VANESSA DANCEA (Elena)

A young non-professional actress from Bucharest, Romania. She was discovered by director Alina Șerban during a workshop for young people in the child care system. Vanessa has continued her artistic training under Șerban's guidance by working on multiple theater performances and making short documentary films.



ANGELINA PAVEL (Simona)

A Romanian actress and singer gained recognition for her role as Stela in Ana-Maria Comănescu's *Horia* (2023), earning a 2025 Gopo Award nomination for Best Supporting Actress. Music has been a central part of her artistic journey from an early age; she studied piano and pursued jazz vocals. In 2025, she participated in the Romanian *THE VOICE*, where she gained wide acclaim for her versatile voice and stage presence and subsequently signed with one of the country's leading record labels, HaHaHa Production.



DIRECTOR

Alina Șerban is an internationally acclaimed actress, playwright, and theatre and film director. Her leading role in *Alone at My Wedding*, selected at the Cannes Film Festival, and her performance in *Gipsy Queen* earned her multiple Best Actress awards. She also starred in the Venice-selected *Housekeeping for Beginners*. Her feature directorial debut *I Matter* marks her return to Venice FF as a filmmaker. A graduate of UNATC Bucharest, NYU Tisch School of the Arts and the Royal Academy of Dramatic Art (RADA), she is a Knight of the Order of Cultural Merit in Romania.

FILMOGRAPHY (SELECTION)

- 2024 *Goodbye, Castle* (Short Documentary)
- 2023 *Fearless* (Series of Four Short Documentaries)
- 2023 *Good Things Don't Come First* (Short Documentary)
- 2022 *I Am Nicu* (Short Documentary)
- 2022 *About Us – Vanessa* (Short Documentary)
- 2021 *I Matter* (Short Fiction)
- 2020 *Letter of Forgiveness* (Short Fiction)



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DIRECTOR'S NOTE

As a Roma woman, I have faced many difficulties that have shaped the way I see the world, including poverty, discrimination and even eviction from my childhood home. Growing up, I was made to feel ashamed of being Roma. It took me years to let go of that shame and embrace my culture. But it took me even longer to speak freely about what spending part of my youth in a children's home meant to me.

My gaze as a filmmaker comes from the worlds I have lived in and the lives I have witnessed around me. For the past 17 years, through theatre and film, I have aimed to present the humanity of the Roma and to create and claim space for our stories from a Roma perspective.

Roma people have often been the subject of films, but Roma perspectives remain very rare in cinema. Even when Roma characters appear on screen, we rarely get to see the complexity of their lives: their contradictions, desires, vulnerability, love and humanity.

Roma women's perspectives are even more rare. *I Matter* comes from a unique and intersectional perspective, exploring a reality almost nonexistent in cinema: what it means to be a girl, to be Roma and to live in a children's home.

Through Rebeca's eyes, I want to invite the audience into this world and to understand what it is like to live as a minority in a society where being "normal" so often means being white and growing up in a family.

ALINA ȘERBAN

INTERVIEW WITH THE DIRECTOR

Can you please introduce I MATTER in your own words? What is it about?

I Matter is about taking a leap of faith even when you are crippled by the fear that you will not manage, about overcoming shame and letting yourself be seen for who you really are, and about finding love and a sense of home in a place shaped by abandonment. The film explores the desire to be saved from the children's home and, at the same time, the fear of leaving it. I wanted to portray life there with both the good and the bad, and most importantly, to portray the people who live there as whole human beings, not simply as victims. The film is a celebration of the Roma experience. There are painful things in the story, but the Roma experience is not only about pain. There is also humor, love, joy, beauty and tenderness. I wanted all of that to be present in the film. Rebeca's world is very specific, but the emotions at the heart of her story are universal.

What first sparked the idea for the film? Was there a particular image, encounter, or idea that became the starting point?

I had been carrying this world and these themes with me for many years. I first explored some of them in my short film I Matter, which was much more directly about shame. The shame of where I came from, of living in a children's home, of being Roma, and the clash between that background and the very elitist world I encountered in acting school. But when I started developing the feature, I realized that I wanted to go underneath the shame and explore something deeper: fear. The fear that you will not manage on your own. It was a fear I knew very well, and it is something I still recognize in many young people growing up in children's homes. That question: What is going to happen to me? Will I be able to make it on my own? There is a saying I grew up with, especially when a child is born, that every child comes into this world with their own little piece of bread. I always loved that image. For me, it means that somehow there will be something for you in this world. You will find your place. Somehow, you will manage. I think making this film was also a way of healing something in myself. I wanted to go back and tell my younger self: You will manage. You will find your way. And I wanted to say the same thing to other young people who might carry that fear. Even when you cannot see what is waiting for you on the other side, sometimes you have to take that leap of faith. That was really the emotional starting point for the feature.

You are an acclaimed actress and director. Why did you choose directing a feature film to express your vision?

I see myself first and foremost as an artist and a storyteller. Acting, writing, theatre, and directing are all different ways for me to tell stories. Directing did not really come as a departure from acting. It grew organically from everything I had already been doing. The desire to create work rooted in the Roma experience was already there when I was at university. But in 2009, when I was in New York, I really started writing and creating my own small pieces based on that experience. When I returned to Romania, I continued writing and started directing my own work in theatre. At that time, the kind of theatre I wanted to make did not really exist in Romania. I wanted to create work about our experiences without exoticizing us. Being one of the first to do that was incredibly beautiful, but also incredibly difficult. The need came from something very simple. I grew up in a world in which I did not see myself represented. I would see people playing people like us, but very often they were not us, and the representation was exoticized. I did not recognize myself or the people I knew in those images. So I started creating the things I wished I could have seen. Even as an actress, I have often been very involved in the creative process, both in writing and in the ma-

king of the films I was part of. That gave me another kind of practical education. I could see how a film was built, contribute creatively to that process, and then see how audiences responded to what we had created. Directing became a natural extension of that journey. I wanted to be able to build the whole world of a story from my own perspective.

How did the different aspects of your own identity and story shape the way you approached Rebeca's story and the filmmaking process?

I feel that I have lived very different lives, and somehow I carry all of them within me. I started my childhood in a privileged situation. I know what it means to have comfort and to be spoiled. Then everything changed. From around the age of eleven, I experienced poverty and spent my teenage years in a traditional Roma courtyard. I know what it means to see your home demolished. Even then, I was already very aware of being different. I could see the differences between my life and the lives of other children. Sometimes I was put at the back of the classroom. There was already this feeling of being made to feel less than, of being made to feel inferior. But I still had my family around me, and I had parents who believed deeply in education and encouraged me to keep going. Then I ended up living in a children's home, without my parents around. In some ways, the material conditions there were better than during the period when my family was experiencing extreme poverty, but psychologically it was much harder for me. There was the absence of my family, but also violence, pressure, mind games and words that slowly started to get under your skin. You start asking yourself: Is it my fault that I'm here? Is it my fault that my parents are not around? Do I somehow deserve this? Am I not loved? And you hear things like, "You won't manage on your own." When you hear these things repeatedly at a vulnerable age, they can become part of the way you see yourself. While I was still living in the children's home, I entered acting school. It had been such a beautiful dream for me, but in many ways it became a painful experience. I was moving between the children's home and this very different, very elitist world of acting school. Later, from the children's home, I found my way to New York. One identity never simply replaced another. It has always been layer upon layer. These different identities and experiences coexist in me. But when I started working on the feature, I knew that my own experience could not be the only reference. I did not want simply to recreate my own story. After making the short film, I spent more than four years working directly with children and young people from children's homes. As part of my research and creative process, I made more than 8 short documentaries and theatre performances with them. We worked with their stories, and many of them wrote and performed their own experiences. That expanded the world enormously for me. My own experience gave me a point of view, and the years of work and research helped me go beyond myself. This is also why it was important to me that Rebeca could never be reduced to "the Roma girl" or "the girl from the children's home." None of us is just one thing. We carry different identities, desires, fears and contradictions at the same time. I wanted her to have that same complexity.

How did you approach creating the characters?

I never wanted to create victims or angels. I wanted to create people. I wanted to be able to love these characters, to laugh with them, sometimes to be angry with them, to disagree with them. I wanted them to be funny, difficult, vulnerable, loving and contradictory, because that is how I know people to be. Humor has always been very important in my work, even when I am dealing with painful subjects. For me, humor does not diminish the pain. It is part of life, and it is part of the way I know this world. I did not want suffering to become the only thing defining these characters. There was also a very long process behind the people you see on screen. I have known and worked with some of the young people in the film for more

than four years. We made theatre together, and every year I organize a project where young people from children's homes write their own stories and perform them on stage. Our relationship was built through creation long before we made this film. Vanessa Dancea, who plays Elena, is a good example. I first met her through a programme for young people who had lived in the care system. She appeared in several of my short films, and in one project she actually became the director herself. I supported her in telling the story she wanted to tell. Later, when I wanted her to make the transition from documentary work to fiction and to perform a text that I had written, I brought her into acting workshops and we worked together. Before shooting, we also did many workshops with the cast. I wanted people to know each other, to spend time together and to build real relationships before arriving on set. What you see on screen may sometimes feel spontaneous, but there are years of work, trust and relationships behind that spontaneity. Because Roma perspectives are still so rare in cinema, I also felt a responsibility in every choice I made. I was constantly asking myself whether an image or symbol could unintentionally reinforce a stereotype. Sometimes that meant deliberately going against what audiences might expect to see. Authenticity was much more important to me than taking the shortcut of exoticism.

After audiences leave the screening, what conversations or reflections do you hope the film inspires?

First of all, I wanted to normalize seeing Roma people on the big screen and empathizing with them, not through pity, but simply by seeing them as people like you, going through human experiences. I wanted to move away from Roma characters constantly being portrayed as exotic, as villains, or through the same limited themes and stereotypes over and over again. I wanted the audience to spend time with these characters, to laugh with them, to be frustrated with them, to care about them, simply to experience them as whole human beings. I also wanted to normalize hearing the Romani language on screen. This is especially important to me for Romanian audiences. We have lived together for centuries, and yet there is still so much that Romanian society does not know about us. Language is part of that. For me, hearing Romani naturally alongside Romanian creates a bridge and allows audiences into a world they may have lived beside for a very long time without really knowing it. I hope people also leave the film thinking about how easily we reduce someone to one identity or one circumstance. The Roma girl, the poor girl, the girl from the children's home. In reality, none of us is just one thing. And I hope they think about fear. What it means to be told, especially when you are young, that you will not manage on your own, and then to be expected to suddenly become independent. How difficult it can be to leave something familiar, even when it is hurting you, because sometimes what you know feels safer than what you don't know. But above all, I wanted to make a film about hope. About hope that can rise from painful experiences. There is pain in Rebeca's story, but I don't want that pain to be the only thing that defines her. I want people to leave with hope. That you can carry painful experiences and still move forward. That you can be afraid and still take that leap of faith.



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PRODUCTION COMPANY

microFILM

Helmed by a collective of producers (Ada Solomon, Carla Fotea, Diana Caravia and Alexandru Solomon), microFILM is a Romanian production company established to develop and produce socially relevant films which constantly challenge the cinematic language. We aim to nurture fresh talents while supporting acclaimed directors in breaking new boundaries.

FILMOGRAPHY (SELECTION)

- 2026 I MATTER — Feature Fiction by Alina Șerban
- 2025 SORELLA DI CLAUSURA — Feature Fiction by Ivana Mladenović
- 2025 STILL NIA — Feature Documentary by Paula Oneț
- 2025 GOD WILL NOT HELP — Minority Co-Production by Hana Jusic
- 2025 CAMERAS DO NOT RECORD SUCH THINGS — Short Film by Alexandru Solomon
- 2024 AN ALMOST PERFECT FAMILY — Feature Documentary by Tudor Platon
- 2024 ON THE IMPOSSIBILITY OF A HOMAGE — Short Film by Xandra Popescu
- 2023 MAMMALIA — Feature Fiction by Sebastian Mihăilescu
- 2023 ARSENIE. AN AMAZING AFTERLIFE — Feature Documentary by Alexandru Solomon
- 2021 BAD LUCK BANGING OR LOONY PORN — Feature Fiction by Radu Jude

PRODUCER

Ada Solomon is a Romanian film producer and the founder of HiFilm and microFILM. She has been working in the film business for 30+ years and has credits on almost 100 films. Main achievements as producer are: recipient of 2 Golden Bears in Berlinale – one in 2021 for Radu Jude's "Bad Luck Banging or Loony Porn" and one in 2013 for "Child's Pose" by Calin Netzer, co-producer of Venice Orizzonti Best Film, FIPRESCI winner and European Film Academy Discovery nominated "The New Year That Never Came" by Bogdan Mureșanu, co-producer Sundance and Berlinale double-premiere "The Ugly Stepsister" by Emilie Blichfeldt, recipient of 4 Silver Leopards – Special Jury Prize in Locarno for Radu Jude's "Do Not Expect Too Much From the End of the World" and "Scarred Hearts",

Ivana Mladenović's "Ivana the Terrible", Adrian Sitaru's "Best Intentions", winner of Crystal Globe for Best Film in Karlovy Vary for "I Do Not Care If We Go Down in History as Barbarians" by Radu Jude & being the executive producer to the Oscar nominated & multi European Academy Awards winner "Toni Erdmann". She is the Chairperson of the Board of the European Film Academy, member of the Board of European Producers Club and a founding member of the Board of Romanian Alliance of Producers. In 2023, she was listed by The Hollywood Reporter as one of the Top 40 Most Influential Women in Film Business.



FILMOGRAPHY (SELECTION)

- 2025 THE UGLY STEPSISTER — Feature Fiction by Emilie Blichfeldt
- 2024 THE NEW YEAR THAT NEVER CAME — Feature Fiction by Bogdan Mureșanu
- 2023 DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD — Feature Fiction by Radu Jude
- 2021 BAD LUCK BANGING OR LOONY PORN — Feature Fiction by Radu Jude
- 2019 IVANA THE TERRIBLE — Feature Fiction by Ivana Mladenović
- 2018 I DO NOT CARE IF WE GO DOWN IN HISTORY AS BARBARIANS — Feature Fiction by Radu Jude
- 2016 TONI ERDMANN — Feature Fiction by Maren Ade
- 2016 SCARRED HEARTS — Feature Fiction by Radu Jude
- 2013 CHILD'S POSE — Feature Fiction by Călin Peter Netzer
- 2011 BEST INTENTIONS — Feature Fiction by Adrian Sitaru

PRODUCER

Carla Fotea is a producer at microFILM Romania. She works on fiction and documentary films by both acclaimed directors and newcomers. Titles she has been involved in include **AN ALMOST PERFECT FAMILY** by Tudor Platon (Jihlava 2024), **HORIA** by Ana-Maria Comănescu (Tallinn Black Nights FF 2023, Namur FIFF 2024), **BAD LUCK BANGING OR LOONY PORN** by Radu Jude (Golden Bear 2021), **HOUSE OF DOLLS** by Tudor Platon (Sarajevo 2020), **UPPERCASE PRINT** by Radu Jude (Berlinale Forum 2020), **IVANA THE TERRIBLE** by Ivana Mladenovic (Special Jury Prize, Locarno 2019) and other upcoming debuts and co-productions. She has also led the development of a slate of series for the company.

She is a graduate of ACE, EAVE, Producers on the Move, Series Women, Emerging Producers and multiple other workshops. Carla is a member of EFA, EWA and EPC.



FILMOGRAPHY (SELECTION)

- 2024 **AN ALMOST PERFECT FAMILY** — Feature Documentary by Tudor Platon
- 2023 **HORIA** — Feature Fiction by Ana-Maria Comănescu
- 2021 **BAD LUCK BANGING OR LOONY PORN** — Feature Fiction by Radu Jude
- 2020 **HOUSE OF DOLLS** — Feature Documentary by Tudor Platon
- 2020 **UPPERCASE PRINT** — Feature Fiction by Radu Jude
- 2019 **IVANA THE TERRIBLE** — Feature Fiction by Ivana Mladenović



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PRODUCTION COMPANY



Founded in 2007, Frakas produces feature films by directors who take a critical look at society. Jean-Yves Roubin (founder and managing director) and Cassandre Warnauts (producer) develop and (co-)produce feature films together.

FILMOGRAPHY (SELECTION)

- 2026 LE FAUX SOIR — Feature Fiction by Michaël R. Roskam
- 2025 ALPHA — Feature Fiction by Julia Ducournau
- 2024 ANIMALE — Feature Fiction by Emma Benestan
- 2024 MALDOROR — Feature Fiction by Fabrice du Welz
- 2023 VINCENT MUST DIE — Feature Fiction by Stephan Castang
- 2022 RETURN TO SEOUL — Feature Fiction by Davy Chou
- 2021 TITANE — Feature Fiction by Julia Ducournau
- 2021 ONODA — Feature Fiction by Arthur Harari
- 2021 INEXORABLE — Feature Fiction by Fabrice du Welz
- 2019 ATLANTICS — Feature Fiction by Mati Diop



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PRODUCTION COMPANY

2PILOTS

2Pilots Filmproduction is a dedicated team of cinephiles based in Cologne. In close collaboration with our screenwriters and directors, we develop feature films, high-end drama series and documentary formats, as well as ambitious international co-productions for cinema and television.

HARRY FLÖTER

Harry Flöter studied Art, Directing and Screenwriting at the Academy of Media Arts Cologne (KHM) and at the ifs internationale filmschule köln. In 1999, he co-founded 2Pilots Filmproduction with Jörg Siepmann. Since then, he has produced numerous feature films and documentaries that have screened at festivals around the world. He is a member of the German Film Academy, the European Film Academy, the German Producers Association, EAVE and the European Documentary Network. Harry's passion lies in global arthouse cinema.

JÖRG SIEPMANN

Jörg Siepmann is co-founder of 2Pilots Filmproduction. After studying film at Dortmund University of Applied Sciences and Arts, he continued his education at the Academy of Media Arts Cologne and the ifs internationale filmschule köln. He is a member of the German Producers Alliance, the NRW Producers Association and the Documentary Film Association (AG DOK). Over a career spanning more than 30 years, he has produced around 25 feature films and more than 80 documentaries together with his business partner Harry Flöter. In August 2023, he co-founded the film distribution company Cologne Cine Collective with Joachim Kühn and Harry Flöter.



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PLUTO
FILM

WORLD SALES

Pluto Film is an international sales, festival distribution, production and consultancy based in Berlin. We are committed to engaging global cinema and devoted to feature films, so they reach and engage audiences globally. Our focus is on arthouse and cross-over films, especially those by emerging talents, but our lineup also includes charming family films, elevated genre films, and documentaries.

Across all our activities, we work closely with the filmmakers to package and position their films effectively. In a collaborative practice, we develop fitting Audience Design strategies that maintain the soul of the film while maximizing its distribution potential. This creates a distribution network that spans from filmmakers and producers to distributors across all territories and platforms, facilitating collaboration throughout the film value chain.

FILMOGRAPHY (SELECTION)

- 2026 CHICA CHECA — Comedy by Šimon Holý
- 2026 SUMMER WAR — Psychological Thriller by Alicia Scherson
- 2026 EXTRAORDINARY — Children, Adventure, Animation by Marina Andree Škop, Vanda Raýmanová
- 2026 ATLAS OF THE UNIVERSE — Adventure, Road-movie, Family, Children by Paul Negoescu
- 2025 THE PUPIL — Crime, Family, Drama by Karin Junger
- 2025 FUNERAL CASINO BLUES — Melodrama, Romance, Vibe Cinema, Ghost-Story by Roderick Warich
- 2025 BIDAD — Drama, Romance by Soheil Beiraghi