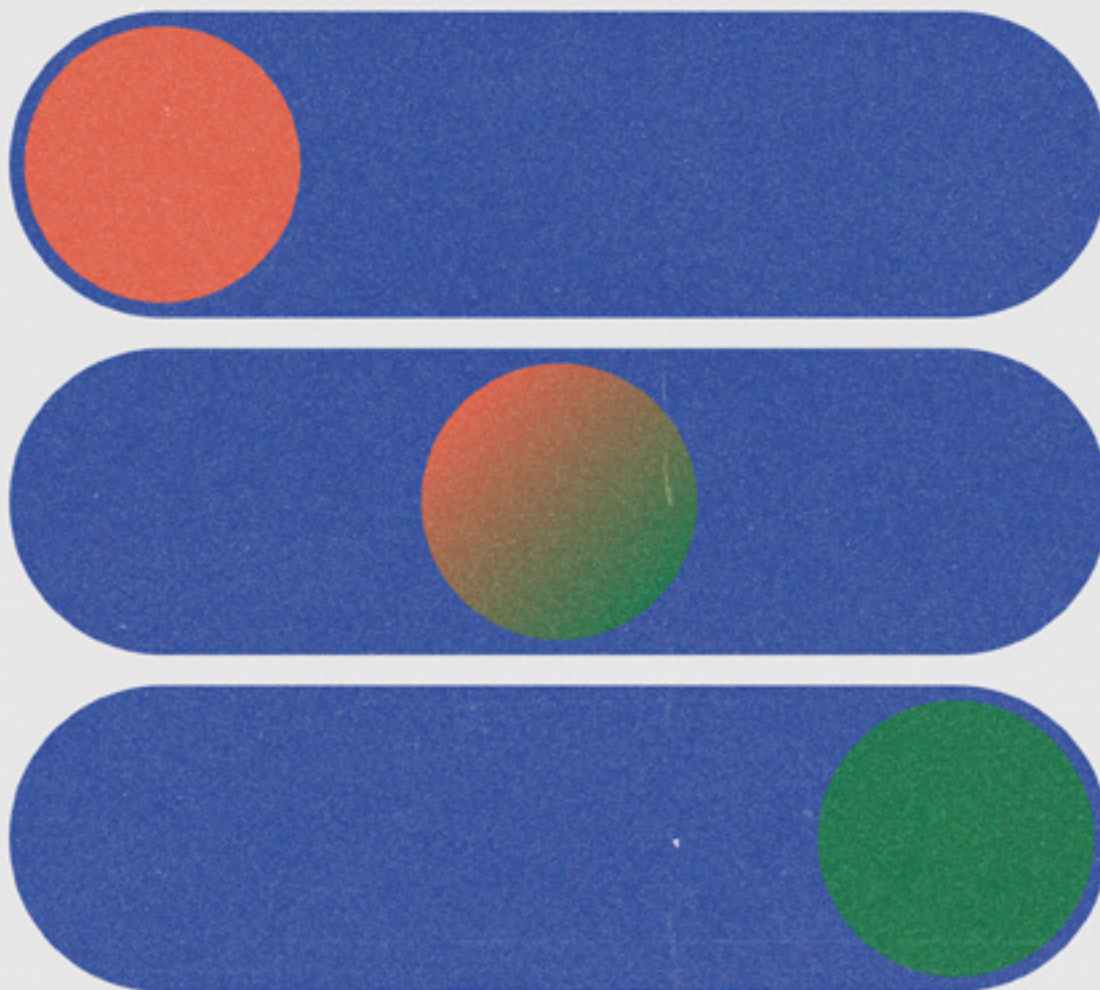


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WELCOME TO ESP 2020

2020 is a turning point for European Short Pitch, which can already pride itself of having reached its fourteenth edition.

As a new team helming the programme, it was important for us to keep the core of this wonderful initiative that has supported so many filmmakers over the years and brought many successful films to life. ESP is one of the rare schemes for short films that both support projects in their development and offer a meeting point for the film industry. European Short Pitch can also truly claim to be a pan-European programme, furthering an international mindset in many ways, from the creative process to the search for partners.

This year, we are introducing some exciting novelties to further enrich the initiative: a Jury composed of international professionals who will award two prizes granted by Région Bretagne (France), and the showcase of two emerging producers in the framework of our Finland Focus. The main ESP selection comprises 12 projects at script stage and 2 works in progress that were mentored by a fantastic team of consultants comprising Britta Krause, Juho Kuosmanen, Antonio Piazza, Roshanak Behesht Nedjad, Gabrielle Dumon, Una Gunjak, Wouter Jansen and Matthieu Taponier through script, production, pitching, distribution and editing sessions.

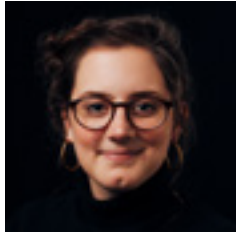
It is now time for European Short Pitch's culminating moment, the Coproduction Forum, taking place online – as the global situation requires – in collaboration with the Brest European Short Film Festival in France. It takes the form of a live digital event that includes a final pitch and 1:1 meetings with international industry professionals.

We are very proud to introduce you to the programme of this fourteenth edition, presenting a selection of projects predominantly led by female filmmakers and professionals. May this moment create inspiring new encounters to make the magic of films happen!

Julie Marnay
Head of Programme

Olga Lamontanara
Head of Coproduction Forum

JURY



SARAH SCHLÜSSEL

GERMANY / Berlinale Talents

Sarah Schlüssel is a cultural manager and film programmer based in Berlin. She coordinates the Short Form Station of Berlinale Talents and is a member of the Berlinale Shorts selection committee. She co-founded shorts/salon, a series of curated short film programmes and talks.



PIERRE-EMMANUEL URCUN

FRANCE / Stank

Pierre-Emmanuel Urcun was born in Brest in 1979. He graduated from La Fémis. He co-founded the production company Stank in 2012, a collective of authors-producers. In 2015, he won the Jean Vigo prize for the short film *Le dernier des céfrans*.



RADKA WEISEROVÁ

CZECH REPUBLIC / Prague Shorts

In the early 2000s Radka worked for Karlovy Vary IFF in the Film Industry department, and since 2008 as coordinator of KVIFF TALKs. She has cooperated on several projects of the Institute of Documentary Film since 2003. Between 2007 and 2015 she organized Fresh Film Fest - IFF of First Features and Student Films. Currently she organizes and selects films for Prague Short Film Festival and manages her own project Cinergy.

AWARDS

European Short Pitch Awards granted by Région Bretagne

Aimed at the 12 projects and awarded by the European Short Pitch Jury:

ESP First Prize: €2.000 development grant

ESP Second Prize: €1.000 development grant

Music & Cinema Aubagne International Film Festival Award

Aimed at the 12 projects and 2 works in progress:

Participation rights and invitation to the European Market for Film Music Composition "3rd Character"

Distribution Award - Radiator IP Sales

Aimed at the 12 projects and 2 works in progress:

Distribution and promotion strategy provided by Radiator IP Sales (Belgium)

Mastering-in-kind Award - The Fridge

Aimed at the 2 works in progress:

DCP mastering and 4K upscaling offered by post-production company The Fridge (Belgium)

PROJECTS



APNEA

SONIA LADIDÀ SCHIAVONE
ITALY

Genre: Drama,
Coming of Age

Length: 15 min

Language: Icelandic,
English, Italian

Looking for: Producer,
Coproducers

Oddny is only 18, but she can hold her breath like a creature of the sea. While training as an apnea swimmer, an accident will bring to the surface her doubts about the future.



SYNOPSIS. In an Icelandic pool, Oddny and other girls train as apnea swimmers with Gisli, the middle-aged trainer, and with Ovidio, the Italian lifeguard and lifecoach. As Oddny is ready to become a professional, a serious accident brings her to doubt about herself. At the pool, the corpse of a girl is found, lying on the surface of the water: a training accident. On that friend's face, Oddny sees the reflection of her possible future. In this growth process, as Gisli remains only a sport guide, Ovidio helps Oddny to find the answers she is looking for.

INTENTION. *Apnea* is the second part of a series of short films describing the growth process from youth to adulthood, especially focusing on young athletes that experience or assist to a serious sport accident. The first film, *Round 0*, deals with male youth, while *Apnea* depicts a female perspective. Additionally, both projects portray young characters who are passionate about sports that could potentially kill them. So, for *Round 0* I chose boxing, while for *Apnea* I opted for indoor apnea.

These projects are being developed as a hybrid between fiction and documentary, personally involving real Italian young athletes who had a close experience with death. However, this project is not meant to be a biographical film, and for this reason, I set the story not in Italy, but in Iceland; and not in the ocean, but in the pool. I considered that this peculiar island can be the proper background where to create an intimate human portrait.

In a further attempt to connect a Nordic and a Mediterranean culture, I also would like to join the strong social value of pools in Iceland with the same strong value of the sea for Italy.



DIRECTOR. sonironauta@hotmail.com

Sonia (Avellino, Italy) graduated in Directing & Film Studies at the Academy of Fine Arts of Naples. Her graduation short doc *Heimaey, Home Island* was selected by festivals like Beldocs (market), Ischia Int. FF, LIDF, OFF Cinema.

Because of her interest in Nordic films, she moved to Iceland, studying production at the National Film School. She also collaborated with local projects (such as *A White, White Day* by Hlynur Pálmason).

Sonia is currently based in Copenhagen, working as an assistant for the Oscar-nominated Final Cut for Real and for CPH:DOX Industry.

Round 0 is her last short film, which had its European premiere at Tromsø Int. FF (Norway) and American premiere at Hamptons Int. FF (NY).

BARBETTE

PAUL MARQUES DUARTE
FRANCE

Genre: Drama

Length: 15 min

Language: French

Shooting location:
Brittany (France)

Production company:
Blue Hour Films
(France)

Estimated budget:
€180.000

Looking for:
Coproducers, Partners,
Sales, Distribution

1937. Barbette, a trapeze artist and the world's first drag queen, is about to fall.



SYNOPSIS. October 1937. With his glory days behind him, Vander Clyde, a forty-year-old American trapeze artist, performs in a small travelling circus in France. Under the big top, he transforms into a gracious woman: Barbette, his other self. But every night he can feel his aging body failing him a little more. Since giving up the show would sentence Barbette to death, Vander tirelessly keeps climbing on the trapeze, ignoring the danger. As a wounded animal that knows its end is near, he's rushing towards his own fall.

INTENTION. As I discovered Barbette through Jean Cocteau's essays, I felt a growing sense of injustice. How could this flamboyant artist who caused so much ink to flow a century ago, be forgotten so quickly? Why is he not present in our collective memory? I am driven by a strong desire to rehabilitate Barbette, to put him center stage once more. I see him as an Icarus of modern times, a fallen angel, a woman doomed to dance every night over the abyss in order to go on living.

I want to film this subversive creature in the duality of contrasted black and white in homage to the photographs of Man Ray. Far from his glorious past, in the intimacy of a circus caravan, I want to portray him as a desperate character stuck inside a damaged body, knowing that the fall is close, inevitable.

With this historical story, I want to question modern times. While the issue of gender is more visible than ever, a man who goes out dressed as a woman today still risks a beating. A century after Barbette, drag artists may seem to be the queens of our decade, but all too often only when they are safely confined on a cabaret stage.



DIRECTOR. p.marquesduarte@gmail.com

Born in Brittany (France), Paul Marques Duarte studied film directing at La Sorbonne. In 2018, he directed *Harbor*, selected and awarded in 90 festivals around the world (Cleveland, Raindance, Clermont-Ferrand, Brest...). His next project, *Barbette*, was selected in several workshops and pitch events (Le Groupe Ouest, Paris Courts Devant).



PRODUCER. thomas.guentch@filmsheurebleue.com

Thomas Guentch produced numerous shorts and documentaries, including Paul's last film, at Blue Hour Films, a dynamic company that reveals new talents with singular visions and powerful stories. He co-produced two features: *Headbang Lullaby* (Berlinale) and *Adam* (Cannes FF). He is now developing several features and international coproductions.

DOGWOMAN

ROZÁLIA SZELECZKI
HUNGARY

Genre: Drama, Comedy

Length: 12-15 min

Language: Hungarian

Production company:
Filmteam (Hungary)

Estimated budget:
€40.000

Looking for:
Coproducers, Sales,
Distribution

Tragicomic story of a middle-aged cleaning lady, who feels so much treated as a dog, that eventually she turns into one.



SYNOPSIS. A talkative but lonely middle-aged cleaning lady, the Dogwoman, spends her days treated like a dog. Despised by her only daughter, she lives alone in a tiny house far from the city and spends all her time serving a celebrity. One day as she takes her employer's puppy to the dog grooming salon, she asks for a haircut too. Even if impossible, this leads her to voice her innermost idea about herself: she is actually a dog. Although the human world rejects her, a dog confirms that she is right. Could she eventually turn into a dog, and be free?

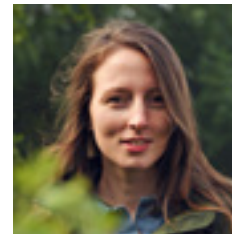
INTENTION. *Dogwoman* is a mixture of comedy and drama, with dark humor and an eerie atmosphere. It is a film that makes you laugh, while you have the uncomfortable feeling that you should be crying instead.

It is important for me to make this film, because I know the feeling very well, when I am simply too tired to be a human. When I wish that I did not have consciousness, that I did not have to solve problems or even think at all. I believe that this is a universal feeling that a lot of people can relate to.

Dogwoman does not show a Kafkaesque transformation through visible signs. It is about inner transformation. With all visible evidence to the contrary, the protagonist still feels that she is someone else, other than what she looks like. It is something that her environment turned her into.

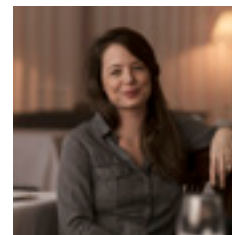
The viewer experiences the world as Dogwoman perceives it, and that perception is very similar to a dog's. Her eyesight is bad, whereas her hearing and sense of smell is excellent. My intention is that by strongly involving the audience this way, the film will provide a very emotional experience.

This film addresses the question of whether you are free as a human, or are you more free as an animal?



DIRECTOR. rozaliaszeleczki@gmail.com

Rozália Szeleczki is a Hungarian writer-director. As a Gerrit Rietveld Academie, Amsterdam and University of Theatre and Film Arts, Budapest graduate she studied film direction and audiovisual art. She is a Sarajevo Talents alumna and director of three award-winning shorts. Her first feature is in development, funded by Hungarian Film Institute.



PRODUCER. petra@filmteam.hu

Petra Iványi is an emerging Hungarian producer. Having made dozens of student shorts, she started to produce first features. She has line-produced European series, films, local and international branded content. Working in a wide range of productions gives her confidence both working with low and high budgets, applied visual arts and art house cinema.

DUTY FREE

HILKE RÖNNFELDT
GERMANY

Genre: Drama,
Magical-Realism

Length: 20 min

Language: German,
Scandinavian and other

Shooting location:
Fehmarn, Northern
Germany

Production company:
North Ship Film
(Germany)

Estimated budget:
€40.000

Secured funding:
Film Fund Hamburg /
Schleswig-Holstein
(FFHSH) - €15.000,
Danish Film Directors -
€1.200

Looking for:
Coproducers,
Post-Production, Sales,
Distribution

The shop manager of a floating duty-free container cuts the chains to shore to save the universe of love that she has created inside.



SYNOPSIS. At land's end floats a duty-free bordershop container in the Baltic Sea, attached with chains to a ferry terminal.

During day the shop manager Kaisa fills the shelves for transiting tourists with her employees, after work she takes care of them by loving them with every fibre of her being.

Their universe of love comes under threat, when intruders approach and Kaisa cuts the chains.

Floating alone out at sea, their life is no longer safe and easy. Kaisa calls the coast guard. The container is tugged back and attached with chains to shore again.

INTENTION. For me the idea for *Duty Free* started with the thought about a mysterious thing called unconditional love. Is it an escapist's dream of love without strings attached, safe and easy relationships, no lack and fear of commitment to others? Or is it real?

In the floating duty-free container in Northern Germany, which I grew up next to and has fascinated me since forever, I have found the perfect place to create this universe on trial with a female main character, an almost goddess at the end of the world, who wants to give everything of herself, where life has not really much to offer and people accept what they are given without expectations.

I want to tell a poetic and visually enthralling story that explores the issue knowing there are no right or final answers. Told as a mysterious and dark tale with an enchanting otherworldly soundscape, set in a contrastingly bleak and realistic landscape, *Duty Free* portrays a woman, entangled between turmoil and desire, who sets out on a mission to shape and control life and in the end creates chaos.



DIRECTOR. hilkeroen@gmail.com

Hilke Rönnfeldt, born in Northern Germany with Danish-Icelandic roots, graduated in screenwriting from Swedish Alma Löv Education (2019) and is a part of independent film collective Super16 in Copenhagen as a director. Her short films have successfully run the festival circuit. Currently she develops her first feature, which was selected at Tallinn FF Baltic Event and Scandinavian Debut at Haugesund FF and is funded by Filmfund Hamburg/Schleswig-Holstein.



PRODUCER. johanna.janssen@gmail.com

Johanna Janssen studied Multimedia Production and worked for German broadcaster NDR and production company Joker Pictures in Kiel.

At production collective North Ship Film in Flensburg, she works freelance in fiction and documentary.

GRASSHOPPERS

HANIS BAGASHOV

NORTH MACEDONIA/FRANCE

Genre: Drama

Length: 15 min

Language: Albanian

Shooting location:
North Macedonia

Production companies:
La Belle Affaire
Productions (France),
OXO Production
(North Macedonia)

Estimated budget:
€55.000

Looking for:
Coproducers, Sales,
Distribution

Nora, a mute girl, escapes the family gathering to meet her secret admirer Amir, and make love for the first time.



SYNOPSIS. 19-year-old Nora, distant and unable to speak, shares mutual tenderness with Amir, a lonely but wild 14-year-old boy - a grasshopper hunter. During her sister's birthday, Nora feels pressured by the family and sneaks out to meet Amir. On their brief encounter in nature, they make love for the first time. Her family raise the alarm when they become aware of Nora's absence, while Nora and Amir go through an awkward feeling of transition between late childhood and the undiscovered world of adulthood.

INTENTION. *Grasshoppers* is a story about forbidden love, and the questions of estrangement and interpretation. As a kid, I used to spend my time in the remote village of my grandparents. One summer while I was there, my next door neighbor, a girl with a slightly abnormal behavior, was seeing a younger boy from the village. Her family made a scandal out of this, mainly because they did not see her "fit", or mentally capable to be dating. Nora and Amir's meeting is tender, meaningful and dreamy, but is violated by the interpretation from the others, who project their prejudices and ideas upon it. Because of her "disability", she is denied the possibility of having a lover. One's desire is like water making its way through rocks, even though it often shows that we only fall in love with the attention we receive, and the way others see us. The action is set in the course of one day, when Nora and the other characters act in a space around which a fog is forming, and grasshoppers are transmitting certain signals to guide her and our view.

DIRECTOR. hanis.bagashov@gmail.com

Hanis Bagashov is a LIM - Less is More, Berlinale and Sarajevo Talents alumnus. His short *Mishko* was selected at Sarajevo FF 2018. He played one of the leading roles in the feature *When the Day Had No Name* by Teona Strugar Mitevska (Berlinale 2017).



PRODUCER. jerome@labelleaffaire.net

Jérôme Blesson is a founder of La Belle Affaire Productions, based in Montpellier and Paris. Jérôme notably produced the feature *Alva* by Ico Costa (Rotterdam IFF 2019), *Le Pays* by Lucien Monot (*Vision du Réel* 2019), and recently *L'Agneau de Dieu* by David Pinheiro Vicente (Cannes Official Competition 2020).



PRODUCER. ilija.tiricovski@gmail.com

Ilija Tiricovski is a producer based in Skopje. He has been part of OXO team for 12 years with experience in shorts, features, TV series.



ICE-HOLE

ANASTASIYA GRUBA
UKRAINE

Genre: Tragicomedy

Length: 10 min

Language: Ukrainian

Shooting location:
Lake in the Kyiv region,
Ukraine

Production company:
Bosonfilm (Ukraine)

Estimated budget:
€20.000

Looking for:
Coproducers,
Post-Production

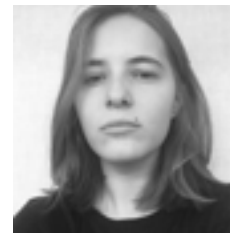
A young girl wants to commit suicide in an ice-hole, but a Fisherman saves her. He does not let her drown in his ice-hole — she does not let him fish in it.



SYNOPSIS. Khrystia is a young Ukrainian girl, who wants to commit suicide, because of a breakup with the love of her life. She is going to drown in an ice-hole, but a local Fisherman saves her. It is his ice-hole, and he is fishing here, but it does not stop the girl. Fisherman decides to help her to commit suicide. Khrystia is shocked by his actions, but then she understands that he is just teasing her. She becomes angry and decides to prove her seriousness. But when the girl finds herself alone with her new ice-hole, a shocking reflection in the water stops her.

INTENTION. *Ice-Hole* is a story about loneliness and its perception. The main character Khrystia is afraid of loneliness, because it is the first time she experiences it. It seems impossible for her to keep living, but meeting with a hermit Fisherman, to whom loneliness is life itself, offers her the opportunity to look at the problem from a different perspective. It is important for me to debut with a film on this subject, because loneliness is one of the stages of growing up, which I have experienced and want to share. To be alone with ourselves for the first time is scary enough, some people have been running away from this meeting their whole life. With this film I want to inspire the audience to rethink how they feel about loneliness, because, in fact, it can be a source of positive changes.

Also, I want to make sad people laugh. I hope that with *Ice-Hole* they can laugh at their fears and absurd behavior. So their problems will not be so hard anymore.



DIRECTOR. gruba.stasy@gmail.com

Anastasiya Gruba is a Ukrainian screenwriter and director, member of the NGO “Contemporary Ukrainian Cinema”. Graduated from Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University in 2018. She participated in the Terrarium Residence 2020 with the project *Women Suicide Season* and in the Script Workshop from Wiz-Art Festival 2020 with *Ice-Hole*.



PRODUCER. a.kostina@yahoo.com

Aleksandra Kostina is a Ukrainian producer, co-owner of the production company Bosonfilm, alumna of Midpoint, EWA, Less Is More, Cannes Producers Network. She is the producer of Ukrainian-Polish-French feature film *Pamfir*, by Dmytro Sukholytkyy-Sobchuk, selected for the Cinéfondation Residence and supported by HBF, VSE, USFA, PISF and CNC.

IF YOU WERE ALIVE

ABDULRAZZAQ AL-JEWARI
FINLAND

Genre: Drama

Length: 15 min

Language: Finnish,
Arabic

Shooting location:
Finland

Production company:
Tuffi Films (Finland)

Estimated budget:
€137.000

Secured funding:
Finnish Film Foundation
Development Funding -
€10.000

Looking for:
Coproducers, Financing

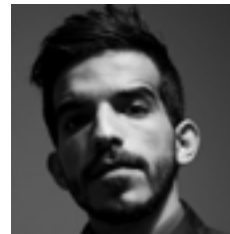
Anwar takes us on a journey between his conflicting feelings, reality and imagination, on the night of Finnish Independence Day festival.



SYNOPSIS. One night in wintry Finland, through the eyes of an Iraqi refugee. Anwar (27) seeks peace in the night of a Finnish Independence Day festival. His mood is far from partying. Instead, Anwar cannot escape the memories of war. The Finns' elated mood is a stark contrast to Anwar's downbeat feeling. Still, each Finn whom he encounters, brings him closer in touch with their experience. The people reflect his tangled thoughts of the world. These people could be real or Anwar's imagination, but in the end, he is able to make peace with his feelings.

INTENTION. How do you achieve peace and how do you achieve peace of mind? Can it be achieved on cemeteries, where the Iraqis often go to look for it? The themes of this movie include depression, the trauma of war. Trauma is the dominant theme of the film, but despite the cultural differences, the audience can relate to the story by finding and appreciating the good and the beautiful, the precious things in life and recognizing their existence as well. There are many Anwars in this world. My aim is to raise compassion for a person escaping his past and his thoughts.

The atmosphere in the film includes drama, passion and psychology, but also humor. The visual world of the movie is dark and a bit off. This skewedness is apparent in the characters themselves on one hand, and on the other hand in the visual elements. In the visual narrative, I want to utilize long shots and a moving, mostly handheld camera. The cuts inside shots and also unusual transitions from one scene to another support the creation of a slightly unreal atmosphere. In the soundscape, I use a lot of subjective, symbolic elements. These include Anwar's inner voice. The music will combine European and Iraqi music traditions.



DIRECTOR. abdulrazzaqaljewari@gmail.com

Director Abdulrazzaq Al-jewari studied film in Baghdad University and had to flee the country in 2015. Al-jewari has a political asylum in Finland since November 2016. He has been awarded for his photography in Iraq, but has lost all his films in the turmoil of the Iraqi war.



PRODUCER. venla@tuffifilms.com

Venla Hellstedt's filmography as a producer includes 28 documentary and fiction features, as well as TV comedy series, many of which have been awarded in festivals, such as Locarno and Berlinale. She studied film, literature and social anthropology in London and is a partner of the production company Tuffi Films.

LOOSE

PAULA SKELIN
CROATIA

Genre: Drama

Length: 20 min

Language: Croatian

Shooting location:
Split, Croatia

Production company:
Eclectica (Croatia)

Estimated budget:
€48.500

Secured funding:
Croatian Audiovisual
Centre (HAVC) -
€37.000,
City of Split - €900,
private investment -
€1.500

Looking for:
Coproducers, Sales,
Distribution

Unaware that she and her mother are facing eviction, Antonija, a 6-year-old girl, will find a way to deal with her loose tooth and their troubles in one move.

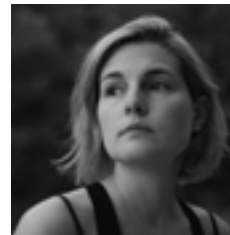


SYNOPSIS. A summer morning in a Split neighbourhood. Antonija (6) is having fun on her balcony, looking through her little binoculars, while her mother Marijana is stressed out because of their upcoming eviction. Antonija's tooth is loose and will soon become a powerful tool in her naive and playful way of dealing with the formal process which can lead to losing their home. When the police and the enforcement creditor finally barge through the door, Antonija will use the situation to observe her mother's behaviour, to play and make a show for everybody.

INTENTION. *Loose* is set in my hometown, Split. When I was a child, my mother and I were evicted. My memory of this event is very fragmented, as it happened many years ago, but the situation has shaped my life in a major way. It sparked my subsequent interest in the theme of eviction and ultimately motivating me to make this film.

I started to develop the idea and write the script about a six-year-old girl observing the eviction process and her broken young mother who fails to control the situation. As the story is set in the city of Split, my desire is to imbue it with the Mediterranean temperament and atmosphere.

Antonija is characterized by her perseverance and her needs, childish and playful moments shown through her environment and relationship with her mother. She has built her world in the apartment where she has been living with her mother since birth. By causing complete chaos during the eviction process and doing everything to turn attention to herself, she disrupts what those "giants" are doing. Her optimistic perspective dominates the story, but so does her bitterness, which gradually takes form, stemming from her own character, as well as the relationship with her mother.



DIRECTOR. paula.skelin@gmail.com

Paula Skelin has a bachelor degree in Film and Video from the Arts Academy in Split. After graduation she moved to Zagreb, where she works as a freelancer on short films, directing and assisting, writing screenplays, producing audiovisual promo material and collaborating with various artists, as well as being an educator on film workshops for children.



PRODUCER. tina@eclectica.com

Tina Tišljar got her masters degree in film production at the Academy of Dramatic Arts in Zagreb. During her studies she worked on a number of student projects as well as on different film festivals. She has worked in the promotion department of the Croatian Audiovisual Centre. She is currently working on film and TV projects in the production company Eclectica.

ROOFTOP VIEW

ANNA ZAČA
LATVIA

Genre: Animated
Tragicomedy

Length: 10 min

Technique: Puppet
animation and CGI

Coproducer: Art Shot
(Lithuania)

Estimated budget:
€80.000

Secured funding:
private investment
- €2.000 (script
development, script
workshops)

Looking for:
Producer

Finding the perfect family home is not easy - finding just a little bit of space to herself within that home turns out to be impossible.



SYNOPSIS. Indra is an artist searching for a flat in which she can raise her first child. It seems that she has found just the place - a dream come true lot in the very centre of the city. She is heading to a private viewing of her possible future home. The visit brings up her fears and doubts on what is yet to be. Even though on the first glimpse this place seems to embody her ideal home, Indra soon realises that her life is changing - it is turning into an endless stream of compromises and adaptations that will just not fit in the mansard with a rooftop view.

INTENTION. For several years my husband and I have been looking for a flat to settle into. We had to define our perfect home and during this process we found out that our desires do not match our actual needs as a family with kids. I had to give up on my private space from the very first moment of my pregnancy. When the baby was born we thought that a bigger flat would ease our frustrations, but the real struggle actually was with our ego. With this film I want to talk about letting go and acceptance of the current state. The main character is desperately trying to “fit” herself in her dream home, and refuses to accept the inevitable reality that her life and her reality is not compatible with this cozy bohemian hideout. In this film the flat and everything that will happen within it is a symbol of the main character’s mental process of giving up on her freedom and independence. Just like parenthood, this film is going to be full of love and dark humour. The story will be told using all the possible means and layers given by the puppet animation technique: the script, the sound and visual storytelling, talking through details and symbols hidden in the forms and shapes of the puppet film set.



DIRECTOR. annazaca.email@gmail.com

Anna has studied animation as a critic and theoretician for more than 10 years, along with her work as the head of the Latvian Animation Association and the short film curator at Riga IFF. Her first out of school experience was a collaboration with Nils Skapāns on a puppet animation *All My Friends Are Dead*, where she did the script, directing, most of the set elements and parts of set design as well as the overall visual concept. For this film Anna has been nominated for the Latvian National Film Award 2020 for the Best Animation and Best Animation Directing. In her projects Anna focuses on single person emotional struggles, making them relatable for global audiences through humor.

STICK TOGETHER

LAURA VANDEWYNCKEL
BELGIUM

Genre: Dramedy

Length: 20 min

Language: International
English – local accents

Shooting location:
Brussels / European
metropole

Production company:
De Wereldvrede
(Belgium)

Estimated budget:
€100.000

Looking for:
Coproducers, Sales,
Distribution

13 employees of an international corporation gather for a team building session... Or is it a selection procedure? How to compete for the title of best cooperator?



SYNOPSIS. Brussels in crisis time. 13 back office assistants gather on the corporate's courtyard for a team building session. Strangely enough there is no instructor nor instructions. A truck enters and dumps a pile of giant bamboo sticks. The employees assume they have to "stick together". When they notice they are watched however, they realize: this is a selection procedure. The cooperative games turn into a mean competition. When the instructor shows up after all, they are confronted with their mistake and grasp the chance to build a team, for real.

INTENTION. It started with the discovery of a visual and musical spellbinding stick dance. Regardless of its variations worldwide, it departs from an intricate pattern of giant bamboo sticks. Dancers agilely leap in and out the gaps that appear between mercilessly beating sticks. Without cooperation it is bound to make casualties.

I collected 41 bamboo sticks and invited 13 amateur players who chance to live in Brussels to "stick together". Our attempt to play a stick game together became a strong metaphor for the social game we play daily in a society that is growingly diverse and competitive. We want to collaborate, but never lose. We have to deal with cock of the walks, tacticians, cheaters, know-it-all's, weaklings and winners. How to play that game? Which game?

On the basis of our public and participative choreography, I wrote a film script. I placed the story in the context of the corporate world, where the paradoxical relation between cooperation and competition takes extreme proportions. The truthful wish to build a team painfully clashes with the pressure to outdo the other. *Stick Together* is a critique on neoliberal society, whose ingrained competition polarizes groups and sacrifices Others.



DIRECTOR. laura.vandewynckel@gmail.com

Laura Vandewynckel is a philologist, film and theatre maker and doctoral researcher. Throughout her work she investigates the power of the kinetic objects as a trigger for social change. She created the stopmotion puppet short *Paradise*, a critical reflection on the ethics of tourism, and got selected for the Cinéfondation Cannes and Toronto IFF. In the *Scapegoat Projects* she explores hybrid forms in which fiction, documentary, animation and theatre intertwine.



PRODUCER. joyce@dewereldvrede.be

Joyce Palmers is a creative producer for De Wereldvrede, producing author-driven fiction for all platforms. She is also an impact producer for documentaries, filmclub programmer and graduated as a master in Chinese Language and Culture.

TRAITORS OF THE EYES

SAAD DNEWAR & ABDELRAHMAN DNEWAR
GERMANY/EGYPT

Genre: Coming of Age,
Drama

Length: 20 min

Technique: Rotoscoping

Language: Arabic

Production companies:
Reynard Films,
(Germany), DeNoir
Films (Egypt)

Estimated budget:
€234.000

Secured funding:
Robert Bosch Film Prize
- €60.000

Looking for:
Coproducers, Sales,
Distribution

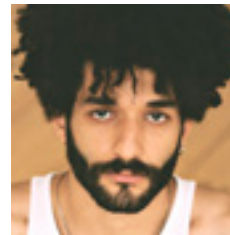
A dance of time and memory uncovers secrets and lies of a strict Muslim family, ever changing the true identity of a mother and her identical twin sons.



SYNOPSIS. After their mother dies, a pair of identical twins embark on a journey of grief and remembrance exploring a world of secrets and lies in a strict Muslim family where sexual openness is forbidden. The twins find themselves forced apart from each other and from their mom. But when their subjective perspectives and different memories of the very same events of their mutual past overlap with fantasy, and their reality mixes with their dreams, the twins finally get to uncover enough about their mom and themselves to come close together once again.

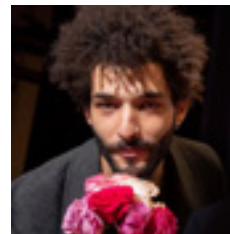
INTENTION. As identical twins, Saad and I were very close to each other and to our mom. After she passed away, one of us came out to the other about his sexuality, a confession that brought about many shocking realizations about ourselves, which led to bigger realizations about our mom. It was always the three of us against everyone else, until we realized that we kept secrets from each other too. Growing up and sharing the same face we realized that we are not only indistinguishable, but also accountable for each other's actions.
(Abdelrahman Dnewar)

To make this film together is to come out together about many things, as an inseparable unit, holding on to that common accountability we grew up with. In combining our subjective memories, we could understand who our mother really was. My mother was a Niqabi. This meant sometimes I just could not tell her apart in a crowd of veiled women, which is ironic since she was the only one who could tell me and my twin apart. This image of the Niqab resembled who she was; sometimes reflecting a sense of security and secrecy, but also a set of lies and a closeted nature that overlaps with the secretive nature of her twin boys.
(Saad Dnewar)



DIRECTOR. abdel.dnewar@gmail.com

Abdelrahman Dnewar is an Egyptian Berlin-based film director. He started his career as a DOP and visual artist. He won the Robert Bosch Film Prize. His latest short was selected for the Wolf Kino workshop Worldbuilding.



DIRECTOR. saad.dnewar@gmail.com

Saad Dnewar is an Egyptian film director. His work focuses on topics of sexuality and religion in the Muslim world. He won the interfilm and Arab Animation Forum Best Pitch Award.



PRODUCER. georg@reynardfilms.com

Georg Neubert is an Atelier Ludwigsburg-Paris alumnus. In 2015, he founded Reynard Films, which focuses on author-driven content. He won the Robert Bosch Film Prize and participated in other programmes for producers such as Winterclass.

UNORTHODOX

KONSTANTINOS ANTONOPOULOS
GREECE

Genre: Byzantine,
Desperate Comedy

Length: 19 min

Language: Greek, Arab

Shooting location:
Greece

Production company:
Either/Or Productions
(Greece)

Estimated budget:
€80.000

Secured funding:
Greek Public TV (ERT)
- €23.000

Looking for:
Coproducers,
Sales, Distribution

Forgotten by the Byzantine authorities while locked in a medieval pillory, gentle heretic Prodrimos seeks the kindness of strangers to help him survive.

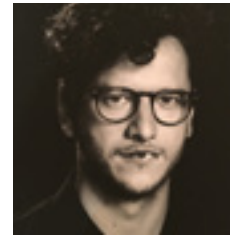


SYNOPSIS. 703AD, Byzantium. Peaceful and good-natured Prodrimos is accused of heresy and sentenced to 24 hours of mandatory prayer, locked in a medieval pillory. An Arab raid in the area makes the law officials forget to release him. Alone in the middle of nowhere and unable to move, Prodrimos despairs. He seeks help from a set of passers-by: a conservative family, a burning flock of sheep, an injured invader, a gang of shoeless children. As chances of survival become slimmer, Prodrimos needs to make peace with his impending death.

INTENTION. Historical films tend to be associated with large productions, elaborate sets and conservative storytelling. *Unorthodox* aims to turn this tradition around, attempting a minimalist, existential comedy that explores a distant past to playfully discuss the paradoxes of our present. The world of the Byzantine Empire, filled with absurd theological conflicts, punishments and superstitions, seems alien. Yet today's newsfeed is saturated with religious fanaticism, senseless violence, grotesque politics. Is history a repetition of the same power-play with different actors, director and sets?

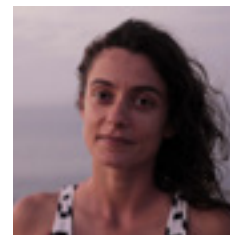
Unorthodox allows for more than one interpretation of what is on screen. Can a situation be simultaneously perceived as desperate and funny, threatening and casual, brutal and tender, spiritual and silly? Bringing contradictory elements in the same narrative space can peel off the layers of fact and reveal what lies under its surface.

The film is an inverted road-movie: pilloried Prodrimos remains immobile, while the rest of the world travels around him, presenting us its different ideologies and posing the question: can we retain hope in a world that is going to shit?



DIRECTOR. k.d.antono@gmail.com

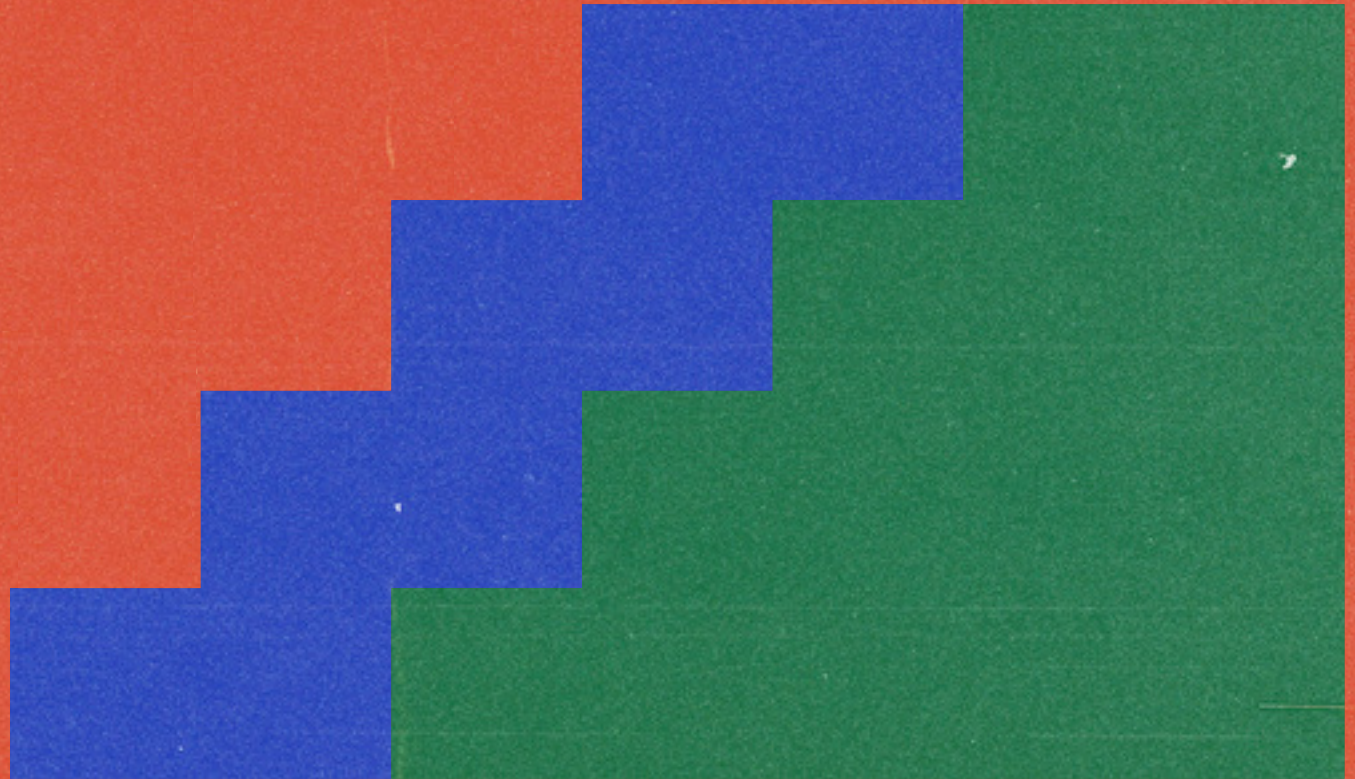
Konstantinos Antonopoulos studied film at Columbia University, directed shorts and mini-docs and wrote the feature film *Symptom* (2015). His latest short *Postcards from the End of the World* (2019) received several awards at festivals such as Aspen Shortsfest. He is a Berlinale Talents, TorinoFilmLab, Less Is More and First Films First alumnus. He believes in patience.



PRODUCER. f.skartouli@gmail.com

Fani Skartouli has produced and line-produced shorts that premiered in Cannes, Locarno, and won many international awards. Prior to production she worked as a lawyer in Paris, Brussels and Athens. She is a producer in Faliro House, where she focuses on feature project development, co-productions and international production services. She founded Either/Or Productions with Konstantinos Antonopoulos.

WORKS IN PROGRESS



MOTHERS

BIRUTĖ KAPUSTINSKAITĖ
LITHUANIA

Genre: Drama

Length: 15 min

Language: Lithuanian

Shooting Location:
Lithuania

Production company:
Artbox (Lithuania)

Estimated Budget:
€65.000 (entirely
financed)

Looking for: Sales,
Distribution, Buyers

The story of two mothers who have to let go of each other in order to grow.



SYNOPSIS. Aldona is the single mother of a daughter that will soon become a mother herself. Miglė, her daughter, comes to visit her on the seaside. Aldona tries to show care, but instead starts controlling her. She wants to convince Miglė to move back to live with her – Aldona has even decorated the separate room for the baby – but instead, she just pushes her away. During the night the contractions start unexpectedly together with the new chapter: Aldona has to finally accept her solitude and let her daughter go in order to grow.

INTENTION. Most of us have experienced motherly love that at some point becomes suffocating. In taking this theme and making a film out of it I was interested in a mother's perspective. How does she feel, when her only child is about to become a mother herself? How does a parent, who has raised a kid alone, feel when she has to let her go? All the anxiety and control that come out hide the vulnerability and solitude that are experienced deep inside. By choosing to take care of others, we are afraid to meet ourselves.

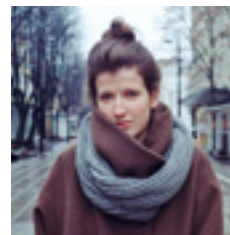
The film's tone is light: the colors are bright, the seaside atmosphere is shown on the beach and in the interiors, the acting is subtle; an irritating character is lovable, annoying actions are understandable. The camera is static – like from the family picture book or slowly moving – like the waves in the sea. On the screen we often stay with the mother: her solitude is shown between the lines.

I was raised by a single mother myself. Now I experience the same subtle controlling patterns in my own relationships. Film is the perfect place to explore it, let others recognize themselves and, like the main character, find the strength to let it go and become free through accepting your solitude.



DIRECTOR. birutekapustinskaite@gmail.com

Birutė has been working as a screenwriter for about ten years. She has received the Golden Cross Award as Best Playwright in Lithuania, and got the Best Screenplay Award during Aubagne Film Festival in France for the feature film *Sasha Was Here*. Birutė teaches screenwriting at the Lithuanian Academy of Music and Theatre. The short film *Mothers* is her directorial debut.



PRODUCER. ru.petronyte@gmail.com

Rūta Petronyte has more than 8 years experience in the film industry and during that time she gained a lot of experience in different productions. Rūta has produced two feature films by now, one of which is *Sasha Was Here*, where her collaboration with Birutė started.

WHEN NIGHT MEETS DAWN

ANDREEA BORTUN
ROMANIA

Genre: Coming of Age
Drama

Length: 20 min

Language: Romanian

Shooting location:
Bucharest, Romania

Production companies:
Atelier de Film/Petra
Films/Forest Film/
Avanpost (Romania)

Estimated budget:
€70.000

Secured funding:
Romanian National
Film Fund (CNC) and
others - €57.800

Looking for:
Coproducers, Sales,
Distribution, Festival
Premiere

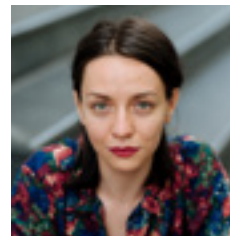
Searching for his missing friend, Dani will come to understand what he was actually looking for.



SYNOPSIS. A teenage boy goes looking for his new friend on the hot streets of an eerie city. As the blue night rises, a visceral journey begins. Nature around him becomes exotic and the exotic becomes alluring. At an age where things are confusing and many thoughts can not be expressed, the boy is searching for an identity, both emotionally and sexually. In the illuminating dawn he discovers he is not like the rest.

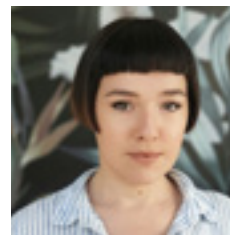
INTENTION. A couple of springs ago, while jogging at dawn, I saw two boys strolling in silence while sharing earphones. I remember the tenderness between them and I guess it all started from that image I saw so briefly. This film is an exploration of the effect that image had on my normative perception. I realised I was already carrying a transparent experience of teenagehood that was no longer accurate. As I came to work with the young actors, I discovered a brave fluidity regarding the perception of their own sexuality. They were troubled by a sense of discovery and a continuous questioning of the inherited norms that were not their own. I witnessed a delicacy and a certain type of eroticism that was non-gender and non-binary. They had a way of looking at the world from a position of rightfully belonging. Sometimes however the feelings were lost in favour of the rationale. And this made it even more interesting.

I slowly started imagining an intimate moment in the life of a teenager as he tries to make sense of his erotic relation to the world. At an age when many things can not be said, Dani is governed by a raw and queer sensitiveness and a predisposition for a confused type of suffering.



DIRECTOR. andreea@ideoideis.ro

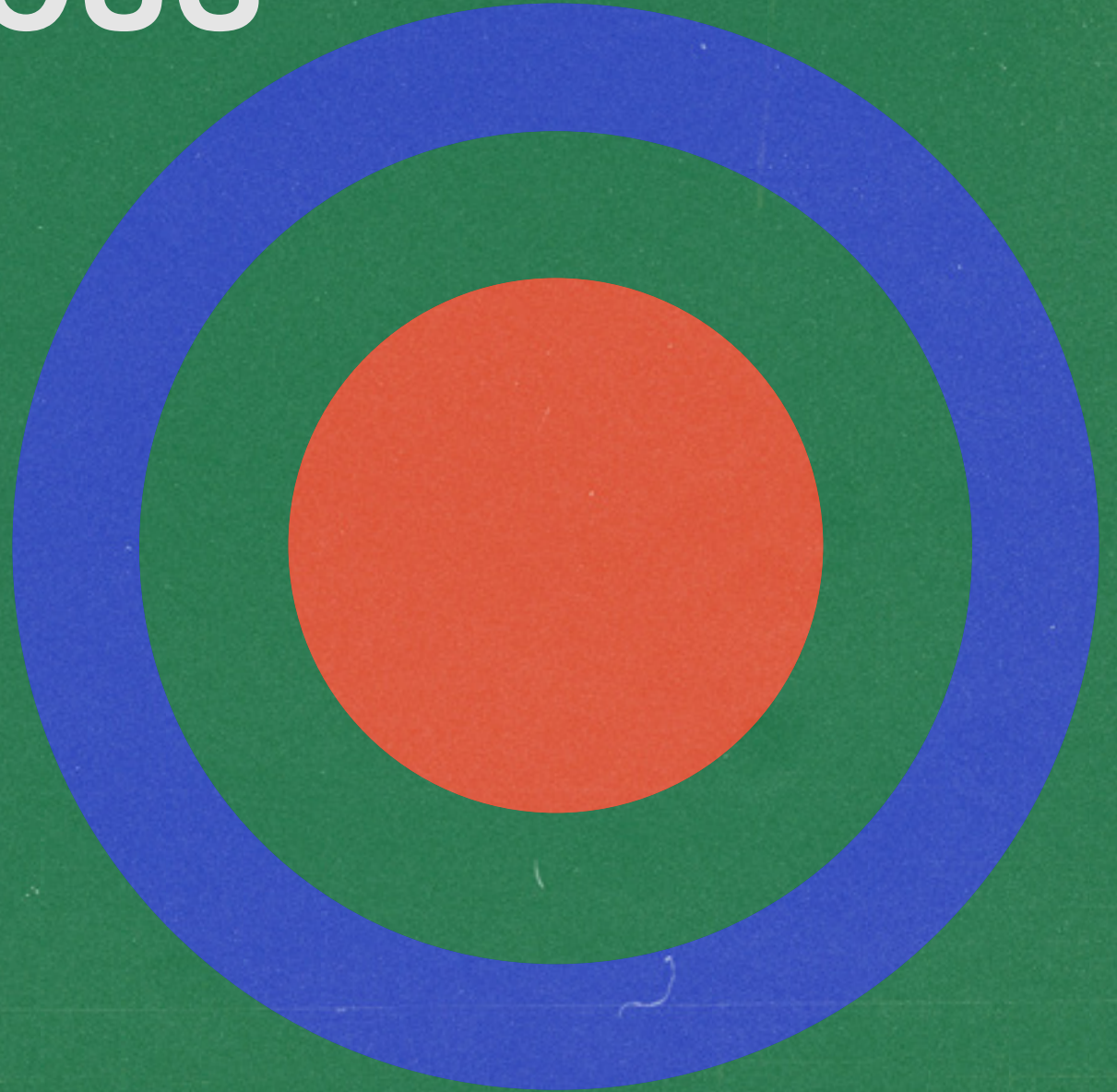
Andreea Bortun is a Romanian filmmaker whose work blends visual poetry and anthropology to explore origins, identity and nature. Her documentaries embody an intersectional female gaze and give a voice to women from the rural. Andreea's work has premiered at Toronto IFF, Karlovy Vary IFF etc. She is currently finishing development on her debut feature *Blue Banks*.



PRODUCER. gabisuciu.exec@gmail.com

Gabriela Suciuciu runs the production and distribution company Atelier de Film. Some of her most prominent titles have been shown in Toronto IFF, Karlovy Vary IFF, Warsaw IFF, Montreal IFF etc. She has also worked as a distribution consultant for the Golden Bear Winner *Touch Me Not*. She coordinates the MA Film Production courses at UNATC.

EMERGING PROS: FINLAND FOCUS



DANAI ANAGNOSTOU

KENNO FILMI



PRODUCER.

anagnostoudanai@gmail.com

Danai Anagnostou is a producer for Film, Media & Live Art based in Helsinki. She is currently the Film Curator for the Museum of Impossible Forms. In 2020, she began her Doctoral Studies at Aalto University, School of Film, Television, and Scenography where she studies hybrid models for production, curation, and education in the field of filmmaking.

FILMOGRAPHY.

KAMAREMADE by Karolina Kucia
short film in development, 2022

KUORI by Thanasis Trouboukis
short film in development, 2022

A VERY BAD NIGHT by Khadar Ayderus Ahmed
short film in development, 2021

YES, YOU CAN by Martta Tuomaala
feature documentary in development, 2021

PIMEÄ by Elena Näsänen,
short film in post-production, 2021

JOURNEY TO THE CHARBAGH by Abdullah Qureshi
short film, 2019

THE KILLING OF ČÁHCERÁVGA by Miracle Workers
Collective
short film, 2019

COMPANY PROFILE. Kenno Filmi is a co-operative film production house founded in 2019 by Danai Anagnostou, Elena Näsänen, Christopher L. Thomas, and Martta Tuomaala in Helsinki, Finland. Taking a research-centric approach, through film productions, critical publications, and creative programming, Kenno Filmi addresses and challenges the discriminative structures that still inform the film industry. Prioritising collaborative methodologies, a Kenno Filmi production fosters dreaming, artistic expression, the exchange of skills, time, and ideas.

MARJA PIHLAJA

TEKELE PRODUCTIONS



PRODUCER.

marja@tekele.fi

Marja Pihlaja is producer based in Helsinki. She holds a Master's degree in Film and TV producing from Aalto University. Marja has produced several short films that have screened at festivals like Visions du Réel, Karlovy Vary, Hot Docs, Aspen Shortsfest and Nordisk Panorama, among many others. Since 2018 Marja has been working at Tekele Productions.

FILMOGRAPHY.

EDEN by Ulla Heikkilä
feature film (line-producer), 2020
UNTITLED (BURNED RUBBER ON ASPHALT, 2018)

by Tinja Ruusu vuori
short film, 2019

#BAREWITHME by Ulla Heikkilä
short film, 2018

AFTER THE REUNION by Kirsikka Saari
short film, 2016

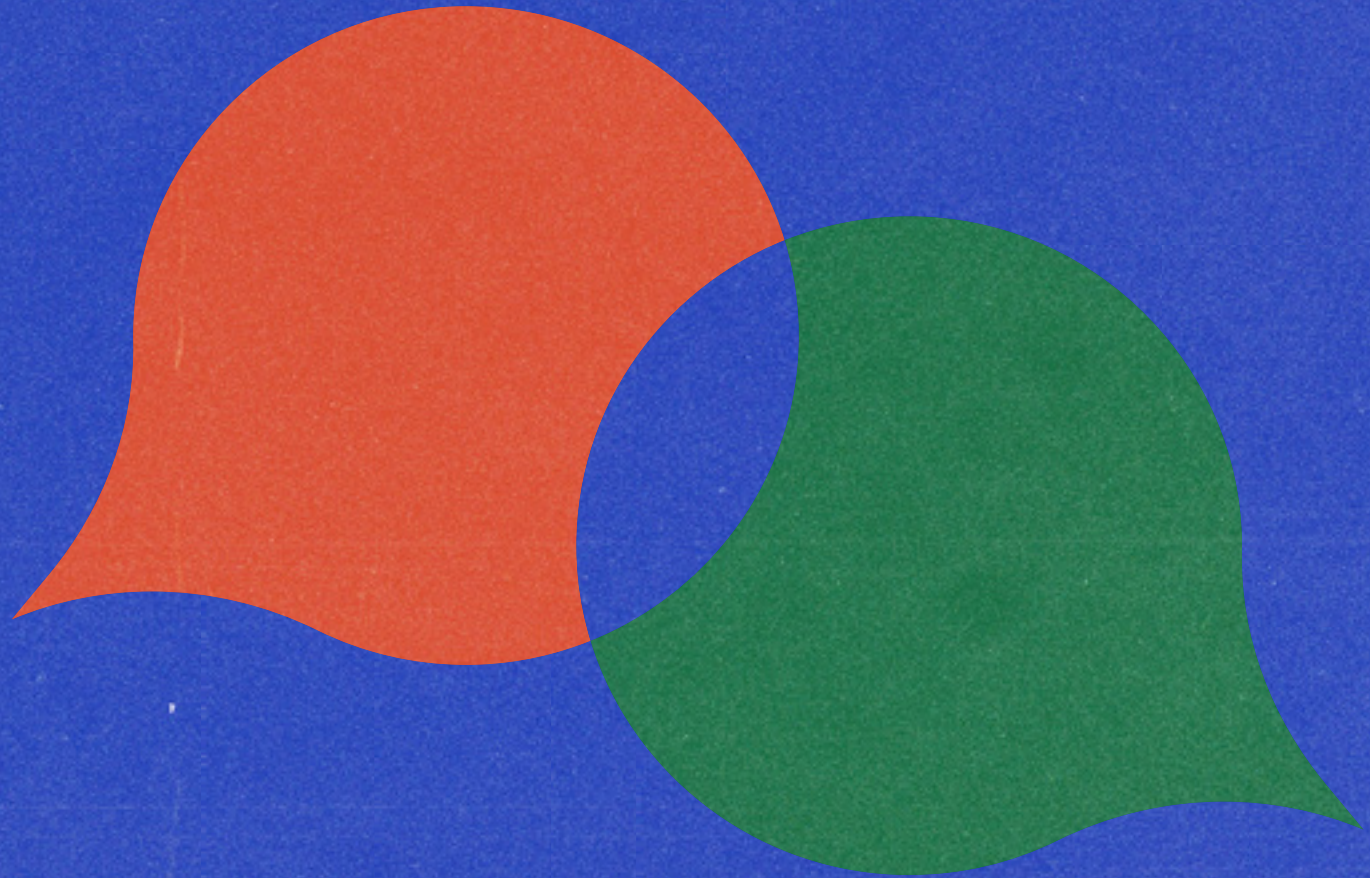
GOLGOTHA by Ulla Heikkilä
short film, 2016.

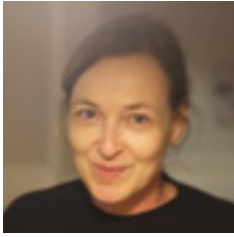
YOU BUILT ME A LABYRINTH by Lauri-Matti Parppei
short film, 2013

MY LITTLE WINDOW by Lauri-Matti Parppei
short film, 2012

COMPANY PROFILE. Tekele Productions is a Finnish production company founded in 2017 by producer Miia Haavisto. Tekele aims to produce and co-produce outstanding content for domestic and international audiences together with enthusiastic and talented filmmakers. Original content, contemporary stories and a sensitivity to different audiences are the core of the company.

TUTORS & CONSULTANTS





BRITTA KRAUSE
SCRIPT TUTOR
GERMANY

After having studied at NYU's Film & TV programme, Britta graduated from the London Film School with a distinction in scriptwriting. She worked internationally as a writer/director/editor on short and TV-films and made a career directing commercials. Since 2012 she has been working as a scriptwriting tutor for the Doha Film Institute, European Short Pitch, TorinoFilmLab, Nipkow Programm and Full Circle Lab. She teaches script development to production students at Filmakademie Ludwigsburg and works as a freelance script consultant with writer-directors from all over the world. Britta Krause is based in Berlin.



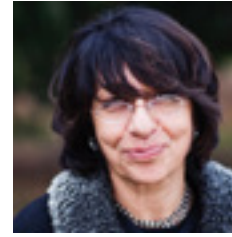
JUHO KUOSMANEN
SCRIPT TUTOR
FINLAND

Juho Kuosmanen is a film director, born in Kokkola, Finland. He graduated from Aalto University School of Arts and Architecture in 2014. Besides working in film, he directs theatre plays and opera, and he acts as well. Juho's first movie *Taulukauppiat* (*The Painting Sellers*, 2010) was nominated for five Finnish Film Academy Awards and won the main prize at the 2010 Cannes Film Festival Cinéfondation. His first feature film *Hymyilevä mies* (*The Happiest Day in the Life of Olli Mäki*, 2016) was screened in the Un Certain Regard section at the 2016 Cannes Film Festival, where it won the main prize. Juho Kuosmanen is artistic director of Kokkolan Kinojuhlat, which is, according to Juho's mother Tuula Kuosmanen, the best film festival in the world.



ANTONIO PIAZZA
SCRIPT TUTOR
ITALY

Antonio Piazza is a Sicilian writer-director, working with Fabio Grassadonia in a filmmaking duo. In 2010, they directed their debut short film *Rita*, one of the most successful Italian short films of the last years, which they developed at European Short Pitch 2008. Their first feature *Salvo* premiered at the 2013 Cannes Film Festival, winning both top prizes of La Semaine de la Critique: the Grand Prix and the Prix Révélation. Their second feature *Sicilian Ghost Story* opened the Critics' Week 2017. Antonio continues to work as script consultant, collaborating with several European workshops such as TorinoFilmLab, Cannes Critics' Week Next Step, European Short Pitch.



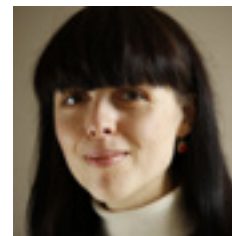
ROSHANAK BEHESHT NEDJAD
PITCHING TRAINER
GERMANY

Roshanak began working in the film industry as a festival coordinator and production manager. In 1999, she started her first production company Flying Moon. Until 2014 they produced arthouse films, with over 30 international awards. In 2012, she ventured into Serious Games for children. Under the label In Good Company / IGC Films she started yet another enterprise with a focus on international coproductions, with an emphasis on European features, aiming to entertain on a smart level. Roshanak also works as an expert and consultant for various institutions and training organisations. She is a member of the German Film Academy as well as the EFA, an EAVE graduate and group leader.



GABRIELLE DUMON
PRODUCTION CONSULTANT
FRANCE

Gabrielle started working at ACE in 2001. Working with the elite of European producers, she acted as an international development consultant and matchmaker with the film industry and international markets and festivals. In 2008, she joined producer Bertrand Faivre at Le Bureau in Paris. Made a partner in 2011, Gabrielle has been developing and producing her own feature film projects for Le Bureau since 2014, among which *Tramontane* (Semaine de la Critique, 2016), *Sollers Point* (San Sebastian competition 2017), *Digger* (Cicae Art Cinema Award, Berlinale Panorama 2020), *Pari* (Berlinale Panorama 2020) and *After Love* (Semaine de la Critique Label 2020).



UNA GUNJAK
GUEST SPEAKER
BOSNIA & HERZEGOVINA

Una Gunjak was born and raised in Sarajevo. After studying in Italy and obtaining an MA in Film Editing at the NFTS in the UK, she has extensively worked as editor for documentaries and drama. In 2012 she took part in European Short Pitch with *The Chicken*, then premiered at Semaine de la Critique 2014, winner of the European Film Award for Best Short Film, selected at Sundance and at MOMA's New Directors New Films. Her short *Salamat From Germany*, part of the Lebanon Factory omnibus, opened the Directors' Fortnight 2017. The development of her features *Alfa* and *Excursion* has been supported by the Cinéfondation Residence, TorinoFilmLab, Hubert Bals Fund and Creative Europe MEDIA, among others.


WOUTER JANSEN

DISTRIBUTION
CONSULTANT
NETHERLANDS

Wouter was the head of programming at Go Short - International Film Festival for 10 years. In 2013 he started sales and festival distribution company Some Shorts, which changed to Square Eyes in 2019: with it, he represents bold, author-driven features and shorts, collaborating closely with the filmmakers. This has resulted in a small catalogue of films premiering and winning awards at festivals such as Cannes, TIFF, Berlin, Locarno and Clermont-Ferrand. Wouter has been giving lectures at Le Fresnoy, HEAD Geneva and Netherlands Film Academy as well as moderating and leading workshops at festivals like IDFA, Locarno, Winterthur, VIS Vienna Shorts and others.

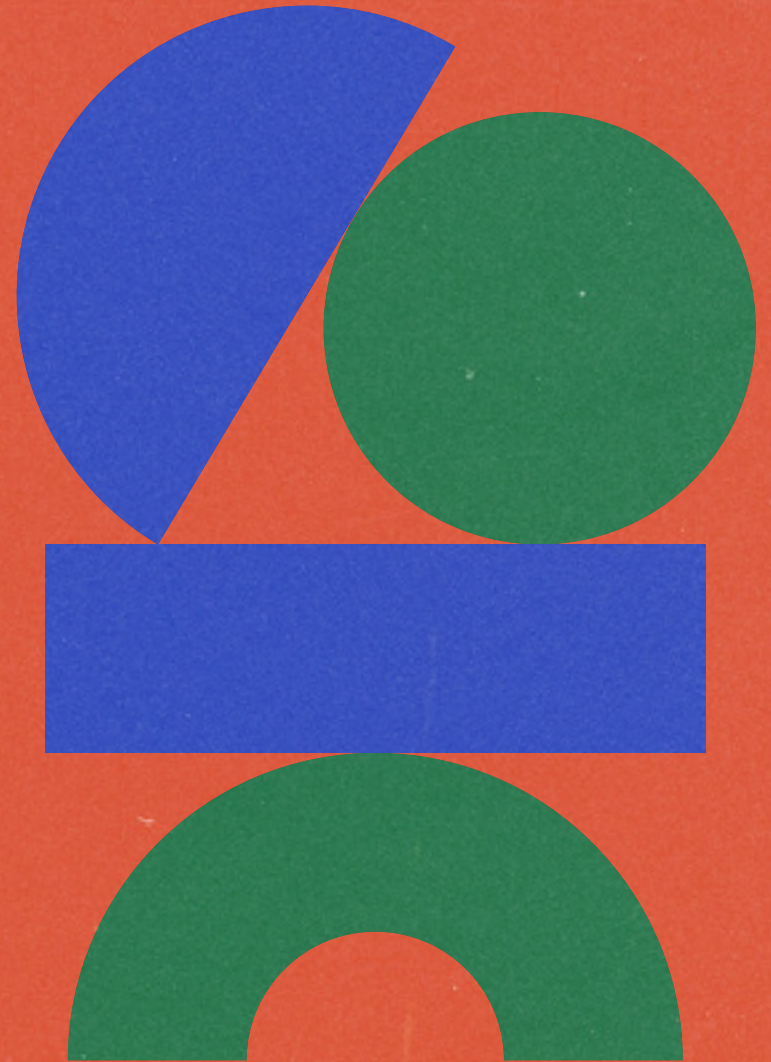

**MATTHIEU
TAPONIER**

EDITING CONSULTANT
FRANCE

Matthieu studied Modern Literature in Paris and completed a MFA in filmmaking at NYU's Tisch School of the Arts. Trained as a story editor at TorinoFilmLab in 2013, he has been tutoring in workshops such as Critics' Week's Next Step, DFI's Hezayah Screenwriting Lab and Le Groupe Ouest. He collaborated as a script and film editor on *Son of Saul* by László Nemes (Grand Prix Cannes 2015, Oscar 2016 for Best Foreign Language Film); as a co-writer and film editor on Nemes' second feature *Sunset* (FIPRESCI Venice 2018); as a script and film editor on *Beginning* by Dea Kulumbegashvili (Cannes 2020, FIPRESCI TIFF 2020, Golden Shell San Sebastian 2020).



ESP FILMS



2020

DEER - István Hevesi - Hungary
EGGSHELLS - Slava Doytcheva - Bulgaria
ENCOUNTERING SAMIR - Rand Beiruty - Germany
FLUID BORDER - Joana Vogdt - Germany
I'M NOT TELLING YOU ANYTHING, JUST SAYIN' - Sanja Milardović - Croatia
THE TEARS OF THINGS - Kate Voet - Belgium
A VIOLENT BOY - Tommaso Usberti - France/Italy
PLANETE X - Maxence Vassilyevitch - France
THE NIPPLE WHISPERER - Jan Van Dyck - Belgium
QUXUROBA - Teymur Gambarov - Azerbaijan/Russia

2019

BANALITY - Balaz Simonyi - Hungary
COWBOY - Frédéric Zeimet - Luxembourg
EVA - Xheni Alushi - Switzerland/Albania
GOLDEN MINUTES - Saulius Bradinskas - Lithuania
HOME SWEET HOME - Agata Puszczyk - Poland
MEMORIA - Léo Ponge - France
MOM'S MOVIE - Stella Kyriakopoulos - Greece/Spain
ONDINE - Tomasz Śliwiński - Poland
PALE SAINT - Rhys Jones - United-Kingdom/Ireland
RIGA'S LILAC - Lizete Upite - France/Latvia
SEDRA - Judita Gamulin - Croatia
SOY TU PAPA - Garrick J Lauterbach - Switzerland/Netherlands
THE BLOOD GROUP - Daan Bunnik - Netherlands
THE FAMILY WHO HID IN THE CELLAR - Ayshea Halliwell, Miha Manea - Luxembourg
THE FIGURANT - Jan Vejnar - Czech Republic/France
THE VAN - Erenik Beqiri - Albania/France
UNFOLDED - Cristina Picci - Italy/Lithuania

2018

DEER BOY - Katarzyna Gondek - Poland/Belgium
FRASE D'ARME - Federico Di Corato - Italy/France
GABRIEL - Oren Gerner - France
PÁTISION AVENUE - Thanasis Neofotistos - Greece
MOTHER'S DAY - Kamilė Mlašiūtė - Lithuania
THE SILENCE OF THE DYING FISH - Vassilis Kekatos - Greece/France
TINA & SANDY - Hani Domazet - Croatia

2017

BY THE POOL - Laurynas Bareisa - Lithuania
CHERNOBYL - Franco Dipietro - Italy/Luxembourg
DYLAN DYLAN - Sylvain Coisne - France
HEAVEN HAS GOT FOOLED - Odeta Çunaj - Albania
HEAD-BUTT - Daan Bunnik - Netherlands
HELGA IS IN LUND - Thelyia Petraki - Greece
ICE - Anna Hints - France/Estonia/Luxembourg
INTO THE BLUE - Antoneta Kusijanović - Croatia/Slovenia/Sweden
I'LL PROBABLY NEVER SEE YOU AGAIN - Mitja Mlakar - Slovenia
MOLOKO / MILK - Daria Vlasova - Russia/Lithuania
PA TRU ESHTÉ QIELLI - Odeta Stabenow - Albania
PAPARAZZI - Gabor Osvath - Hungary
SELVAGEM - Victoria Mendonca - Brazil
THE BABY SHOWER - Joseph Pierce - United Kingdom
THE HOARDER - Frederik De Wilde & Leen Vandereyken - Belgium
WATCHKEEPING - Karolis Kaupinis - Lithuania/Belgium
WITCH'S MILK - Martin Jehle - Germany
WOLTA - Monika Kotecka, Karolina Poryzala - Poland
TWICE UPON A TIME - Vojin Vasovic - Serbia/Canada/Hungary/Montenegro

2016

ANESTHESIA - Noar Sahiti - Kosovo
BATMOBILE - Deyan Bararev - Bulgaria
BEAST OF BURDEN - Daina O Pusic - Croatia
LA NOCHE DE TODAS LAS COSAS - Pilar Palomero - Spain
LIMBO - Konstantina Kotzamani - Greece/France
MADONNA OF THE MEADOW - Kyla Simone Bruce - United Kingdom/Germany
TROUBLE IN MIND - Marlyn Spaaij - Netherlands
WINTERHEART - Jussi Hiltunen - Finland

2015

ABOUDI LAO - Clarisse Potoky - France
CHEERS - Norika Sefa - Kosovo/Croatia
HAPPY BIRTHDAY - Jan Pavlacký - Czech Republic
INFINITA TRISTEZA - Gabriele Galligani - Italy/France
IS-SHAB - Martin Bonnici, Chris Galea - Malta/Switzerland/United-Kingdom
LAS PEQUEÑAS COSAS - Carla Simon Pipo - Spain/United Kingdom

MR CAT & SPARROW - Vasileios Patmanidis - Greece
REPLIKA - Klaus Pas, Luc Walpoth - Belgium/Switzerland
SATURDAY - Mike Forshaw - United Kingdom
SOFIA B. DIDN'T SLEEP WELL - Lea Triboulet - France
SUMMER BREAK - Andrei Tanase - Romania
THE BUTTERFLY MAN - Edina Csüllög, Urmas Reisberg - Estonia/France/Italy
THE QUEEN OF ENGLAND STOLE MY PARENTS - Birute Kapustinskaite - Lithuania
TURNAROUND - Aino-Maria Sunni - Finland
WAKE ME UP - Dea Jagic - Croatia

2014

CHAIN - Eicke Bettinga - Germany/Bulgaria/France
INCELLA GOING TO BUY BREAD - Julia Szephelyi - Hungary
THE PHOTO - Katrin Maimik - Estonia
THE CHICKEN - Una Gunjak - Germany/Croatia
THE NOISE MAKER - Karolis Kaupinis - Lithuania/Sweden
TO LEAVE OR NOT TO LIVE - Nikita Sutyrin - Russia
VIDEO STORE - Ana Almeida - Portugal
ZORA - Nina Blazin - Slovenia

2013

DZSONI - Dávid Csicskár - Hungary
FLORA & FAUNA - Piotr Litwin - Poland
NEXT STOP - Jérôme Nunes - France
THE RIGHT TO LOVE - Barbara Zemljič - Slovenia
THE WEDDING TAPE - Ariel Shaban - Kosovo/Germany
TIGER FIGHT - Martin Repka - Slovakia/India/Austria

2012

GOOD NIGHT, THEN - Tereza Semotamová - Czech Republic
HOURGLASS - Pedro Collantes - Norway
LITTLE GIRL - Léo Médard - Belgium
KOALA - Daniel Remon - Spain

2011

A BOAT - Michal Szczesniak - Poland/France
A RUSSIAN ELEPHANT IN THE ROOM - Tanya Andrews - United Kingdom
AT MIDNIGHT EVERYTHING STOPS HERE - Just Philippot - France
THE COMA - Vedrana Klepica - Croatia

2010

FURNITURE - Alan Lucas, Smithee Lucas - Spain
SKINSIDE OUT - Susanna Kotilainen - Finland
STANKA GOES HOME - Maya Vitkova, Radu Jude - Romania/Bulgaria
STUCK ON CHRISTMAS - Oana Rasuceanu - Finland
THE CHANGE - Franco Dipietro - Italy
WHISPERING IN A FRIEND'S MOUTH - Hannaleena Hauru - Finland

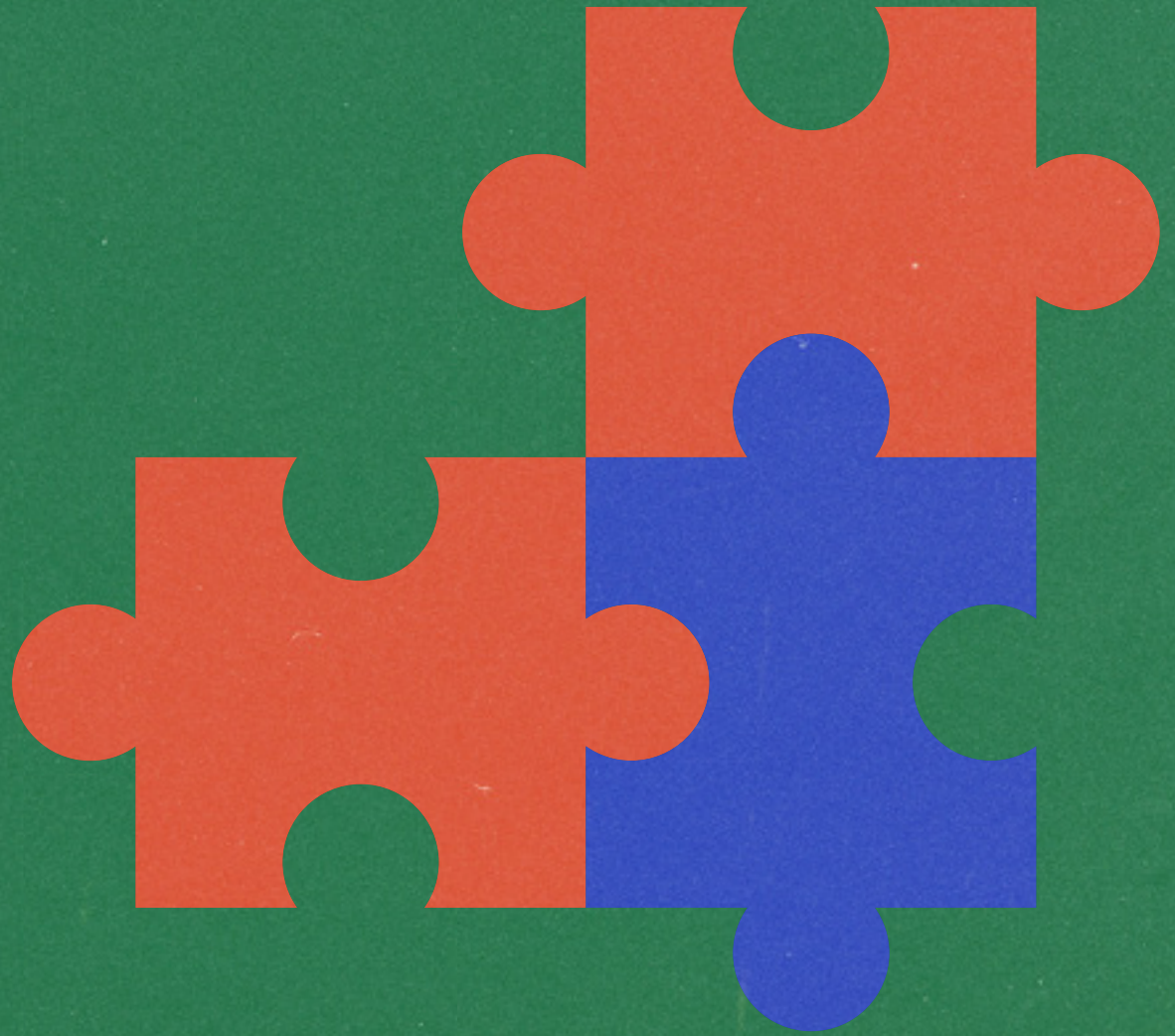
2009

CIRCLE - Selim Güngör - Germany
FAMILY - Lyubomir Pechev - Bulgaria
RITA - Antonio Piazza, Fabio Grassadonia - Italy
TOURIST - Mateusz Subieta - Poland

2008

I'VE GOT A SECRET - Carlos Val - Spain

TEAM & CREDITS

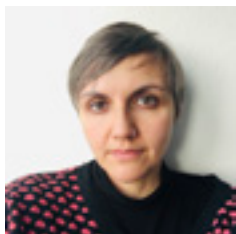


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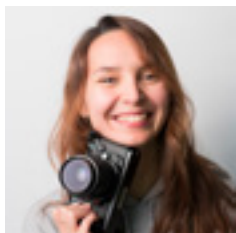
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We would like to thank from the bottom of our hearts all the many institutions, professionals, colleagues and friends that helped us to make this edition of European Short Pitch possible!

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European Short Pitch is promoted by **NISI MASA - European Network of Young Cinema.**

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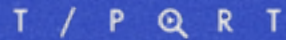
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