



CASA CINE

2026 PROJECTS BOOKLET

CASA CINE

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CASA CINE 2026 | Film and Music Writing Residency | Château de la Napoule

INTRODUCING CASA CINE

Organized by La Napoule Art Foundation and SERENA Productions, **CASA CINE is an international screenwriting and music composition residency** for cinema that accompanies authors in the development of their first or second feature film projects and welcomes film score composers for a creative residency. We conceived this residency to be a privileged moment in which introspection and fruitful exchanges are combined in a collaborative environment.

CASA CINE takes place for 3 weeks each year, at the Château de la Napoule, in parallel with Festival de Cannes. It aims to **accompany authors in their transition to feature film**, to provide **visibility and recognition** for film composers, to **introduce them into professional networks**, and to **promote international co-productions**. During the course of the residency, privileged professional relationships are built through the sharing of daily life with renowned filmmakers in an exceptional place, totally dedicated to creation.





In 2026, five screenwriters and two film score composers were selected out of over 270 applications from 66 different countries. We thank the [jury of film](#) and [music](#) professionals who were in charge of the selection, composed by Raja Amari, Mary-Lyn Chambers, Anna Glogowski, Dominique Hoff and Pierre Pinaud for the screenwriting projects, and Renaud Barbier, Delphine Mantoulet and Pierre Ruscher for the film score composition projects.

Cuban filmmaker **Fernando Pérez** and Portuguese filmmaker **Pedro Pinho** are the screenwriting mentors of the 2026 edition of CASA CINE, working closely with the selected authors, providing guidance and sharing their perspectives, knowledge and professional experience. This year, the selected film score composers will also benefit from mentoring sessions provided by French composer **Delphine Mantoulet**. All residents are accompanied in the preparation of their project pitch by **Anna Glogowski**.

We invite you to discover the selected CASA CINE projects during the pitch event at Region Sud Pavilion - Festival de Cannes, on May 14th, at 4:00 p.m.

2026 SELECTED SCREENWRITING PROJECTS

- **ROBBING BEIRUT**
by *Katia Jarjoura* | *LEBANON*
- **A ROOM OUTSIDE THE WORLD**
by *Marcel Beltrán* | *CUBA / BRAZIL*
- **ALL CLEAR**
by *Christina Tynkevych* | *UKRAINE*
- **SHOOTING STARS**
by *Parsa Ansari* | *IRAN*
- **BODY AND SOUL**
by *Louis Hanquet* | *FRANCE*

2026 SELECTED FILM SCORE COMPOSERS

- **ANA KRSTAJIĆ**
Film score composer | *SERBIA*
- **SAMUEL MAROT-SAFERIS**
Film score composer | *FRANCE*



ROBBING BEIRUT

Feature fiction

Inspired by real events, *Robbing Beirut* is set in a Lebanon on the brink of collapse, shaken by unprecedented economic and social turmoil. The film follows Joy, a young unemployed architect pushed to her limits, who decides to attack the bank that has frozen her family's savings, in order to save her sick sister.

Robbing Beirut captures the violent desperation and simmering rage of citizens abandoned by the state, tracing the transformation of a woman who, in seeking to reclaim control over her life, becomes a transgressive outlaw figure.

LOOKING FOR CO-PRODUCTION, DISTRIBUTORS, SALES AGENTS

Script: **Katia Jarjoura & Jihane Chouaib**

Direction: **Katia Jarjoura**

Duration: **100 minutes**

Country: **Lebanon**

Original language: **Arabic**

Production: **Blue Train Films (France)**

Support received: **Grand Prix du Jury - Red Sea**

Souk; Red Sea Development grant



KATIA JARJOURA

Katia Jarjoura is a Lebanese-Canadian journalist, screenwriter, and director. She has travelled extensively through the Middle East and conflict zones, producing numerous documentaries for international media outlets, including Arte. In her films, Katia Jarjoura explores the consequences of war and social turmoil on ordinary people and their struggle to survive. Her documentaries have been widely screened and awarded at various international film festivals. Among them are *Entre Deux Fronts* (2001), *Goodbye Mubarak!* (2011), and *Liban, de fracture en fracture* (2014). In the realm of fiction, she has directed the short films *In Their Blood* (2009), which won the France 2 Award at the Brest Film Festival; and *Only Silence* (2018), which after the festival circuit was broadcasted on France 3. More recently, she directed a feature-length creative documentary, *Les Échappées* (2022), selected at FIPADOC.

SELECTED FILMOGRAPHY

WRITER, DIRECTOR

- *In Their Blood* (2009) - Fiction - 31'

- *Only Silence* (2018) - Fiction - 30'

- *Les Échappées* (2022) - Fiction - 77'



A ROOM OUTSIDE THE WORLD

Feature fiction

Clara, a 65-year-old Cuban artist displaced in São Paulo, works as a cashier to survive. Amid the monotonous routine, the quiet bond with her Angolan friend Zola and the unexpected arrival of her son Lázaro push her to reclaim her identity, discovering that her only true freedom lies in the wood she carves at night. Through this intimate ritual, she awakens to a liberating truth: Art is a silent form of insubordination and self-care. Inspired by the author's mother's life, *A Room Outside The World* is a contemporary exploration of the fundamental search for one's place in the world.

LOOKING FOR CO-PRODUCTION, FINANCING

Script and direction: **Marcel Beltrán**

Duration: **90 minutes**

Country: **Brazil**

Original language: **Portuguese**

Production: **Mediocelo Films (Brazil)**



MARCEL BELTRÁN

Marcel Beltrán is a Cuban-Brazilian screenwriter and director based in São Paulo. Over the years, he has explored various analog and digital formats, utilizing archival footage and experimenting with photochemical sustainable processes, notably in short films such as *Cisne Cuello Negro*, *Cuello Blanco* (2009) and *Casa de la Noche* (2016). Blending documentary and fiction, his work is characterized by intimate portraits of Cuba and its displacement. His short film *La Nube* (2014) was awarded the Best Short Film prize at the Festival Internacional del Nuevo Cine Latinoamericano de La Habana. *La Opción Cero* (2020), his first feature-length documentary, premiered at IDFA and screened at Locarno, Hot Docs, and DOC NYC, among others. In 2025, his fiction short film *Ponto Cego*, co-directed with Luciana Vieira, premiered at the Quinzaine des Cinéastes at the Festival de Cannes and won the Best Short Film award at Festival do Rio.

SELECTED FILMOGRAPHY

WRITER, DIRECTOR

- *La Nube* (2014) - Fiction - 21'

- *La Opción Cero* (2020) - Documentary - 80'

- *Ponto Cego* (2025) - Fiction - 22'



ALL CLEAR

Feature fiction

Set in Kyiv during the early months of Russia's invasion of Ukraine, *All Clear* is a story about the home front, following Tina and Yuri, a young couple who must negotiate impossible choices under impossible conditions, caught in a limbo between fleeing to safety or staying and helping.

All Clear is not a war film in the conventional sense. The project explores the ongoing impact of the war by focusing on the fragility of daily life and the necessary adaptation to a new reality, questioning the concepts of home, patriotism, and courage.

LOOKING FOR CO-PRODUCTION, DISTRIBUTORS

Script and direction: **Christina Tynkevych**

Duration: **100 minutes**

Country: **Ukraine**

Original language: **Ukrainian**

Production: **Evos Films (Ukraine), Fiction Park (Germany), Samsa (Luxembourg)**

Support received: **Netflix's Fund for Creative Equity**



CHRISTINA TYNKEVYCH

Christina Tynkevych is a Ukrainian filmmaker from Kyiv. In her work, she adopts an intimate perspective to explore the current Ukrainian context, focusing on strong female characters. She directed two short films, *Kraina* (2016) and *Solatium* (2017), which were selected and awarded at various international film festivals. She is also the director of the documentary *Generation 91* (2018), which offers a kaleidoscope of the first post-soviet generation in Ukraine. Her first feature-length fiction film, *How Is Katia?* (2022), premiered at the Locarno Film Festival, where it received a Special Jury Prize in the "Concorso Cineasti del Presente" section. The film was subsequently screened at over 40 international festivals, including the Warsaw Film Festival and the Thessaloniki International Film Festival.

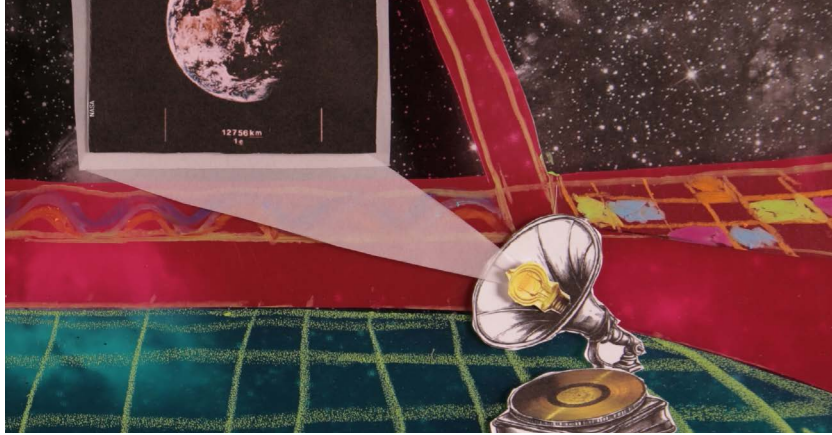
SELECTED FILMOGRAPHY

WRITER, DIRECTOR

- *Kraina* (2015) - Fiction - 27'

- *Solatium* (2017) - Fiction - 11'

- *How is Katia?* (2022) - Fiction - 101'



SHOOTING STARS

Feature documentary

While investigating mysterious UFO sightings from his childhood, a boy begins to question who the real aliens are. His search gradually shifts from extraterrestrial fantasies toward the invisible outsiders living among us on Earth.

Blending cosmic imagination with social observation, *Shooting Stars* explores themes of identity, alienation, and social division. Through the metaphor of space and extraterrestrial life, the film reflects on how societies label, exclude, and construct the “other.”

LOOKING FOR CO-PRODUCTION, DISTRIBUTORS

Script and direction: **Parsa Ansari**

Duration: **80 minutes**

Country: **Iran**

Original language: **Persian**

Production: **Seven Springs Pictures (Iran), Avant la Nuit (France), Emjay Productions (Denmark), GROM Productions (Netherlands)**

Support received: **IDFA Bertha Fund; Netherlands Film Fund; Occitanie Regional AV Funding.**

With the support from the CNC and Villa Zadig.



PARSA ANSARI

Parsa Ansari is an Iranian writer-director. He began his artistic career at the age of 16, graduating from the screenwriting program at the Darolfunun Cinema School. He later studied film directing at Tehran University of Art, where his work began to merge personal storytelling with sociopolitical themes. During his student years, he directed several short fiction films, but in the wake of the “Woman, Life, Freedom” movement in Iran in 2022, his artistic focus shifted from fiction toward documentary filmmaking. His first short documentary, *The Villain* (2024), was screened and awarded at numerous festivals across Iran, such as the Tehran International Short Film Festival. It was also named Best Short Film of the Year by FIDAN Iranian Short Film Magazine. Parsa Ansari is an alumnus of IDFAcademy, IDFA Project Space and Docs by the Sea, and is a member of the International Documentary Association and the Documentary Association of Europe.

SELECTED FILMOGRAPHY

WRITER, DIRECTOR

- *The Villain* (2024) - Documentary - 30'



BODY AND SOUL

Feature documentary

On the Island of Samui in southern Thailand, Erdem, a young Turkish boxer, dedicates his life to practicing Thai boxing. When Luna, a Norwegian woman pursuing her own dream, arrives, their paths cross. United by an obsessive devotion to physical and mental self-improvement, they live according to the relentless rhythm of training, sacrifice and competition. Through their fragile love story, *Body and Soul* portrays a world where bodies and minds become instruments of performance, revealing the tensions between desire, ambition, and the harsh realities of a world governed by a cruel form of ultraliberalism.

LOOKING FOR CO-PRODUCTION, DISTRIBUTORS, SALES AGENT

Script and direction: **Louis Hanquet**

Duration: **90 minutes**

Country: **Thailand**

Original language: **English, Turkish, Thai, Norwegian**

Production: **Valerie Montmartin, Little Big Story (France)**

Support received: **Aides à l'écriture et au développement - Région Sud; Aide au développement du fond Media Creative Europe**



LOUIS HANQUET

Louis Hanquet is a French filmmaker and cinematographer. After studying literature and cinema in Paris (La Sorbonne) and Buenos Aires (UNSAM), he worked as an assistant director, notably to directors Serge Viallet and Sébastien Lifshitz. Over time, Louis Hanquet shifted his focus toward cinematography, having worked as DOP on several short and feature-length documentaries selected for major film festivals. In 2024, he directed his first feature-length documentary, *A Shepherd*, which was screened at over forty festivals around the world, including Visions du Réel, Les États Généraux du Film Documentaire de Lussas, Thessaloniki International Documentary Festival and DokFest München and was broadcast on French and Swiss national television. It received multiple awards, including the Grand Prize and the Best Original Music Award at FIPADOC 2024 as well as an Étoile de la Scam in 2025.

SELECTED FILMOGRAPHY

WRITER, DIRECTOR

- *A Shepherd* (2024) - Documentary - 70'

ANA KRSTAJIĆ

Film score composer

Ana Krstajić is a Serbian composer. Her work combines a contemporary orchestral language with influences from the musical traditions of the Balkans and Eastern Europe. She studied composition and orchestration at the Faculty of Music Arts in Belgrade, then pursued a Master of Music in Composition for Film, Television, and Video Games at Berklee College of Music. She received in 2020 the Hollywood Music in Media Award (Los Angeles, USA) and in 2025, Muzika Klasika award for best media composer (Belgrade, Serbia). Over the years, she has collaborated with international studios and orchestras in Europe and the United States, and many of her compositions have been performed and recorded internationally.

In recent years, Ana Krstajić has composed several soundtracks for internationally award-winning short and feature films, such as Nina Ognjanović's feature *Where the Road Leads*, which premiered at the Slamdance Film Festival in 2023 in the United States, where it received the Audience Award for Best Fiction Feature Film and an Honorable Mention from the Grand Jury. Her soundtrack for Aleksandar Hadži Djurović's feature film *A Cross in the Desert* was released by Universal Music Group.

During CASA CINE, she will be working on the soundtrack for **Anomalie**, the first feature film by Macedonian director Marko Gjakovik.



“As a composer, I’m drawn to the space where sound reveals what lies beneath a character, the unspoken and the unseen. In Anomalie, I approach music as an extension of psychological tension – a subtle force reflecting control, fear, and moral fracture. I love working with string ensembles for their infinite expressive range, using both traditional and extended techniques to shape a sonic environment that tightens with the characters, guiding their descent into emotional and ethical collapse.”

SELECTED FILMOGRAPHY

- *Kreka - Dreamcatcher* (2021) by Slobodan Ivetić
- *A Cross in the Desert* (2022) by Aleksandar Hadži Djurović
- *Where the Road Leads* (2023) by Nina Ognjanović
- *One More Day* (2024) by Radivoje Bukvić
- *Sedef Magla* (2025) by Milorad Milinković

LOOKING FOR NEW COLLABORATIONS

SAMUEL MAROT-SAFERIS

Film score composer

Samuel Marot-Saferis is a French film score composer. After studying cello and musical composition at the conservatory, he graduated in film composition at the Conservatoire à Rayonnement Régional de Paris and later completed his education with studies in sound design and sound techniques at EICAR in Paris. His work is characterized by a strong experimental and versatile approach, creating musical universes where the classical acoustic repertoire blends with contemporary electronic influences. In 2019, he began his work as a film score composer, resulting in more than thirty soundtracks for national and international projects. Among the most notable are Ian Halley's *Paumo d'Amour*, for which he received the Best Music award at the Aniwow! Festival in Beijing in 2024, and Camille Sismans' *Les Garçons, Les Filles*, which was screened at the Cinéma Du Réel festival. In 2025, he collaborated with director Rodolphe Bouquet-Populus on *La Dernière Neige*, which was selected for national competition at the Clermont-Ferrand International Short Film Festival and was screened, among others, at the Screamfest Festival in LA, where it won Best Short film.

In 2025, Samuel Marot-Saferis collaborated with French-Egyptian director Sharon Hakim on her short film *Como Ler o Vento*, which premiered in the Quinzaine des Cinéastes at the Festival de Cannes. At CASA CINE, he will be working on the soundtrack for her first feature film, *Mermaid Avenue*.



"Passionate about storytelling and the impact a score has on the narrative, I draw on my diverse musical background as a cellist, composer and producer to approach each project as an opportunity to dive into new perspectives, universes and challenges. For Mermaid Avenue, I want the score to navigate between the traditional coptic culture Verena was born into, and the sensitive subjectivity of a young American teen. Blending organic and electronic sonorities, the film's chimerical score will seek to amplify its mystical, surreal narrative and build a haunting and delicate atmosphere."

SELECTED FILMOGRAPHY

- *Les Garçons, Les Filles* (2024) by Camille Sisman
- *Underground Invaders* (2024) by Shera Courtalhad
- *Mera Mera Mera* (2024) by Khaled Zidan
- *La Dernière Neige* (2025) by Rodolphe Bouquet-Populus
- *Como Ler o Vento* (2025) by Sharon Hakim
- *Text Me When You're Home* (2026) by Helen Ester Aschauer

LOOKING FOR NEW COLLABORATIONS

FERNANDO PÉREZ

Fernando Pérez is a Cuban filmmaker, writer, and film critic. He studied Spanish Language and Literature at the University of Havana before beginning his career in film, first as a production assistant and then as assistant director to Tomás Gutiérrez Alea and Manuel Octavio Gomez.

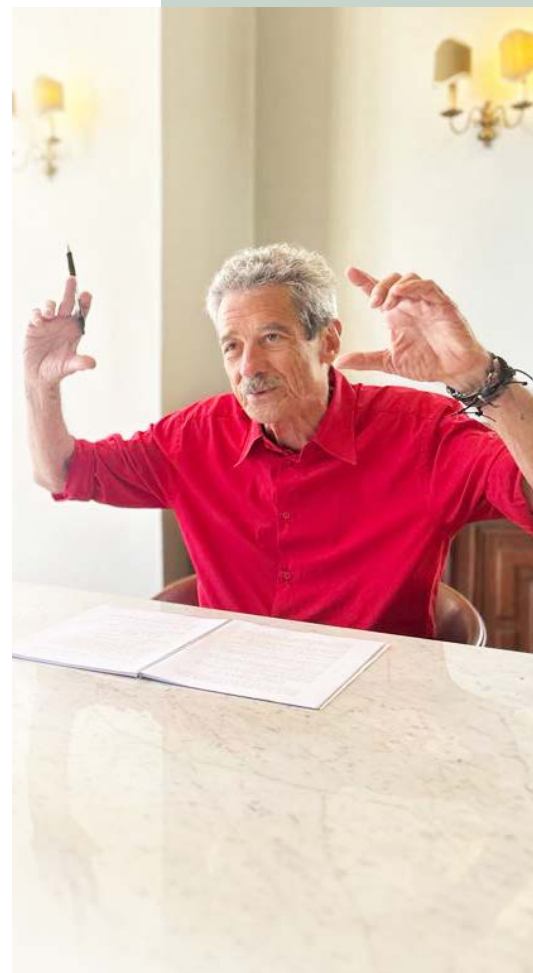
In the beginning of his career, he directed several documentaries that won awards at numerous festivals, and worked under Santiago Alvarez in the news department of the ICAIC. He wrote the book *Corresponsales de Guerra*, which received the Casa de Las Americas Award, and also taught courses in Film Criticism and History at the University of Havana and the International Film School of San Antonio de los Baños.

In 1987, he released his first fiction feature film, *Clandestinos*. However, it was in 1994, with *Madagascar*, the film exploring the complexities of Cuban society in the post-revolutionary era, that Fernando Pérez received international recognition.

His films, notably *La Vida es Silbar* (1998) and *Suite Habana* (2003), are known for their lyrical beauty, meticulous mastery and unexpected melancholy. Throughout his career he has received numerous international awards, and was awarded the Premio Nacional de Cine in 2007.

In recent years, Pérez has made films that delve into the intricacies of Cuban society, such as *Madrigal* and *Últimos Días en La Habana*.

His most recent work, *El Mundo de Nelsito* is a melodrama with hints of black humor that depicts the dreamlike world of an autistic teenager, and had its European premiere at the Malaga Film Festival in 2023.





PEDRO PINHO

Pedro Pinho is a Portuguese director, producer, and screenwriter. Deeply rooted in documentary filmmaking, his work is known for exploring political and social themes, particularly postcolonialism. He advocates for socially engaged cinema through the production collective Terratreme, which has made a significant contribution in recent years to the production and emergence of a new generation of Portuguese filmmakers.

He studied cinema at the Lisbon School of Cinema and Theater and at the ENS - Louis Lumière in Paris. His first documentary, *Bab Sebta* (2008), co-directed with Frederico Lobo, premiered at FID Marseille, where it won the Marseille Esperance Award. It was also awarded Best Film at DocLisboa and Forum Doc BH (Brazil). *The End of the World* (2013), his first medium-length fiction film, was presented at the Berlinale, IndieLisboa and Festival do Rio, among others.

In 2014, he co-directed the documentary *As Cidades e as Trocas* with Luisa Homem, which was screened at FID Marseille and DocLisboa. In 2017, he directed his first feature-length fiction film, *The Nothing Factory*, which premiered at the Directors' Fortnight in Festival de Cannes and won the FIPRESCI award. It went on to screen at numerous renowned festivals around the world, and received over 20 awards and recognitions before being commercially distributed in 12 countries across Europe, Asia and South America.

His latest feature film, *I Only Rest in the Storm* (2025), premiered in the Un Certain Regard section at Festival de Cannes, where it earned actress Cléo Diára the Best Actress Award, and has been presented at over 30 festivals around the world.

DELPHINE MANTOULET

Delphine Mantoulet is a film music composer and producer. A classically trained pianist, she is particularly interested in rock and electronic music. She began her career as a producer in London at Swan Island Music, before working at Warner Bros Music Studio in Paris and later at Naïve Records.

It was when she met director Tony Gatlif on the film *Exils* in 2004 that she began her career as a composer and developed a passion for world music and film music. This collaboration marked the beginning of a fruitful and lasting artistic partnership. She continued to collaborate with Tony Gatlif on the films *Transylvania*, *Freedom*, *Indignados*, and *Gerónimo*. She has been nominated twice for a César in the Best Original Soundtrack category (*Exils*, 2004; *Freedom*, 2009) and has received several awards, including the Best Original Soundtrack award for the song *Les Bohémiens*, performed by Catherine Ringer in the film *Freedom*. In 2017, she reunited with Tony Gatlif and composed the soundtrack for the film *Tom Medina*, presented in the official selection at the 2021 Festival de Cannes, alongside Karoline Rose Sun, Nicolas Reyes, and Manero, blending flamenco, rock, and gypsy music. That year, she was named Chevalier de l'Ordre des Arts et des Lettres.

She was invited to compose the soundtrack for Asli Özarlan's film *Elbow*, which premiered in 2024 at the Berlinale and the Music & Cinema Festival in Marseille, where Delphine Mantoulet won the Grand Prix for Best Original Music. The following year, she collaborated again with director Tony Gatlif on the feature film *Ange* with Arthur H., which premiered at the Festival de Cannes in 2025.

In addition to her artistic activities, Delphine Mantoulet has participated as a professional in several CNC commissions in the field of original music and diversity. In 2025, she was invited to join the teaching staff of the new international school of music composition for image (EICMI).





ANNA GLOGOWSKI

Born in Brazil, Anna Glogowski began her career in research and teaching in sociology.

Later, in France, she worked as documentary director at Canal+, then program advisor at France Télévisions. She has programmed for several film festivals, such as Paris Cinéma, La Cita and Doctisboa.

She later became an international consultant for the development of documentary projects, including Cannes Docs, ADDOC and Agora Docs Thessaloniki. She has been a member of various funding committees of the French National Centre of Cinema (CNC), such as *Aide au Court-Métrage*, *Fonds bilatéral d'aide à la coproduction d'œuvres cinématographiques franco-portugaises* and *Aide aux Cinémas du Monde*.

As a jury, she has been a member of several festivals, including Visions du Réel, IDFA, DOK LEIPZIG, CPH:Dox, Rome Film Festival, CINEMED and the Trieste Film Festival. Anna Glogowski is currently a member of the selection committee of the It's All True festival in Brazil, since 2003 and the FIPADOC festival in France, since 2019.

ORGANIZATION

The CASA CINE residency is organized by:



La Napoule Art Foundation
CLEWS CENTER FOR THE ARTS

lnaf.org



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PRODUCTIONS

serenaproductions.com

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Partners



With the support from



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The logo for Casa Cine features the words "CASA CINE" in a bold, white, sans-serif font. The text is centered and framed by a white arch above and a horizontal line below. The arch is composed of a curved top and short horizontal segments at the ends. The horizontal line below the text is a simple, solid white bar.

CASA CINE

casacine.org