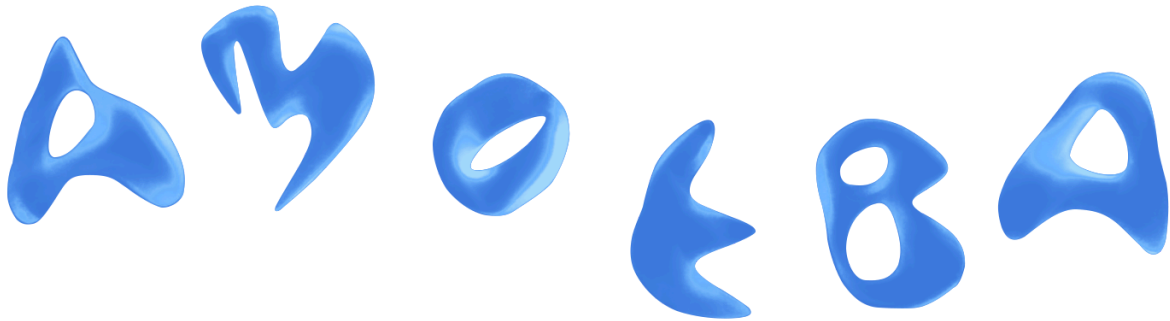


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A FILM BY TAN SIYOU



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## TECHNICAL INFORMATION

|  |   |
|--|---|
| Written and Directed by                | TAN Siyou   |
| Produced by                            | Fran BORGIA   |
| Co-Producers                           | Denis VASLIN, Antoine SIMKINE, Luisa ROMEO,<br>HAN Sunhee |
| Executive Producer                     | Fran BORGIA   |
| Line Producers                         | Shirmaine ONG, TAN Bao Ying                               |
| Production Designer & Costume Designer | Sam MANACSA   |
| Director of Photography                | Neus OLLÉ, BSC, AEC                                       |
| Colorist                               | Lionel KOPP   |
| Editor                                 | Félix REHM  |
| Supervising Sound Editor               | Jaim SAHULEKA   |
| Countries                              | Singapore, the Netherlands, France, Spain, South Korea    |
| Duration                               | 99 minutes  |
| Language                               | English, Mandarin   |
| Image                                  | Colour  |
| Screening Format                       | 2K DCP / 1.66 / 5.1 mix                                   |
| Shooting Format                        | ARRI Alexa 35   |
| Shooting Locations                     | Singapore, the Philippines                                |

## CAST

|                      |                  |
|----------------------|------------------|
| Choo Xin Yu          | Ranice TAY       |
| Vanessa Scarlett Ooi | Nicole LEE       |
| Sofia Tay            | LIM Shi-An       |
| Gina Wong            | Genevieve TAN    |
| Uncle Phoon          | Jack KAO         |
| Choo's Ma            | NG Mun Poh       |
| Auntie Angelica      | Janice KOH       |
| Ms Adeline Lim       | Jo TAN           |
| Mrs Wong             | Zelda Tatiana NG |
| Principal            | Doreen TOH       |

## LOGLINE

At an authoritarian all-girls school, four misfit teens form a secret gang. Their fumbling rebellion unearths buried desires and the quiet violence of growing up in contemporary Singapore.

## SYNOPSIS

In Singapore, school dropout Choo (16) returns to her elite all-girls Chinese school to join the graduating class. Her little acts of rebellion towards her tyrannical teachers attract the admiration of three other misfits—Vanessa, Gina and Sofia. She's drawn to them too and confides about the ghost in her room. The new friends' idea: using Sofia's camcorder to evidence the ghost.

The four form an inseparable group, and meet an unlikely kindred spirit—Sofia's family driver, Uncle Phoon (70). Inspired by his stories about the triad gangs that ruled the streets of colonial Singapore and defied the authorities openly, they decided to form a gang. But how do you form a gang in modern Singapore, where even chewing gum is illegal?

## DIRECTOR'S STATEMENT

This film started from a desire to investigate a story I told myself when I was a teenager—that I was an amoeba. I felt disconnected from my family, school and the society I lived in, and withdrew to survive. To my childish mind, the amoeba—sexless, mindless and alone—was like me, swimming in its own sea.

Growing up, cheerful songs and Good Citizen classes valorized the myth of a sleepy fishing village turned into a modern metropolis. Singapore is a tiny island without natural resources. This was national scripture drilled into us: that the citizens were the key to the nation's survival. As a young person in school, the education system felt like a training camp. Even the size of my watch and the colour of my bra was policed. And so, to “come-of-age” in this society is not a process of self-discovery, it's learning to lose your individuality and accept the group identity. Instead of finding my own form in my formative years, the shape was already decided for me. Growing up also meant an endless noise of construction. From grassy fields that become construction sites overnight to old buildings suddenly getting demolished. It meant witnessing my childhood home get turned into a highway. It's in this context that my characters will crave for what's hidden beneath the glossy surface of Singapore. A quest for values such as loyalty and honor, buried under the nation's alluring materialism, together with everything else that could pose a threat to state control.

In school I found the other closet lesbians in detention. We formed a group of close friends, and this is where I'm drawing inspiration for the film from. In our all-girls conservative Chinese school, we considered ourselves brothers more than sisters, rejecting the school's insistence on grooming us into polite women and dutiful wives. Somehow, there was always a shadow over our friendship, a silent judgement that we were not going to become productive workers or bear children for the country. We were punished endlessly and our friendship made to feel illegal, but at a time when I desired some kind of intimacy, they were my first loves. I feared losing them, and harboured a secret desire to do a gang ritual to seal our brotherhood. Some kind of romantic idea that our bond could be preserved by calling upon something ancient and mysterious.

*Amoeba* is my way of coping with the loss that came with the burial of my identity in teenhood. I want to explore the possibilities of myth-making and storytelling as identity formation—on a societal, individual, and personal level. If a country has erased its history and replaced it with a doctrinal narrative, how does it affect the psyche and lives of a generation of citizens? How do we, as citizens, make up our own stories to counter the narratives imposed upon us? How, even amongst our closest friends, do we fight to retain our identity and individuality without being subsumed into the group? And how, as a filmmaker, this act of excavating my own past to make this film has connected me even more profoundly with my past and present self.

In the film, the main character uses a camera to evidence that a ghost has been troubling her. Through that, she discovers treasures and things buried with the purpose of being forgotten. I too started to make films to discover and recover things lost. Even now, while I'm digging into the past, ghosts return to haunt me. I recall the sense that the world I live in sits above a wilder, larger, deeper one. A forgotten world whose ghosts are yearning to resurface, demanding to be heard.

*Tan Siyou*



## DIRECTOR'S BIOGRAPHY



Tan Siyou is a Los Angeles based filmmaker originally from Singapore. Siyou's short films *COLD CUT* (2024), *STRAWBERRY CHEESECAKE* (2021) and *HELLO AHMA* (2019) premiered at festivals such as Cannes, Berlinale, Toronto, Locarno, among others. She is an alumna of Berlinale's Talents Tokyo, Busan's Asian Film Academy and Universal's Director Initiative. She studied film and art at Wesleyan University, before going on to a directing fellowship at the American Film Institute. Her debut feature film, *AMOEBA*, will premiere at the 2025 Toronto International

Film Festival.

## DIRECTOR'S FILMOGRAPHY

*COLD CUT* - 2024 | Fiction Short

- Cannes' Directors' Fortnight

*STRAWBERRY CHEESECAKE* - 2021 | Fiction Short

- Locarno International Film Festival 2021
- AFI Fest 2021

*HELLO AHMA* - 2019 | Fiction Short

- Toronto International Film Festival 2019
- Berlin International Film Festival 2020 (move this up)
- AFI Fest 2019
- Singapore International Film Festival 2019

*2200 VOLTS* - 2017 | Fiction Short

- Singapore International Film Festival 2018

## INTERVIEW WITH WRITER & DIRECTOR TAN SIYOU

**An amoeba is a single-celled organism that can change its shape, and some strains are also known to be disease-causing parasites. By naming your film *Amoeba*, were you aiming to highlight the paradox of a young person's shifting identity — and how being in an oppressive environment can slowly consume you?**

'Amoeba' was one of the first starting points for this film. It was the state of mind I was in during my oppressive high school experience—withdrawn and going inside myself. I felt very isolated and decided that the amoeba's ability to reproduce by itself was a beacon of self-sufficiency and independence. At the same time, I felt an irrepressible human desire for connection and intimacy that was magnified in adolescence. The urges to come together—I like her, I want her, I want to be her, I see her, I want to marry her. Looking back, friendships have always been my grandest romance. And so, I wanted to explore the inseparable friendships of teenage years, the first delusion of 'together forever'. The idea of a single amoeba being the title of a film about a group expresses a bittersweet lesson of life: of love, but also loss and separations, because even in unison, amoebas remain islands. Through this first heartbreak, we search and find the strength to be our self in this repressive environment.

**Your short film *Strawberry Cheesecake* also explores themes of rebellion and resistance, and like *Amoeba*, it's set in a girls' school within a stifling environment. Would you say *Amoeba* is, in some ways, a continuation of what you began to explore in *Strawberry Cheesecake* — particularly around girlhood, repression, and survival?**

Yes definitely. I was already thinking of *Amoeba* when I made *Strawberry Cheesecake*, particularly the repressive girls school environment, rebellion, and girlhood in Singapore. But the writing stalled, so I made *Strawberry Cheesecake* as a way to explore *Amoeba* from a different angle. It was part of a program where I had to choose a genre, and I chose horror as a wild experiment. In the process of fictionalization, I dove deep to figure out my fears and what terrorized me as a teenager. Looking at my past so honestly unlocked something, and I was able to go deeper into the emotions of growing up in a place like this, the disconnection, yearning, helplessness, but also remember the pure, free spirit of being young.

I channeled all that into *Amoeba*, focusing on the purity of feeling, of emotions, because that in itself is an act of resistance. To survive in an authoritarian state that measures life in profit, one has to feel less. Disobedience is punished harshly, and small things can feel like big transgressions. By having the words

for emotions, to have a rich inner life, to find a true sense of self, to have imagination—all that is to fight against state control.

**I'm curious about the school song sung by the students — with lines like, 'We are respectful daughters and students of virtue' and 'We devote our hearts, bodies, and minds to become our nation's future leaders.' The lyrics seem to allude to ideas of socialism and collectivism. Were these lines taken from a real school song, and why do you think such ideals are held up as exemplary in a country like Singapore?**

The lyrics were written for this fictional Confucius Girls' Secondary School. I looked at many of Singapore's school songs, along with religious songs, and national songs of North Korea and China because of how these rousing songs and their narrative engineer group culture.

One aspect of the song is specifically about being the “ideal woman” in this highly paternalistic society. In Confucianism, the Three Obediences instruct that a woman is obligated not to act on her own and must submissively obey her father, husband and son. Obedience is desirable for anyone ruling a group. For Singapore, a tiny island country that spans 28 kilometers, north to south, and is only 60 years old, the government needs citizens to believe whole-heartedly in the national project. To dedicate their lives to ensuring the survival of the small, young nation. And so, every young person needs to imbibe this so that they can become a productive member of the labour force that will continue to drive the economy.

Singing the school song together is a daily morning ritual in all Singapore schools. There are also plaques everywhere reminding us: “Nation before community and society above self”. I wanted to explore the fictions created to control the populace, the institutional violence embedded in such songs, the systemic and everyday erosion of individuality, and the deliberate reprogramming of young minds to serve the endless pursuit of capital and growth.

**Both Choo and Vanessa seem haunted by ghostly encounters — there's a sense of them running away or avoiding something they fear. Could you share more about what these ghosts represent, and what you wanted to explore through them?**

Like Choo, there was a ghost in my childhood bedroom. It terrified me to no end. I couldn't see it, but I could feel it very strongly, and it made me unsettled. After a while, I learned to live with the mysterious presence and it shifted my understanding of the physical world. Especially when I stopped questioning if it was real, I became aware of the power and truth of the unseen, and the unreliability of the visible. Like

how in my family, difficult emotions are buried and we can only present a cheerful face at the dinner table. Or how in Singapore, questions challenging the state are silenced, and ‘undesirable’ elements harshly suppressed. This creates a culture of self-erasure, where if one’s desires and thoughts are not “right”, they are suppressed. The cumulative effect of this is that people living in this authoritarian regime become cut off from their emotions, desires, explorations and joy. Ghosts to me are the irrepressible nature of the suppressed. What we don’t say. Our real, essential nature. They start to bang on the doors.

The film starts with Vanessa saying “I don’t see anything” in their game of conjuring up the ghost. But their mutual attraction is abruptly stopped. Vanessa becomes a wall because of her fear of disappointing the adults, and jeopardizing her success. Choo internalizes the shame and suppresses her desire. In this relationship, the ghost, from being an excuse for their intimacy, transforms into buried queer desire and the need to conceal your true self for survival in a hostile environment.

**In one of their outings, the girls discover a cave where there are hidden artifacts in it. Are the artifacts an allusion to excavating their true selves, as they learn to remove societal expectations imposed on them?**

The emotional journey into the underground cave is of the girls shedding their skin to reveal the raw and soft parts of themselves to each other. It’s a freeing space outside the territory of family and institutions. There, they are relieved of the eye and scrutiny of the adults. They can share deep secrets and be themselves. It’s also a symptom of their stifling society that they have to go underground, to the margins, to be free to do that.

Historical artifacts are also physical vessels of myths and stories. These artifacts in the cave are the gods of the gangsters, and the girls co-opt them to claim the space of the cave as their new gang den. It’s their way of forging an alternative path in a society that doesn’t offer you alternatives, of imagining themselves part of a new story, not just the one they are told. In a way, the artifacts “found” them and led them to question their identity and explore new identities as a gang. As ritual objects, these artifacts also represent a sacred transmission of the spirit of resistance from the old gangsters to the young girls.

**Girlhood can be so full of confusion — navigating friendships, figuring out who you are, and trying to live up to what’s expected of you. In making this film, did you discover or let go of anything deep within yourself as a filmmaker?**

The film has been a whole lot of excavation! Many buried emotions—from confusing teenage years, forgotten memories, suppressed desires, lost friendships, inevitability of time—all came floating up during the writing process. I still think of myself as an amoeba sometimes, but after making this film, I can see that the amoeba's strangeness holds its own kind of power. I have also met other amoebas while making this film, and it makes me feel less alone in the world.

I still have a deep fear of being seen and prefer to stay invisible. But, in making a film as personal as this, I realize that being behind the camera, I'm also somehow in front of it. I am by nature a ghost, but I have discovered that being naked and painfully exposed opens me up to connection with other people, and that gives me a certain joy.

*Interviewed by Leong Puiyee, an arts manager and the Programme Head (Film) at Objectifs, a visual arts space in Singapore.*

## CAST



### RANICE TAY

Ranice Tay is a theater artist, national athlete and founder of WUSHIREN Theater. She was the lead in *THE SILLY LITTLE GIRL AND THE FUNNY OLD TREE* (Young People's Performing Arts Ensemble), and toured with Taiwan's U-Theatre in *DÀO V. 2.0 / 墨具五色 2.0*. In 2025, she made her directorial debut with *I AM FINALLY IN LOVE WITH THE WORLD*, the inaugural production of WUSHIREN Theatre. A member of Singapore's Traditional Wushu Elite Team, she has won multiple national and international awards in Taiji. Ranice plays Choo in *AMOEBA* (2025).



### NICOLE LEE

Nicole Lee is an actress and screenwriter based in Singapore. She made her screen debut in the short film *CHASING PAPER* (2018), which earned her a Best Actress shortlist at the National Youth Film Awards and was screened at the Busan International Film Festival. Since then, notable screen credits include the webseries *NOT FAIR* (2024), *DIVING FOR AIR* (2024), and the upcoming feature film *AMOEBA* (2025), directed by Tan Siyou and produced by Akanga Film Asia.

As a budding filmmaker, Nicole has also written several television series and short films, with her writing shortlisted for the Lancashire Literary Award (UK).



## LIM SHI-AN

Lim Shi-An is a screen actor. Her notable television credits include Singapore Channel 5's *ALIENATED* (2023) and *COME CLOSER* (2023). She has also done several short films including the globally-acclaimed *MOTHERLAND* (2022), and *FULL MONTH* (2025) which premiered at the 2025 Sundance Film Festival. Shi-An recently wrapped production on *TROPICAL RAIN, DEATH-SCENTED KISS*, a co-production between Momo Film Co and Total Blur, directed by Charlotte Hong. *AMOEBA* (2025) marks Shi-An's feature film debut.



## GENEVIEVE TAN

Genevieve Tan is a distinguished Singaporean theatre actress renowned for her captivating performances on stage. She has taken on prominent roles in productions such as the main lead in Checkpoint Theatre's *SECONDARY, THE MUSICAL* (2024), Esplanade Co's *JESTER RUMPU* (2023), and Singapore Repertory Theatre's *THE ALMIGHTY SOMETIMES* (2022). Genevieve has also been involved in innovative productions like *'THE EX-CHANGE: A TREASURE QUEST* (2023), *PLAYTIME! TOGETHER* (2022), and *MY COCKROACH & OTHERS*. Genevieve was part of the voicecast of Calleen Koh's *MY WONDERFUL LIFE* (2024), which won the Special Jury Award, Animation Shorts at SXSW 2025. Her commitment to the craft of theatre shines through in her dynamic portrayals and contributions to the Singaporean theatre scene.



## JACK KAO

Jack Kao is an esteemed Taiwanese actor celebrated for his impactful performances on screen. As a frequent collaborator of Taiwanese filmmaker Hou Hsiao-hsien, Kao has appeared in *A CITY OF SADNESS* (1989), *MILLENNIUM MAMBO* (2001), *FLOWERS OF SHANGHAI* (1998), amongst others. His notable filmography includes *GATAO: LIKE FATHER LIKE SON* (2024), *SEVEN KILLINGS* (2023), *SCENT OF LOVE* (2011), *A PLACE OF ONE'S OWN* (2009). He has received prestigious accolades throughout his career, including the Golden Dragon Award for Best Actor in 2014 and the China Film Media Award for Best Actor in 2010. His compelling portrayals and contributions to cinema continue to resonate with audiences, solidifying his status as a veteran in the Taiwanese film industry.



## CREW

### NEUS OLLÉ | Director of Photography

Neus Ollé is an award-winning cinematographer working worldwide.

Her first film, EL CANT DEL OCELLS (BIRDSONG) by Albert Serra, premiered at Cannes in 2008 and won her the Gaudí Award for Best Cinematography. Since then, she has shot numerous European films, winning many awards. Some of these titles include TRES DÍAS CON LA FAMILIA (THREE DAYS WITH THE FAMILY) and LE MOSQUITERA (MOSQUITO NET)). For her latest film LA HIJA DE UN LADRÓN (A THIEF'S DAUGHTER) she was awarded Best Cinematography at Women of Film Festival '20.

Some of her work for TV includes ENDEAVOUR, produced by Mammoth Screen for ITV, DEADWATER FELL for Channel 4 starring David Tennant and Cush Jumbo, and the series TOO CLOSE starring Emily Watson.

### SAM MANACSA | Production Designer & Costume Designer

Sam Manacsa worked as Art Director on award-winning films such as Carlo Francisco Manatad's WHETHER THE WEATHER IS FINE. Her short film, CROSS MY HEART AND HOPE TO DIE (2023), had its world premiere at the Venice Film Festival under the Orizzonti Section while IF PEOPLE SUCH AS WE CEASE TO EXIST (2016) was selected at Clermont-Ferrand Short Film Festival under the International Competition. She is an alumna of Asian Film Academy 2019 and SEAFIC Seed Lab 2022. Manacsa currently works as a production designer for various commercials and films.

### FÉLIX REHM | Editor

Félix Rehm is a director, editor and critic.

Trained at the Fémis film school, he now works both in the film industry and in the field of contemporary art. He has edited films by Clément Cogitore (THE EVIL EYE), Kavich Neang (WHITE BUILDING), Emad Dehkordi (CHEVALIER NOIR), Pierre Creton (UN PRINCE), Quy Minh Truong (VIET AND NAM) and Nicolas Gourault (THEIR EYES). He recently edited Tan Siyou's first feature film, Amoeba. He is currently working on the post-production of a film he directed, SERVICE SECRET, produced by Andolfi.

## JAIM SAHULEKA | Supervising Sound Editor

Jaim Sahuleka is a sound designer and re-recording mixer with over 20 years of experience. In Amsterdam he's the owner of Karakter Sound, a sound Post Production company which he started in 2022. With a small team of freelance sound designers and foley artists he works mainly on feature films from The Netherlands and on international co-productions. Although the company has not been around for very long, films they worked on already premiered at Locarno, Cannes, Venice, Berlinale, Sundance and now with AMOEBA at the Toronto International Film Festival 2025. Jaim has a passion for working on films from all over the world, because of the cultural interchange

## PRODUCERS' BIOGRAPHY

### FRAN BORGIA

Fran Borgia is a film producer, researcher, and educator born in Spain, and now based between Singapore and New Zealand, where he is currently pursuing his PhD at Auckland University of Technology. He is the founder of Akanga Film Asia, an independent film production company based in Singapore. One of the most prolific independent producers working in Asia, Borgia is closely associated with several award-winning and critically acclaimed films, including Lav Diaz's *A LULLABY TO THE SORROWFUL MYSTERY* (Berlinale Competition 2016 – Silver Bear Winner), K. Rajagopal's *A YELLOW BIRD* (Cannes Critics' Week 2016), Boo Junfeng's *APPRENTICE* (Cannes Un Certain Regard 2016), Yeo Siew Hua's *A LAND IMAGINED* (Locarno 2018 – Golden Leopard Winner), Kamila Andini's *YUNI* (Toronto 2021 – Platform Prize Winner), Jow Zhi Wei's *TOMORROW IS A LONG TIME* (Berlinale Generation 2023), Amanda Nell Eu's *TIGER STRIPES* (Cannes Critics' Week 2023 – Grand Prize Winner), Chia Chee Sum's *OASIS OF NOW* (Busan 2023 / Berlinale Forum 2024), Yeo Siew Hua's *STRANGER EYES* (Venice Competition 2024), Rima Das' *VILLAGE ROCKSTARS 2* (Busan 2024 – Jiseok Award / Berlinale Generation 2025), and Chie Hayakawa's *RENOIR* (Cannes Competition 2025).

### DENIS VASLIN

Born and raised in France, Denis Vaslin has a background in distribution and production, before moving to The Netherlands in 2000. After four years working as line producer (a.o. for *THE TULSE LUPER SUITCASES* by Peter Greenaway), he started Volya Films. Denis is a graduate of the Binger Lab in 2004, EAVE 2006 and EURODOC 2007. He is a member of the European Film Academy. He is also a member of the Produire au Sud pedagogical team from the 3 Continents Festival in Nantes/France. In 2011, he created Mandra Films in France.

## ANTOINE SIMKINE

Antoine Simkine is a French film producer and founder of Les Films d'Antoine, an independent company he launched in 2004 to champion bold, original European cinema. With over three decades of experience, Antoine's versatile portfolio spans celebrated art-house dramas like *FISSURES*, *THE SUMMER OF SANGAILE*, *THE ISLANDERS* by Alanté Kavaïté, *BIKECHESS* by Assel Aushakimova and innovative thrillers such as *PAINLESS* by Juan Carlos Medina or *PIONEER* by Erik Skjoldbjærg. His productions have garnered international recognition and festival awards, reflecting his commitment to impactful storytelling and creative excellence. Beyond production, Antoine is a leading figure in the industry: he is a member of the Académie des Césars and has served as president of ACE Producers from 2018 to 2024, supporting the next generation of independent filmmakers. Drawing on his background in visual effects as co-founder of DUBOi, Antoine brings a unique, forward-thinking vision to every project he undertakes.

## LUISA ROMEO

Luisa Romeo is a Spanish producer who founded the independent production companies Frida Films and Mararí Films. Her goal is to produce high-quality arthouse films with commercial potential and global relevance. Her films have premiered at festivals such as Sundance, Venice and Toronto. Her latest production is the romantic drama *SLOW*, Marija Kavtaradze's second feature film. It's a Lithuanian, Spanish and Swedish coproduction that premiered at Sundance and won the award for Best Director. The film was Lithuania's Osca nominee in 2024 and was selected for the EFA.

Her credits include *OUT OF SYNC* (premiered at Venice), *TROT* (premiered at Locarno) and *MARIA (AND EVERYBODY ELSE)* (premiered at San Sebastián).

She was selected to be part of 'Producers on the move 2018' at Cannes Film Festival as a representative of Spain and participated in EA VE Producers' Workshop in 2016, as well as being selected for ACE Producers in 2021.

## HAN SUNHEE

Based in Seoul and Busan, Han Sunhee is a filmmaker, educator, and founder of The Widelog Office. Her filmography as a producer includes a range of acclaimed documentary works, such as *TALKING ARCHITECT* (2011), *MANSHIN: TEN THOUSAND SPIRITS* (2013), *THE BASEMENT SATELLITE* (2013), and *MR. KIM GOES TO THE CINEMA* (2025). In addition, she is an alumna of the Rotterdam Producer's Lab (2012) and the EAVE-Ties That Bind Workshop (2019), and has directed both documentary and narrative films, including *OLD DAYS* (2016) and *TRANSMIGRATION: THE TURTLE AND THE WOMEN* (2021), among others. Since 2016, Han has served as a founding faculty member at the International Film Business Academy of the Busan Asian Film School (AFIS), and in 2024, she was appointed curator of the Asian Contents & Film Market (BIFF-ACFM), where she continues to contribute to the development of the Asian film industry.

## COMPANY PROFILES

### AKANGA FILM ASIA | Singapore

Akanga Film Asia is an independent film production company created in 2005 in Singapore. Our credits include Ho Tzu Nyen's *HERE* (Cannes Directors' Fortnight 2009), Boo Junfeng's *SANDCASTLE* (Cannes Critics' Week 2010), Lav Diaz's *A LULLABY TO THE SORROWFUL MYSTERY* (Berlinale 2016 – Silver Bear Winner), K. Rajagopal's *A YELLOW BIRD* (Cannes Critics' Week 2016), Boo Junfeng's *APPRENTICE* (Cannes Un Certain Regard 2016), Yeo Siew Hua's *A LAND IMAGINED* (Locarno 2018 – Golden Leopard Winner), Kamila Andini's *YUNI* (Toronto 2021 – Platform Prize Winner), Jow Zhi Wei's *TOMORROW IS A LONG TIME* (Berlinale Generation 2023), Amanda Nell Eu's *TIGER STRIPES* (Cannes Critics' Week 2023 – Grand Prize Winner), Chia Chee Sum's *OASIS OF NOW* (Busan 2023 / Berlinale Forum 2024), Yeo Siew Hua's *STRANGER EYES* (Venice Competition 2024), Rima Das' *VILLAGE ROCKSTARS 2* (Busan 2024 – Jiseok Award / Berlinale Generation 2025), and Chie Hayakawa's *RENOIR* (Cannes Competition 2025).

### VOLYA FILMS | The Netherlands

Volya Films is a Rotterdam-based film production company that produces high-quality feature films, documentaries, and animations for the national and international market, mainly as international co-productions. Our films tell unexpected stories with an original style or perspective. Recent titles are *YOUTH (HOMECOMING)* (Wang Bing, Golden Lion Competition Venice Film Festival 2024), *CITY OF WIND* (Lkhagvadulam Purev-Ochir, Venice Film Festival 2023) and *TOTEM* (Sander Burger, Opening Film Cinekid Festival 2022, Winner of 17 Awards and selected for 27 festivals).

Volya Films is a member of the ACE, EAVE and Eurodoc networks, the European Film Academy and the NAPA.

## LES FILMS D'ANTOINE | France

Les Films d'Antoine is an independent Paris-based production company founded by Antoine Simkine in 2004, dedicated to bringing bold, auteur-driven European cinema to international audiences. Renowned for its expertise in executive production and co-production, the company collaborates on feature films, documentaries, animation, and series, acting as both majority and minority partner on ambitious projects. Les Films d'Antoine has built a diverse slate, with acclaimed titles such as *FISSURES*, *THE SUMMER OF SANGAILE*, *THE ISLANDERS* by Alanté Kavaïté, *BIKECHESS* by Assel Aushakimova and innovative thrillers such as *PAINLESS* by Juan Carlos Medina and regularly partners with leading filmmakers and international co-producers such as *SONS OF NORWAY* by Jens Lien or *PIONEER* by Erik Skjoldbjærg. The company is also a trusted partner for foreign productions shooting in France such as *BATTLE FREESTYLE* by Ingvild Söderlind, offering tailored support and access to a robust local network. With Antoine Simkine's strong background in visual effects and post-production, Les Films d'Antoine combines creative vision, technical expertise, and a commitment to impactful storytelling, making it a key player in contemporary European cinema.

## MARARÍA FILMS | Spain

Mararí Films is a film production company from the Canary Islands, Spain, founded by Luisa Romeo in the year 2020. It is focused on the development of independent film projects with author's vision and international perspective. Its trajectory is linked to the company Frida Films, which has an extensive track record in the production of feature films, specializing in promoting Spanish talent and in international coproductions, which have had a strong presence at several international film festivals, including Cannes, Sundance, Toronto, Venice and San Sebastián. Some of its titles include *SLOW* by Marija Kavtaradze, *OUT OF SYNC* by Juanjo Giménez and *MARIA (AND EVERYBODY ELSE)* by Nely Reguera.

Mararí Films is currently developing the films *PINKALA* by Juanjo Giménez and *COMO EN CASA* by María de Castro. Among its previous work it collaborated on the movie *BUTTERFLY* by Itonje Søimer Guttormsen, which is now in postproduction. *AMOEBAS* is set to be its next premiere.

## THE WIDELOG OFFICE | South Korea

The Widelog Office is a newly launched production studio and audiovisual media education initiative based in Seoul. As a global production company, it seeks auteur-driven film and series projects with bold and challenging imaginations that push the boundaries of cinematic form across both genre and arthouse sectors. As an educational initiative, it creates multiple platforms where vision expands, aiming to develop a range of programs that connect emerging Korean filmmakers with the global community—grounded in the legacy of Asian cinema and Korea's expertise in the audiovisual storytelling industry. It is dedicated to fostering international dialogue and cross-cultural exchange through diverse projects, while nurturing the next generation of filmmakers both within and beyond Korea.



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