

THE PATH INTO THE LIGHT SEEMS DARK



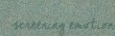
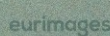
76. Internationale
Filmfestspiele
Berlin

Berlinale Forum

U S T

A FILM BY RALITZA PETROVA

PRODUCERS APORIA FILMWORKS & SCREENING EMOTIONS
WITH THE SUPPORT OF BULGARIAN NATIONAL FILM CENTER | EURIMAGES - COUNCIL OF EUROPE
DANISH FILM INSTITUTE CO-PRODUCERS FILM I VAST | DOLI MEDIA STUDIO | SNOWGLOBE | SILVER FILMS
WITH SNEJANKA MIHAYLOVA | NIKOLA MUTAFOV | MIHAIL MILCHEV | ALEXIS ATMADJOV | MARIA YOTOVA | GEORGI ZGUROV - GURKO
MARIANA KOVACHEVA-KADIYSKA | GEORGI IVANOV MAKEUP EFFECTS FIXAS LIFELIKE | CREATIONS PRODUCTION DESIGNER VANINA GELEVA
SOUND DESIGN CARLOS E. GARCÍA EDITING PER K. KIRKEGAARD | RALITZA PETROVA DIRECTOR OF PHOTOGRAPHY JULIAN ATANASSOV CASTING NINA BOYANOVA
KERRY KOPRIVLENSKA COPRODUCED BY EVA JAKOBSEN | KATRIN PORS | MIKKEL JERSIN | ANNA BYVALD | KRISTINA BÖRJESON
PRODUCED BY NIKOLAY TODOROV | POLI ANGELOVA | RALITZA PETROVA WRITTEN & DIRECTED BY RALITZA PETROVA



APORIA FILMWORKS
&
SCREENING EMOTIONS

Present

LUST

Bulgaria, Denmark, Sweden, 2026, 77''

A FILM BY RALITZA PETROVA

World Premiere:
BERLINALE – FORUM (2026)

Press materials available at:
[\[LINK\]](#)



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LOGLINE

A guarded parole officer confronts a past she thought she'd left behind – through a bond that could destroy her – or set her free.

SHORT SYNOPSIS

A prison parole officer keeps others at arm's length – and herself even further. When she inherits her absent father's burial and debts, she slips back into patterns she thought she'd left behind. Drawn to a Shibari rigger, she tests the limits of control and surrender as the knots of her past unravel. Can she find her way back to a body she's long since abandoned?

LONG SYNOPSIS

LUST follows Lilian, a parole officer whose life is governed by clinical precision – her body, emotions, and desires held under strict control. When she is summoned back to her hometown to settle the death of an absent father, what should be a brief administrative detour unravels into unresolved debts, institutional inertia, and a decaying body caught in bureaucratic limbo.

Moving through offices, hotel rooms, and abandoned dwellings, *LUST* charts a descent into proximity – with grief, flesh, and a desire long anesthetized. An uneasy connection with a Shibari rigger offers a practice of controlled vulnerability, where intimacy is negotiated rather than promised.

With austere restraint and unsettling tenderness, *LUST* explores the fragile boundary between authority and surrender, asking what remains when control is no longer enough.

DIRECTOR'S STATEMENT

In 2016, my father passed away – someone I barely knew. What followed was not conventional grief, but the mourning of an absence already in place. *LUST* emerged from this space as a way of framing what is missing and how it lingers. I wanted the film to observe with a minimalist gaze the emptiness left by absent fathers and how daughters carry that weight. Conceived as a psychodrama, *LUST* moves between mystery, fantasy, and ghost story – not to resolve absence, but to trace how it unsettles control and, at times, creates an opening.



Interview – Déjà Vu and Jamais Vu

Ralitza Petrova in conversation with Christian Büchner and Barbara Wurm, Head of FORUM Berlinale

**The following interview is presented in full and without edits.*

Ralitza Petrova talks to Christian Büchner and Barbara Wurm about confronting the past, escaping old narratives, her influences and cinematic suspense

Barbara Wurm: *Welcome to the Forum, Ralitza, with your second feature film **LUST**. Ten years ago, you won the Golden Leopard in Locarno with your debut film **GODLESS (Bezdog)**. We are proud to host the world premiere of another very strong-minded film.*

Ralitza Petrova: Thank you so much. It means a lot to me. Somehow it seems like a divine intervention that the film is coming back to Berlin. Because it started in Berlin. I was supported with this project by Nipkow Programm and the DAAD Artists-in-Berlin Program. I spent a year in Berlin writing it.

Christiane Büchner: *You mentioned in your director's note that the project has a personal starting point. Could you tell us more about the origins of your film?*

RP: I grew up in the household of a single parent, my mom. I was raised by my grandfather and developed a strong connection with his war generation. In 2016, I lost my father, whom I'd seen a handful of times throughout my life. Growing up without a father shaped me in meaningful ways, not all of them negative. That core absence certainly took its toll, but it also gave me a great deal of resilience in a men's world. From a very young age, I never felt intimidated by the patriarchy. **LUST** is told from a firmly female gaze. My intention was to approach it without sentimentality or explicit psychological explanations, even if that meant not reaching everyone. For me, it's a mystical film about absent fathers and the daughters who carry that weight. How absence can break us, but also how it might open a new door.

BW: *Could you talk about your other sources of inspiration?*

RP: While there are films I feel close to, like **Jeanne Dielman** by Akerman, **Battle in Heaven** by Reygadas, or **Shoplifters** by Kore-eda, my main influences come from philosophy and conceptual art more than from film. For **LUST** it was texts from 'Tao Te Ching' by Laozi. It translates as 'The Way', which is the Daoist spiritual movement. Also, certain ideas from the 'The Saviours of God' by the Greek philosopher and poet Nikos Kazantzakis. It's a very controversial text, which talks about our relationship to the higher power, proposing that salvation is not something bestowed upon us, but a responsibility we carry, to help bring the divine into being

through our actions. It's a masterpiece. So these texts were conceptual points of departure. While I was writing in Berlin, I spent a lot of time attending support group meetings for addiction. I listened to personal stories about battles with different forms of addiction: alcohol, drugs, sex and love, eating, shopping, social media. But as the Canadian *physician* Gabor Mate says "Don't ask why the addiction, ask why the pain."

Quote: I wanted to create a collective portrait of women that I don't see much on screen. Throughout our lives, we are saturated by identifiers with the male hero at every stage of his development. The male archetype has long stood in for universal human experience – so familiar that it has become almost invisible.

***BW:** Wow, what an impressive reading list. Yet we conceived of the film as an extremely concise and precise – and maybe even hermetic – entity. Let's focus on the transformation process – from your personal experience and autobiographical background to this other persona, your main character.*

RP: When I was younger, I wrote poetry. So this transformation happened very naturally and intuitively. I started from that personal space that conveys a lot of contradictory emotions and feelings. So this character started to emerge, a character that I recognise in myself, but also in many of my female friends and women I see. I wanted to create a collective portrait of women that I don't see much on screen. Throughout our lives, we are saturated by identifiers with the male hero at every stage of his development. The male archetype has long stood in for universal human experience – so familiar that it has become almost invisible. Growing up absorbing these archetypes I too grew up and moved through life observing the male-hero model. I reached a point where I felt so starved of my own authentic feminine nature, which I had been taught to see as subordinate – by extension denying the feminine nature of the universe as well. I craved a female character in transition. To witness that inner, private, hidden, and denied journey. To shed a light on a collective perception that has been shamed and demonized. I imagined an almost Jungian descent into an interior space, where reality, fiction, and fantasy merge into a portal for transformation. That's how the character of Lilian emerged. Then I started looking for a woman whose sensitivity, intellect and body could carry this story. And I was very lucky to meet Snejanka Mihaylova.

***BW:** A great actress! How big was her influence on the development of the character?*

RP: Snejanka Mihaylova is a very special mind and soul to me. She is a writer and performance artist with a PhD in philosophy, and she deeply connected with the project and what I wanted to explore. When the time comes, perhaps she could share her own take on the story and on the character of Lilian. I met Snejanka around the second draft of the script, and as I continued writing subsequent drafts, I kept her presence in mind. At the writing stage, I work a bit like a sculptor. I conceptualise a prototype for a character, but I don't yet know the final material. It

could be clay, stone, wood, or gold. In that sense, Snejanka's physical presence became the material we worked with, while still shaping the character of Lilian toward a very precise form. It became our north star, if you will – this prototype of a woman. A woman capable of understanding and embodying the conflict of being a psychologist in a prison, while at the same time having no idea how to connect with her own body and personal trauma. I proposed to Snejanka to start journaling as the character, so she could start building an emotional memory for Lilian. I believe this work helped us greatly on set and in defining Lilian's emotional arc throughout the film.

Quote: The fantasies you build around our own narratives are important and useful – up to a point. Our responsibility as adults – or even as martyrs to our narratives – is to free ourselves from them once they no longer serve us.

CB: She enters very insecurely into the realm of her father, before she starts learning to read this world and gradually realises what she might want from it for herself. Maybe you can tell us something about the bodily aspect of your film. Very specifically. Why this apartment?

RP: I was interested in the idea of a contemporary intellectual who has moved beyond the need to prove herself – educated, brilliant, yet deeply introverted and only operating through the theory of things, having become disconnected from her body through family trauma. And you don't know: Is it a wound inflicted by her mother, her father, society? It's all entangled, and it's no longer even important what exactly the trauma is. We see the damaging effects of it, where fantasy corrupts the real and lust kills love. So how do you break free?

CB: Yes.

RP: The fantasies you build around our own narratives are important and useful – up to a point. Our responsibility as adults – or even as martyrs to our narratives – is to free ourselves from them once they no longer serve us. That was my focus, and the disconnection from the body as a natural consequence of this. In this way, introducing Lilian through her addiction program defines her entrapment. And you understand that she's in a program, where sobriety means 'no sex of any kind'. She's vowed to celibacy. And we come to understand and identify with the character through this very austere restriction. I enjoy that the story starts at a point where the character wants to change, but her attempts fail her. She doesn't know how. And this is what the story is about – the 'how' emerges unexpectedly. By facing everything that happens to her throughout the story, she's finally able to connect with what she's been searching for all along – her higher self, meaning, grace, her own version of God – something entirely inaccessible to her at the beginning of the film.

BW: Can you describe how you worked with her? I don't even know which of all extraordinary scenes to choose from – they are brilliant, whether it's the one with the snake, the bondage scene, or the spaces in general. From the filmmaker's point of view – how do you work?

RP: Well, for me, writing, also means writing visually. And so I have these key scenes and key metaphors – these very haunting haiku images, which I then need to understand and sculpt into the film's dramaturgy. One such image was the scene where Lilian is left suspended in bondage gear, evoking the way meat is displayed in a market. At the same time, Shibari – the Japanese art of rope bondage – is a very spiritual practice. I'm not a practitioner of BDSM, but I spent a great deal of time engaging with the community, out of respect and a desire not to exploit it. What I discovered was that many of these experiences can be profoundly transcendental and liberating. We worked with a professional instructor, Ludvig Rigger, because I wanted this specific posture that I found so beautiful. Snejanka worked closely with him in dedicated sessions, experiencing this reality first-hand before we shot the bondage scene. In this sense, all images are very written. Then with the cinematographer, Julian Atanassov, we check whether things feel honest. To me honesty is the key to the emotional integrity of a film. Is it truthful? Does it feel right? At no point do I fight to keep a concept over something that doesn't feel right.

Quote: Every scene had to have this shift between *jamais vu* and *déjà vu*.

CB: Could you say something about the visual style?

RP: I love natural light. I love raw realism. To position something austere or something dangerous in a setting that appears safe, familiar, *déjà vu*. So I was interested in this clash of having a woman in a 'safe' middle-class living room, with an antique Persian carpet, wooden floor, a cosy velvet couch, a nice stereo. And then this long python passes through the living room. It's so long you don't see its head or tail, just the middle part sliding through the frame. Scary! I love these contrasts between the banal, the everyday, the familiar, and something otherworldly making the familiar unfamiliar. Turning the *déjà vu* into *jamais vu*. I love that.

BW: This seemed to become a concept.

RP: Yes, this was an entrance point. Every scene had to have this shift between *jamais vu* and *déjà vu*. The cinematographer and I worked like investigative journalists at first. Using the camera as a stalker, framing Lilian as if she's hiding from us. There is one particular image in the beginning of the film that sets up this language. The camera observes Lilian's reflection from behind as she eats a sandwich, revealing only part of her chewing jaw, her face deliberately obscured. Everything is very zoomed in, solitary, and lonely. Even her face is cut out of the frame, but the camera is still there, watching, like an intruder who refuses to leave the room. We wanted to have this omnipresence, nudging the character to face

her reality. 'Hello, I'm here.' 'You can't keep running away'. But Lilian doesn't want to face any of it. Literally. And as she very slowly becomes open to embracing the things she is running away from, the camera starts to be more of a friend, a guardian, and even the lighting is softer and a support for her.

CB: *I want to get to the suspense, because for me, this was also something that triggered me a lot. I don't expect it, and all of a sudden it's there...*

RP: I love suspense! So that's the short of it. I love Hitchcock. My mantra is very much: less is more. Where is the tension? Enter a scene as late as possible, exit the scene as early as possible, very much influenced by Haneke, and Michel Franco in that sense. They are both brilliant with tension. When Hitchcock talks about the MacGuffin – the bomb under the table or what's in the suitcase – it doesn't matter what it is. It pushes the story forward and gives you the drive to explore the deeper themes of the film and what the story is really about. For me, suspense was very important in this film, because this story exists in a genre context. It's a mystery story. It's an investigative story. The codes were deliberately chosen: the trench coat, the python. The dream and fantasy scenes are very much rooted in the real, creating this horror-like anxious feeling. The father is shown on a mobile phone, as if he's in a 12-step-program, confessing what Lilian would have liked to hear. But it's clearly a dream – her mind compensating by creating the fantasy of a repentant alcoholic who has gained awareness – something she's perhaps longed for. And the abandoned snake – it's a pet, after all. I try to define the main contrasts within the story very early in the script's development, because they create tension and give space for exploration during the shoot.

BW: *Culturally, do you frame yourself as Bulgarian filmmaker? Is the film also about this connection between living and working abroad, and returning to Eastern Europe with a lot of experience?*

RP: When I'm at Berlinale, I will have turned 50. I left Bulgaria when I was 18, so I'm very much a rolling stone – a person of the diaspora. I often say that abroad I feel freer, but in Bulgaria I feel deeper, because Bulgaria is where I was born and where my traumas are. With these films, I am returning to honour them. I would also love to make a film in the UK, because I know the UK; I know Japan, the States, and Europe – I've lived in these places, and they have shaped me in profound ways. All of this movement feeds directly into how and why I make films. I always try to remind myself of Rilke's message: to create out of necessity – to create with honesty and vulnerability, and to go where you're afraid to be. And that's the short answer: I return to the ghosts that haunt me, wherever they are, and try to make friends with them.

BW: *Perfect. That is a full stop. Thank you so much.*

ABOUT THE DIRECTOR



RALITZA PETROVA

Ralitza Petrova (b. 1976) studied film and video art at the University of the Arts London and fiction directing at the UK's National Film and Television School (NFTS). Her films have screened at major international film festivals, including Cannes, Berlin, Locarno, and Toronto, and at art institutions such as Tate Modern and the Centre Pompidou.

In 2016, her feature debut *GODLESS* premiered at the Locarno Film Festival, where it won the Golden Leopard for Best Film. The film went on to receive 27 awards worldwide and was nominated for European Discovery – Prix FIPRESCI (2017) by the European Film Academy.

Her sophomore feature *LUST* will have its world premiere at the 76th Berlin International Film Festival (Forum).

Filmography

LUST (2026), 77 min

BETTER NATURE (2019), 20 min

GODLESS (2016), 99 min

BY THE GRACE OF GOD (2009), 37 min

ROTTEN APPLE (2007), 15 min



ABOUT THE MAIN CAST



SNEJANKA MIHAYLOVA (LILIAN)

Snejanka Mihaylova (b.1978) is a writer and performing artist working at the intersection of writing, performance, and philosophy. Her practice explores thinking as embodied and ethical, with a particular focus on voice, presence, and lived experience. Her role as Lilian in *Lust* marks her debut in cinema. Drawn by the possibility of close, process-oriented collaboration with director Ralitza Petrova, as well as by the film's exploration of the spiritual relationship between trauma, repentance, and healing, Mihaylova sees in this project the power of storytelling grounded in personal experience as a vehicle for inner transformation.

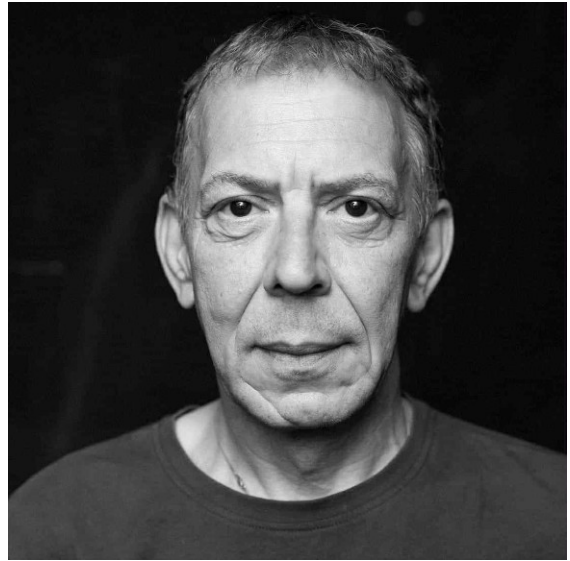
ABOUT THE MAIN CAST



NIKOLA MUTAFOV (ALEKS)

Nikola Mutafov (b. 1980) is a Bulgarian actor working across film, television, and theatre. He holds a BA in Acting from the National Academy for Theatre and Film Arts “Krastyo Sarafov” (NATFA), Sofia. A freelance actor since 2018, he previously worked in ensembles at Malyovitsa City Theatre “Behind the Canal” (Sofia, 2008–2018) and Drama Theatre “Stoyan Bachvarov” (Varna, 2003–2008). In theatre, Mutafov has collaborated with directors including Yavor Gardev, Desislava Boeva, Margarita Mladenova, Marius Kurkinski, and Vesela Vasileva. His notable stage roles include Odysseus (Odyssey; Philoctetes), Gabriel (The Drunks by Ivan Vrypaev), and Michal (The Pillowman by Martin McDonagh), performed across multiple productions over a decade. His recent screen work includes roles in Bulgarian feature films *Lust* (dir. Ralitza Petrova) and *Before I Forget* (dir. Stanislav Donchev), both in post-production, as well as television series *Stolen Life*, *The Outcasts*, and *Path of Glory*. In 2015, he received an Icarus Award nomination for Best Supporting Actor for *Philoctetes* by Heiner Müller.

ABOUT THE MAIN CAST



MIHAIL MILCHEV (TONI)

Mihail Milchev (b. 1965) graduated with an MA in Acting and Performance from Bulgaria's National Academy for Theatre and Film in 1990 and later completed a degree in Law at Sofia University in 2000. Since 1990, he has been a member of the Sofia Theatre and between 1998 and 2002 also worked extensively at the National Theatre, Sofia.

Over his career, Milchev has performed more than 60 theatre roles, including Alceste (The Misanthrope), Perry Smith (In Cold Blood), Baron Tuzenbach (Three Sisters), Friar Laurence (Romeo and Juliet), Neoptolemos (Philoctetes), Bastian (Mr. Kolpert), Cardinal Richelieu (The Three Musketeers), Paul Lohman (The Dinner), and Rocco (Perfect Strangers). In 2010, he received the Ikar National Theatre Award for his role in The Ugly One by Marius von Mayenburg and was nominated again in 2015 for Madame Mishima; he has also appeared in numerous leading and supporting roles in Bulgarian and international film and television productions and, since 2020, has been a leading acting pedagogue at the Lyuben Groys Theatre College.

ABOUT THE MAIN CAST



Alexis Atmadjov (MCKENZIE)

Alexis Atmadjov (b. 2000) is a UK based actor of Bulgarian and French heritage, recognized for his commitment to naturalistic, nuanced performances across screen mediums. Since transitioning from a background in finance into performance, he has pursued formal training to refine his craft, enrolling at The Identity School of Acting to develop his technique and on-camera presence. Alexis Atmadjov's emerging screen work includes a role as Mackenzie in the internationally produced drama *Lust* (2026), directed by Ralitza Petrova, where he appears alongside established European talent in a compelling character driven narrative. Fluent in English, French and Bulgarian, he brings linguistic versatility and cultural depth to a range of roles, drawing on his multilingual upbringing. Prior to his acting journey, he completed a degree in business finance management and began his professional life in the finance sector, experiences that continue to inform his disciplined and detail-oriented approach to performance.

WORLD SALES STATEMENT

“Through a rigorously female gaze, Ralitza turns a familiar story of desire and trauma into a precise psychodrama where erotic tension is inseparable from a woman’s attempt to reclaim her own body. Her treatment pushes the film far beyond its genre set-up, towards something quietly ritualistic and existential. In a landscape where depictions of sexuality are still so often framed from the outside, Lust feels rare because it speaks from inside the character and invites the audience into that same unsettling intimacy.”

— **Xueyin Li & Yuxuan Zhang**, Inwave Films, *Variety*

<https://bit.ly/LustVariety>



ABOUT THE PRODUCERS

Aporia Filmworks is a production company founded by filmmaker Ralitzza Petrova in 2015. Based in Sofia, Bulgaria, and collaborating with a pool of international award-winning talent, our focus is on producing innovative cinema, that allows for artistic experimentation, while pushing the boundaries of narrative storytelling.

Screening Emotions is a Bulgarian production company established in 2007, working mainly with young up-and-coming filmmakers. The chief goal of the company is to create opportunities for the development of new talents and to support original art house films by directors that stand out with their unique visions.

ABOUT THE CO-PRODUCERS

Snowglobe is a Copenhagen-based Danish film production company founded in 2015. With its strong international roots Snowglobe is a dynamic production company working with feature films across borders. Snowglobe currently develops, produces and co-produces a nuanced selection of films with an artistic and commercial core, by new as well as established directors, who all share a great passion for filmmaking. In the past 10 years, we have produced and co-produced more than 40 films. Our films have been selected and awarded at numerous international film festivals and has been distributed worldwide. We are currently working on upcoming titles by a diverse slate of directors including Lucrecia Martel, Carlos Reygadas, Jeanette Nordahl, Hlynur Pálmason, Maria Bäck, David Borgenstein, Ralitza Petrova, Annemarie Jacir, and Emilie Thalund.

Silver Films is a Swedish production company founded in 2017 by producer Anna Byvald and based in Gothenburg. The boutique company develops high-quality projects with international potential, collaborating with directors with distinctive artistic voices and a strong commitment to artist-driven storytelling. Prior to founding Silver Films, Byvald established Silverosa Film in 2006, producing and co-producing more than 20 films selected, awarded, and distributed worldwide, including two Swedish Academy Award (Guldbagge) winners: *Maggie vaknar på balkongen* and *Dance Music Now*. Her collaborations include directors Ester Martin Bergsmark & Mark Hammarberg, Lukas Moodysson, Saga Gärde, Martina Hoogland Ivanow, Ninja Thyberg, Niklas Holmgren, Ciaran Cassidy, Ada Bligaard Sørby, and others. Silver Films is currently producing a diverse slate, including minority co-productions with Ralitza Petrova and Farzad Samsami, alongside projects with leading Swedish filmmakers and producers.

ABOUT THE CO-PRODUCERS

Film i Väst is Scandinavia's leading co-producer – a stable partner in a dynamic film world. Since 1992, we have co-produced more than 1,600 films and drama series. We contribute with knowledge, experience, and a broad network that can lead to audience success and festival triumphs.

Together with the professional film industry, Film i Väst contributes to world-class films and drama series with unforgettable stories. We take pride when our co-productions make a strong impact at international festivals and award ceremonies. We are especially delighted when a film or drama series reaches a wide audience. We value long-term collaborations but are also on the lookout for new creators and stories. We contribute to a sustainable infrastructure, high-level expertise, and modern facilities that attract the Swedish, Nordic, and European film industries. We analyze developments within European cinema with a critical eye.

ABOUT THE DISTRIBUTOR

INWAVE FILMS is an international distributor based in Paris with an office in Beijing, dedicated to championing unique auteurs and their boundary-pushing storytelling. We acquire bold, visually expressive films, specialize in international distribution, and design tailored festival and marketing strategies to amplify their global reach. With a keen eye for distinct voices, we embrace innovative narratives from all cultures and formats that challenge, inspire, and transcend borders, bringing compelling stories to audiences worldwide.

CREDITS

Written & Directed by	RALITZA PETROVA
Produced by	NIKOLAY TODOROV POLI ANGELOVA RALITZA PETROVA
Co-producers	EVA JAKOBSEN ANNA BYVALD
Director of Photography	JULIAN ATANASSOV
Editors	PER K. KIRKEGAARD RALITZA PETROVA
Sound	CARLOS E. GARCIA
Production Designer	VANINA GELEVA
Costume designer	ELENA STOYANOVA
Make-Up	MAGDALENA HRISTOVA
Casting	NINA BOYANOVA KERRY KOPRIVLENSKA

TECHNICAL SPECIFICATIONS

Countries of Production:	Bulgaria, Denmark, Sweden
Year:	2026
Running Time:	77 min
Languages:	Bulgarian, English
Subtitles:	English, Bulgarian, Bulgarian (HOH), Danish, Swedish
Format:	DCP 2K
Aspect Ratio:	1.85:1
Sound:	Dolby SRN 5.1
Color:	Color

PRODUCTION CREDITS

Produced by

APORIA FILMWORKS, SCREENING EMOTIONS

In co-production with

SNOWGLOBE, SILVER FILMS, FILM I VÄST

Supported by

BULGARIAN NATIONAL FILM CENTER, EURIMAGES – COUNCIL OF EUROPE, DANISH FILM INSTITUTE, FILM I VÄST, DOLI MEDIA STUDIO, CINELINK INDUSTRY DAYS, SOFIA MEETINGS, ARTEKINO INTERNATIONAL AWARD, NIPKOW PROGRAMM, THE DAAD ARTISTS-IN-BERLIN PROGRAM

SOCIAL MEDIA HANDLES & TAGS

Director: Ralitza Petrova — Instagram: @ralitza_petrova | Facebook: Ralitza Petrova.

Production companies and partners: Lust Movie — Instagram: @lust_movie | Facebook: @lustmovie; Aporia Filmworks — Instagram & Facebook: @aporiafilmworks; Screening Emotions — Facebook: @ScreeningEmotions; Snowglobe Film — Instagram & Facebook: @snowglobefilm; Silver Films (Sweden) — Instagram: @silverfilms_swe | Facebook: @silverfilmsswe; Inwave Films — Instagram: @inwave.films; NOISE Film + TV — Instagram: @noisefilmtv | Facebook: @NOISEFilmTV

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Festival and section: Berlinale — Instagram & Facebook: @berlinale; Berlinale Forum — Facebook: @BerlinaleForum.

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76th Berlin International Film Festival – Forum