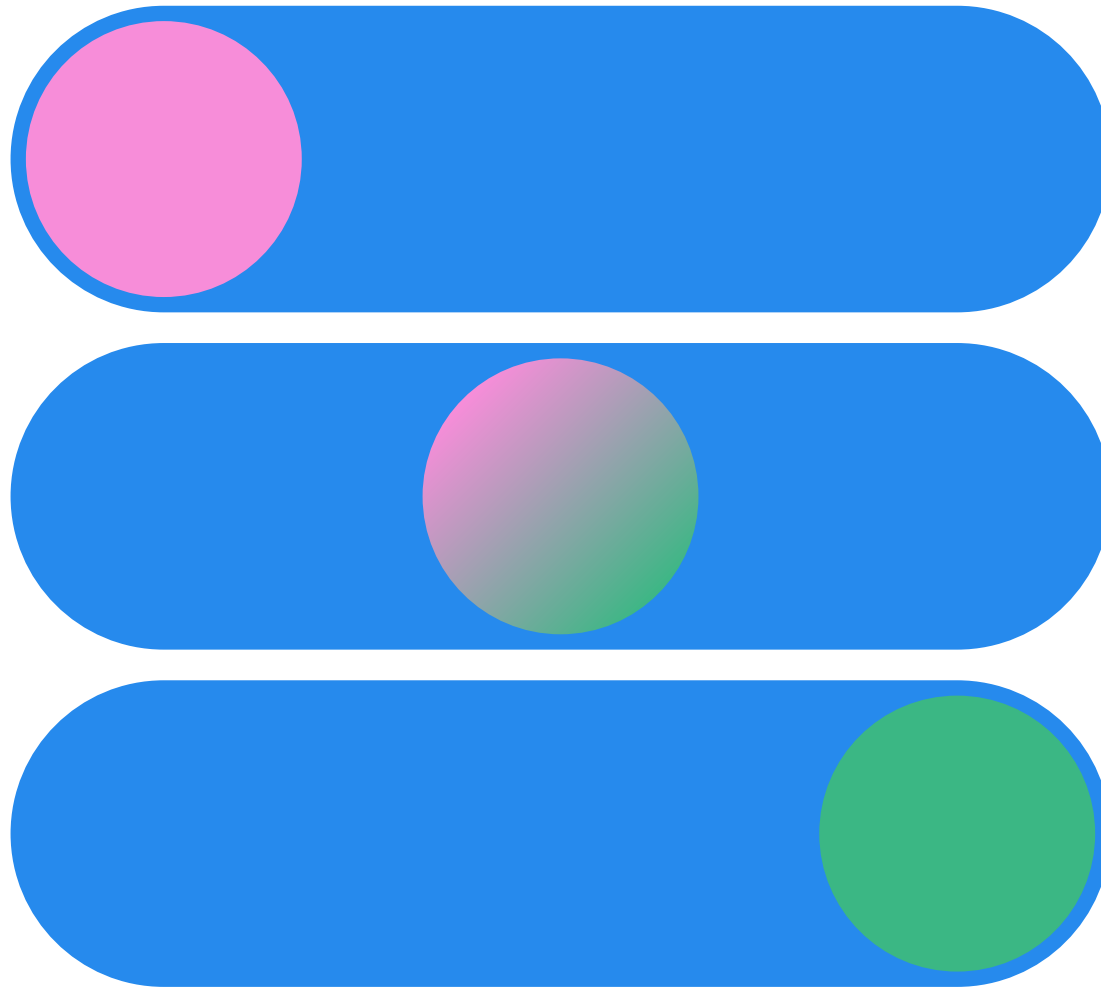


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EUROPEAN SHORT PITCH 2021|22, HYBRID IN MANY WAYS!

The fifteenth edition of European Short Pitch has already begun in November 2021, with our development workshop, and now it is time for the Coproduction Forum. Organised with the precious cooperation of the Travelling Film Festival, which celebrates its 33rd edition from February 1 to 8, we are glad to give life to both an on-site and online event.

On site, in Rennes, as part of the festival on February 7-8. Online, with the support of our technical partner WYTH, which is giving us wings to make the most out of our digital experience on their platform, on February 7-8 & 10-11.

The selection of this year is rich, it crosses genres (animation, documentary and fiction) and shakes up gender representation (11 projects out of 16 directed by women and 2 by non-binary persons). We are extremely glad to witness how European Short Pitch, as a stepping stone for emerging talents, encapsulates the evolution of the European film scene.

Our line-up comprises 12 projects at development stage and 4 works in progress. They come to the Coproduction Forum after receiving training in script, production, distribution, editing and pitching with a team of brilliant consultants that we would like to thank.

European Short Pitch is for the third year connected to the Breton territory in France, thanks to the renewed support of Région Bretagne. We are also pleased to shed light on the current Russian short film landscape in our selection, thanks to our partnership with the Vostok Agency.

May this new edition give life to promising new connections and collaborations!

Julie Marnay
Head of Programme

Olga Lamontanara
Head of Coproduction Forum

JURY



ILARIA GOMARASCA
ITALY/FRANCE - FIRST CUT+

Ilaria Gomasca, former Pyramide International's Festivals Manager, is Head of First Cut+ (part of First Cut Lab), aimed at boosting promotion & audience engagement strategies for films in post-production. Since 2017 she is consultant and member of the selection board for festivals like De Rome à Paris (France), Cinemania (Québec), FIFF Namur (Belgium) and festival strategy and audience development advisor for independent producers or at international workshops (Eurodoc, Cannes Court Métrage).



KATARZYNA GONDEK
POLAND/BELGIUM - FILM DIRECTOR

Katarzyna Gondek is an author of films and literary forms. With *Deer Boy* she had her second Sundance film in competition, after *Figure* (2016). An alumna of Berlinale Talents, European Short Pitch (Grand Prix) and TorinoFilmLab's ScriptLab (special mention, TFL Meeting Event 2018). Scholarship holder of the Polish Film Institute. She finished film studies and directing at Wajda School. She was born in Kłodzko (Poland) and is now based in Brussels. She likes to walk a lot.



AMÉLIE QUÉRET
FRANCE - RESPIRO PRODUCTIONS

Brittany-born Amélie Quéret studied German civilization and culture. After working for several years in Latin America, she graduated at l'Atelier Paris-Ludwigsburg (La Fémis), and worked as a line producer and producer. In 2014, she founded respiro productions in Brittany, where she has produced around 15 short films, selected in festivals like Rhode Island, Clermont Ferrand, Cannes... A member of Académie des Arts et Technique du Cinéma – César, she is currently developing several shorts and feature films.

AWARDS

European Short Pitch Award granted by Région Bretagne

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

€3.000 development grant

Music & Cinema Award

Aimed at the 12 projects and 4 works in progress:
Participation rights and invitation to the European Market for Film Music Composition "3rd Character" organized by the Music & Cinema International Festival of Marseille (4-9 April, 2022)

Distribution Award - Radiator IP Sales

Aimed at the 12 projects and 4 works in progress:
Distribution and promotion strategy provided by Radiator IP Sales (Belgium)

Mastering-in-kind Award - The Pack

Aimed at the 4 works in progress:
DCP mastering and 4K upscaling offered by post-production company The Pack (Belgium)

PROJECTS



ACROSS THE WATERS

VIV LI
GERMANY/CHINA

Genre: Drama

Length: 15 min

Language: Chinese dialect

Shooting location: China

Production company: BB Gun (Germany)

Estimated budget: €52.000

Secured funding: Camalot & Kortfilmfest Leuven - € 7.500

Looking for: Coproducers, Sales, Distribution

A teenage wife discovers a glimpse of the outside world in a stolen walkman.



SYNOPSIS. In the dark night of a deserted Chinese mining town, Xiao Lan, a teenage wife, meets an illegal truck driver in the local restaurant. Her attention is immediately caught by the stolen walkman in the driver's hand. An unfamiliar but exciting kind of music gives her a glimpse into the outside world that she has no idea of. This encounter triggers Xiao Lan's urge to escape to a place that is not just trapped by the long stretch of mountains. Will she take the chance in front of her?

INTENTION. I once met a retired miner in a small Chinese town. He told me: "The first time I heard western music was from a stolen walkman during a lunch break. The tune was so different and alive. I simply stopped eating and started crying. It was an odd scene." This story stayed in my mind for so long that I began to write it into a film. Growing up in a traditional family, I escaped into many freedoms by living abroad. My experience helped me create the main character, Xiao Lan, a resilient, curious young girl who is eager to go out in the world and listen to some great music. However, reality is much more complicated.

Set in a region with cinematic landscapes, the film metaphorically discusses the "invisible mountains" in modern days. During the cultural revolution, music was created for propaganda purposes. "Across the Waters" is a song by Teresa Teng, a famous Taiwanese singer who had never set foot in mainland China because of her political stand. Although she was banned in the 1980s, the power of Teng's music touched people from across Asia and eventually reached inside China. Through the universal connection of music, I want to explore our perpetual longing for the other, and the complex relationship with one's home in a brief encounter of two lonely souls.



DIRECTOR. vivienne.lwr@gmail.com

Viv Li is a Berlin-based Chinese filmmaker. She is a Berlinale Talents, Nipkow and IDFAcademy alumna. Before directing films, she was a stand-up comedian and produced for Vogue, Fashion One, Vice and independent art projects. In the past 12 years, Viv lived in various countries in Europe, South America and Asia, shaping her unique voice as a Chinese artist. She likes to joke, but take her seriously.



PRODUCER. sussmann.alex@gmail.com

Alexander Sussmann is a producer and filmmaker from Berlin. After studying Audio Visual Media at Stuttgart Media University, he gained experience in arthouse production with Wüste Films and Indi Films. From 2012 to 2015, he was a producer for the global media company Vice. In 2016, He co-founded the production company and media agency Tribes. He currently works as a freelance producer with a focus on global stories.

CAMPOLIVAR

ALICIA MONCHOLI
SPAIN

Genre: Docu-fiction,
Drama

Length: 15 min

Language: Spanish

Shooting location:
Valencia, Spain

Production company:
Oberon Media (Spain)

Estimated Budget:
€37.000

Secured funding:
Prize of the International
Film Festival of Gijón -
€5.000

Looking for: Financing,
Distribution, Sales,
Festivals, potential
partners

After the unexpected death of my father in a diving accident two years ago, I set out to his house to rediscover my childhood through the traces that we left.



SYNOPSIS. After the death of my estranged father, I set out to understand our fractured relationship by visiting his family house, the last place where I saw him 8 years ago. Through this journey, the house becomes a place of reconnection with my unstable father and with the universe of my childhood, now defragmented by the passage of time.

INTENTION. *Campolivar* is an autobiographical docu-fiction film that explores father-daughter dynamics through the reinterpretation of my childhood in the aftermath of my estranged father's unexpected death.

The setting of the story is Campolivar, my father's family house. As the place where most of my memories with him are stored, the house becomes a metaphorical universe to dwell into the complex nature of my childhood and of the violence that was hidden under the appearances of the family home.

Merging recreations of my past memories with real archive images, letters, psychological reports, and voice recordings, I intend to capture the universe and atmosphere of an apparently innocent period that hides a background of instability.

This project is born from re-experiencing my own memories. By going back to the house of Campolivar, I dive into the waters of unconsciousness in a home that is inhabited with the ghosts of the past. In this headspace, reality and imagination fade into one another and dreams become a gateway for connection to my dead father after a relationship without any kind of resolution.



DIRECTOR. aliciamoncholi@gmail.com

Alicia Moncholi is a film director and screenwriter living in Spain. Her previous short film titled *I Don't Want More* was selected at numerous international film festivals. Her new short film project *Campolivar* has been awarded the New Filmmakers development prize from the Gijón International Film Festival. She is also developing the script of her first feature film.



PRODUCER. abosch@oberonmedia.eu

Alba Bosch-Duran is producing at Oberon Media. Her last movie as a development producer in charge *A Thief's Daughter* by Belén Funes premiered in competition in San Sebastián and won the Goya Academy Award of Best New Director. She is a Berlinale Talents alumna.

DVA

ALEXANDRA KARELINA
RUSSIA

Genre: Drama,
Magical Realism

Length: 25-30 min

Language: Russian

Shooting location:
Moscow, Russia

Production company:
Stereotactic (Russia)

Estimated budget:
€55.000

Secured funding:
Stereotactic - €10.000

Looking for:
Coproducers,
Distribution, Sales

During the inexplicable state of emergency in Moscow, a lonely young man is trying to find his missing dog and to figure out what is truly going on.



SYNOPSIS. There is a state of emergency in Moscow. The voice from loudspeakers is giving various official but meaningless orders to residents. There is no definite information about what exactly is occurring. A lonely man in his thirties loses his dog and this makes him venture out to figure out what is happening. He explores the city and finds a place where reality splits in two and it forces the events of the film to be repeated from the very beginning.

INTENTION. “Dva” means “two” in Russian, I do not translate the title in the script and in the subtitles because of its phonetical power. It has a universal connotation of duality. The main idea of the film is that for any perceptible event, object and action there is a space for the unrevealed and inexplicable. The central theme of the film is the relationship between the visible and the invisible.

It is a poetic film with some mythical narrative elements. At the same time, the story is an intimate reflection of modern Russian reality. It harkens back to the wave of esotericism that prevailed in the post-Soviet '90s in Russia. I remember back then everyone was taking refuge in mysticism in the face of a complex and depressive socio-political situation that many people were not prepared for. I see something similar happening nowadays.

The film relays how an individual tends to ignore political reality despite the lingering anxiety beyond the escapism. In the same breath *Dva* is devoted to such a layer of existence where politics is inconsequential. Something mysterious and unknowable is the focal point of the characters.



DIRECTOR. ssh.krln@gmail.com

Since 2015 Alexandra Karelina has been working as a director of documentaries and experimental films. She participated in international exhibitions and film festivals: Image Forum Tokyo, Le Guess Who?, MIEFF etc. Her short films won awards: *How to behave* - LUFF 2018 (Switzerland) and *Bobok* - New Holland Island International Debut FF 2021 (Russia).



PRODUCER. sy@stereotactic.ru

Sergei Yahontov is a producer of feature and documentary films, like *From Tokyo* - Venice IFF 2011 (dir. Alexey German-Jr), *Merry-go-round* - Kinotavr Grand Prix, Cottbus FF etc. (dir. Ruslan Bratov), *The Case* - IDFA 2021 official selection (dir. Nina Guseva) and many others. Sergei is the head of the film department in the Moscow production studio Stereotactic.

FIND THE BOY

PAULIN·E GOASMAT
FRANCE

Genre: Drama

Length: 18 min

Language: French

Shooting location:
Brittany, France

Production company:
Nationale 12 (France)

Estimated budget:
€100.000

Secured funding:
Brittany Film Funding -
€37.500, Broadcasters
from Brittany - €7.750

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

Who do we belong to after we die?



SYNOPSIS. As Charly, a young transgender man, is buried under his birth name, Tom, Louise and BB, his queer friends, decide to give him a last faithful memorial in the place where they usually met, Charly's childhood house on the coast. Unfortunately, his brother, Victor, had the same idea.

INTENTION. *Find the Boy* is the story of the encounter of two worlds that rub shoulders but do not understand each other, tolerate each other but do not really accept each other.

The central question of the film concerns the right to dispose of our bodies after death. Who of our intimate friends or our family have more rights to dispose of our memory?

The suffering of transgender people does not come from their transition but from how the society is looking at them. By portraying the friends as a band on roller skates, it has been an obvious decision for me to give them this image of freedom and self-confidence in their lives and in their choices. For them the transition is not suffering but a gain of power.

I would like to bring listening where there is still too often rejection. The contrast between the queer gang and the brother enables the parallel experience between the loss of their friend and the feeling of the family. Then by connecting with each other, they will go together towards more understanding and acceptance.

Transphobia often comes from ignorance of the subject. A film may not change the world, but it can help a teenager to recognize himself and feel less alone and a family, a friend to question their relation to trans identities.



DIRECTOR. line.go@mac.com

Graduated with Honors from the Fine Arts School of Paris-Cergy, Paulin·e Goasmat has directed short movies selected in several festivals and took the Best Directing award at the St Etienne festival for *Autopsie*. They were selected in different workshops (Le Groupe Ouest, le Moulin d'Andé) for projects in development. Paulin·e also practices analog photography.



PRODUCER. stephen@nationale12.com

Stéphen Seznez is an emerging Breton producer based in Rennes. Inside Nationale 12 with Gervan Riou they try to accompany directors with strong visions and universes such as Paulin·e for *Find the Boy*. Beside producing, Stéphen is an experienced Production Manager and Executive Producer for long features and TV series.

HUN TUN

MAGDALENA HEJZLAROVA
CZECH REPUBLIC

Genre: Animated
Documentary

Length: 15 min

Technique: Animation,
Live Action

Language: Czech

Production company:
13ka (Czech Republic)

Estimated budget:
€122.000

Secured funding:
Czech Film Fund -
€18.000, FILMTALENT
ZLIN Foundation -
€4.000, Academy
of Applied Arts and
Design - €2.100, own
investment - €13.100

Looking for:
Coproducers

Magdalena loses her sleep. She wants her sleep back but nothing helps. Her life becomes a mess. The situation only changes once she gives the chaos its name: Hun Tun.



SYNOPSIS. Hun Tun was an ancient emperor of chaos. He was both admirable and scary. Life with him was beautifully unbearable. In the Chinese myth, the world is born out of Hun Tun's dying body. Magdalena is an ordinary millennial. Her life is full of little twists and adventures: work, friends and love. But now she has only one mission – to get her sleep back. The more she tries the more she gets stuck. It is only when she sees the chaos in her life clearly that the situation changes. And suddenly, there are other people with their “chaoses” too. This is how being spotted and recognized, Hun Tun starts losing power over Magdalena. Living together (un)happily forever.

INTENTION. I decided to share my experience with sleep anxiety. I have dealt with insomnia for several years. In the tougher times, there was mainly chaos in my head. In the film, I examine chaos as a desperate state of mind which can only be bearable when frankly recognized and patiently observed. I will combine stop-motion animation and live action. Sleepless nights will follow dizzy days. In the nights we will dive into the protagonist's inner world, captured through animation. During the days, our heroine will be overwhelmed and gradually swallowed up by Hun Tun. We will see her from outside - in live action. Her body will be gradually covered by costumes made of objects she takes to cure herself.

I sleep much better today. It is only from time to time that it does not work out. That is the way I am. Hardly a happy end. Nevertheless, some vital change is taking place in mine and the heroine's life. I would like to tell the audience about that shift so they would feel some hope and leave the cinema gently empowered.



DIRECTOR. magda.kvas@gmail.com

Magdalena Hejzlarová graduated from Prague's Academy of Applied Arts and Design with her short *Hypnagogia* (2017, Ji.hlava Int. Documentary FF). She did internships at several art and animation studios in Prague and Rotterdam. She collaborated on films: *La Traversée* by Florence Mialhe (Honourable Mention at Annecy Int. Animation FF 2021) or *Apart* by Diana Cam Van Nguyen (BAFTA Student Film Award Finalist).



PRODUCER. karolina@13ka.eu

Karolína Davidová studied at the Film Faculty of Academy of Performing Arts in Prague. There, she produced several short films such as *Apart* by Diana Cam Van Nguyen. Karolína co-founded 13ka company where she focuses on development and production of auteur shorts. The most recent short *Love, Dad* by Diana Cam Van Nguyen premiered at Locarno FF 2021.

IMAGINARY NUMBERS

JELICA JERINIĆ
SERBIA/FINLAND

Genre: Coming of Age

Length: 15 min

Language: Serbian

Co-writer: Aleksandar
Marković

Shooting location:
Serbia

Production company:
This and That
Productions (Serbia)

Estimated budget:
€55.000

Looking for:
Coproducers, Sales,
Distribution, Festival
Representatives

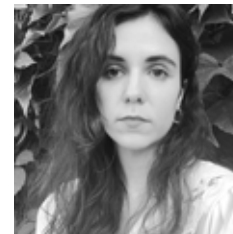
Hoping to win her first national mathematics competition, a 12-year-old small-town girl Mirna travels with her father to the city.



SYNOPSIS. Mirna, a 12-year-old village girl, is a talented mathematician. She and her father Goran are travelling by bus to the city of Niš, where her first national competition is taking place. Winning an award in this competition would help Mirna get into a prestigious high school and escape her life of poverty. Once the results are in, Mirna is disappointed to see that she does not have enough points for an award. With her father's help, she has to write a complaint, and try to win at least third place.

INTENTION. *Imaginary Numbers* is a story about a daughter and a father whose lives are slowly drifting apart, because they belong to different worlds. Still, they manage to reconnect during the day trip to a national competition in mathematics. The dramaturgy of the story does not follow a classic plot structure - it consists of five tableaux during that one day, in which we see their relationship evolve.

My intention is to realistically portray the quirky world of mathematical competitions in early 2000s Serbia, but also the deep and often unspoken love that children and parents share. With Mirna approaching high-school age, the film tries to capture this one moment of realisation for both Mirna and her father, that this might be one of the last adventures they have together. I want this film to be a warm story about a somewhat unusual girl growing up in the wrong times, in the wrong country, but with her dreams big and her heart in the right place.



DIRECTOR. jelicajerinic@gmail.com

Jelica Jerinić is a filmmaker from Serbia based in Helsinki. She graduated in Dramaturgy from University of Arts in Belgrade. She is an AMPI, East-West Talent Lab and Sarajevo Talents alumna. She directed two short films: a documentary, *Girls Who Cut Their Hair Short*, and a fiction film, *Dog Day*, while her third one is in production, supported by the Finnish Film Foundation.



PRODUCER. projects@thisandthat.rs

Dragana Antić graduated from Dramaturgy while she holds a Master in Film Production from University of Arts in Belgrade. She wrote and produced the short fiction film *Norway* supported by Film Center Serbia. Dragana has been working for a long period as development producer in This and That Productions.

MIDNIGHT SKIN

MANOLIS MAVRIS
GREECE

Genre: Psychological
Thriller, Fantasy

Length: 25 min

Language: Greek

Shooting location:
Greece

Production company:
AKRAN (Greece),
Paraiso Production
(France)

Estimated budget:
€110.500

Secured funding:
Ministry of Culture /
Greek Film Centre
(GFC) - Scriptwriting
€2.500 & Production
€20.000,
ERT S.A. / Hellenic
Broadcaster - Microfilm
Programme - €23.000

Looking for: Gap
Financing, Distribution

Fanny, a young nurse working at a big public hospital, sinks into the same obsessive nightmare every night. She witnesses her own metamorphosis into a tree.



SYNOPSIS. Fanny, a young nurse working at a big public hospital, is trapped every night in the same obsessive nightmare. She dreams she turns into a tree. While stuck in a lonely everyday routine she realises that her nightmare goes beyond the imaginary and gradually infiltrates her life. When Fanny realises that her sleep drives her to another condition of existence she decides never to go back to sleep again. In order to stay awake she resorts to wandering around the city of Athens. During this wandering she will let herself follow the flow of things and desires.

INTENTION. *Midnight Skin* deals with the change of the course of life of a lonely person who gradually “deserts” her human nature and ultimately accepts a “new way of existence”. Having as a thematic starting point the sense of alienation, the film aspires to become an existential one that moves on the verge of realism and fantasy.

In the film we watch two simultaneous stories. On the one hand, Fanny is experiencing a lonely reality. She passively observes herself in relation to her social entourage, feeling alienated. On the other hand her nightmare is gradually fulfilled. After every night of sleep, Fanny is more transformed into a tree. The character’s social isolation and the anxious feeling of the inevitable nightmare that becomes true, form the Kafkaesque universe in which she finds herself stuck. When Fanny realises that her sleep is related to her transformation, she makes a radical decision: she will remain awake forever. In order to carry out this decision she wanders aimlessly in the city of Athens. This wandering will be a turning point in her life and will trigger a journey during which she will come into contact with other people. Just before leaving behind her human nature she finally finds a way to bond with it.



DIRECTOR. manolis.mavris@gmail.com

Manolis Mavris was born in Athens in 1987. He studied Graphic Design and Animation in Athens and MA Visual Communication in London. His short movies have premiered in world major film festivals such as Cannes, SXSW, BFI and Sarajevo. His work focuses on the concept of heterotopia and explores the boundaries between the real and the imaginary.



PRODUCER. rom.lobach@gmail.com

Romanna Lobach studied at the Drama School of Athens Conservatoire. She has performed in 25 short & feature films that have premiered in festivals as Cannes, Venice, Rotterdam & New York. In 2018 she founded the creative company AKRAN where she works as a producer. She is a Berlinale and Sarajevo Talent, a Locarno Industry Days alumna and a member of the Hellenic Film Academy.

PENANCE

SEBASTIÃO SALGADO
PORTUGAL

Genre: Drama

Length: 15-20 min

Language: Portuguese

Production company:
Maria & Mayer
(Portugal)

Estimated budget:
€50.000

Secured funding:
Maria & Mayer - €6.000

Looking for:
Coproducers, Sales,
Distribution

When the caregiver is left with no one to take care of, she falls prey to her own compulsions.



SYNOPSIS. Cristina is a precarious worker in a textile factory where she does long hours to provide for her younger sister and nephew, with whom she lives and to whom she is the sole caregiver. She always puts her family before her own well-being and carries the weight of the world on her back like some kind of martyr, never giving a sign of breaking. But when in an unhappy turn of events things spiral out of control, she needs to question the meaning of her actions. Can you look after your loved ones without looking after yourself first?

INTENTION. I have been a caretaker since my teenage years, and I know how the responsibility and the pressure of having to take care of someone feels like. That deep sense of love and retribution that is sometimes mixed with a certain kind of obligation imposed by blood ties can lead one to forget their own well-being in order to focus exclusively on others'.

Such is Cristina, a hardworking woman whose every action is oriented to provide for her dysfunctional sister, who is unable to take care of herself and her baby son. It is in this context that she has no choice but to denounce a colleague she catches stealing at the factory where she works at. Because if she does not, she will lose her job – and that would jeopardize her family's well-being, which in her scale of values would be much worse than sabotaging her whole relationship with her colleagues.

Rambling through the cold winter in the outskirts of an industrial town – using long takes and blurred colours –, Cristina's journey of sacrifice will lead us to question the limits of human generosity.



DIRECTOR. sebastiaosalgado@gmail.com

Sebastião Salgado (b.1982) worked as a lawyer before moving to New York to study Screenwriting. After returning to Lisbon he started writing for television. But cinema is his passion, so in 2016 he enrolled in an MFA program at the Lisbon Film School and studied film directing. His first short – *Everything's Ok* – premiered at Encounters FF, and his subsequent works – *Monday* and *Careful* – have been screened and awarded in several festivals worldwide. In 2019 he co-wrote the feature *Ballad of a Hustler*, by Heitor Dhalia. His first feature – *Lesser Evil* – was awarded national public funding from ICA and is currently in development.



PRODUCER. isabel.pestana@mariaemayer.com

Isabel Pestana (b.1992) studied Film, Philosophy and Art History. Since January 2021, she has been Head of Development at Maria & Mayer. Her collaboration with Sebastião started with the development of *Lesser Evil*, and *Penance* will be her debut as producer.

SEA SALT

LEILA BASMA

LEBANON/CZECH REPUBLIC

Genre: Drama,
Coming of Age

Length: 15 min

Language: Lebanese
Arabic

Shooting location:
Tyre (Sour), South of
Lebanon

Production Companies:
Other Stories (Czech
Republic), FAMU
(film school, Czech
Republic), Road2Films
(Lebanon)

Estimated Budget:
€75.000

Secured Funding:
FAMU - €32.000,
FilmTalent Zlin
Endowment Fund -
€4.000, Doha Film
Institute grant - €9.000

Looking for:
Coproducers, Sales,
Distribution, Festivals,
Post-production,
Partners

The summer is coming to an end soon and Nayla, a late teenager in the city of Tyre, Lebanon, has life-changing decisions to make.



SYNOPSIS. On a hot summer day, Nayla (17), a beachside resort waitress, has to decide what her future will hold before the summer ends. Her controlling brother wants to take her to Canada, while she made secret plans to go to Beirut the next day with her new friends. As the night falls, Nayla has her first sexual experience with Anthony, her summer love, and realizes that he wants to control her too. The Next day, Nayla's brother arrives at the resort looking for her while Anthony wakes up with no one by his side.

INTENTION. Growing up in Tyre, south of Lebanon, in between two extremes of free-spirited people and conservative family members, I struggled to know who I wanted to be. One day I wanted to know how to pray, another day I wanted to know what kissing feels like. Nayla is going through the same confusion. She ends up freeing herself from the two sides of the society embodied in the characters of her brother and her lover; representing the self-proclaimed protectors of women. I am hoping that this film can inspire women, just like me and Nayla, who grew up thinking that they had to be what society wanted them to be. I also want this film to portray a less stereotypical image of Arab towns and Muslim characters, and to instead, show their realities and their dilemmas. This story will also shed light on the decision every Lebanese youngster is faced with today: to leave or to stay.

I also like to describe this story as my love/hate letter to Tyre, the town that made me who I am today with all its ugliness and beauty.



DIRECTOR. leilabasma94@gmail.com

Leila Basma is a Lebanese filmmaker with a BA in Audiovisual Arts from IESAV in Beirut, currently based in Prague pursuing an MFA in Film Directing at FAMU. Her second-year short documentary *The Adam Basma Project* was short-listed for the 48th annual Student Academy Awards (the Student Oscars) after touring various documentary film festivals. She is currently developing her next short film *Sea Salt* and her first feature documentary *Dance with Me* with About Productions.



PRODUCER. n.pavlove@gmail.com

Natália Pavlove is a filmmaker from Slovakia and currently finishing her Master's degree in Film and TV Production at FAMU. During her studies, she produced numerous short fiction and animated films and worked with various production companies. In 2021, she founded her own production company Other Stories.

THE ONE WHO KNOWS

EGLĖ DAVIDAVIČĖ
LITHUANIA/FRANCE

Genre: Animation

Length: 12 min

Technique: 2D
Animation

Language: No dialogue

Production Companies:
ART SHOT (Lithuania),
Tripode Productions
(France)

Estimated Budget:
€175.000

Secured Funding:
Lithuanian Film Centre -
€14.500 (development),
CNC Automatic Fund -
€5.000 (development)

Looking for: Music
Composer, Sales,
Distribution, TV
Broadcast/Presale

Ūla is taken on an unexpected adventure during her swimming practice. The anxious teenager must face her fears to learn to see her body anew.



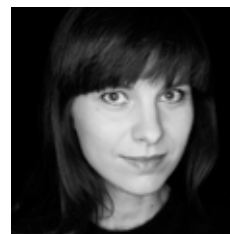
SYNOPSIS. Ūla is a 17-year-old who loves to swim. One morning in the changing room, a towel slips off her hips and a group of synchronised swimmers sees a birth mark on her thigh. This event embarrasses Ūla and she tries to avoid the swimmers in every possible way. Although the girl feels safe in the water, thoughts of her imperfect body do not leave her, and the tension increases. It is only when she unexpectedly enters the space of her fantasy that Ūla begins to move towards self-acceptance, overcomes her fears and grows up.

INTENTION. We have become accustomed to watching and to being watched in public places. I have noticed and experienced this vividly when attending a public pool several years ago. I observed myself and the way this space began to alter my view of myself and my body, how I began to catch my reflection in mirrors or shop windows more and more. So I started to reflect on that. And thus the character of Ūla was born. A girl who loves swimming and goes to the pool every day. While the pool is generally a happy place, it is a space of anxiety and attention for Ūla. A girl is curious to observe the half-naked bodies walking around, but also to compare them with her own. I want *The One Who Knows* to be an inspiring and inviting journey of self-acceptance, so Ūla's desire to meet beauty standards and to be accepted in the fantasy space is therefore transformed into the courage to accept herself and change. I hope that this film will be like a hug for the viewer, and that the themes of body, beauty and self-esteem explored in the film will invite us to extend the conversation outside the cinema theatre.



DIRECTOR. sleepy.egle@gmail.com

Eglė Davidavičė studied animation at Vilnius Academy of Arts. Her debut film *My Birth* and graduation film *Combing* were both nominated for the Best Student Film award by the Lithuanian Film Academy.



PRODUCER. agne@artshot.lt

Agnė Adomėnė focuses on development and production of artistic animated films. In 2012 she founded the production company ART SHOT, there she produced 7 short films, most of the films are coproductions and received international recognition.

THE PRIMAL FEAR

FRIDA SPÅNG
SWEDEN

Genre: Magic Realism

Length: 30 min

Language: Swedish

Shooting Location: to be confirmed

Estimated budget:
€50.000

Looking for: Producer,
Coproducers

***The Primal Fear* is a mosaic of scenarios from surrealistic, haunting nightmares that together form the question of why we fear what we fear.**



SYNOPSIS. *The Primal Fear* is a film within the genre of suggestive, magic realism built as a mosaic of scenarios from nightmares where the fears themselves stand in the center. Six women find their realities go from everyday situations to surrealistic, horrible scenarios, where the people around them seem strangely indifferent, where the rules of logic are turned around, and where the body and mind seem to go separate ways, leading them straight to the most feared, yet inevitable, outcome.

INTENTION. My fears have always been manifested through nightmares in, not completely unrealistic, yet absurd scenarios. In this film I depict some of these dreams, trying to find where the essence of the fears lies. The visuals in the film are slightly sickly yellow-greenish and grainy, where the camera shows very telescopic or long distances, is sometimes moving slowly and swaying, and is sometimes being partly obscured, creating a disorienting feeling. The rhythm of the film pends between slow and surprising and fast, creating a feeling that we are never safe. I am strongly inspired by the films *Enter the Void*, *Requiem for a Dream*, and *Pi*, where the visuals have a similar effect. The soundscape adds to the eerie feeling by being too sharp and isolated. The people surrounding the main characters all behave as if what happens is perfectly normal, being too casual and clueless. The scenarios themselves stand in focus, and like in dreams we are offered no explanation, nor any solution. We are simply thrown into this world to experience it, and reflect on why we fear what we fear.



DIRECTOR. fridaspang@gmail.com

Frida Spång (they, them) grew up in the northern part of Sweden, in Umeå. They began making films at the age of eighteen but have since then pended between writing and directing both for film and theatre, as well as been working as an actor. In the spring of 2021, they graduated from HDK Valand with a master's degree in film, where they worked with investigating queer perspectives and magic realism as a genre. Since 2004, they have been the founder/director of three theatre companies, have written and directed ten short films that have been screened both nationally and internationally, and have received Yellow Bird's award for best film, and Avid Technical Award, amongst others.

THE REPTILES

KRISTINA SPASSOVSKA
BULGARIA

Genre: Drama, Period
Piece

Length: 15 min

Language: Bulgarian

Shooting Location:
Sofia, Bulgaria

Production Company:
Viktoria Films (Bulgaria)

Estimated Budget:
€45.000

Secured Funding:
Bulgarian National
Film Center (BNFC) -
€25.565

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

Released after an attempt to flee the communist regime, Borislava prepares her wedding, struggling with the growing distrust within her family.



SYNOPSIS. In the spring of 1983, Borislava is being held in custody for months after being arrested at the border in an attempt to flee communist Bulgaria with her boyfriend Julian. All she has to do is agree to cooperate with the State Security and she will be free... Days after her release, Borislava is getting married to Julian, who is still in prison. What had to be the happiest day in her life is overshadowed by distrust that starts tearing up her family.

INTENTION. “Reptiles” is the name of the intelligence operation against my family during the totalitarian regime in Bulgaria. My parents tried to escape the country several times in their twenties, for which they were arrested, put in jail and declared “enemies of the State”. They were treated as criminals, because they refused to be convenient to The Party and kept fighting for their freedom.

The plot of *The Reptiles* is inspired by a certain moment of my parents’ State Security case that kept me restless for years - the fact that someone from our close circle has been informing against them and we still do not know who that person is - he or she can be anyone... I cannot help but being overwhelmed with the anxiety and paranoia that have been deteriorating the Eastern European societies during the regime and somehow still do.

Despite the dramatic situation, *The Reptiles* will remain serene. On one hand, it is about betrayal and injustice, but on the other it is one of the most important moments in a woman’s life - the day of her wedding. My aim is to recreate this period piece with a fresh, contemporary, artistic voice.



DIRECTOR. kspasovska@gmail.com

Kristina Spassovska is a Bulgarian writer-director. She graduated from EICAR (Paris) with the short film *Motherland*, selected at Zagreb and Sofia FF among others and winner of the Film Critics award at Kutaisi FF. Kristina is currently in pre-production of a short funded by the National Culture Fund and in development of her debut feature film.



PRODUCER. mayvitkovitz@yahoo.com

Maya Vitkova-Kosev is a writer-director and producer born in Sofia, Bulgaria. In 2008 she executive produced Kamen Kalev’s *Eastern Plays*, which premiered at the Cannes Directors’ Fortnight. In 2009 Maya founded Viktoria Films, producing two shorts written by Radu Jude, and her debut film *Viktoria*, which was the first Bulgarian feature at Sundance.

WORKS IN PROGRESS



3 DIALOGUES ABOUT THE FUTURE

ALINA MANOLACHE
ROMANIA

Genre: Documentary,
Essay

Length: 15 min

Language: English

Production company:
Playtime Post
(Romania)

Estimated budget:
€45.000

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

Amidst a complex wave of checking, tracking, doubt, wondering and empathy, intelligent robots meditate on what it takes to be human.



SYNOPSIS. What is it like to navigate our world as an artificially intelligent robot? What is there to learn about homo sapiens in order to become as “human” as possible? Three pairs of robots take us through their learning process. They track, analyse and draw information by watching people in different life situations. But their algorithmic vision comes in contrast with a meditative, rather poetic dialogue in which they deconstruct and reassemble the definition of humanity as we know it.

INTENTION. We are so used to talking about artificial intelligence. We look at its huge benefits — like helping us to live longer — or its dangers, like leading us to extinction. It is always us talking about them. But what if we adopt their perspective? What would robots have to say about us? In *3 Dialogues About the Future*, I invite AIs to have conversations about our complicated humanity, with its marvels and contradictions. Echoing the Socratic idea that “we cannot learn something until we have a dialogue about it”, the film becomes an exercise of empathy for the machines who are learning about us.

Technology was present in my life from an early age. My parents are both computer scientists, so I had birthday parties in a computer lab and I wrote e-mails to Santa Claus... All this pushed me away from technology in my adult life and in my artistic practice. But through this film, my curiosity for machines revives. As I am exploring the poetics of the digital minds, I am also recovering a distance that seemed infinite: between art and science, between my family and I.



DIRECTOR/PRODUCER. manolache.alina@gmail.com
Alina Manolache is a film director based in Romania, whose practice stands at the intersection between documentary cinema, artistic research and education. Featured by Filmmaker Magazine as one of the top 5 female directors of IDFA 2020, Manolache is an alumna of Visions du Réel, IDFA, CPH:DOX, Ji.hlava, Dokufest and other prestigious festivals around the globe. She has authored several acclaimed shorts and one feature-length documentary (*Lost Kids On the Beach*), as well as commissioned webdocs for VICE and The Guardian. She has served on international juries (CPH:DOX, Mons Film Festival, among others) and she has been actively contributing as a mentor and guest lecturer at workshops and in the classroom.

AFFRICATE

ANNA GYIMESI
HUNGARY

Genre: Drama

Length: 28 min

Language: Hungarian,
Croatian, English

Shooting Locations:
Rovinj, Croatia &
Budapest, Hungary

Production Companies:
Umbrella (Hungary)

Estimated budget:
€97.000

Secured funding:
National Film Institute
Hungary - €30.000,
Hungarian Tax Rebate
- €30.000, Umbrella -
€37.000

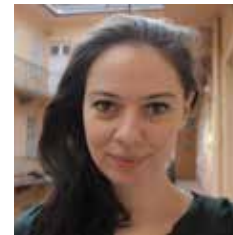
Looking for: Sales,
Distribution, Festivals

A single mother's adventure by the seaside leads her to recognise her unnecessary martyrdom for her disabled teenage daughter.



SYNOPSIS. Klára is raising her two teenage daughters alone. Léna, the elder, has a movement disability. The three of them go on an off-season holiday to the seaside, where they encounter Mark, a young hotel worker. The young man invites the girls to participate at the hotel's talent show. His flirtation disturbs Klára. While Léna and Gréti perform their dance on the stage, Mark leaves the show. Klára is angered and decides to tell him off. When she finds Mark on the shore, their fight turns into a sudden intimacy that exposes the woman's desires.

INTENTION. Conflicts in mother-daughter relationships were always in the focus of my interest. I used to tell these kinds of stories from my point of view but by telling Klára's story, I wanted to investigate it from the mother's side. *Affricate* opposes the common belief that the responsibilities of motherhood should always precede women's own desires. Klára is under extreme pressure: she is raising a disabled teenage girl and her rebellious sister as a single parent. She has to face society's expectations, the power of tabooing, and her own moral standards. Her thirst to take revenge on the social roles that force a mother into self-sacrifice turns into action. How can a mother detach from her child? Is it allowed to have more, separate social roles when you are raising a disabled child? How to be a mother and a woman with sexual desire at the same time? *Affricate* investigates these topics that are still taboos in many parts of the world while depicting the borders and limits of unnecessary self-sacrifications.



DIRECTOR. gyimesianna85@gmail.com

Anna Gyimesi was born in 1985, in Budapest. After receiving her degree in Medicine in 2011, she turned to filmmaking. She graduated from the Film Directing program of the University of Theater and Film Arts, Budapest (SZFE) in 2019, and from Documentary Film Directing in the Docnomads Erasmus Mundus Joint Master Course in 2021. With *Affricate* she won the Cinelink award for the best pitch at Talent Sarajevo Pack&Pitch 2020. She is currently developing her debut fiction film.



PRODUCER. felszeghy.adam@umbrella.tv

Ádám Felszeghy joined the team at Umbrella, one of Hungary's leading production houses, in 2018. In 2021, he shot his first feature film, which is in post-production, while his second is in the pre-production phase. Besides that, he is working on Hungary's first feature-length animated documentary.

AIRHOSTESS-737

THANASIS NEOFOTISTOS
GREECE

Genre: Drama, Fiction

Length: 15-17 min

Language: Greek,
English

Co-writer: Grigoris
Skarakis

Shooting location:
Athens, Greece

Production company:
Argonauts Productions
S.A. (Greece)

Estimated budget:
€30.600

Secured funding: Greek
Ministry of Culture -
€20.000, Cosmote
TV - €5.000, Argonauts
Productions - €5.600

Looking for: Sales,
Distribution, Festivals,
Financiers

An airhostess collapses on flight, convinced that her problem is her new braces, whilst she transfers her mother's body to bury her next to her grandmother.



SYNOPSIS. On a Boeing-737, a 39-year-old flight attendant, Vanina, tries hard to hide her obvious discomfort. Everyone seems genuinely worried about her while she goes on complaining about her new braces. She blames her mother for not taking care of her teeth when she should. However, her colleagues know: this plane carries her mother's dead body to her hometown. When the turbulence becomes threatening, Vanina faces an urgent need to see her mother in what proves to be a last chance for reconciliation.

INTENTION. *Airhostess-737* is a story that I experienced entirely in a dream. It is the piece I was missing to complete my trilogy *Patision Avenue & Route-3*, films about a road, a journey, a route. Films with a character as the central figure, who is eventually drowned by his own subconscious or, as I present it, by the surrounding space that encloses him. I strongly identify with this heroine, a child of an unprepared mother who was unable to give her the care, acceptance and love that she needed and so she remained hurt and distant. This film is for all those who still seek reconciliation. Or, who have not realized they need it. Even for some who think it is too late to try it, that is, after death. This film is a milestone for me, as it is my short before my debut feature film where I got the chance to, freely, express my cinematic language. Production wise, building an airplane-set was one of the most demanding yet interesting tasks to date!



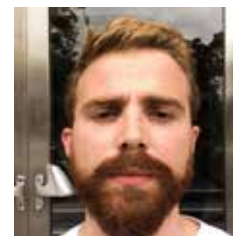
DIRECTOR. thaneofotistos@hotmail.com

Thanasis Neofotistos is a Director, Writer & Architect. Member of European Film Academy, Berlinale Talents alumnus & Head Programmer of Student Int'l Competition of DramaISFF. His short films have premiered at Venice IFF 2018, TIFF Toronto 2020 and won at Clermont-Ferrand 2019, amongst others.



PRODUCER. ibolomyti@gmail.com

Ioanna Bolomyti is an EAVE Producers Workshop alumna. Working in the cinema industry for the last 15 years with Argonauts Productions' team, she has great experience in many successful short and feature films.



PRODUCER. tsakaleas@hotmail.com

Dimitris Tsakaleas is a producer & director based in Athens. His films have travelled to prestigious film festivals across the world. He has attended Berlinale Talents & Sarajevo Talents campuses.

JUNGLE LAW

MADLI LÄÄNE
ESTONIA

Genre: Drama, Coming of Age

Length: 18 min

Language: Estonian

Shooting location:
Saaremaa, Estonia

Production company:
Alexandra Film
(Estonia)

Estimated budget:
€90.149

Secured funding:
Estonian Film Institute
- €30.000, The
Cultural Endowment
of Estonia - €25.000,
Estonian Ministry of
Culture - €6.153, Saarte
Filmifond - €2.000,
Alexandra Film own-
investment - €7.896

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

An innocent flirtation between three teenagers turns into a violent power game.



SYNOPSIS. Beginning of the summer break in Estonia: warm white nights, fresh lush nature, long-awaited freedom. Three teenagers meet while hanging out at the seaside. They start to seduce and challenge, dominate and obey each other to hide their own insecurities in this intense triangle that unfolds over one evening. The playful provocation leads to humiliation and the inexperienced youngsters are taken over by feelings and instincts that are out of their control.

INTENTION. *Jungle Law* is a character study, exploring three teenagers in a complicated borderline situation with shifting power dynamics. I am interested in the moments, where the situation gets out of hand for the teenagers, mainly because of their lack of life experience and self-confidence. The characters would challenge and provoke each other and then would be too afraid to lose their face in order to stop the growing violence. I am interested in the themes of shifting power positions and holding one's facade no matter what. What is crucial to me is that the circumstances where these teenagers end up in are created by themselves and they are all equally guilty. It is also important, that after experiencing such an incident, all three are victims in their own manner.

In visual style, my goal is to create an airy poetical world to contrast the harsh situation. The disappearing daylight supports the characters' evolving feelings. The point of view in the storytelling is changing, we will always be close to one character at a time and tell the story emotionally and visually through her/his eyes.



DIRECTOR. madlilaane@gmail.com

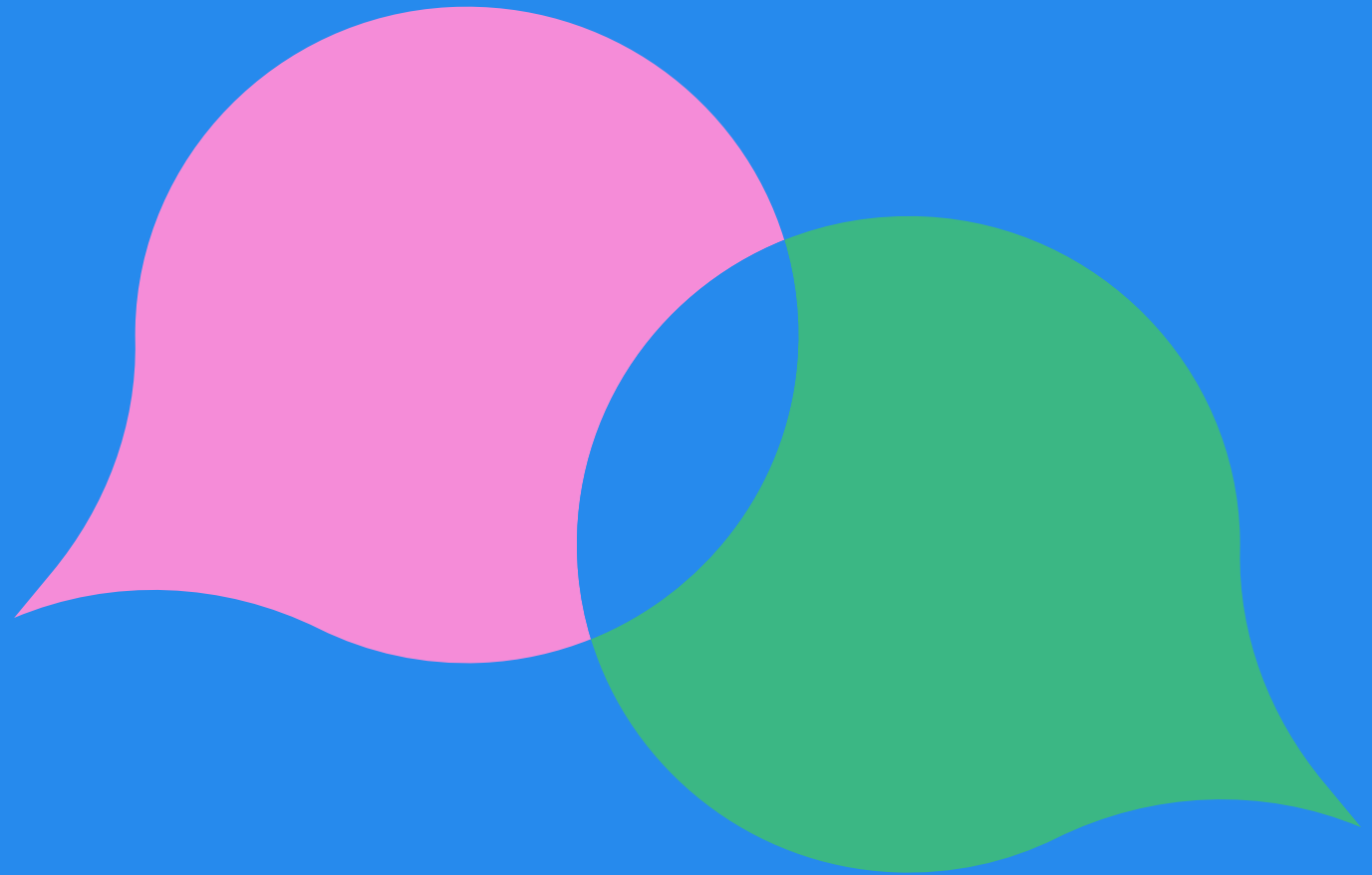
Madli Lääne is a film director, writer and editor. She holds a MFA in Film and Media Production from the University of Texas at Austin, USA (2017). Her thesis film *Three August Days* screened at 75+ international film festivals and won 19 awards. *Jungle Law* is her first short fiction outside the school.



PRODUCER. marianne@alexandrafilm.ee

Marianne Ostrat is a fiction, documentary and animation producer. She co-produced the Swedish animated short *Amalimbo* (2016) that premiered at Venice IFF and was nominated for the European Film Award. Marianne's short films *Helen's Birthday* (2017) and *New Beginnings* (2019) were both nominated for the Estonian Film & TV Award.

TUTORS & CONSULTANTS





ANNA CIENNIK
SCRIPT TUTOR
FRANCE/POLAND

Polish-born, French-educated, Anna Ciennik likes to look at the world from different perspectives. After graduating from la fémis French film school in 2010 from the production department, Anna's interest for international independent production led her to join Paris' Coproduction Village and Les Arcs European Film Festival as manager of the European Industry events. Between 2017 and 2021, she curated five editions of its co-production markets. In parallel, Anna started her work as a script consultant. She participates in various labs such as Open Doors, BoostNL, TFL, Plot and European Short Pitch. She is a member of the Collectif 5050 and a bit of a wine and language geek.



ZSUZSANNA KIRÁLY
SCRIPT TUTOR
GERMANY/AUSTRIA

Zsuzsanna Király studied Communication Science in Vienna and Berlin. From 2009 to 2020 she has worked with Komplizen Film as Head of Development. In 2011, she joined the editorial team of Revolver, Zeitschrift für Film. She is jury member of the funding bodies of Südtiroler Filmförderung and World Cinema Fund. Since 2015, Zsuzsanna has been producing experimental fiction and documentary films with her own production company Flaneur Films. These titles include *Take What You Can Carry* by Matt Porterfield, *Phantasiesätze* and *Afterwater* by Dane Komljen, *Outside Noise* by Ted Fendt, *Two Minutes to Midnight* by Yael Bartana and *A Flower in the Mouth* by Éric Baudelaire.



MIKKO MYLLYLÄHTI
SCRIPT TUTOR
FINLAND

Mikko Myllylahti is a film director, screenwriter and poet from Lapland, Finland. He graduated from Aalto University Helsinki in 2012 and has worked as a freelance writer and director since. His four collections of poetry have won prizes and gained critical acclaim. Mikko's short films include *Love in Vain* (Locarno IFF 2009) and *The Tiger* (Cannes Critics' Week 2018). His first feature script was Juho Kuosmanen's debut *The Happiest Day in the Life of Olli Mäki*, which won the Prix Un Certain Regard in Cannes 2016. His directorial debut *The Woodcutter Story*, a dark existential comedy produced by Aamu Filmcompany and set in his native Lapland is currently in post-production.



CĂTĂLIN CRISTUȚIU
EDITING CONSULTANT
ROMANIA

Cătălin Cristuțiu is a Bucharest-based film editor, working mainly on Romanian films. His first projects were with director Cristian Nemescu, starting with the internationally acclaimed medium-length *Marilena From P7* and continuing with the feature *California Dreamn' (Endless)* (Prix Un Certain Regard, 2007). He also teamed up with director Radu Jude starting with Radu's first widely acclaimed *The Tube With a Hat* and continuing for all his later projects to date, including *Aferim!* (2015 Silver Bear for Best Direction at Berlinale) and *Bad Luck Banging or Loony Porn* (2021 Golden Bear). His many credits include *If I Want to Whistle, I Whistle* (directed by Florin Serban, awarded at Berlinale 2009 with The Alfred Bauer Prize and Jury Grand Prix).



WOUTER JANSEN
DISTRIBUTION CONSULTANT
AUSTRIA

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.



SINIŠA JURIČIĆ
PRODUCTION CONSULTANT
CROATIA

Born in 1965 in Zagreb. He graduated in production from the Academy of Dramatic Art in Zagreb in 2009. He founded Nukleus Film in 2009, and Nukleus Film Slovenia in 2012. He has produced films nationally and internationally, with the most acclaimed awards being the France 4 Visionary Award for Ilian Metev's *Sofia's Last Ambulance* (Cannes Critics' Week 2012), and the Grand Prix for the same film at the KVIFF. His credits include among others *Velvet Terrorists* (FEDEORA Award, KVIFF 2013), *The Chicken* (Cannes Critics' Week 2014), *Full Contact* (TIFF Platform 2015) and *Chris the Swiss* (Cannes Critics' Week 2018). He is a member of the European Film Academy and the production networks of EAVE, ACE and Inside Pictures.



**MASSIMILIANO
NARDULLI**
PITCHING TRAINER
ITALY

Born in Rome in 1976, he worked as curator, programmer and artistic director for several festivals around Europe (Brest, Winterthur, Lakino, Amérique Latine Biarritz, NexT, Timishort, !f Istanbul, ShorTs, etc.). He is one of the creators and curators of LIM | Less is More (France), of Torino Short Film Market (Italy) and of Word-Frame, a lab for storytelling and scriptwriting for Italian and European short films. He is a member of Académie des Arts et Technique du Cinéma – César (France) and Gopo Award (Romania), and sat on the board of Breizh Film Fund. He has worked as script advisor, associate producer and composer for several international projects. In 2019 he won the two main Romanian cinematographic awards (Gopo and UCIN) for his soundtrack of the film Charleston.

Travelling

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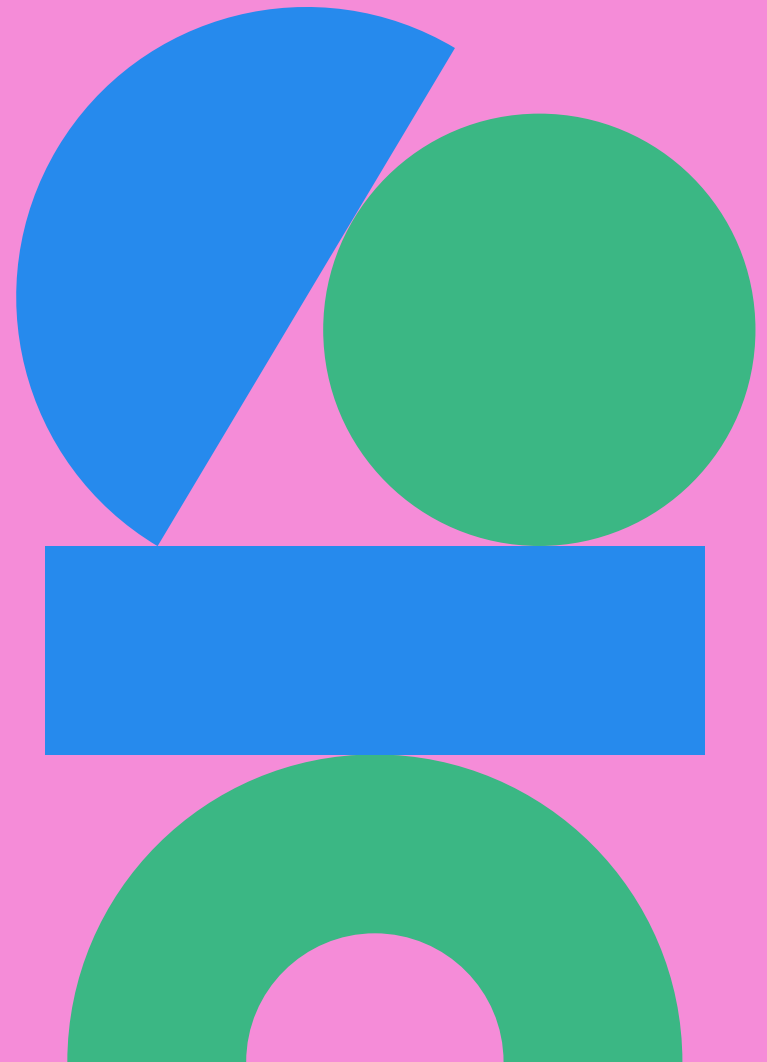
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ESP FILMS



2022

LUCE AND THE ROCK - Britt Raes - Belgium/
France/Netherlands

2021

APALLOU - Niko Avgoustidi - Greece/France
ELENA - Birutė Sodeikaitė - Lithuania/France/
Croatia
LOOSE - Paula Skelin - Croatia
MOTHERS - Birutė Kapustinskaitė - Lithuania
NORTH POLE - Marija APCEVSKA - Macedonia/
Serbia
THE NIPPLE WHISPERER - Jan Van Dyck -
Belgium
THE TEARS OF THINGS - Kate Voet - Belgium
PLANETE X - Maxence Vassilyevitch - France
REAL NEWS - Luka Popadić - Switzerland / Serbia
WHEN NIGHT MEETS DAWN - Andreea Bortun -
Romania

2020

ALL DOGS DIE - Ninna Pálmadóttir - Iceland/
Croatia/United States
AL-SIT - Suzannah Mirghani - Sudan/Qatar
A VIOLENT BOY - Tommaso Usberti - France/Italy
BEYOND IS THE DAY - Damian Kocur - Poland
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/France
QUXUROBA - Teymur Gambarov - Azerbaijan/
Russia
THE RUDENESS OF A GERMAN LADY - Silva
Čapin - Croatia / Hungary

2019

BANALITY - Balaz Simonyi - Hungary
COWBOY - Frédéric Zeimet - Luxembourg
EVA - Xheni Alushi - Switzerland/Albania
GOLDEN MINUTES - Saulius Bradinskas -
Lithuania
HOME SWEET HOME - Agata Puszcz - Poland
MEMORIA - Léo Ponge - France
MIND MY MIND - Floor Adams - Netherlands/
Belgium
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 PAPÁ - 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
PATISION AVENUE - Thanasis Neofotistos -
Greece
MOTHER'S DAY - Kamilė Milašiūtė - 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 Kusijanovic - Croatia/
Slovenia/Sweden
I'LL PROBABLY NEVER SEE YOU AGAIN - Mitja
Mlakar - Slovenia
MOLOKO / MILK - Daria Vlasova - Russia/Lithuania
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 Poryżała -
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
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
OPENING - Cristina Grosan - Romania/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 Sutyryn -
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

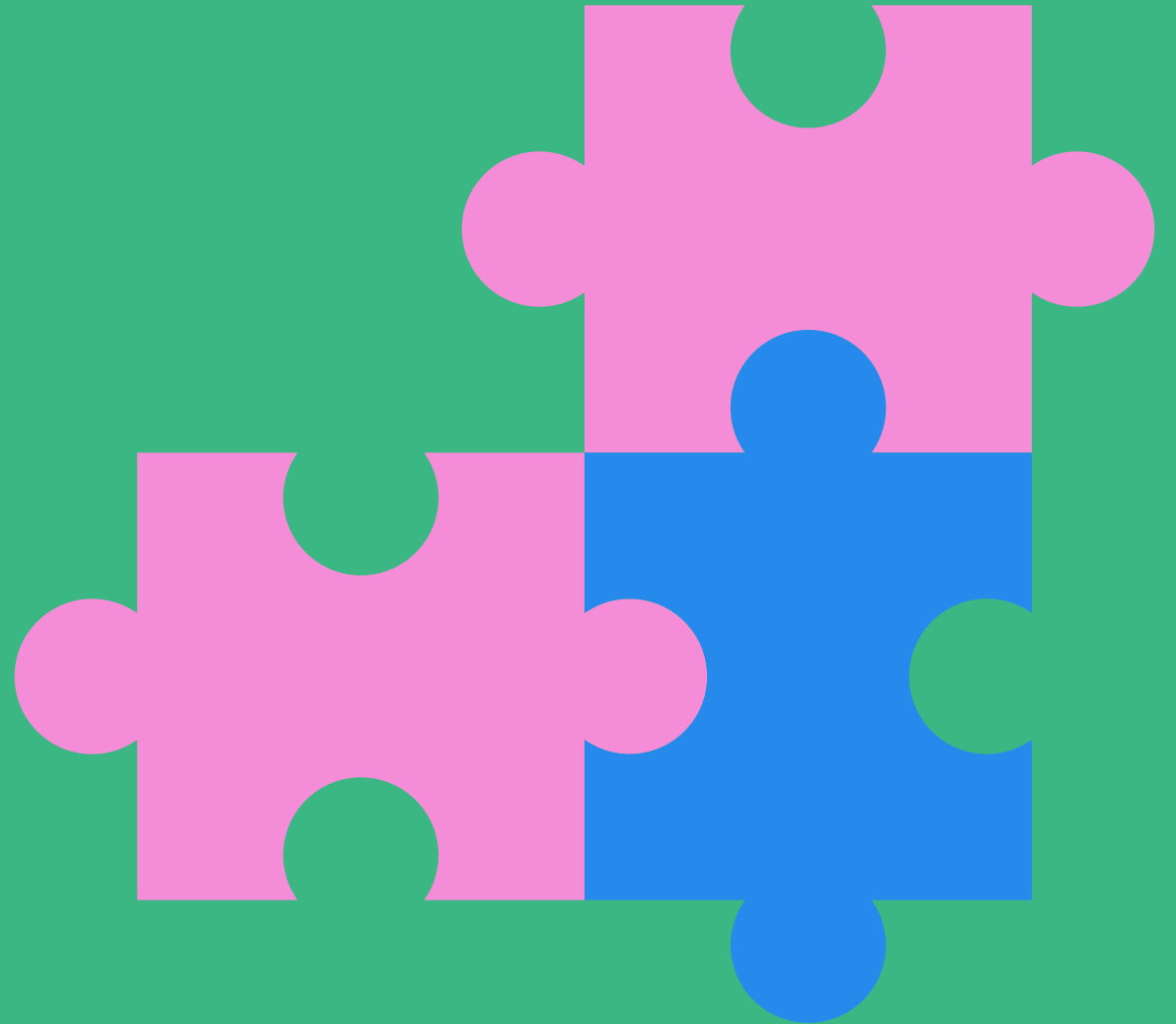
2009

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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