

Krizalit

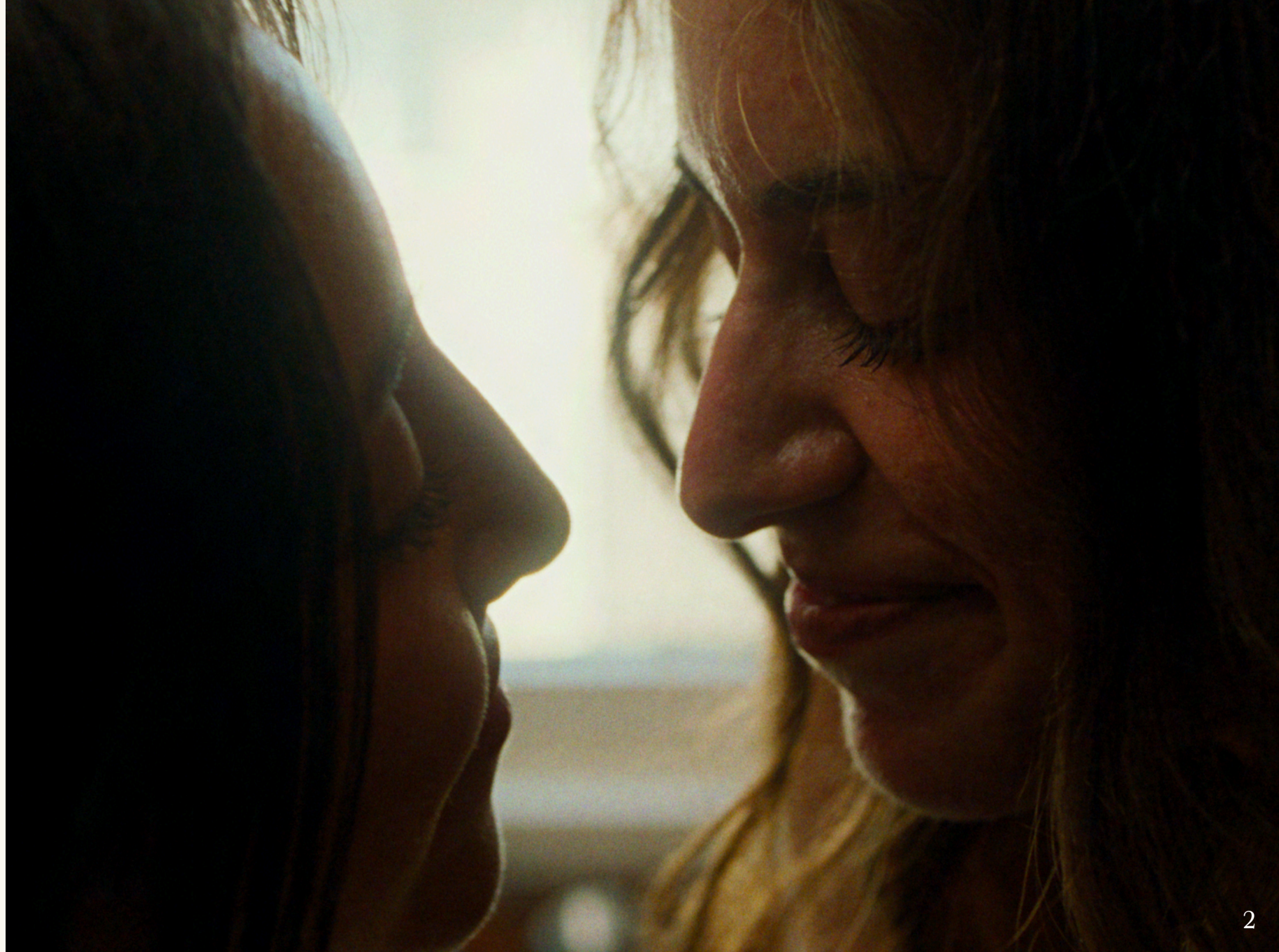
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LOGLINE

Krizalit follows Deniz, an enigmatic young woman drawn into the vibrant life of modern Turkey. Alternating between the euphoria of her intricate love with a Turkish woman, Melisa, and the weight of feeling like an outsider, the story weaves subtle hints about Deniz's true nature — inviting contemplation on identity and belonging.

Set against the backdrop of a country in flux, *Krizalit* delicately portrays the healing journey of existing within a city so capable of profound love, yet at times challenged to extend that love to others.



ABOUT KRIZALIT :

Krizalit was born from a vision that, for a long time, felt just out of reach. Rooted in the personal journey of its writer-director-producer-lead Naz, the film took shape against the odds—made possible by a collective of artists, producers, and supporters from across the world.

There was nothing simple about bringing *Krizalit* to life. Budget limitations, cultural nuance, and the emotional intimacy at the center of the film made it a complicated project to realize. And yet, step by step, it came together. With the backing of Turkish producers, the generosity of donors, and the trust of an international creative team, we were able to shoot the film in Istanbul and complete its post-production in New York.

What emerged is a quiet but powerful portrait of a city and the people who move through it. *Krizalit* offers a window into the lives of two women navigating affection, memory, and constraint in a place where intimacy is abundant—but not always allowed to take root freely.

For all of us at Insouciant Films and the global team behind *Krizalit*, this film is more than a production. It's a shared act of faith. A testament to what can happen when a story insists on being told—and when enough people believe in it to carry it across continents.

We are incredibly proud and honored to finally share *Krizalit* with the world, and we couldn't be more grateful to every single person who helped make it possible.



DIRECTORS' STATEMENT : NAZ TOKGÖZ & ARANTXA IBARRA

Krizalit began as a question- one that neither of us could answer alone: How do we love in places that teach us not to? It's a story shaped by distance and return, by memory and unfamiliarity, and it asked for more than one gaze.

From the start, every creative choice- every detail of tone, rhythm, and visual language- was developed together. We spent months building the emotional world of *Krizalit* side by side, discussing how we wanted the story to feel rather than just what we wanted it to say. That foundation of trust and shared instinct became essential once we stepped into production. Our perspectives often came from different angles: one of us grew up in Istanbul and brought an intimate, lived-in understanding of the city's contradictions. The other approached it as an outsider, drawing parallels to her own experience of Mexico City- a city also built of contradictions- framing Turkey through the lens with which she knew her own country. That mix of proximity and distance pushed the film into places neither of us could have reached on our own.

Because one of us was also the lead in the film, the on-set dynamic naturally shifted. While the collaborative spirit remained at the core, we stepped into a more traditional actor/director dynamic. One of us taking on the directing role guiding performances, often in a language not spoken fluently. Working from translated scripts and relying on instinct, the process became less about literal understanding and more about responding to the energy and rhythm. All that we had shaped side by side was now carried forward in real time- one leading, the other allowing themselves to be led. This moment of stepping back on set became an act of trust. A sense that we knew this film well enough- together- that one could carry the vision while the other embodied it. It became a process grounded in intuition, mutual respect, and the confidence that we could each hold the film, but now in different mediums.

What emerged wasn't a compromise of vision but a layering of it. Every frame carries both our hands. We didn't try to smooth over differences but rather leaned into it, because *Krizalit* is meant to be about the in-between: places you love but don't fit into, languages you don't fully speak but still feel. It's about the cities that raised us into people that had to leave them behind.

There's no neat bow at the end of *Krizalit*, just as there wasn't one in the process of making it. But maybe that's the point. Some stories are meant to remain open. This one was built that way- between two directors, across two cities, and in conversation with a place that refuses to stay still.



AESTHETIC :

Istanbul doesn't let you plan much. It's loud, unpredictable, and layered with so much chaos that trying to dominate it felt wrong from the start. We realized pretty quickly that the only way to shoot this film honestly was to stop trying to control the city, and to surrender to its unvarnished vibrancy.

So that became our approach. If we ended up in a street corner only with a sodium vapor light, we didn't correct it—we amplified it. We leaned into the chaos. Nothing was overly designed or corrected. Interiors were left exactly as we found them because they already felt true to the characters. And for exteriors, we had no real control anyway, so we just flowed with whatever the city gave us. That surrender gave us something much more authentic and truthful.

Camera wise, we kept things simple. Flat, frontal framing. Minimal movement. We didn't want it to shout—we wanted it to observe. We avoided stylized movements or dramatic angles, opting instead for still, often frontal compositions. It wasn't about showing off—it was about being present. We always tried to keep Deniz connected to her surroundings. The way she exists in a space—or shares it with someone—says as much about her emotional state as her expressions do. The 2.35 aspect ratio helped us keep that dynamic visible: wide enough to show the city's pressure, but intimate enough to feel her isolation inside it.

Color grading played a quiet but essential role. In the grade, we gently drift between the warmth of Deniz's painterly memories and the more neutral, sometimes harsh tones of her present. That contrast let us follow her internal shifts without needing to spell them out. Through her eyes, Istanbul becomes both a place of beauty and disconnection—sometimes soft, sometimes unrelenting.



CAST & CREW

DENİZ Naz Tokgöz
MELISA'S MOM Feryal Kilisli
MELISA Yasemin Cem
BARIŞ Barış Kısırik

WRITTEN BY Naz Tokgöz
DIRECTED BY Aranxta Ibarra & Naz Tokgöz
CINEMATOGRAPHY, EDIT & COLOR Mete Gültiken
COSTUME & PROPS SUPERVISOR Elçin Baştaymaz

SOUND PRODUCTION ENGINEER Can Erol
POST-PRODUCTION SOUND Gigantic Studios LLC

EXECUTIVE PRODUCERS Naz Tokgöz
April Kelley

PRODUCERS Paul-Lou Lemieux
Mete Gültiken

CO-PRODUCERS Aranxta Ibarra
Selman Çankaya (Turkey)
Maxime Allouche (USA)

RUNNING TIME 16 min 20 sec

ASPECT RATIO 2.35

FORMAT Color — Digital (DCP)

COUNTRY Turkey



THANK YOU

Mete Gültiken

contact@insouciantfilms.com
US +1 (929) 691-4759
FR +33 7 61 93 07 48

Naz Tokgöz

naz.tokgoz.02@gmail.com
US +1 (929) 684-4877

April Kelley

april@miniproductions.co.uk
US +1 (818) 535-2577
UK +44 (0) 7775 039 234



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