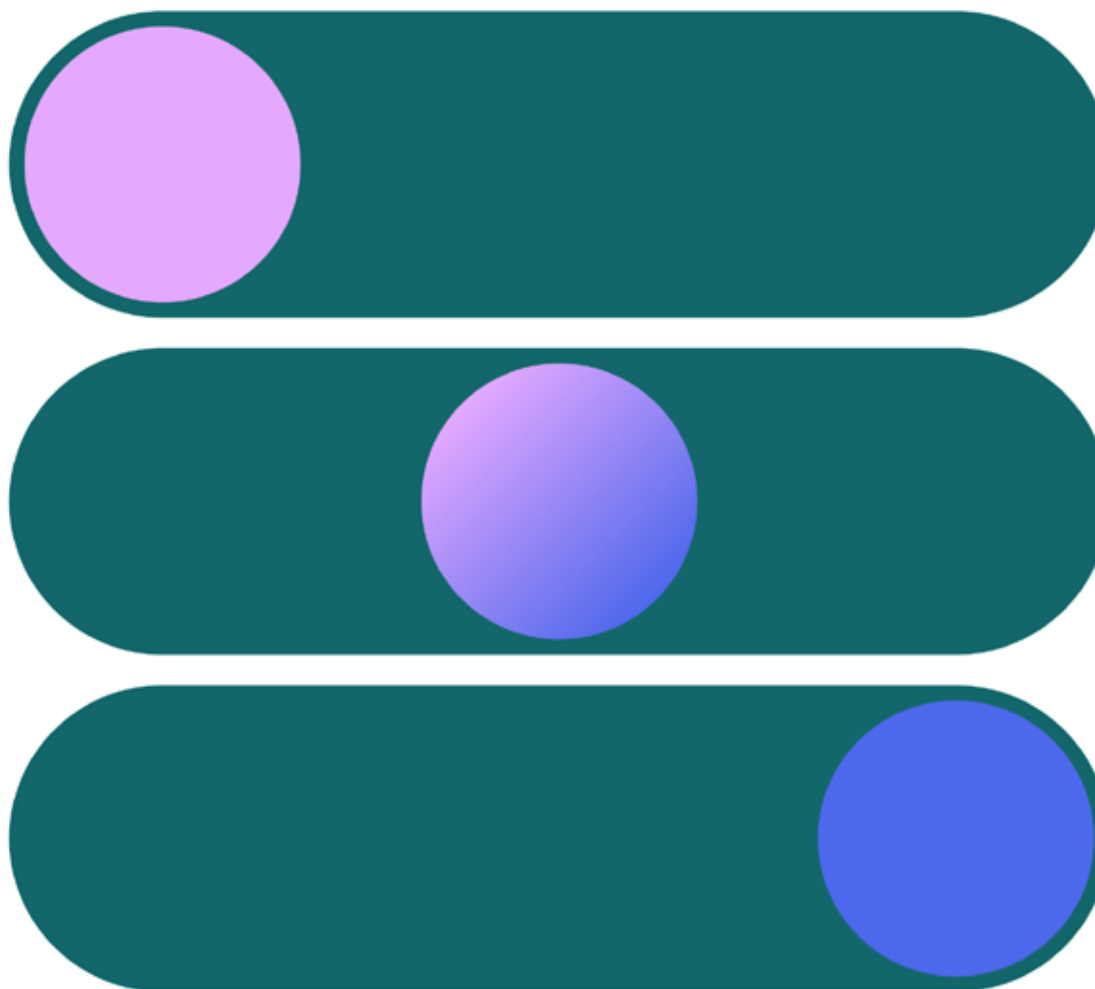


BOOK OF PROJECTS 2022|23



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A YEAR OF SUCCESSFUL HARVESTS AND A PROMISING NEW SELECTION

European Short Pitch celebrates its 16th edition of discoveries, attentive mentoring and creation of new opportunities through its support of the emerging European film scene. The films selected to participate in the programme are regularly recognised by their peers with, to cite recent examples, selections in major film festivals such as International Film Festival Rotterdam (*Dva* by Aleksandra Karelina, Russia), Locarno, Toronto IFF, Sundance (*Airhostess-737* by Thanasis Neofotistos, Greece) and Sarajevo FF (*Affricate* by Anna Gyimesi, Hungary).

It is now time to let the 2022|23 vintage reveal itself, with a selection that we have composed to be as varied as possible in terms of genres and themes, forms, origins, and gender representation. The line-up also opens a window to beyond the continent, with participants strongly connected to Europe, from as far as South Africa, Australia, Morocco, and Canada.

Our showcase includes 12 projects in development that we have accompanied since November 2022 through our development workshop, where participants received intensive training on script and production strategy. 4 works in progress, including one chosen in collaboration with the Internationale Kurzfilmtage Winterthur, have been added to this batch. At this very moment, as we write these lines, they are being mentored on their current editing and, with the projects in development, are receiving additional guidance on pitching and distribution.

European Short Pitch is supported by the MEDIA strand of the Creative Europe programme, which allows the initiative to grow in size and scope from one year to the next, and to maintain a hybrid edition: on site for the second time in partnership with the Travelling Film Festival in Rennes, France, and online, via the ESP digital platform.

Once again, this year we are very pleased to continue to expand the connections with the Breton territory, notably thanks to the support of the Région Bretagne and, for the first time, that of the Institut Français, Rennes Ville and Rennes Métropole, who see in European Short Pitch a way to extend professional cinematographic connections on an international level.

We would also like to warmly thank all of our precious partners, whose support enables our initiative to further develop on many levels.

Julie Marnay
Head of Programme

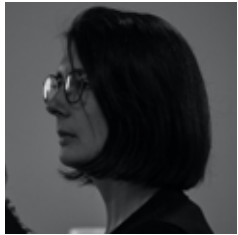
Olga Lamontanara
Head of Coproduction Forum

JURY



**ALEKSANDRA
KOSTINA**
BOSONFILM
UKRAINE

Aleksandra Kostina is a Ukrainian producer, the co-owner of Bosonfilm, recipient of the Gold Fellowship for Women Award from the Academy of Motion Picture Arts and Sciences, and a member of the European Film Academy. Her film *Pamfir* by Dmytro Sukholytkyy-Sobchuk, which premiered at Cannes Directors' Fortnight and was nominated for European Discovery at EFA, was also selected for IFFR, KVIFF, awarded as Best Feature in Cairo, Molodist, and at Torino FF. Her upcoming projects include the TV series *Perfect kids: On/Off* and the fiction feature *Vacuum* by Yelizaveta Smith (Generation 14plus Grand Prix, Berlinale), which won awards in Eastern Promises, Connecting Cottbus and Odesa co-production markets.



**CAMILLE
FERRERO**
LE GROUPE OUEST
FRANCE

Over the last ten years, Camille Ferrero has been working on international cooperation in Cinema. Currently based in Brittany, she is Head of International Relations for the development lab Le Groupe Ouest - Less is More and develops international feature films with Les Films du Clan. For a few years, she was a coproduction and sales administrator for MPM Film (*Xenia* by Panos H. Koutras - Un Certain Regard, *Historias* by Julia Murat - Venice Days, TIFF, SSIFF, etc.), and up until 2021 she has coordinated the "La Fabrique Cinéma" programme of the Institut Français during the Cannes Film Festival.



**DELPHINE
JEANNERET**
HEAD GENÈVE /
INTERNATIONALE
KURZFILMTAGE
WINTERTHUR
SWITZERLAND

Delphine Jeanneret is a film curator, lecturer and the co-head of the film department at Geneva University of Art and Design (HEAD). She is part of the artistic committee at Locarno Film Festival (Open Doors), Internationale Kurzfilmtage Winterthur and La Fête du Slip, co-founder of Festival Cinéma Jeune Public in Lausanne, and president of the association Ciné-Doc, promoting documentary forms in Switzerland. For more than 15 years, she has been programming films in festivals, art spaces and film institutions. She is strongly involved in programmes that aim to spotlight young filmmakers with new aesthetics, and has participated extensively in juries, labs and round tables at international festivals and institutions.

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" organised by the International Festival Music & Cinema Marseille

Distribution Award - Radiator IP Sales

Aimed at the 12 projects and 4 works in progress:
Consultation on 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



BLOOM

TAMARA BROČIĆ
SERBIA

Genre: Drama,
Coming of Age

Length: 23 min

Language: Serbian

Shooting location:
Serbia

Production company:
Lucha (Serbia)

Estimated budget:
€80.000

Secured funding:
Film Center Serbia -
€12.000, VoxFeminae
Award - €600,
TaborPRO Award -
€500, Bašta Pitch
Award - €450, Media
Plus - €15.100, own
investment - €10.000

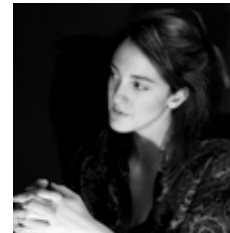
Looking for:
Coproducers,
Post-Production,
Sales, Distribution,
Financing

With her interest piqued by the exciting events in teenager Anica's life, eight-year-old Sara decides to investigate further, in order to find out whether her boyfriend truly is a vampire.



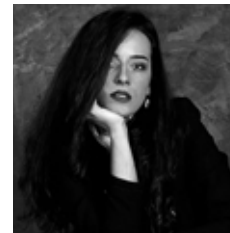
SYNOPSIS. In the summer of 2004, eight-year-old Sara leaves the city for her grandma's village where a local friend, Vesna, introduces her to the secrets of life. She shares the fragments of information which she has gathered and learnt from her older, teenage sister, Anica. At night, the two young girls secretly follow Anica, as she meets up with a mysterious guy from another village. Drawn by the hypnotising aura of their secret meetings and influenced by her grandma's stories, Sara starts to suspect Anica's boyfriend might be a vampire.

INTENTION. Although I technically grew up in the city, I spent a significant part of my childhood in a village in Western Serbia. I associate summers with some of the most important moments during that period. Experiences of initiation, it all happened there — discovering my identity in relation to others outside the context of the immediate family, examining my role in society, as well as the dedicated research which went into my obsessions, leisure that gave birth to creativity and play in which we indulged methodically and studiously as if it was our life calling. Part of my need to create *Bloom* arose from those sublimated experiences, as well as from my love for our human need to explain the world to ourselves, living inseparably from myths that belong to our culture. In this story, the myths are amplified by children's imagination. I also wanted to explore how an early understanding of sexuality occurs — as something that is primarily a part of nature before it's a part of society. *Bloom* should remind you of the excitement that is felt when various things are still incomprehensible and when things are discovered for the first time.



DIRECTOR. tamarabrocic.film@gmail.com

Tamara Bročić is a filmmaker from Belgrade, Serbia, who wrote and directed several short films, screened at international short film festivals. She studied Film and TV Directing at the Faculty of Dramatic Arts, University of Arts in Belgrade and Architecture, also in Belgrade. She participated in several film workshops and artist residencies, such as Terre di Cinema CineCampus, MultiMadeira, DOK Serbia, Galicnik Script Lab, Filmer Forge and others. Besides ESP, her short film in development *Bloom* has been selected for Euro Connection 2023 and won several awards.



PRODUCER. jovicic.rs@gmail.com

Jovana Jovičić is a producer from Belgrade, Serbia. She studied at the Faculty of Music Arts and graduated from the Faculty of Dramatic Arts in Belgrade. She is a producer of the fiction feature *The Talentless* (which won the Chainsaw Europe Award at Transilvania Pitch Stop 2021 and was presented at several markets, such as Kids Kino Industry, m:brane and Sofia Meetings) and the documentary in development *The Eight*, which was part of Ex Oriente Film and won the DocsBarcelona Award 2022 and many others. Her produced films won awards at international festivals. She is the founder of the production company Lucha.

BOYFRIEND

LEESA ULANOVA-WILSON & BRADEN WILSON
ESTONIA

Genre: Drama

Length: 15 min

Language: Russian,
Estonian, English

Shooting location:
Tallinn, Estonia

Production company:
Alexandra Film
(Estonia)

Estimated budget:
€100.000

Secured funding:
own investment -
€5.000

Looking for:
Coproducers, Sales,
Distribution

It sucks to meet your boyfriend's parents! Especially when you don't belong. Katya starts dissecting her relationship in the lead up to the day in question.



SYNOPSIS. Oh, what it is to be young and in love! Katya, a Russian-speaking Estonian, takes us through the trials and tribulations of dating her Estonian boyfriend Andres. Distant — but not so distant — war and ethnic tension loom over Katya's mind as she navigates her own identity. Projecting all her fears and apprehension onto Andres as he enters her world and is introduced to her family. But what about meeting Andres' parents? What will they think? Who are they? Has Katya even picked up on what is concerning him?

INTENTION. What started out as a light comedy, shifted with Russia's invasion of Ukraine. Originally developed to address local Russian/Estonian stereotypes, the subject has of course now acquired more gravitas. We want to bring light to the mindset of so many young Baltic Russians. Share their social anxieties. The film sheds light on the existing ethnic divisions whilst highlighting the humanity, the light and the humour in everyday life. Leesa was born and raised in a Russian-speaking family from Estonia. She is Katya as Katya is her. Andres, a proud Estonian, is a catalyst for Katya's fears. His clear ethnic and cultural identity is something Katya doesn't have. She feels out of place with Estonian traditions whilst also sharing no affiliation with Russia. At home, she's challenged by the propaganda her relatives consume. Katya will break the fourth wall. Transporting us through thoughts, memories and the erratic mind of a young girl in love. Our style is playful and bizarre, drawing strong inspiration from the characterisation and aesthetics of Ulrich Seidl. We will sprinkle in fine observational human notes in order to draw on the humour and life that exists in "the mundane" of every day.

DIRECTOR. bagelandlurch@gmail.com

Leesa Ulanova-Wilson studied Animation at the University of the Arts, London. After that, she founded the company Bagel&Lurch alongside her husband and directing partner Braden. Leesa does graphic design and dabbles in painting.



DIRECTOR. bagelandlurch@gmail.com

Braden Wilson, originally from Canada, studied film at the University of the Arts in London. He has directed shorts and music videos. Currently, Braden works with international production companies as a ghostwriter.



PRODUCER. marianne@alexandrafilm.ee

Marianne Ostrat is an Estonian film producer working both with shorts and features. Her third feature-length film, the documentary *Smoke Sauna Sisterhood*, premiered at Sundance Film Festival in January 2023.



ERASERHEAD IN A KNITTED SHOPPING BAG

LILI KOSS
BULGARIA/FRANCE

Genre: Coming of Age

Length: 15 min

Language: Bulgarian

Shooting location:
Bulgaria

Production companies:
Portokal (Bulgaria),
Little Big Story (France)

Estimated budget:
€80.000

Secured funding:
Bulgarian National
Culture Fund - €11.000,
Bulgarian National Film
Center - €40.000

Looking for:
Post-Production,
Sales, Distribution

During a '90s summer, in an Eastern European town, 12-year-old cinephile Ro is fighting against her whole world to get a pirated VHS copy of *Eraserhead*.



SYNOPSIS. One summer in the '90s, in an Eastern European town, we follow Ro, a 12-year-old cinephile who lives with her angry brother and her absent mother. She finds a bombastic headline in one of the dozen film magazines she has been stealing from her neighbour's mailbox: "A real cinephile must have watched *Eraserhead* by David Lynch." Ro is determined! The TV is ruled by her brother, the streets by bullies, spying neighbors and blistering heat, and the video store by the authoritative nerd. She will do anything to get that VHS into her bag and bring it home.

INTENTION. *Eraserhead in a Knitted Shopping Bag* is my first film and as such, it is very personal. I aim to tell a story about the passion for a dream as an opportunity for salvation. A story encapsulated in time in the life of cinema that we will never experience again, in a period of delicate transition in which the '90s Eastern Europeans kids have made their first steps towards individuality, critical thinking and self-awareness. I plan to use David Lynch's film because it is an avant-garde manual on how the unbearable bitter reality can give birth to a metaphor for warmth and comfort. It's a unique film, with an incomparable sensibility and charge, and I believe Ro deserves to discover it as well as the kids her age that will watch our film. *Eraserhead in a Knitted Shopping Bag* can persuade both children and adults, that it may not be easy to change our life circumstances when they are less than ideal, but we can still find our own ways to add a flavor of vitality and positivity to it. "In Heaven / Everything is fine / You've got your good thing / And I've got mine".



DIRECTOR. lili.koss11@gmail.com

Lili Koss graduated from New Bulgarian University in 2017 with a Bachelor in Film and TV Directing. Since then, she has been working in the industry as a Line and Creative Producer, AD, and Casting Director. She is interested in character-oriented, live-action films, and socio-cultural themes revolving around the topics of identity and belonging.



PRODUCER. vanya.portokal@gmail.com

Vanya Rainova entered the world of filmmaking as co-writer and producer of *Pride*, which won the Grand Prix at the Clermont-Ferrand ISFF (2014) and an EFA nomination. She has written and/or produced shorts, documentaries, and features, which have competed in some of the world's most prestigious festivals, including Locarno, IFFR, DokLeipzig, HotDocs, Vision du Reel, Tallinn Black Nights.

GUSTO GUSTO

MARJA BÅL NANGO
NORWAY

Genre: Drama

Length: 15 min

Language: Sámi,
Norwegian, Swedish

Co-writer: Smávut Ingir
Bål

Shooting location:
Stockholm, Sweden

Production company:
Máigon Film (Norway)

Estimated budget:
€180.000

Secured funding:
International Sámi Film
Institute (ISFI) - €2.800,
North Norwegian Film
Center (NNFS) - €2.800

Looking for:
Coproducers, Sales,
Distribution, Festivals,
TV Broadcast/Presale,
potential partners

Ánte's journey to self-acceptance as a closeted gay Sámi man in his fifties is put to the test in the city.



SYNOPSIS. Ánte, a Sámi closeted gay man in his fifties, is visiting Stockholm for a work conference. Like many times before, he uses the city trips to escape the conservatism of his community. While other participants follow the conference's schedule, Ánte goes to a nearby pub for a date. Unknowingly, the others end up in the same place and he is faced with the difficulties of being openly gay. Gustaf, his date, is sacrificed in order for his secret to be kept and Ánte falls back into his old habits. Desperate for intimacy, Ánte tries to regain Gustaf's attention — this time with much more to explain.

INTENTION. Coming out is generally perceived as a rite of passage for teens and twenty-somethings. And not only that: it is often seen as a single event or time-limited period. The reality for some can actually be very different. For Ánte, a man in his fifties, still in the closet, it has been a dragged-out process for his whole life.

Having grown up in a small, conservative, and indigenous Sámi community, coming out was never an option for Ánte. His fear of discrimination and exclusion from his own culture hinders him from acting out fully.

We will see Ánte trying to become a free man at heart. Ánte wonders if it is ever too late to come out of the closet, as he constantly pushes it into the future. There is no one way to transform into the true version of oneself and some of us never even manage to do it.



DIRECTOR. marjabalnango@outlook.com

Marja Bål Nango is a film director, screenwriter and producer. Her latest short, *The Tongues*, won Best International Short Film at the 2020 Palm Springs Shortfest. She was a Merata Mita Fellow and Screenwriters Fellow at Sundance Film Festival 2022 with her debut feature film project *My Reindeerherder*.



SCREENWRITER. smavut.ingir.bal@gmail.com

Smávut Ingir Bål is a screenwriter. She previously worked as a scriptwriter and host for Sámi Children's TV at NRK TV, and was educated at the Norwegian Children's Book Institute in Oslo. She wrote and co-directed *Hilbes biigá*, which was screened at nearly 30 film festivals, and *The Tongues*, which won four awards, three of them at Oscar® Qualifying Film Festivals.

HUSKY

LANA BREGAR
SLOVENIA

Genre: Drama,
Coming of Age

Length: 15 min

Language: English,
Slovenian

Shooting location:
Slovenia

Production company:
Staragara (Slovenia)

Estimated budget:
€77.000

Secured funding:
Slovenian Film Center
(SFC) - €20.000
application sent, private
investment - €1.000

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

What would a visually impaired teenager do if he had to get the surgery that would make him blind?



SYNOPSIS. Luno is a 14-year-old visually impaired boy who is slowly losing sight. Over time, if the eye is not removed, the consequences could be fatal. As he is about to get admitted to hospital for the life-changing eye surgery, he decides to run away. His wild nature guides him as he is wandering through the city streets all by himself. He observes. Everything is eye candy for him. These are his last memories on his own in the city, which is a bit dangerous for him...

INTENTION. Going blind at any age is super scary, but when you're a teenager with a whole life ahead of you, it's even more so. When I was younger, I spent a lot of time in the hospital and I remember how unpleasant the whole experience was. It is the same for Luno. I think it's crucial to highlight the topic of difference and what it's like to feel excluded from the world. As there are not enough films about people with disabilities, I want to increase the inclusivity of everyday people on film, so casting a visually impaired boy will contribute to that.

What exactly would a teenager do when saying goodbye to sight forever? What would he like to see one last time? Would he ever go back to the hospital? I am interested in the ritual of loss. I know how difficult it is to lose and I also know how the urge to rush through things can feel. This concept of racing through time because you are afraid that you will never get that moment back is explored in one of the key scenes in the film and lies at its core. I want to create a rhythm of alternating sadness, honest joy and fear. Throughout the film, Luno must come to terms with his condition and accept the new and different life that awaits him.



DIRECTOR. lanabregar@gmail.com

Lana Bregar (b.1998) is a Slovenian filmmaker with a BA in Film and TV Directing (AGRFT). Her graduation short *Otava* (2021) was a semi-finalist for the Student Oscar, after screening at 100+ festivals. She is a Sarajevo Talents (2021 and 2022) and Innsbruck Film Campus (2018) alumna. She is currently developing her first feature screenplay about vision loss.



PRODUCER. nina@staragara.com

Nina Robnik worked for different production companies as a producer and line producer. Her slate includes 50+ titles (different formats) screening at Tallinn Black Nights, Karlovy Vary IFF, Sarajevo FF, Cannes Cinéfondation. She is a Berlinale Talents alumna and an active member of the Emerging Producer Section in the Association of Audiovisual Producers of Slovenia. She graduated at EAVE in 2021.

LAST NIGHT OF THE YEAR

IVANA HUCÍKOVÁ
SLOVAKIA

Genre: Neo-noir Drama

Length: 30 min

Language: Slovak

Shooting location:
Slovakia

Production company:
NO CAP Collective
(Slovakia)

Estimated budget:
€250.000

Secured funding: own
investment - €10.000

Looking for:
Coproducers,
Financing, Partners

An infamous former reality-TV celebrity, who has fallen from grace and hit rock bottom, gets a chance to discover who she really is.



SYNOPSIS. Nora, a disgraced former reality-TV celebrity in her 60s, starts working as a taxi driver to pay off her debts. Every night, she puts on a lavish fur coat, an eccentric persona and drives random people around. Everybody immediately recognises her. But when she looks into the rear-view mirror, she doesn't recognise the woman looking back at her. Over the course of a very cold New Year's Eve, the wild and challenging encounters in her taxi start to take a toll on her. Will the morning allow Nora a glimpse behind her impenetrable armour to see who she really is?

INTENTION. The main character of Nora is inspired by a real-life person: Nora Mojsejová, a reality-TV celebrity whom everyone in Slovakia knows. Gaining recognition in the early 2000s mostly because of her over-the-top lifestyle, unbothered personality and unfiltered language, she is both loved and hated by many. I remember her in her prime and I witnessed her fall from grace. I've always been drawn to stories of people who don't feel like they belong and as someone who has experienced these feelings myself, Nora's story resonates with me on a personal level. With this short film, I'm imagining her life 20 years after her reality-TV stardom. Alone but undefeated, she wants to get back up on her feet again. But she slowly starts to understand that Nora is really just a persona, an armour for her. Scared to discover what's really inside, she puts on her mask every night and plays her part. The visual style is very much inspired by the neo-noir genre. The city in which Nora drives endlessly resembles a labyrinth, a place (both physical and mental) that one can't seem to escape. Stuck in her old taxi during this seemingly never-ending night, it resembles an experience similar to that of purgatory.

DIRECTOR. ivana.hucikova@gmail.com

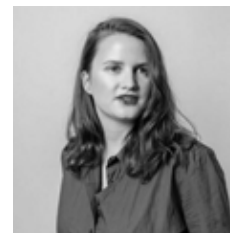
Ivana Huciková is a film director from Slovakia. She was a Fellow of the UnionDocs Collaborative Studio in Brooklyn, where she co-directed the award-winning short documentary film *Into My Life* (Tribeca, HotDocs, POV shorts). She is currently working on her PhD in Documentary Film and developing new projects as a freelance director.

PRODUCER. monika@nocapcollective.sk

Monika Kraft is a Czech producer who runs the creative production company NO CAP Collective. Her portfolio consists of commercials and internationally acclaimed collaborations.

COPRODUCER. michala@nocapcollective.sk

Michala Cellerová is an emerging producer, who brings in experience of strategic and financial thinking based on her long-term agency background. She is complementing Monika Kraft as a co-producer on *Last Night of the Year*.



OX BLOOD

CLÀUDIA MUNUERA
SPAIN

Genre: Drama,
Thriller

Length: 15 min

Language: Catalan

Shooting location:
Catalonia, Spain

Production company:
Fractal 7 (Spain)

Estimated budget:
€90.000

Secured funding:
Institut Català
d'Empreses Culturals
(ICEC) - €12.000

Looking for:
Coproducers,
Post-Production,
International Sales

Emma, an ambitious young fisherwoman, will defy the town's veteran fishermen in hopes of fighting for her future and survival in a resourceless world.



SYNOPSIS. In a world without resources and a razed sea, Emma, an ambitious young fisherwoman desperate to earn a living, will enlist the help of her conformist and more reticent friend, Albert. Together, they will disobey the fishermen onshore to embark on a dangerous journey, in search of the forbidden blood-red coral. This forgotten treasure from the Mediterranean, which could mean the survival of the town and make them the saviours of their community, will throw them into an unknown world that will put their strength, ambition and defiance to the test.

INTENTION. *Ox Blood* is set in a world that could easily be a reflection of our future, a chant of defiance for a youth that is deciding between falling in line with society or breaking away from everything. Emma, our protagonist, is tired of living in a world that oppresses her and decides to take action and follow the call to adventure, looking for a new world able to understand her.

This short film was born of my desire to talk about something that I was experiencing first-hand. I was struggling with how hard it is to get a job in today's market, how the young are overlooked and labeled as "lazy", not being given the space to prove themselves. I soon realised that this issue had a massive outreach and that many young people in Europe were experiencing the same thing. *Ox Blood* was the perfect world to explore youth's job insecurity, the generational conflict, the frustration and powerlessness I share with Emma and Albert. My interest in mythology and magical realism blends with the real issue portrayed in the film, resulting in a contemporary fable, filled with mysticism, red coral and bathed under the light of a blood moon.



DIRECTOR. cmunuera.editor@gmail.com

Clàudia Munuera is a film director and editor based in Barcelona. She began her career as a director with her short film *Soil (Sòl)* with Sergi López and Emma Arquillué. The film won multiple awards and was screened at national and international film festivals. She is currently working on her first feature film and pre-producing her second short film.



PRODUCER. marc.guanyabens@gmail.com

Marc Guanyabens founded Fractal 7 with two university colleagues before finishing his Audiovisual Communication degree. Among his most recent productions is *The Strange (L'estrany)*, a fiction short film winner of multiple national awards. He combines his work as a producer with his work as a Production Cinema professor at Pompeu Fabra University.

ROBERT [THE ROBOT]

AARON LUCAS

GERMANY/FRANCE/BELGIUM

Genre: Absurd Comedy,
Satire

Length: 18 min

Language: English

Co-writer: James Wright

Shooting location: to be
defined

Production companies:
Black Boat Pictures
(France), White Boat
Pictures (Belgium)

Estimated budget:
€155.000

Looking for:
Coproducers, Sales,
Distribution

In a disconnected world, a 28-year-old loner builds a robot to have a friend to talk to, but the robot unexpectedly finds fame when the world realises he is a really great listener.

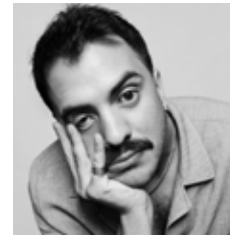


SYNOPSIS. In an imagined near future, everyone wears augmented reality lenses except Oliver, whose lenses are being repaired. Finding it impossible to communicate with any other person, he builds a robot out of junk metal to talk to. But when strangers, yearning for connection, mistake the robot for a quiet guy called Robert and his silence for attentive listening, they offload their problems onto him and feel instantly relieved. Suddenly, Oliver must fend off herds of fans desperate to be therapised and fight to keep the only friend he has ever had.

INTENTION. Augmented Reality, AI Chatbots, the Metaverse... Where will all of this new technology lead? What will happen to our relationships and the way we communicate? In the last 10 years it seems that the popularisation of social media, technology that was sold on the promise of bringing people together, has ended up isolating people more than ever before. Just take a bus ride in any major city. The ability to be anywhere at any time has disconnected us from the people and the world around us. At the same time, the "self help" industry is booming. People are feeling disconnected and are desperate for a way to treat it.

Enter Robert. A mute, junk metal robot that gets mistaken for a human who simply sits, looks you in the eyes and appears to listen. In this absurdly lonely, disconnected world, where people are desperate to be listened to, Robert is an oasis, a spiritual leader, an addictive drug.

Our film is an absurd comedy, a cautionary tale and a biting satire of the loneliest generation to have ever existed.



DIRECTOR. aaronlucas9a@gmail.com

Aaron Lucas is an Australian-German director based in Berlin. After training as a theatre director, Aaron began to make comedy films that fuse the absurd and surreal with the mundane. His pilot episode for *Privileged* won Best Comedy at SeriesFest 2021. In 2022 he took part in the TIFF Filmmaker Lab to develop his debut feature film.



PRODUCER. valentin@black-boat.fr

Upon graduating from Sciences Po Lyon in 2014, Valentin Leblanc moved into the film industry right away, first with the Chicago International Film Festival, and then with various productions in France and the USA, before going into consulting and production. He founded Black Boat Pictures in 2017 with the aim of developing emerging international directors and to build new synergies.



PRODUCER. delphine@white-boat.be

Writer, location scout, development, production and distribution manager, Delphine Duez has been exploring the film industry since 2008, following her experiences in design, fashion and music. A creator of connections and a talent hunter, she now sails between Belgium and France to bring about the Franco-Belgian synergies initiated by White Boat Pictures, the little sister of Black Boat Pictures, launched in 2019.

SAJBIJA

CARMEN BALTZAR
FINLAND

Genre: Drama

Length: 15 min

Language: Romanes,
Multiple

Shooting location: to be
defined

Production company:
Kenno Filmi Osk
(Finland)

Estimated budget:
€110.000

Secured funding:
Finnish Film Foundation
(Scriptwriting) - €3.800,
Kenno Filmi Osk -
€2.000

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

A pair of young Roma sisters sell toys at a tourist beach and interact with a colorful cast of sunbathers, unaware of impending danger.



SYNOPSIS. On a hot summer's day, Romani sisters Nadia (8) and Samara (12) roam around a tourist beach selling toys. They come across a varied cast of sunbathers, each engaged in their own drama and holiday routines. As the day is coming to an end, Nadia wanders off into the water where a big wave crashes over her. Samara runs in to save her but is taken by the waves as well. The retrieval of their lifeless bodies causes little disturbance around them. As they lie under beach blankets waiting to be picked up, life on the beach goes on as before.

INTENTION. During the pandemic, I researched Roma deaths in Europe and came across the story of two sisters who drowned on a beach near Naples in unclear circumstances. After their bodies were retrieved from the water and they were laid down on the beach, many beachgoers around them showed little awareness of their presence, and continued their day as normal. The event captures Europeans' total indifference towards the lives of Roma.

The image of the girls' bodies lying on the beach amidst unconcerned sunbathers stayed with me, and functioned as a starting point for this script. Other than that, the story is entirely fictionalised. It takes place on an imaginary pan-European touristic beach.

While the girls make their way through the beach, a fluid camera follows them, giving the sense of one take. The beach is oppressive in its intensity, and the viewer has no escape. The feeling of entrapment is heightened as the visual and auditory language stays the same when the waves swallow the girls and as their bodies lie under blankets. The film ends at the camp the girls come from: we briefly witness life as it unravels there, but the girls are absent.

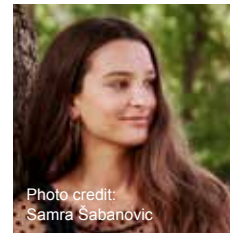


Photo credit:
Samra Sabanovic

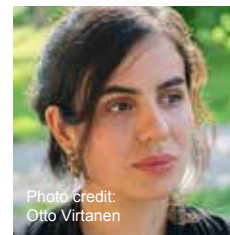


Photo credit:
Otto Virtanen

DIRECTOR. carmen.baltzar@gmail.com

Carmen Baltzar is a Finnish writer-filmmaker based in Lisbon. She graduated with an MA in Documentary Film from University College London. She writes short stories, essays, and columns, and recently co-edited a collection of lyrical essays on the theme of death. She is currently working on her first novel and moving towards fictional storytelling in her filmmaking.

PRODUCER. danai@kennofilmi.com

Danai Anagnostou is a producer for film and artist moving images, and a researcher in production studies. She co-founded Kenno Filmi, a production company that hosts international filmmakers, researchers, and artists. Her work is shaped through the interdisciplinary and intersectional practices that stem from the collaborative aspects of filmmaking.

SIBLINGS

JESSICA LAURENT
FRANCE

Genre: Animation,
Drama

Length: 12 min

Technique: 2D
Animation

Language: French

Production companies:
Sun Creature (France),
Vivement Lundi!
(France)

Estimated budget:
€226.000

Secured funding:
CNC Rewriting
Fund - €4.000,
CNC Development
Fund - €15.000,
own investment Sun
Creature - €6.225, own
investment Vivement
Lundi! - €6.225

Looking for: Sales,
Distribution, Festivals

Young Pauline idolises her big sister, the champion swimmer Maria. But when Maria quits swimming, Pauline has to learn to let her go.



SYNOPSIS. At the end of a swimming training session, young Pauline wants to race her older sister Maria, just like they always have. But today, Maria refuses. Because today, Maria is quitting swimming. Pauline refuses to believe it. Maria is a champion and her idol! She cannot give up! Maria, increasingly irritated at having to defend her decision, violently abandons Pauline. All the water in the pool drains, leaving Pauline alone in a dry basin. The sisters' time has run out. What can Pauline be without Maria? Can she still find a way through it all?

INTENTION. As a child, I admired and was close to my big brother. But when I was 14, he left home. How can siblings who grew up, played and laughed together become perfect strangers? Do they lose their bond when they move away from home? Writing *Siblings* was therapeutic for me because, as I worked through it, I realised that, for me and my brother to grow closer, I had to let him go.

As a queer and neurodivergent female director, I make these little life moments my cinema. Through my experience, sensitivity, and prism of understanding I explore themes of miscommunication, discovery of oneself and reconciliation. In *Siblings*, the youngest matures enough to let her big sister open up. She does not understand Maria's choice, but by processing her own feelings, she allows her champion to lower the mask of responsibilities. Pauline can be there for her sister. The filmmaking and art direction choices taken in *Siblings* revolve around Pauline's neurodivergent and hyper-focused point of view. The framing is tight, flat and the takes are slow. Whatever Pauline focuses on, its sound is isolated from its background and is the only one we can hear. The accumulation of these sounds is the leitmotif carrying this film in waves.



DIRECTOR. jess.laurent@orange.fr

Jessica Laurent (b.1992) is a French multi-awarded independent filmmaker living between France (Auray) and Denmark (Viborg). She primarily makes films but also writes, teaches, and playtests solo board games. Her work focuses on the power of silence in our communications and the tender path to self-love. She is represented by the Parisian agency LISEARIF.



PRODUCER. charlotte@suncreature.com

Charlotte de la Gournerie is a producer, co-founder and co-owner of Sun Creature in Denmark, and Sun Creature France since 2021. In 2022, with *Flee*, she received 3 Oscars® nominations and became a member of the Academy of the Oscars®, as well as of the the Césars. Her latest series is *Ivandoe* (40 ep. x 11'). She is currently producing several major animated projects and sharing her production experience around Europe.

THE UNRELIEVED WEIGHT OF AN INERT MASS

EIRINI VIANELLI
GREECE

Genre: Dramedy

Length: 10 min

Technique: Animation,
Stop Motion

Language: English

Production company:
Heretic (Greece)

Estimated budget:
€75.000

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

A competent but sleep-deprived mother struggles with the burden of her thoughts in a weightless world. When she confronts her guilt, things fall into place.



SYNOPSIS. A mother of a 5-year-old is lying irritably awake at night. She aggressively tries to calm herself to sleep, but her murkiest thoughts spiral out of control and quickly accumulate into a self-loathing tirade, questioning her abysmal existence. Meanwhile, the world around her becomes lighter and weightless. When she belligerently hushes her psychoanalytical rant by recounting her day, she unearths the weighted guilt she carries and balance is restored.

ESP 2022|23

INTENTION. As a young a mother, I am constantly bombarded by well-meaning, yet burdening parenting advice that can highlight one's shortcomings. We are convinced that anything wrong with a person, even a middle-aged one, can only have one cause: inadequate parenting in the early years. And yet our working lives remain just as arduous and we are promised that a work-life balance is attainable.

This is the protagonist's world. She is a perfectionist at work and a very caring mother. As the rule-abiding offspring of a hypercritical mother however, she has vowed to be an empathetic parent. She is committed to her child's happiness and wants to abolish suffering. But when the pressure becomes too much and she reaches her limit, she violently snaps. The guilt weighs her down but her child forgives her. She is good enough and according to Winnicott, that is what matters.

Through stop motion animation, this psychoanalytical self-flagellation will distance the audience from the subject in order to have a more humorous and unbiased perspective, while challenging our own critical voices. Most of us have been concerned about gaining weight but there is something comical about a plasticine puppet losing sleep over it too.



DIRECTOR. e.vianelli@gmail.com

Eirini Vianelli has a BA in Graphic Design (University of the Arts London) and an MFA in Experimental Animation (California Institute of Arts). She has completed two shorts, *Icebergs* and *Ready*. *Icebergs* was selected at Oberhausen ISFF, Sarajevo IFF and San Francisco IFF where it was awarded Best Animated short, qualifying for the 91st Academy Awards.



PRODUCER. danae@heretic.gr

Danae Spathara is an EAVE Producers Workshop alumna. She holds a BA in Theatre Studies (Kapodistrian University, Athens) & an MA in Film & Television Production (University of Bristol, UK). She line-produced the Greek branch for *Triangle of Sadness* (Golden Palm, Cannes FF). She produced the short *Ready* by Eirini Vianelli and is currently producing two features.

VULTURES

DIAN WEYS

NETHERLANDS/SOUTH AFRICA

Genre: Thriller

Length: 15 min

Language: Afrikaans,
English, isiXhosa

Shooting location:
Cape Town, South
Africa

Production company:
Electronic Roof (South
Africa)

Estimated budget:
€77.000

Looking for:
Coproducers, Funding

At the scene of a car accident, a hot-headed yet desperate tow truck driver fiercely protects his tow from rivals and looters. Meanwhile, a pedestrian is dying.



SYNOPSIS. Paul is a hot-headed tow truck driver working in a territorial and ruthless towing industry. Struggling to make ends meet, he is elated when he is the first to arrive at a grisly car accident. After calming those injured, informing the authorities, and securing the insurance policy, he fiercely protects his tow by restraining fleeing drivers, fending off looters, and clashing with competing towing companies, all the while unaware that, further down the road, a pedestrian is dying.

INTENTION. Since South Africa has one of the highest motor vehicle accident rates in the world, tow truck drivers wait for crashes to happen so that they can swoop down and tow the wrecks away. Having been in three accidents myself, it feels as if towing companies descend on you like vultures. There is a tension here however, since tow truck drivers try to make ends meet in a country where a third of its residents are unemployed. While pursuits of well-being play out in extreme ways when a nation is dangerously close to becoming a failed state, this desire is also embedded in our global capitalist and neo-liberal societies. At what point do our hyper-individual ethics blind us to the needs of others? *Vultures* interrogates how a narrow focus on ourselves can become a form of negligence: a level of care that fails to extend past the boundaries of our self-preservation projects. By looking at a cross-section of characters that practice different forms thereof in a pressure cooker situation, this short film deals with perspectives of self-interest and the narrowness thereof, violence and our implications therein, negligence and the responsibilities attached thereto.



DIRECTOR. dian.weys@gmail.com

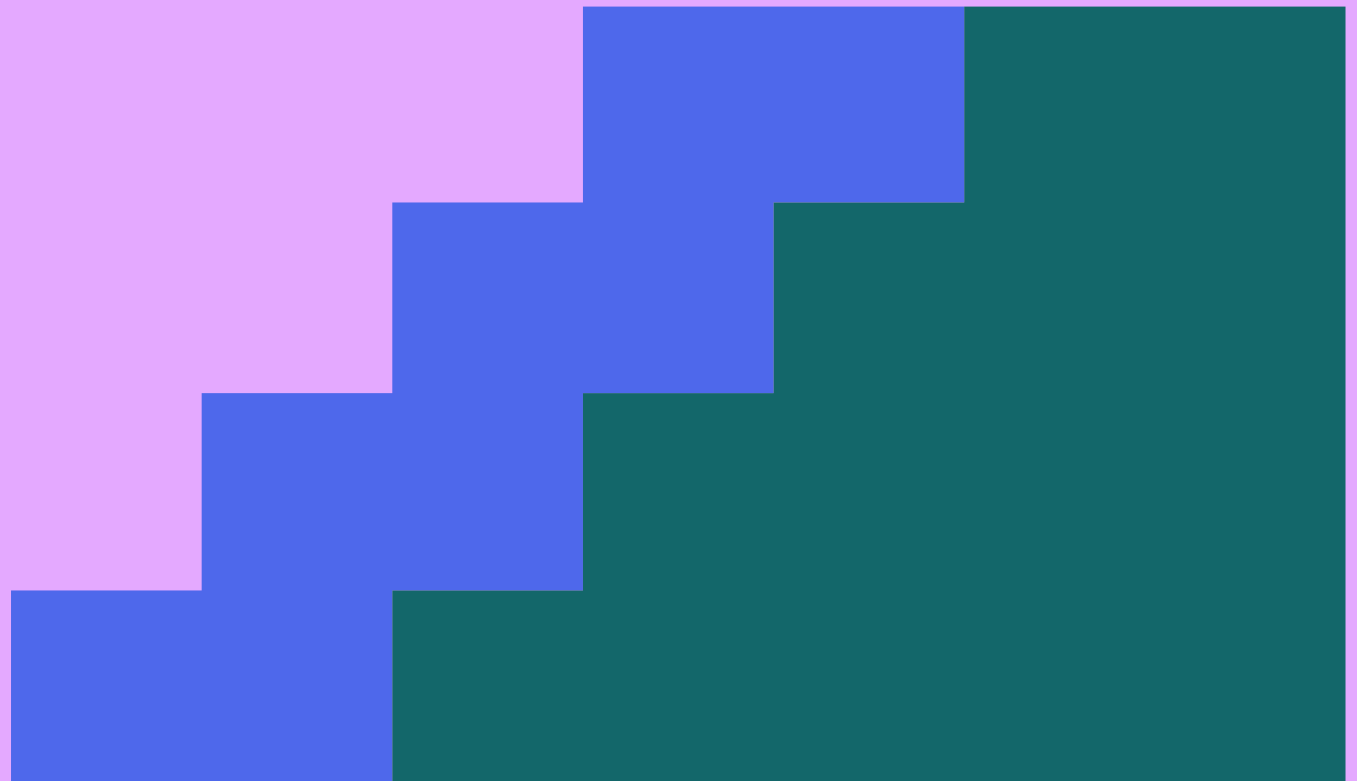
Dian Wey is a filmmaker based in Cape Town. He has written and directed three TV movies and three short films which have screened at festivals such as Clermont-Ferrand, Tampere, ZINEBI, and Message to Man. He is currently a PhD candidate in Film Studies at the University of Groningen (NL) and lectures part-time at Stellenbosch University (SA).



PRODUCER. lerouxfourie8@gmail.com

Le Roux Fourie is a South African film producer based in the Netherlands. His shorts have screened at several festivals, including Clermont-Ferrand. With a Masters Degree in Industrial and Organisational Psychology, he also works as a Strategy and Design Consultant in a global creative agency that manages and delivers international projects across various industries.

WORKS IN PROGRESS



HONEYMOON

ALKIS PAPASTATHOPOULOS
GREECE/CYPRUS

Genre: Drama

Length: 29 min

Language: Greek

Shooting locations:
Athens, Corinthos &
Thiva, Greece

Production companies:
Merricat Film (Greece),
AbFab Productions
(Greece), Tornos
Productions LTD
(Cyprus)

Estimated budget:
€65.000

Secured funding:
Ministry of Culture -
Greek Film Center
(GFC) - €20.000,
ERT.S.A (Microfilm
Programme) -
€22.000, AbFab
Productions - €5.000,
Tornos Productions
LTD - €2.000, Rosa
Luxemburg Foundation
- €8.000, private
investment - €2.000

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

Sandra is travelling with Fay, helping her catch a bus that will take her out of the country, when a transphobic attack leaves them both stranded in the middle of nowhere.



SYNOPSIS. Fay and Sandra, two trans women, are travelling by bus across the country. After a traumatising event involving the cops, Fay is leaving Greece for good and Sandra accompanies her to the bus station, taking this time as a chance to say goodbye. As they are trying to reach their destination, a transphobic attack by two co-passengers forces them both to leave the bus. Stranded in the middle of a highway and with the clock ticking, their relationship will get tested as they are trying to catch Fay's bus on time. In the midst of their frantic road trip, they realise that now is their last chance to be honest about each other's feelings.

INTENTION. My work focuses on queer narratives and through my films I tell stories that shed light on identities that deviate from the normative spectrum. As a Greek, non-binary director, I am very invested in exploring different aspects of being queer in the midst of the Balkans, and how that unique embodied experience can translate into film. The triggering event that sadly was the starting point for this film was the death of the Greek queer activist, Zak Kostopoulos, who was killed by a group of men and the police force. His loss, and the lack of any justice to this day, remains an unhealed wound for me and my community. In an attempt to ease the pain, I decided to use cinema as a tool to right the wrong, and create a story with a different ending than the one I wasn't able to change in real life. That's how *Honeymoon* was born, a film aspiring to be a femme for femme anthem that speaks about queer love and female solidarity. The story ultimately deals with the dilemma of leaving a harsh place for somewhere better or staying back and fighting for the people you love and in a sense the two main characters, Fay and Sandra, are two sides of the same coin. *Honeymoon* is a trans-feminist love story that raises issues of bodily autonomy and celebrates the right to fight back against the ever-growing violence in contemporary societies. But above all, it's a road movie about two very brave girls who realise that the most important thing is to have each other.



DIRECTOR. alkis.papast@gmail.com

Alkis Papastathopoulos is a queer filmmaker from Greece who holds an MA degree in film studies from the Aristotle University of Thessaloniki. They are a Sundance Institute and Sarajevo Talents alumnus. Their short films have been awarded in international film festivals such as Indie Memphis FF, Athens Int. FF and Cinema Verde. Together with Maria Hatzakou, they developed *Sleepover*, a series that won the HBO Europe award for the Best TV Series project at Midpoint TV Launch.



PRODUCER. mhatzakou@gmail.com

Maria Hatzakou is a writer, director, producer and a Sundance alumna. Her producing credits amongst others include *Attenberg*, *Alps*, *Chevalier* and *Digger*. In 2011 she was selected for the EFP's "Producers on the Move". In 2021 she founded her own production company Merricat Film.

ONE DAY SOMETHING (TERRIBLE) IS GOING TO HAPPEN

DALIJA DOZET
CROATIA

Genre: Drama

Length: 20 min

Language: Croatian

Shooting location:
Zagreb, Croatia

Production company:
Wolfgang & Dolly
(Croatia)

Estimated budget:
€79.000

Secured funding:
Croatian Audiovisual
Centre - €46.500,
City of Zagreb - €4.000,
own investment -
€5.000

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

Maša's idle daily routines, caring for her sick mother Milica and random waves of creativity, are interrupted by the sudden news of the death of an unknown man.



SYNOPSIS. Maša is a young woman who is taking care of her sick mother, Milica. With her everyday life becoming increasingly drenched in anxiety and uncertainty, Maša starts using her imagination to run away from the real world. After a peculiar turn of events, she finds herself going to the funeral of an unknown man. By facing death, she is ready to embrace transience for the first time.

INTENTION. Sometimes we all feel like one day something terrible will happen, not knowing exactly what it will be. A huge fear of the possible loss of a person we care about is overwhelming for us. This is a moment of which we are both extremely aware and unaware. Daily activities are seen from a different perspective and our focus shifts to unpredictable thoughts. But still, we rarely make spontaneous decisions which could take us in an unexpected direction, towards an adventure where we may need to learn, comfort, and grow up. All the above feelings, thoughts and themes lead me to the exploration of the inner world of Maša, a dreamy girl who, in specific circumstances and with a bizarre decision, finally becomes an adult. I hope that anyone who has had mixed feelings about growing up, the expectations that come with adulthood and the roles that we must move into, will be able to relate to Maša's story. Together with her, we can finally feel that nothing bad will happen, or rather, even when it does, we will be okay.

DIRECTOR. dalija@gmail.com

Dalija Dozet is a filmmaker based in Zagreb, Croatia. During and after her studies at the Faculty of Dramatic Arts in Zagreb, she wrote and directed several short films which were screened at national and international film festivals. She is currently in the post-production phase with the short film *One Day Something Terrible Is Going To Happen*, as well as with a feature length documentary *My Dad's Lessons*.



PRODUCER. tamara@wolfgangdolly.com

Tamara Babun graduated film, TV and Theatre Production at the Academy of Dramatic Arts in Zagreb. After a decade of extensive experience in producing films, videos and theatre, she started her own company in 2017, Wolfgang & Dolly.



PRODUCER. matija@wolfgangdolly.com

Matija Drniković graduated in film production at the Academy of Dramatic Arts in Zagreb. He has worked on various films in different production roles and was also involved in the video game industry. He is currently working as a producer within Wolfgang & Dolly.



PLACE THE SUN SETS; THE WEST

AMIN ZOUITEN
SWEDEN/MOROCCO

Genre: Drama

Length: 14 min

Language: Darija

Co-writer: Aron Skoog

Shooting location:
Ouarzazate, Morocco

Production companies:
Plattform Produktion
(Sweden), Film i Väst
(Sweden), Lampray
(Sweden), Kasbah Film
(Morocco)

Estimated budget:
€105.000

Secured funding:
Swedish Film Institute
- €28.000, Film i
Väst - €8.000, Film i
Västerbotten - €8.000,
SVT - €12.000,
Filmögon - €2.300,
Filmbasen - €2.300,
Tempo Film Festival
- €5.500, Plattform
Produktion - €17.000,
Kasbah Film - €12.000,
Lampray - €2.000;

Looking for:
Coproducers,
Distribution, Festivals

**On a dark desert highway, cool wind in my hair
Warm smell of colitas, rising up through the air
Up ahead in the distance, I saw shimmering light**



SYNOPSIS. *place the sun sets; the west* is a film that takes place over a single Friday in the desert of southern Morocco. The narrative of the film is woven by an oral anecdote about a theft of gold in 1980s Morocco, an anecdote that serves as a guide through the film and the landscape. From dawn to dusk and finally night, the anecdote takes us to different places in Ouarzazate: abandoned film sets, the heart of the city and the new industrial landscape in the form of solar mirrors on Noor Ouarzazate Solar Complex.

INTENTION. *place the sun sets; the west* is a film inspired by the now nearly extinct oral Moroccan storytelling tradition of the “Al-Halqa”. It uses the metaphor of gold to represent Ouarzazate’s constant economic opportunism and is structured in two parts, focusing on the story of gold and the location of Ouarzazate and its surroundings. The events in the film are loosely based on a reconstruction of a robbery that took place in the green valley of Fez in the 1980s, which are now transposed to the barren desert landscape of Ouarzazate, a popular filming location and site of one of the world’s largest solar power plants. The film aims to tell the story of changing conditions in a city that has historically attracted opportunism and fortune-seekers. I was told about the oral narrative by my father when I was growing up, as we often re-watched pirated DVDs of a film shot in Ouarzazate, which sparked the initial interest and eventually led to the making of this film. Through *place the sun sets; the west*, I want to build on my roots in documentary film and visual arts and forge my first steps into the world of fiction film by creating a story that develops narrative dots between Morocco and Sweden, North Africa and Europe.



DIRECTOR. zouitenamin@gmail.com

Amin Zouiten (b.1994) is a Swedish-Moroccan filmmaker and artist educated at Malmö Art Academy and Academy of Fine Arts Vienna. His works and films have been exhibited at Malmö Konsthall, International Short Film Festival Oberhausen, Kunsthalle Charlottenborg, CPH:DOX, Tempo Documentary Festival.



PRODUCER. claes@plattformproduktion.se

Claes Hedlund (b.1995) is a Scandinavian film producer, educated at the National Film School of Denmark. He has a great interest in opening up new film rooms and collaborating across national borders and is currently involved in projects all over Scandinavia. *place the sun sets; the west* is the first project he’s working on with the distinguished production company Plattform Produktion.

SCALES FELL FROM THEIR EYES

COLINE CONFORT
SWITZERLAND

Genre: Documentary

Length: 20 min

Language: English,
French, Romanian

Shooting location:
Lausanne, Switzerland

Production company:
Climage (Switzerland)

Estimated budget:
€110.000

Secured funding:
Federal Office of
Culture - €45.000,
Cinéforum Regional
Fund - €53.000,
Climage - €12.000

Looking for: Sales,
Distribution, Festivals

Barely out of childhood, Julian is thrust into a role too big for him: finding alternative housing for the last resident of his condemned building.



SYNOPSIS. Lausanne, Switzerland. In a downtown building about to be demolished, the workers and construction noises are ubiquitous. Julian, barely twenty years old, not only lives here, but is also responsible for the last resident, Stefan, whose apartment is leaking with water. He needs to find a solution otherwise they will both end up on the street. Julian is both the prophet of doom and the representative of a powerless authority who can only make empty promises. They are merely out of childhood and dealing with a situation too big for them.

INTENTION. I used to live in the condemned buildings on the Simplon Street and I started filming with a sense of emergency at the arrival of the demolition workers. I wanted to keep a trace of our time in the buildings and of the ways we invested in those walls. Faced with the gap in privilege between those who were going to be rehoused and those who would be returning to the street, I wondered: why give purpose to spaces destined for demolition? How will we be able to leave a place that we have tried to inhabit until the very end? As the President of the Student Housing Association that occupied this space, Julian shared my interrogations. For this short documentary, I chose to place myself in his eyes and footsteps so that he would embody a conflict that concerns me. Faced with the invasion of his living space, Julian is being crushed, like the Simplon building, by the outside world. There are no social workers, no help, no public support. The film tells the end of a story, of a utopia in the center of Lausanne.



DIRECTOR. colineconfort@gmail.com

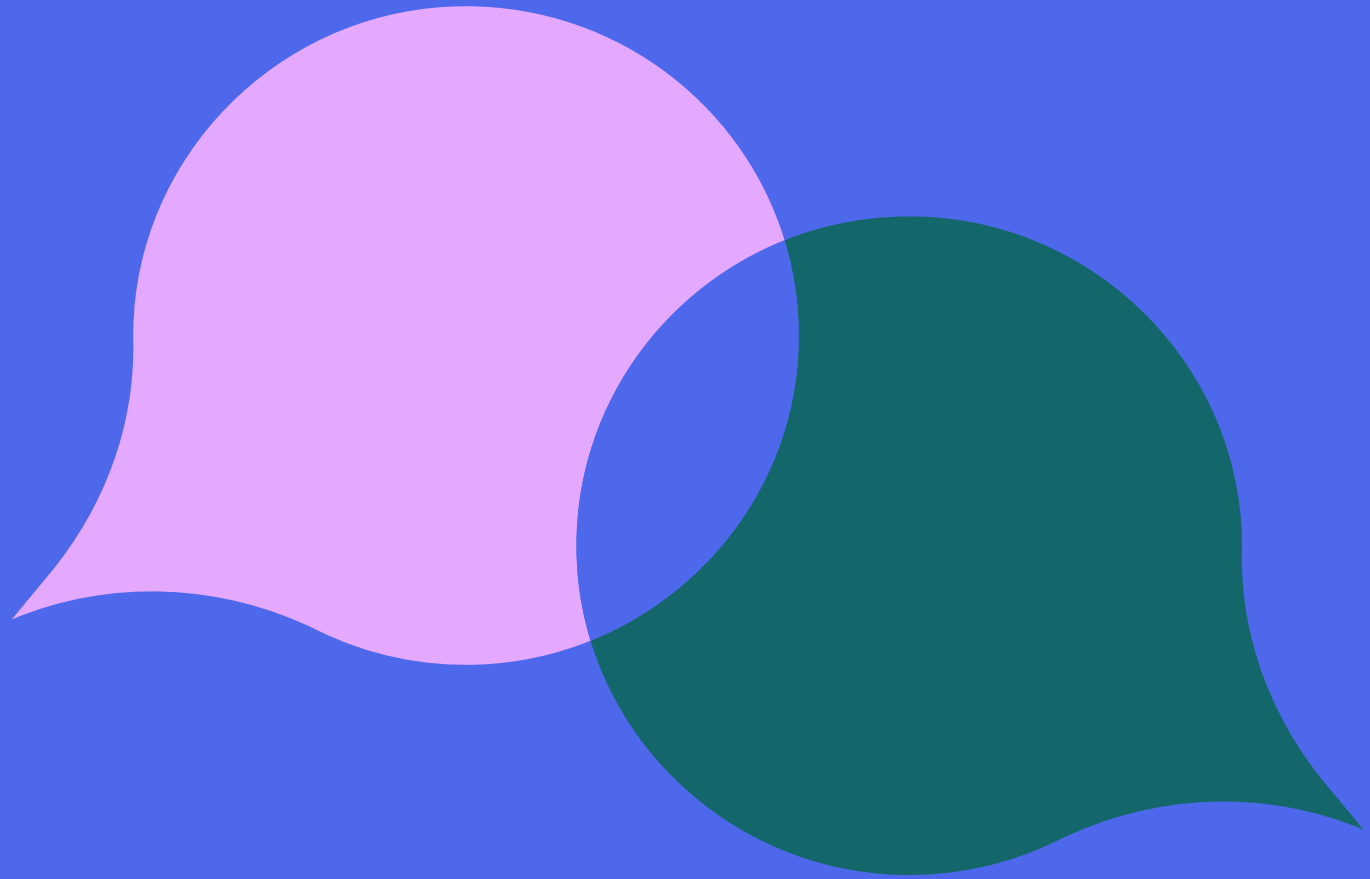
Coline Confort is a writer and director based in Lausanne, Switzerland. She holds a Bachelor in cinema from ECAL. Her diploma short documentary film *Imperial* was selected in many international festivals and won the Best Swiss School Film Award at the Internationale Kurzfilmtage Winterthur. It was nominated in the category Best Graduation Film at the Swiss Film Prize 2022.

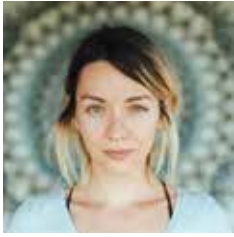


PRODUCER. pascaline@climage.ch

Pascaline Sordet joined Climage in 2020 as a producer after working as a journalist for 10 years, including a period spent at Cinébulletin where she was editor-in-chief. She won the 2019 Women and Media Prize with her podcast *Raffut*. She holds a Bachelor in Film from the HEAD in Geneva and a Master in Philosophy from the University of Lausanne.

TUTORS & CONSULTANTS





**ANDREEA
BORȚUN**

SCRIPT TUTOR
ROMANIA

Andreea Borțun is a Romanian filmmaker, playwright and ESP alumna. Andreea's work blends visual poetry and anthropology to explore origins, the female point of view and nature. Her feature debut, *Blue Banks*, a Romanian-French-Slovenian coproduction, set to start shooting in 2023, embodies an intersectional female gaze and gives a voice to women from rural areas. Andreea has also already enjoyed international recognition as both a writer and director on the festival circuit (Cannes Directors' Fortnight, Toronto IFF, KVIFF). A strong advocate for the importance of the development phase, Andreea is the co-founder of Pustnik, an international non-profit screenwriting residency. As of October 2021, she has been working as a teaching assistant at UNATC Film School in Bucharest.



BRITTA KRAUSE

SCRIPT TUTOR
GERMANY

Britta Krause is a Berlin-based freelance script consultant, with an international portfolio of writer-director clients. Having studied at NYU's Film & TV programme, Britta went on to graduate from the London Film School with a distinction in scriptwriting. Since then, she has worked internationally as a writer/director/editor on short films and TV films and has made a career directing commercials. With extensive experience as a scriptwriting tutor (Semaine de la Critique's Next Step, the Doha Film Institute, TorinoFilmLab, Nipkow Programm, Attagirl (BFI) and Full Circle Lab), Britta also currently teaches script development to production students at Filmakademie Baden-Wuerttemberg in Ludwigsburg.



**NAYEEM
MAHBUB**

SCRIPT TUTOR
BANGLADESH/SWEDEN

Nayeem Mahbub is a Stockholm- and Tallinn-based script consultant and ESP alumnus. Nayeem earned his MA in documentary film direction at DocNomads and as a writer, is a former participant of Berlinale Short Form Station, Less is More and European Short Pitch. He started his career writing and directing 2D animation in his native Bangladesh, which was followed by a short stint as a producer for the BBC World Service. Nayeem also has a background in film and video editing, with projects such as the Swedish comedy series, *Streams* (SVT), and a multitude of commercials to his name. Now a script consultant, he has worked previously with organisations like EAVE, on their EAVE Producers Workshop and Ties That Bind. Along the way, he has worked nights in elderly homes, trained as a book repair technician and played guitar for Swedish black metal bands.



EMILIE DUBOIS

PRODUCTION
CONSULTANT
FRANCE

Emilie Dubois is a French producer and scriptwriter. Since graduating from the Louis Lumière Film School in 2007, she has produced more than 40 short films, from drama to comedy and horror, including work on a number of international co-productions. In 2021, she joined Insolence Productions as associate and Head of Development. Their first feature, *Jumbo* by Zoé Wittock, premiered at Sundance in 2020 and won the Gild Filmpreis at the Berlinale. Their second feature, *Junkyard Dog*, first film by Jean-Baptiste Durand, will be released in April 2023. Parallel to her activity as a producer, she also works as a scriptwriter and script consultant on feature film projects and participated in the Atelier Scénario of La Fémis in 2021.



**CĂTALIN
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 Dreamin' (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).



**CHRISTINA
DEMETRIOU**

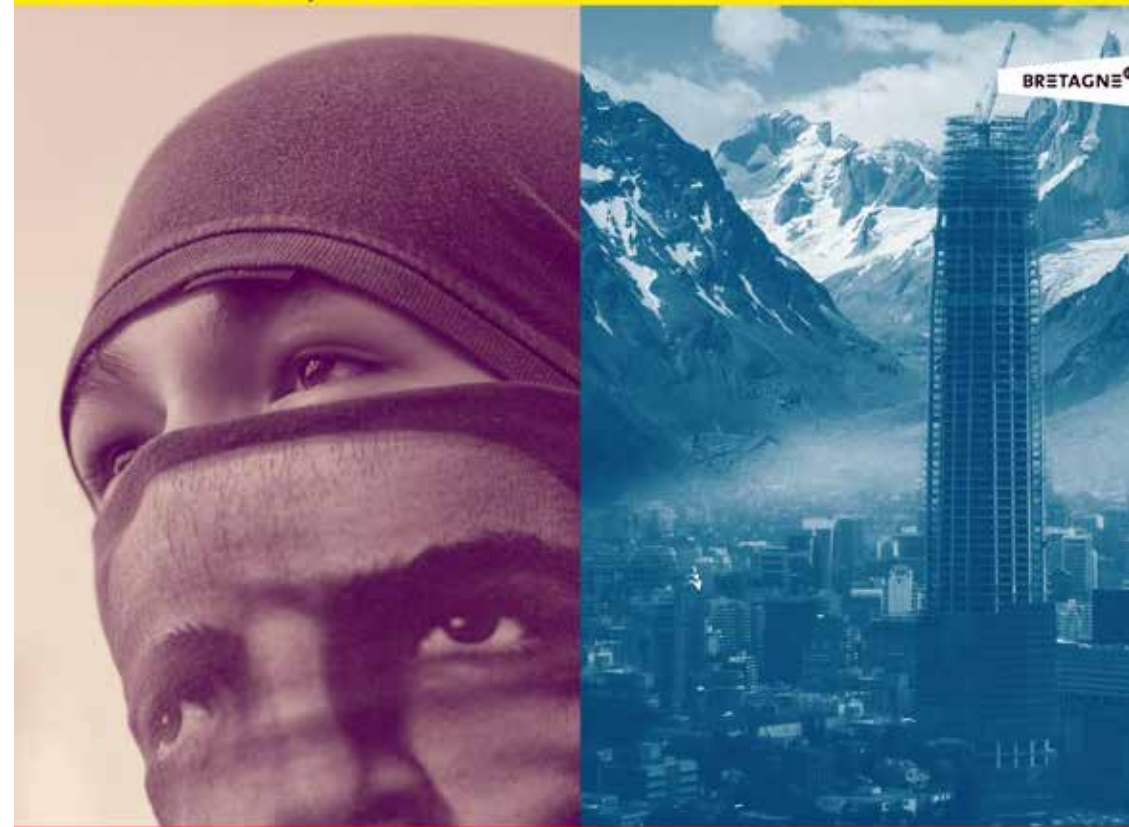
DISTRIBUTION
CONSULTANT
UNITED KINGDOM/
GERMANY

Born in the UK, Christina studied Communications and Culture Studies in London before moving to Berlin. Between 2017-2021 she worked as the festival manager for Coproduction Office, working with highly acclaimed films by Roy Andersson, Ruben Östlund, Jessica Hausner, and Ulrich Seidl. She has curated independent film events since 2015, and was a programmer at Berwick Film & Media Arts Festival for the 2020 and 2021 editions. In 2021 she founded the boutique sales agency Oyster Films, representing innovative and experimental new cinema. She also works as the press coordinator for M-Appeal, and as a festival strategy consultant for emerging filmmakers.



LICIA EMINENTI
PITCHING CONSULTANT
ITALY/FRANCE

Licia's work as a writer-director (shorts *Intimisto*, *La Petite Fille* and *Fraternitas*) has been recognised at a number of festivals around the world, including Cannes and Venice. Amongst her collaborations as a script consultant and co-writer, she can also count: *A Street in Palermo (Via Castellana Bandiera)* by Emma Dante (Coppa Volpi for Best Actress, Venice Film Festival 2013), *Tombé du Ciel* by Wissam Charaf (ACID, Cannes 2016), *Men Don't Cry* by Alen Drljevic (Special Jury Prize, Europa Cinema Label at KVIFF 2017) and *Radiogram* by Rouzie Hassanova. In the past, she has worked as Sales Manager at Gemini Films and Project Manager for the European Co-production Fund at Eurimages. Presently, Licia holds the position of Head of Selection for the Project Market at the Red Sea Film Festival and contributes as a consultant on a variety of residencies, such as Moulin d'Andé, Maison du Film, Civica Scuola di Cinema Luchino Visconti, to name a few.



Travelling 
07 — 14 fév. 2023
festival
de cinéma

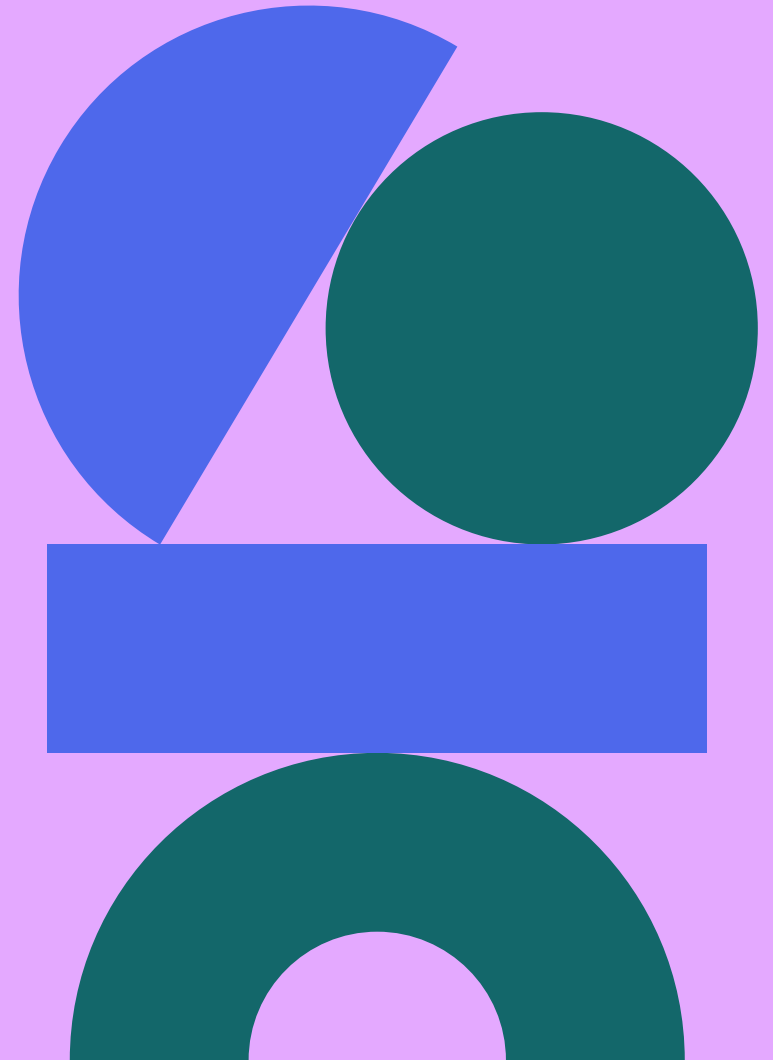
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The logo for Wyth, featuring the word "wyth" in a bold, orange, stylized font. The letters are thick and rounded, with a slightly irregular, hand-drawn appearance. The 'w' and 'y' are connected, and the 't' has a unique shape with a horizontal bar that extends to the right.

ESP FILMS



2023

DVA - Alexandra Karelina - Russia

2022

AFFRICATE - Anna Gyimesi - Hungary

AIRHOSTESS-737 - Thanasis Neofotistos - Greece

FUOCHI - Mirko Genduso - France/Italy

LUCE AND THE ROCK - Britt Raes - Belgium/

France/Netherlands

ONLY THE DEVIL HATES WATER - Lidija

Mojsovska - Macedonia/Croatia

2021

APALLOU - Niko Avgoustidi - Greece/France

ELENA - Birutė Sodeikaitė - Lithuania/France/
Croatia

GILA WHO WALKS ALONE - Yuval Shapira -
Israel/France

LOOSE - Paula Skelin - Croatia

MOTHERS - Birutė Kapustinskaitė - Lithuania

MORA MORA - Jurga Šeduikytė - 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 Borțun -
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

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/The Netherlands

THE BLOOD GROUP - Daan Bunnik - The

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 - The 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/France/
Russia

THE BABY SHOWER - Joseph Pierce -

United Kingdom/France

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

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 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 -

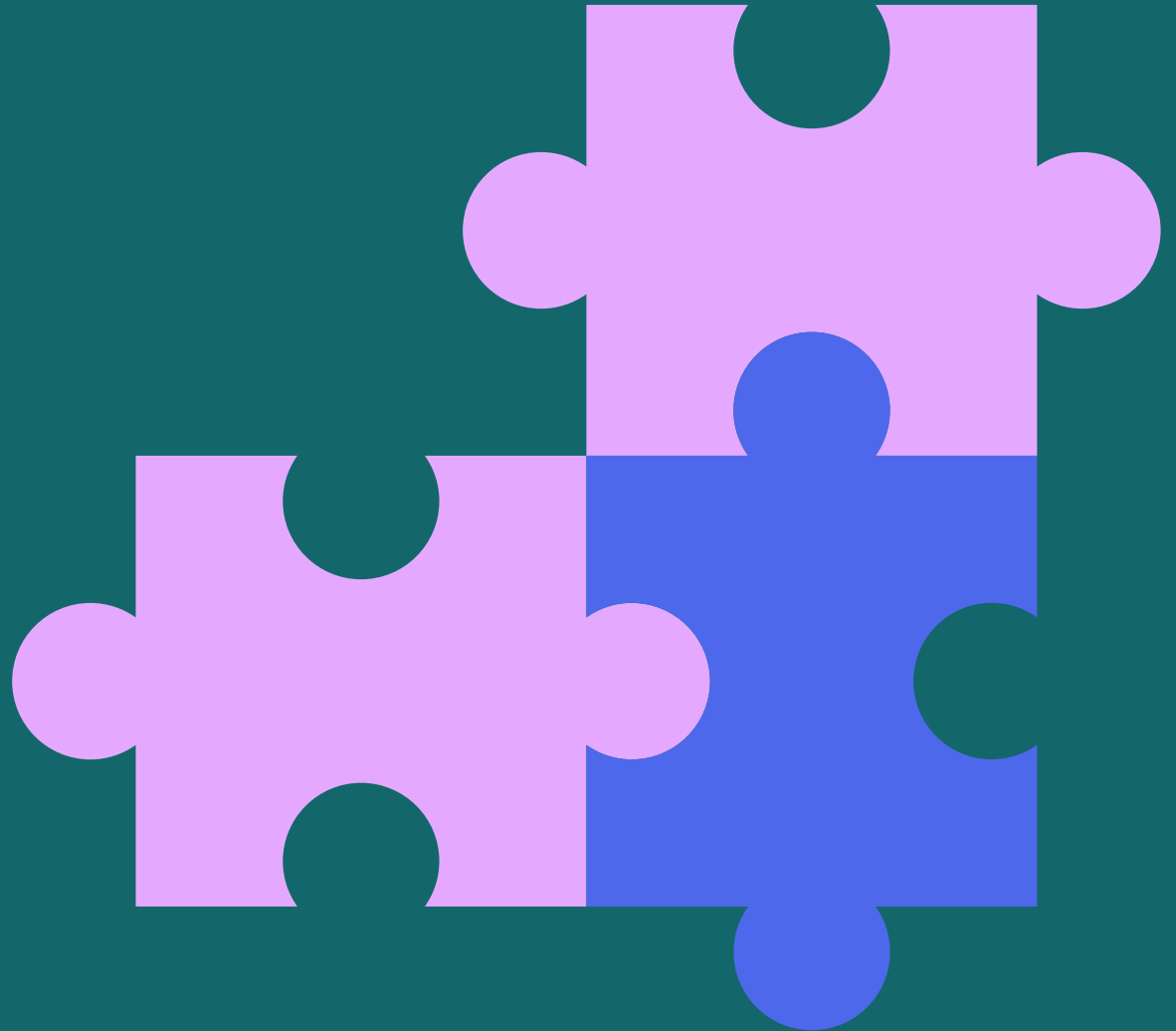
Czech Republic

HOURLASS - Pedro Collantes - Norway

LITTLE GIRL - Léo Médard - Belgium

KOALA - Daniel Remon - Spain

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