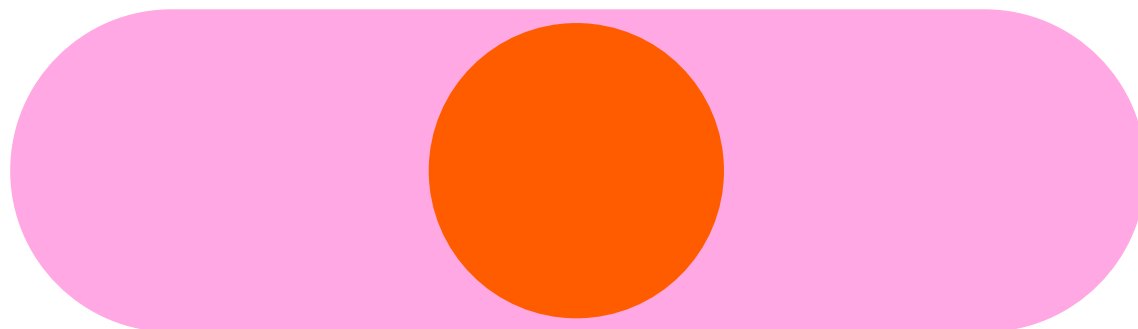


# BOOK OF PROJECTS 2023|24



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# EMBRACING DIVERSITY AND NURTURING TALENT: ESP'S 17<sup>TH</sup> JOURNEY

The Coproduction Forum 2023|24 is just around the corner and the European Short Pitch participants are about to complete their enriching journey within the programme with the public presentation of their projects. This edition kicked off in October 2023 with the commencement of our scriptwriting workshop and has since progressed with a series of consultations, including production, distribution, pitching and editing.

The new edition of ESP is once again a true testament to European diversity, with a total of sixteen projects - twelve in development and four works in progress - covering a wide range of formats, from animation and experimental to documentary and live action. Spanning regions from the Nordics to the Mediterranean, from the Balkans to Baltic and Eastern countries, and welcoming newcomers as well as directors who have already made their mark on the international film scene.

With over 140 completed and released films emerging from the initiative thus far, ESP has continually showcased the immense talent brewing within the European film industry. 2023 successes such as Leila Basma's *Sea Salt* (Venice Orizzonti) and Manolis Mavris' *Midnight Skin* (Cannes, Semaine de la Critique) underscore the programme's ability to nurture groundbreaking cinema that resonates on both national and international stages.

ESP is made possible through the support of Creative Europe MEDIA of the European Union. We would like to warmly thank the Brittany Region for their steadfast support over the past five years, allowing our Coproduction Forum to take place on the Breton territory with the precious collaboration of the Travelling Film Festival and the backing of Rennes Metropole and Institut français. Looking ahead, ESP will venture into new territories, aiming

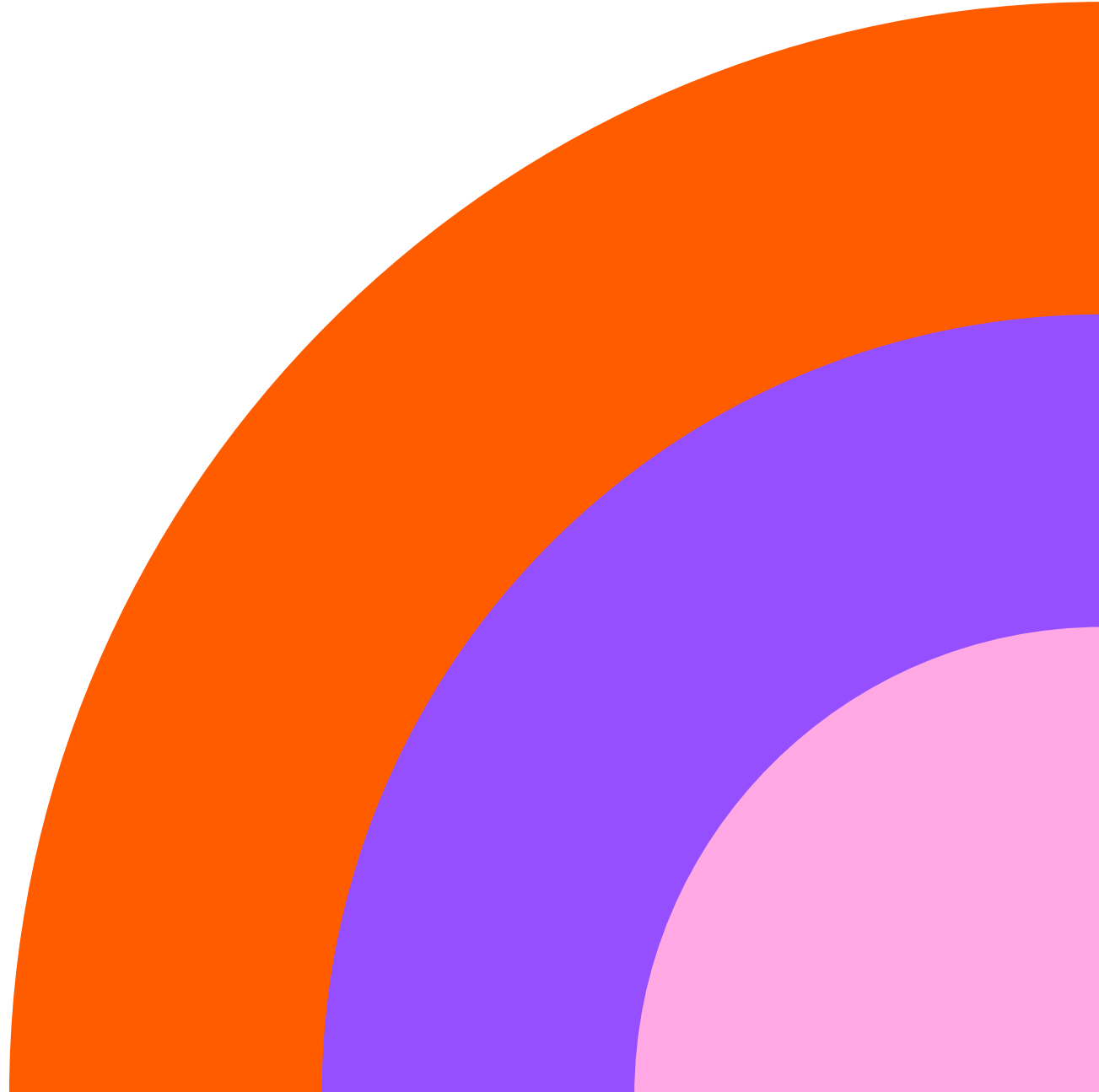
to explore different European landscapes and ecosystems starting from next year, and we will strive to uphold the successful, tailor-made approach that defines its essence.

In these fragile times when peace and solidarity are under threat, we aspire for European Short Pitch projects to foster numerous new connections, transcending borders and cultural differences.

**Julie Marnay**  
Head of Programme

**Olga Lamontanara**  
Head of Coproduction Forum

# JURY & AWARDS



## JURY



### ANA DAVID

BATALHA CENTRO DE  
CINEMA / BERLINALE  
PANORAMA  
PORTUGAL / GERMANY

Ana David is a film programmer based between Berlin and Porto, currently curator at Batalha Centro de Cinema, a new public institution and venue dedicated to cinema, artist film, research, and discourse which opened in Porto in 2022. She is also a member of the selection committee at Berlinale Panorama since 2018. Previous programming positions include IndieLisboa, Berwick Film & Media Arts Festival, BFI London FF, and Queer Lisboa, the latter as co-director.



### THOMAS GUENTCH

BLUE HOUR FILMS  
FRANCE

Since 2010, Thomas Guentch has produced more than 20 short films and documentaries screened and awarded in many prestigious international film festivals. In 2016, he launched Blue Hour Films in Brittany, with the desire to support ambitious projects and to accompany strong visionary authors. His (co)productions include *Headbang Lullaby* by Moroccan director Hicham Lasri (Berlinale Panorama 2017) and *Adam* by Maryam Touzani, produced by Nabil Ayouch (Official Selection, Cannes 2019). He recently produced *The Silent Ones*, a French-Switzerland-Belgium coproduction, nominated to the César for Best Short Film in 2024.



### TRIIN TRAMBERG

PÖFF TALLINN  
BLACK NIGHTS /  
PUNCH DRUNK FILMS  
ESTONIA

Since 2011, Triin has worked for PÖFF Tallinn Black Nights Film Festival: for ten years she was the program coordinator and she is now curating the First Feature Competition. Since 2016 she has been focusing on the industry side of the festival at Industry@Tallinn & Baltic Event, selecting titles for the international Works in Progress and script competition Script Pool, while managing the festivals training program Discovery Campus. On the side she owns her company Punch Drunk Films, which previously distributed films in Estonia, now focusing on consultation.

## 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 Lab on Mars - European Market for Film Music Composition "3rd Character" organised by the International Festival Music & Cinema Marseille (France, April 1-6, 2024)

### 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)

#### ADDITIONAL OPPORTUNITIES

**SFC | Rendez-vous Industry:** Participation rights aimed at 4 works in progress and tailor-made consultancy for one of them

**Pustnik Residency:** Participation rights aimed at one alum from ESP's last three editions

# PROJECTS



# BITCH

NADIA PARFAN  
UKRAINE/PORTUGAL

**Genre:** Dramedy

**Length:** 15 min

**Language:** Ukrainian

**Shooting location:**

Kyiv, Ukraine

**Production company:**

Phalanstery Films  
(Ukraine/Portugal)

**Estimated budget:**

€ 150.000

**Secured funding:**

German Film Academy  
(FILMBOOST grant) -  
€ 7.500, Sound Force  
Studio (sound post-  
production grant) -  
€ 5.000, own investment  
Phalanstery Films -  
€ 5.000

**Looking for:**

Coproducers, Post-  
Production, Sales,  
Distribution, Festivals

**What do you prioritize when your country is being invaded: love, safety or your country's sovereign future?**



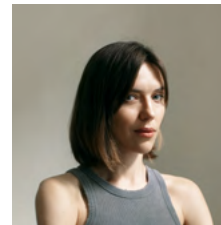
**SYNOPSIS.** During the Kyiv summer of 2022, Gryts and Marusia are running late for a secret rave party. Due to martial law, the couple will have to stay inside the club till morning when the curfew ends.

Gryts cannot wait to play his DJ set for the first time since the beginning of the big war. When his turn comes, the loud air raid alert is heard. Gryts refuses to go to a bomb shelter, insisting that the party should go on. Observing her boyfriend's fight with the female bodyguard Marusia suddenly reconsiders her relationship and her civic duty.

**INTENTION.** When Russia started its full-scale invasion of Ukraine I was on vacation. My friends and family did all they could to discourage me from going back. Choosing between multiple invitations from empathetic foreign friends, colleagues and cultural institutions I decided to simply return home. I could not act otherwise — nor explain it rationally. Was it denial? Patriotism? Fear of change? Those poor unwatered house plants?

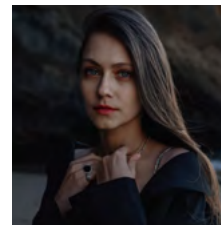
Extreme circumstances force us into radical decisions. But are those life-changing decisions really made in minutes or seconds? Or is it about something that was always there waiting for a good opportunity to manifest itself?

I find it especially interesting how these decisions play out in personal life and gender roles. Myself and my husband have the opposite approach to safety: he follows all the instructions carefully and puts safety first whereas I am being fatalistic and stingy about my time stolen by the war. Our arguments on this can be quite harsh. My heroine Marusia does not argue much. Yet she ends up in a situation where she cannot stand her boyfriend anymore. Moreover, she is at ease with one of the toughest choices one can possibly make in their life.



**DIRECTOR.** [nadia.parfan@gmail.com](mailto:nadia.parfan@gmail.com)

Nadia Parfan is a film director from Kyiv, Ukraine. She studied at Wajda Film School in Poland. Her feature documentary *Heat Singers* was commissioned by NHK Japan and awarded as Best Documentary by the Ukrainian Film Academy and Ukrainian Film Critics' Union (2019). Her debut fiction short *It's a Date* received a Special Jury Mention at Berlinale (2023). Her recent documentary *I Did Not Want To Make a War Film* (2023) was commissioned by The New Yorker.



**PRODUCER.** [margo.kulichova@gmail.com](mailto:margo.kulichova@gmail.com)

Margaryta Kulichova is a film producer based between Kyiv and Lisbon. She completed the KinoEyes European Movie Masters Program. She was involved in Nadia's award-winning films *Heat Singers* and *It's a Date*. She is a co-founder of Sound Force post-production facility in Lisbon.

# BUS STATION

VLAD PETRI  
ROMANIA

**Genre:** Drama

**Length:** 15 min

**Language:** Romanian

**Shooting location:**  
Romania

**Production company:**  
Manifest Film (Romania)

**Estimated budget:**  
€ 130.000

**Secured funding:**  
Romanian Film Center  
(production funding) -  
€ 15.758, Romanian Film  
Center (automatic support  
for director) - € 9.955,  
own investment Manifest  
Film - €20.000, own  
investment Activ Docs -  
€ 6.061

**Looking for:**  
Coproducers, Sales,  
Distribution, Festivals

**Fifteen minutes in the life of a bus station. A Roma woman is refused access to a bus and is assaulted by the driver while people go on with their daily lives.**



**SYNOPSIS.** Inspired by a real event that occurred at a bus station in Romania, the film follows the story of a Roma woman who was unjustly denied access to a minibus and violently assaulted by its driver as onlookers passively observed or even approved the driver's actions. The only person who tries to help her is another Roma woman who dials the emergency number. Filmed in a single shot, the camera repeatedly transitions from the main scene to the other people, questioning our own prejudices and lack of response to abuse.

ESP 2023|24

**INTENTION.** I was born and raised in a city in Transylvania, in a family that valued good manners. My father used to caution me, saying, "Please watch your back and avoid interacting with the Roma people because they are dangerous." An alarming study reveals that Romania ranks last in Europe in terms of discrimination, with 70% of Romanians harboring distrust towards the Roma community. A few years ago, an incident took place that shook the entire society. A 55-year-old minibus driver denied entry in his car to a Roma woman and proceeded to physically assault her. Even the emergency phone operator she contacted at 911 dismissed her based on her ethnicity (the distressing audio recording was made available to the public and will be used in our film).

Shocked by this incident, I am eager to tell this story to shed light on society's indifference towards such abuses, raising questions about issues that affect us all. What would we have done if we were there? Would we have acted differently? Would we have intervened to stop this act of discrimination? More than a film about a particular event, it is a film about us, our inactions, prejudices, and passivity.



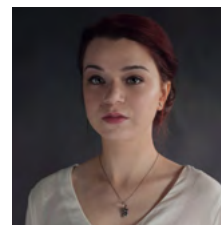
**DIRECTOR.** vladpetri@gmail.com

Vlad Petri is a filmmaker with a keen interest in political and social subjects. He directed two feature documentaries and two shorts. His debut *Where are you Bucharest?* premiered at IFFR. His second feature *Between Revolutions* premiered at Berlinale Forum 2023, was awarded with the prestigious FIPRESCI Award and has been screened in more than 100 festivals worldwide.



**PRODUCER.** monica.manifestfilm@gmail.com

Monica Lăzurean-Gorgan is a documentary filmmaker, producer and a member of the Academy of Motion Picture Arts and Sciences and of the European Film Academy. She is notably the producer of Vlad Petri's *Between Revolutions* and *Acasa, My Home* by Radu Ciorniciuc (Sundance 2020, Cinematography Award).



**PRODUCER.** elena24martin@gmail.com

Elena Martin has a BA in screenwriting and an MA in film production. Since 2019, she has been working at Manifest Film. Titles she has been involved in include *Acasa, My Home* by Radu Ciorniciuc and *Between Revolutions* by Vlad Petri.



# CHAINED

SARA KLIMOSKA

NORTH MACEDONIA/SERBIA

**Genre:** Drama

**Length:** 15 min

**Language:** Macedonian

**Shooting locations:**  
North Macedonia, Serbia

**Production companies:**  
Unita Film (North Macedonia),  
Filmscopy (Serbia)

**Estimated budget:**  
€ 45.000

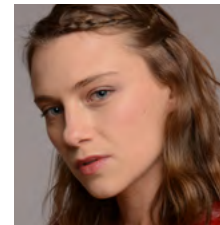
**Secured funding:**  
North Macedonian Film Agency (development) - € 3.000, Filmscopy (in-kind) - € 4.000, own investment Unita Film - € 3.000

**Looking for:** Coproducers, Sales, Distribution

**Eva is torn between caring for her sick, controlling mother and living her own life. An unexpected event prompts her to make a seemingly impossible decision.**



**SYNOPSIS.** Eva (30) dedicates herself to caring for her mother, who suffers from a psychological disorder and rejects medical help. This consumes her entire time and energy and shatters all her dreams. Seeking escape from the only bond defining her, Eva turns to her sister who lives abroad, and finds comfort in her fantasies during rare moments of solitude. When her mother self-inflicts a severe head injury, Eva glimpses a chance for freedom. Opting to break the chains, she risks regret to pursue a different path.



**INTENTION.** Growing up in a troubled family environment laid the groundwork for lasting insecurities. My difficult relationship with my mother made me feel trapped in her beliefs, leading to a sense of hopelessness. When I moved out for my studies, I became aware of the normalized behaviors and the lack of institutional support for mental health issues within the family. Through evocative storytelling and nuanced cinematography, I seek to immerse the audience in Eva's internal struggles, highlighting the universal themes of family obligations, personal sacrifices, and the profound impact of unaddressed mental health issues.

The visual language focuses on capturing inner states of the characters using intimate close-ups and extended static shots. The film's aesthetic reflects post-transitional Balkans through a poverty-stricken apartment filled with worn out elements and a desolated concrete neighborhood, evoking a sense of stagnation.

*Chained* aims to resonate with audiences, fostering empathy and understanding for those affected by family traumas.

**DIRECTOR.** klimoskasara@gmail.com

Sara Klimoska was born in Struga, North Macedonia. She graduated acting at the Faculty of Dramatic Arts in Skopje. She has worked as an actress in numerous awarded Macedonian and international film productions. She has written the short film *Frame of Mind* produced by Leitz Cine.

**PRODUCER.** vardan\_tozija@yahoo.com

Vardan Tozija is a film director, producer and screenwriter. He graduated at the Faculty of Dramatic Arts in Skopje. His debut feature film, *Amok*, has been selected in more than 40 film festivals worldwide and has been distributed by the sales company Reel Suspects. His second feature *M*, a dystopian drama, will be released in 2024.

# DANCING PIGEONS

CHRISTOFER NILSSON  
SWEDEN/FRANCE

**Genre:** Drama

**Length:** 18 min

**Language:** Swedish

**Shooting location:**

Malmö, Sweden

**Production companies:**

Rättunge Produktion  
(Sweden), OriGine Films  
(France)

**Estimated budget:**

€ 145.000

**Secured funding:**

Film in Skåne - € 12.900,  
City of Malmö - € 4.300

**Looking for:**

Financing,  
Post-Production,  
Broadcasters/Presales,  
Festivals

**During a crowded Grand Psychic Reading, the washed-up medium Fredrik invites a woman up on stage whose grief might be a little too raw.**



**SYNOPSIS.** The has-been schlager singer Fredrik has found a new calling. Nowadays, he tours the Swedish countryside as a psychic medium - once again getting showered with love and admiration, but now by the grieving and the lost. As the grand finale of yet another sold-out show, Fredrik claims to become possessed by the deceased husband of a recently widowed audience member - a risky move, spiralling into a game of belief between the psychic, the widow and the audience. But in the end, who is really more desperate for solace and love?

**INTENTION.** Growing up, my mother dragged me along to an assortment of New Age activities. At first, it was just an expensive hobby, but when my father suddenly passed, and my mother lost her job, the life crisis pushed her deeper. Burdened by grief, and guilt from their quite tumultuous relationship, she searched for - and found - comfort with psychic mediums.

Observing this, I built a deep fascination for these people - the ones gathering around the grieving, lost and broken, offering answers to the unexplainable and instant pain relief from the deepest of wounds. But what I saw was far from just cynical financial exploitation of the weakened, but rather something way more complex - an array of wants and needs filled by the intimate connection and gratification that comes from helping the grieving.

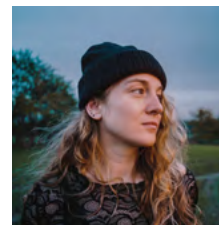
Do these psychic mediums really believe in what they do? Or have they convinced themselves that since it seems to help people, it must be true?

Inspired by Ulrich Seidl and Andrea Arnold, I want to deep dive into these problematic characters - create a love letter to the desperate, beautiful and sometimes absurd lengths we go to in the attempt to feel loved and forgiven for our shortcomings.



**DIRECTOR.** [hello@christofernilsson.com](mailto:hello@christofernilsson.com)

Christofer Nilsson is a writer-director based in Malmö, Sweden. Living and breathing DVD-box behind-the-scenes footage as a kid, Christofer went on to make music videos during the 2010's, leading to a commercial directing career while developing his own projects. His last short, *The Ballad*, was in competition at Les Arcs and Paris Courts Devant, and was broadcast by ARTE France.



**PRODUCER.** [annegkun@gmail.com](mailto:annegkun@gmail.com)

Annegret Kunath is a producer based in Malmö, Sweden. Holding an MA in Middle Eastern Studies from Lund University, she went on to pursue her studies in Documentary Film. Currently, she is producing several short and feature-length fiction projects, as well as working in service production.

# HOLE

DANILO STANIMIROVIĆ  
SERBIA

**Genre:**

Observational  
Documentary

**Length:** 20 min

**Language:**

No dialogue

**Shooting location:**

Kostolac, Serbia

**Production company:**

Inkubator Rezon (Serbia)

**Estimated budget:**

€ 60.000

**Secured funding:**

Film Center Serbia (FCS)  
- € 13.000, Municipality  
of Požarevac - € 7.000,  
own investment  
Inkubator Rezon -  
€ 10.000

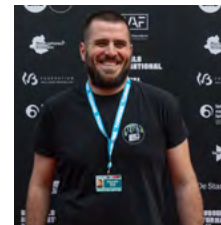
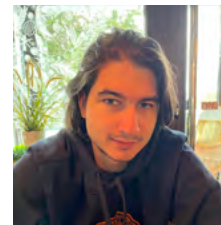
**Looking for:**

Coproducers, Financing,  
Broadcasters/Presales,  
Sales, Distribution,  
Festivals

**While coal is being aggressively excavated in a huge surface mine, a group of archaeologists are slowly discovering an ancient Roman town next to it.**



**SYNOPSIS.** A gigantic excavator is like a hungry beast swallowing earth, coal and lignite. It is located at the bottom of a city-sized hole. On the edges of the hole, archaeologists are slowly discovering an ancient Roman town. While digging in different ways, at different paces, for different purposes, these two localities are living in some kind of symbiosis in which both of them are portals to different civilizations. They are having an eternal dialogue about the past, present and future while humans and machines are digging soil inside of them.



**INTENTION.** I was hoeing the garden when I found a buried treasure! I was in shock until I remembered that it was me who buried that treasure at the age of six. Now, I cannot stop thinking that I have maybe buried something else somewhere, and then forgotten. Why are we digging? What can we discover by digging? How many things are underground that will never be found? These are just some of the questions that bothered my soul ever since I found my plastic pirate treasure.

Viminacium Archeological Center and Kostolac Mine are two things my hometown Požarevac is famous for. I always knew about their existence. But the moment I saw them from a plane, my perception completely changed. From above, they looked like giant abstract artwork, beautiful and scary at the same time. This reminded me of my treasure and the idea for the film came.

This short observational documentary will consist of long static shots portraying the everyday routine of workers and machines on both sites. The film will start as a social study, but by the end, I would like to take the audience to a cinematic journey in which earth is the main character, and earth is able to go beyond perception of time and space that is known to humans.

**DIRECTOR.** [stanimirovic.danilo@gmail.com](mailto:stanimirovic.danilo@gmail.com)

Danilo Stanimirović is a young filmmaker and chocolate lover dedicated to short films. With his works, he has visited hundreds of international festivals and won numerous awards. He is an alum of many workshops and programs including FIDCampus Marseille, Sarajevo Talents Campus, Ateliers Varan, Odense FF Talent Camp. Apart from *Hole*, he is working on two short fiction films.

**PRODUCER.** [inkubator.rezon@gmail.com](mailto:inkubator.rezon@gmail.com)

Nikola Spasić is an award-winning film producer and director. His latest film *Kristina* got numerous awards, including the First Film Award at FIDMarseille and Best Emerging Director at the Seville European Film Festival. His films were shown at festivals such as Torino Film Festival, DOK.Leipzig, Jihlava IDFF.

# JOY

AGATA WIECZOREK  
FRANCE/POLAND

**Genre:** Animation,  
Drama, Body-Horror

**Length:** 14 min

**Technique:** Stop-Motion  
Animation with Life-Size  
hyper-realistic Silicone Dolls

**Language:** No dialogue

**Shooting locations:**  
France, Poland

**Production company:**  
Futur Antérieur Production  
(France)

**Estimated budget:**  
€ 350.000

**Secured funding:**  
Irish Research Council  
(Government of Ireland) -  
€ 13.000, Arwestud films  
in-kind support for image  
post-production and  
equipment rental, Nomade  
Productions in-kind support  
for sound post-production.

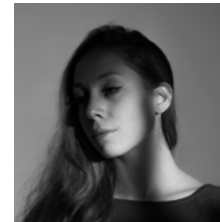
**Looking for:** Coproducers,  
Animation Studio for  
Collaboration, Broadcasters/  
Presales

**Little Sarah observes how Joy grows in her Mother's belly. But when the baby is born, Sarah realizes it does not bring the expected happiness.**

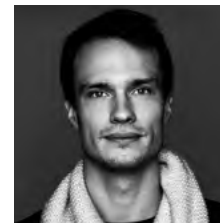


**SYNOPSIS.** Five-year-old Sarah observes her Mother after the woman gives birth to baby Joy. The fascination with a woman's body brings Sarah to an unsettling observation: the arrival of the baby does not bring the expected happiness. Sarah's quest to regain her Mother's joy confronts the girl with the untold experiences of women.

**INTENTION.** My interest in the body grows from my artistic and personal experiences. As a Polish citizen, in the last few years I witnessed reproductive control policies happening in Poland, and growing insecurity among women who needed an abortion. I saw the revival of pro-life policies, and a healthcare system shifting from a safe space to one of political oppression. My debut short *Growing* was an aftermath of these experiences: its vivid reception showed me how stirring the subjects of pregnancy and childbirth are. In many places, motherhood-related subjects - abortion, miscarriage, postpartum - are still subjects of taboo, stigmatization, and political control, generating stories and human experiences that are often untold. In *Joy*, a child's gaze brings these facets of motherhood on screen with curiosity and empathy. The aesthetics produced by animating life-size realistic silicone bodies, show Motherhood as an ambiguous space where tenderness blends with violence into a bodily uncanny, yet utmost human experience.



**DIRECTOR.** [aagatawieczorek@gmail.com](mailto:aagatawieczorek@gmail.com)  
Agata Wieczorek's practice evolves between film and photography, between constructed documentary and documented fiction. A graduate of the Lodz Film School and Le Fresnoy, she is an awardee of the IRC - Irish Government Award for artistic practice on women's reproductive rights, now developing her films as a PhD candidate. Her work has been showcased and awarded in art institutions and film festivals incl. Art Basel Miami, New Horizons IFF, Court Métrange (Grand Prix).



**PRODUCER.** [aisnard@futuraanteriorprod.com](mailto:aisnard@futuraanteriorprod.com)  
Aymeric Isnard founded Futur Antérieur production in 2016. Coming from a law background, he previously worked as production assistant at Aurora Films and later as Head of Business Affairs at Camera lucida. Futur Antérieur production focuses on artist-led films.

# NIGHT SHIFT

ÍVAR ERIK YEOMAN  
ICELAND/PORTUGAL

**Genre:** Drama

**Length:** 20 min

**Language:** Portuguese

**Writer:**

Stella Carneiro

**Shooting location:**

Lisbon, Portugal

**Production company:**

Skýlið (Iceland)

**Estimated budget:**

€ 60.000

**Secured funding:**

private investment  
EDITORIUM (Poland) -  
€ 11.000

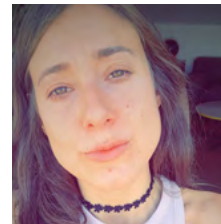
**Looking for:**

Coproducers,  
Sales, Distribution

**Kwame, a male nurse at a psychiatric ward, plays a role in a young patient's suicide attempt. This mistake might cost him his job, or worse, his spirit.**



**SYNOPSIS.** Kwame is a dedicated male nurse who works tirelessly during nights at a mental hospital in Lisbon. When a young patient attempts suicide inside the hospital walls, it comes to the staff's attention that the patient had access to a cell phone, against the ward's rules. All suspicion lies on Kwame, known for his rebellious attitude. If he is to blame, not only his job is on the line, but also his principles.



**INTENTION.** My venture into the topic of mental illness began more than 10 years ago when I lost a friend who battled schizophrenia for years. When he went through periods of psychosis, I did not know how to help him. He was in and out of mental hospital wards and passed away only a day after being discharged.

I felt guilty. Attempting to understand his fate, I applied for a job at the same ward where he had been a patient. I got to know beautiful, broken souls who were the most resilient people I have met.

*Night Shift* is told through the point of view of a male nurse working inside such an institution. When dealing with the hospital's rules towards the patients, the film contrasts Kwame's humane but seemingly careless ideology against the more disciplined ones of his co-workers. Is his fight worth the struggle, or will it only push Kwame off the edge?

**DIRECTOR.** ivarerik@gmail.com

Ívar Erik Yeoman is a director from Iceland and has released three films; *Scenes from a Process*, *Days Without* and *Uibu Talu*. He was awarded a scholarship for a PhD at Universidade Lusófona in Lisbon.

**SCREENWRITER.** stella.carneirof@gmail.com

Stella Carneiro is an awarded Brazilian screenwriter who worked on the TV series *Jailers*, with Marcelo Gomes for *Joaquim* (Berlinale, 2017) and was a dramaturgy assistant for Brazil's Oscar entry *Bingo: King of the Mornings*. In 2020, she was a finalist in the Baltic Pitching Forum.

**PRODUCER.** biatafner.jb@gmail.com

Bia Tafner led the production team of the oldest film company in Brazil, LC Barreto. In Europe, Bia collaborated as a producer with Blazing Griffin in Glasgow, and currently works at Lisbon-based production company BRO Cinema.

# PUSH

SVEN SPUR  
BELGIUM

**Genre:** Drama

**Length:** 15 min

**Language:**  
Dutch, French

**Co-writer:** Fran  
Demeulemeester

**Shooting location:**  
Brussels, Belgium

**Production company:**  
Animal Tank (Belgium)

**Estimated budget:**  
€ 150.000

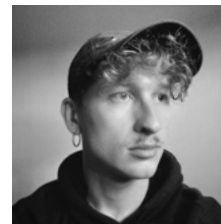
**Secured funding:**  
Flanders Audiovisual  
Fund (VAF) - € 60.000,  
Belgian Tax Shelter  
Investment - € 30.000,  
Camelot (audiovisual  
facilities) - € 12.500,  
Sabam for Culture  
grant - € 2.500

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

**In a techno-fueled night out, the close friendship between Alice and Oscar comes under pressure as Oscar meets someone new.**



**SYNOPSIS.** Alice (21) and Oscar (19) leave the city, ready to be immersed in the mesmerizing, blissful atmosphere of a rave. From the safety of their intimate friendship, Alice takes the lead and pushes Oscar out of his shyness, towards possible hook-ups with men. But when Oscar actually ventures out on his own and Alice sees him flirting with someone, an overwhelming anxiety creeps up on her, forcing her to face the fear of Oscar not needing her. Somewhere in the darkness of the dance floor, Alice has to find a way to shine some light on her own needs and desires again.



**INTENTION.** With *Push*, we want to explore the often overlooked theme of friendship and intimacy. From a queer perspective, we see a growing fluidity in the shape, expectations and boundaries of friendships, and we want to shed light on the fears and insecurities that may come with this. As we both have experienced the intoxicating and hypnotizing magic of clubbing, where time starts to feel like an expanding space that enhances your desires and sense of self, we felt that a techno rave would create the perfect backdrop for this project.

In this nightly atmosphere, we tell the story of Alice, a young woman facing the unspoken and complex dynamics of her relationship with her best friend Oscar, and how her loving, nurturing, but somewhat dominant position towards him gets challenged when Oscar starts spreading his own wings and does not seem to need her anymore.

In a cinematographic universe similar to that of Sven's previous short *Eden*, *Push* will focus primarily on the physicality and choreography of the characters, and less on the dialogue. In doing so, we want to let their inexplicit, vulnerable relationship come to life in the sensory and physical way that is so inherent to clubbing and raving.

**DIRECTOR.** spursven@gmail.com

Sven Spur studied Film at KASK, Ghent. His graduation film *Eden*, a raw take on gay intimacy, won the VAF Wildcard Fiction and was selected at festivals such as BFI Flare and Outfest LA. He is also a producer and programmer.

**SCREENWRITER.** frandem@gmail.com

Fran Demeulemeester started Film School at 18 but soon decided to take a lengthy and insightful detour through a Psychology degree and a job in special education, before picking up her original passion for screenwriting again.

**PRODUCER.** brecht@animaltank.be

Brecht Van Elslande studied Art History and accidentally ended up working in the audiovisual field. In 2014, he co-founded Animal Tank with Bert Lesaffer, specializing in producing edgy animation and live-action projects. He also teaches at KASK, Ghent.

# TEARS OF STARDUST

VILMA RAZMUTĖ  
LITHUANIA

**Genre:**  
Animation, Fantasy

**Length:** 10 min

**Technique:**  
Mixed-Media Animation

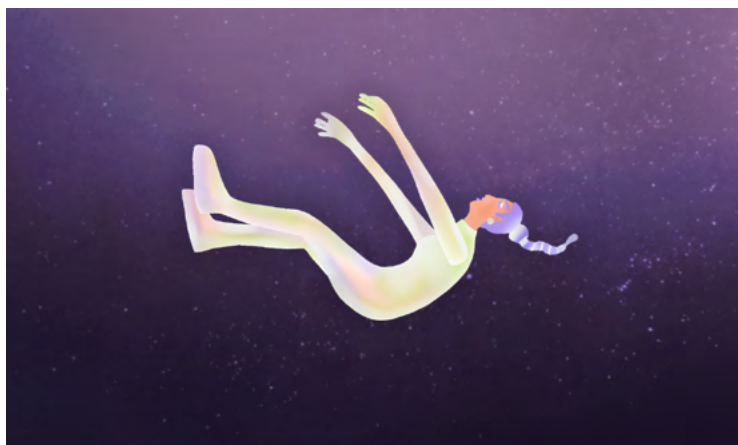
**Language:** English

**Production company:**  
Akis Bado (Lithuania)

**Estimated budget:**  
€ 80.000

**Looking for:**  
Coproducers, Sales,  
Distribution, Festivals

**A woman, suppressing emotions after a bike fall, unlocks a multiverse intertwining her, a middle-aged engineer, and a trans man in healing journeys.**



**SYNOPSIS.** A young woman, hurt from a bike fall, triggers a portal to another dimension while trying to hold back tears. This starts her journey to cope with her father's death and express bottled-up emotions. Falling into a multiverse, she disrupts engineer Vincent's rocket launch and his fear of failure, causing a chain reaction that impacts trans man Billie, on the way to top surgery. Unaware of their connection, the trio subtly helps each other connect with their emotions, forming an intertwined narrative of understanding and letting go.

**INTENTION.** My dad died when I was 6 years old. For quite some time, I did not understand the impact of this event. From my teenage years, I struggled with expressing my emotions while keeping a lot inside. Just recently, while going to therapy, I understood that my childhood trauma is related to my closed personality and all the anger I kept inside. One session of "family constellations" helped me understand that all this time I was mad that dad left me, even though I thought that I did not care anymore. Therapy and research allowed me to understand my dad's trauma more deeply, and to finally say goodbye to him as it should have been done 20 years ago. I see similarities in the hidden feelings many people experience, even though they might appear different on the outside. It could appear as being cold, insincere, or imitating confidence. This project inspires me to explore emotions and advocate for accepting all kinds of feelings. I believe if more people allowed themselves to express their emotions freely, it could foster deeper connections and create a positive impact on how we relate to ourselves and others.



**DIRECTOR.** [razmutevilma@gmail.com](mailto:razmutevilma@gmail.com)

Vilma Razmutė is a Vilnius-based animator and animation director, alumn of the Lithuanian Shorts Mentorship and the Baltic Women in Film Mentorship. Her first animated short, *In a bubble* (2022), was presented at SHORT RIGA Test Screenings and in the National Competitions of BLON and Vilnius Short FF. She worked as an assistant director on *BFF*, the first Lithuanian animated series.



**PRODUCER.** [burokaite.giedre@gmail.com](mailto:burokaite.giedre@gmail.com)

Giedrė Burokaitė is a Lithuanian producer, co-founder of the studio Akis Bado, aiming to tell raw, unexplored stories and promote original local artists. An Emerging Producers graduate, she is currently involved in the production of animated films as well as fiction features.

# THE FIGURE'S FALL

MATHILDE SUPE  
FRANCE

**Genre:** Drama,  
Experimental

**Length:** 20 min

**Language:** English

**Shooting locations:**

European City,  
Animation Studio

**Production company:**

La Cellule Productions  
(France)

**Estimated budget:**

€ 82.000

**Secured funding:** Paris

Regional Direction of  
Cultural Affairs (DRAC) -  
€ 3.000, Industrial  
support from Cité des  
Arts - € 10.000

**Looking for:**

Coproducers, Financing,  
Distribution, Partners

**The journey of a young woman who tries to redefine herself by breaking away from the male gaze, through a surreal encounter with art and history.**

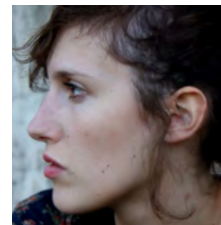


**SYNOPSIS.** On a cold morning in a big city, a woman in her 30s is going through an existential crisis: fleeing from a man who does not see her, she wanders the streets in tears, lost, needing attention. Everything around her is aggressive: the stares of passers-by or the absence thereof, the ads especially challenge her with defiance... She takes shelter in a museum, where she will find calm and make a surrealistic encounter with some paintings about the origins of capitalism. A part of history on which she will cast a glance, her own glance.

**INTENTION.** The origin of this film lies in a time I spent alone in Amsterdam in 2017, as I was trying to free myself from a relationship. The #metoo movement had not yet erupted, and society was not experiencing its current questioning. In this moment of collective blindness, I had not realized that what I needed to free myself from was rather a dependence on the attention of others to feel existing, and that these "others" were mostly men. I like to play with stereotypes and codes to reveal the dysfunctions of our collective systems. *The Figure's Fall* will use a mix of languages that will bring a specific experience to the viewer: the character has no name, she is the figure of a young woman; several voiceovers are openly commenting on her, representing the injunctions she receives from society; she will speak for herself at the end of the film only, breaking free and finding her agency. Moreover, a 3D scene will animate Dutch paintings to illustrate the vision of how she can reset her gaze, bringing a new perspective on the history of capitalism. This play on style is a way of addressing the difficulties of being a woman, facing many challenges in the process of shaping one's identity.

**DIRECTOR.** mathildesupe@gmail.com

Mathilde Supe is a visual artist working within contemporary art and cinema. After graduating from art school, she researched in media studies and sociology. Her work aims to analyze our cultural representations, and has been shown in art centers and festivals. She is currently developing *The Figure's Fall* in a residency at Cité Internationale des Arts in Paris.



**PRODUCER.** soyo@lacelluleproductions.com

Soyo Giaoui graduated in Political Sciences and obtained her lawyer's degree in Paris. She co-founded La Cellule Productions in 2016. With her associate, they developed a network of authors in fiction and animation from different countries and backgrounds, engaging in projects of any technique, with original and powerful stories.





# THEY MADE YOU INTO A WEAPON AND TOLD YOU TO FIND PEACE

ROXANA STROE

UNITED KINGDOM/FRANCE/ROMANIA

**Genre:**

Drama, Dystopia

**Length:** 20 min

**Language:** English

**Shooting location:**

United Kingdom

**Production company:**

Mosaic Pictures  
Production (France)

**Estimated budget:**

€ 120.000

**Secured funding:**

own investment Mosaic  
Pictures Production -  
€ 5.000

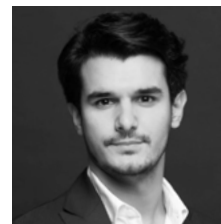
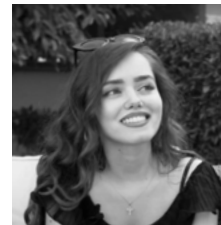
**Looking for:**

Coproducers, Sales,  
Distribution

**In an underground Aryan society lit by UV lamps, the world of Joshua is shaken when a newcomer disrupts the apparent order, challenging unspoken rules.**



**SYNOPSIS.** In a subterranean dystopian community, Aryan-looking children follow strict rules. Indoctrinated to forget their past, they prepare for adoption to new families. Joshua (9) defies norms, befriending newcomer Anna and sparking jealousy in the group. When Joshua declines a chance to be adopted in order not to leave Anna behind, his refusal triggers Phil's rage: the eldest and leader of their group turns everyone against the two. Joshua and Anna must choose between conformity and resistance, shaping their destinies in an oppressive society.



**INTENTION.** There are so many facets of war that have been under-reported, swept under the carpet and left out of history books, in large part because we find them uncomfortable to talk about. I find this sort of taboo historical knowledge can be a way to identify menacing patterns in society and recognize early on when history might be dangerously close to repeating itself.

Drawing inspiration from World War II's Lebensborn program, the more recent events with the Ukrainian children kidnapped by the Russian army, and my own upbringing in a socialist country, the story explores the societal structure dictated by a political system that suppresses individual freedoms.

I am interested in exploring the tension between individual versus collective identity in a group of children, between their rational and emotional responses, and morality versus immorality at a young age, as we try to understand what it takes to fight against a system that uses fear and propaganda to change them and their entire set of beliefs.

**DIRECTOR.** roxanastroe91@yahoo.com

Roxana Stroe is a London-based Romanian filmmaker. An MA in Film Directing graduate from the National University of Theatre and Cinema in Bucharest, she is continuing her studies at NFTS. Her graduation film *A Night in Tokoriki* (Berlinale 2016, Special Prize of the Generation 14plus Jury) has been screened in over 100 festivals (incl. San Sebastián, KVIFF, AFI FEST).

**PRODUCER.** joussemelouis@gmail.com

Louis Joussemel is a London-based producer. An NFTS alum, he holds a Master's degree from Audencia Business School and studied at UCLA. After exploring various fields of the audiovisual, such as film financing, he founded Mosaic Pictures with the ambition of producing fiction, doc and animation projects between the UK & France.

# TROPIC OF THE MOURNING GECKO

STAVROS MARKOULAKIS  
GREECE

**Genre:** Drama,  
Coming of Age

**Length:** 15 min

**Language:** Greek,  
English, French

**Shooting location:**  
Chania (Crete), Greece

**Production company:**  
Atalante Productions  
(Greece)

**Estimated budget:**  
€ 88.000

**Secured funding:**  
Greek Film Center (GFC)  
- € 30.000, ERT (National  
Broadcaster) - € 21.000,  
own investment Atalante  
Productions - € 7.000

**Looking for:**  
Coproducers, Sales,  
Festivals

**A boy meets a boy, during the last days before adulthood. Sunbathing will burn their skin. Moon dreaming might heal their wound.**

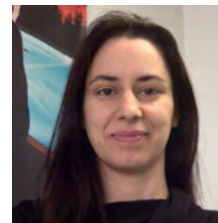


**SYNOPSIS.** George, an eighteen-year-old boy in a small village in Crete, prepares for the start of his compulsory military service, while his pale white python starts shedding its skin. A childhood friend, Phaedon, returns to the village after years of growing up abroad. The friend group's careless celebrations before the parting will get disrupted by the unexpected pregnancy of George's girlfriend. A novelty that leads each one of them to chart their path to freedom. On these last days of summer, dreaming will give birth to their new skin at any cost.

**INTENTION.** Young people can still dream of freedom, but what happens when they are deprived of this right? The idea of the film found me as if in a dream on a beach in Crete, on a hot July afternoon, surrounded by groups of youngsters from the island, whose laughter overpowered the melodic singing of the tireless cicadas. Since then it has developed into a fiction story researching the state of living of this young blood, in the middle of the West and the East, balancing between the dictations of the past and the promises of the future. Youngsters with dreams about an escape that often get forgotten, when they have to face the asphyxiating reality. This coming-of-age story, infused with horror elements, embraces the stereotypical, theological, and mythological residues around womanhood and manhood that have survived to this day, and explores the current state of gender and sexuality that dominate the Greek countryside while searching for a liberating escape. How can our dreams and identities survive in a disorienting environment that tries to balance between the past and the future, without having redefined its own identity? Who is responsible for the suffocating death of this generation?

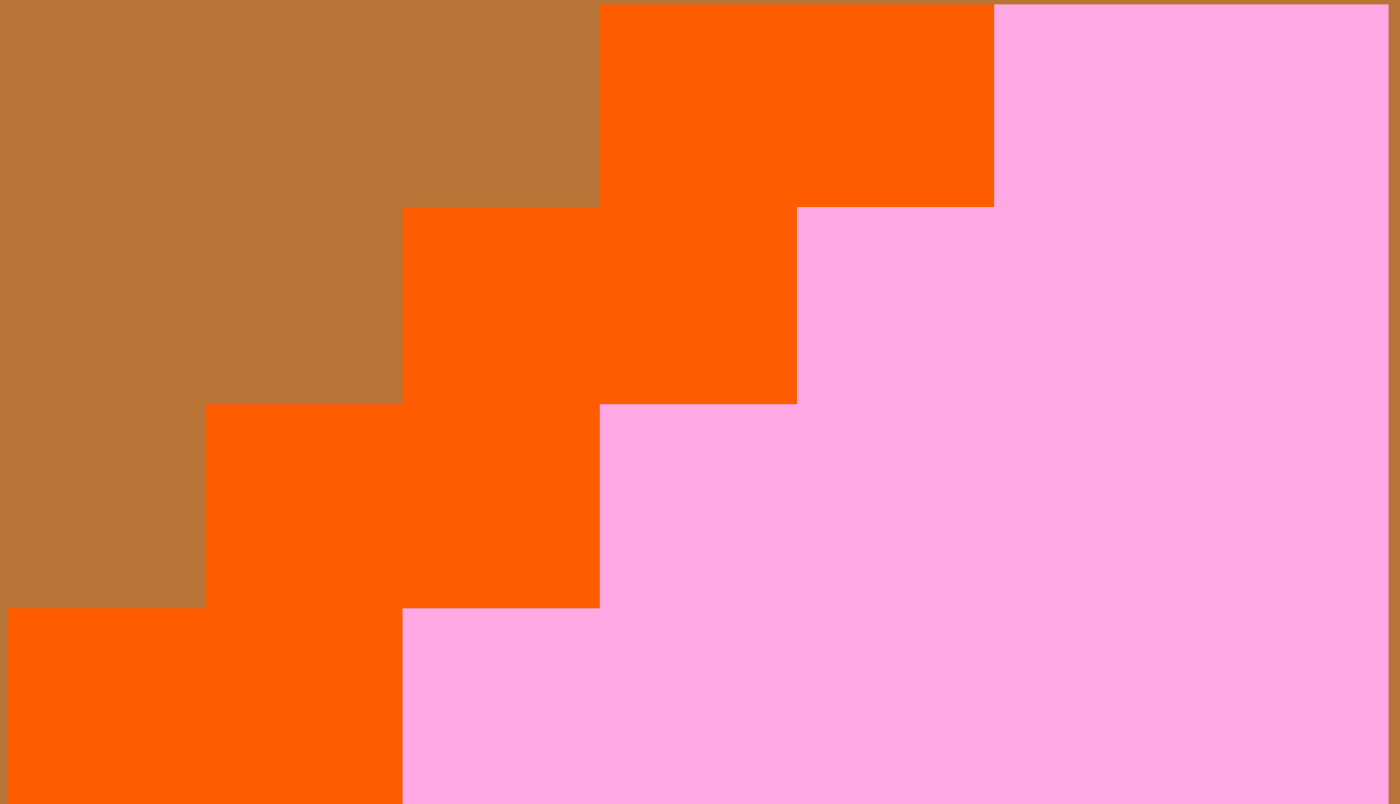


**DIRECTOR.** stavros.markoulakis@hotmail.com  
Stavros Markoulakis is a filmmaker and film programmer (Locarno Industry Academy and Sarajevo Talents alum). He worked in the programme department of film festivals such as IFFR, Thessaloniki FF etc, while his films have been presented in various film festivals like Sarajevo, Clermont-Ferrand etc. He currently develops his debut feature, *Sunbruise*.



**PRODUCER.** ioanna@atalanteproductions.gr  
Ioanna Bolomyti is a Producers on the Move and EAVE Producers Workshop alum. She founded her production company Atalante SA in 2021. Her filmography includes features and shorts, with a focus on new talents, such as Thanasis Neofotistos' *Airhostess-737* (Locarno, Sundance), Asimina Proedrou's *Behind the Haystacks* (Palm Springs, Greek Entry Academy Awards), etc.

# WORKS IN PROGRESS



# DUTY FREE

HILKE RÖNNFELDT

GERMANY/SWEDEN/DENMARK

**Genre:** Drama, Magical Realism

**Length:** 15-20 min

**Language:** German,  
Swedish, Danish

**Shooting location:**  
Fehmarn, Northern Germany

**Production companies:**  
Heimathafen Film & Media  
(Germany), Northship Film  
(Germany), BCD Films  
(Sweden), Snowglobe  
(Denmark)

**Estimated budget:**  
€ 165.000

**Secured funding:**  
MOIN - € 50.000, MV  
Filmförderung - € 5.000,  
Swedish Film Institute -  
€ 13.500, Film i Skåne -  
€ 9.000, Creative Europe /  
Slate Funding Snowglobe -  
€ 10.000, Danske  
Dramatikere, Danish Film  
Directors - € 2.600,  
ESP Award - € 1.000,  
producers' investments &  
deferrals - € 51.000

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

**Kaisa, the shop manager of a floating warehouse-container, cuts the chains to shore loose to save the universe of love, created inside.**



**SYNOPSIS.** Kaisa is the shop manager of a floating warehouse-container in the Baltic Sea. She and her employees fill the shelves every day with the customers' dreams of escapism: alcohol, cigarettes and candies. When day shifts to night, the container turns into their personal paradise where love comes just as another duty-free good. But one day the tunnel between Germany and Denmark is finished and puts the existence of their universe of love at risk. Will Kaisa manage to maintain it? Or was it all an illusion after all?

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

In the floating duty-free container in Northern Germany, which I grew up next to and has always fascinated me, I have found the perfect place to create this universe on trial with a female main character. An almost goddess at the end of the world, who wants to give everything of herself, where life has not really got much to offer and people accept what they are given without expectations. I want to tell a poetic and visually enthralling story that explores the issue knowing there are no right or final answers. Told as a mysterious and dark tale with an enchanting otherworldly soundscape, set in a contrastingly bleak and realistic landscape, *Duty Free* portrays a woman, entangled between turmoil and desire, who sets out on a mission to shape and control life and in the end creates chaos.



**DIRECTOR.** hilkeroen@gmail.com

Hilke Rönnfeldt, born by the Baltic Sea coast in Northern Germany with Danish-Icelandic roots, graduated as a screenwriter at Alma Education (Sweden) and as a film director at independent film school collective Super16 in Copenhagen. She is a Berlinale Talents, Oxbelly Episodic Lab and Pustnik Residency alum. Her films screened at festivals like Montréal FNC, Warsaw IFF, Film Fest Gent and Göteborg FF. Her latest short *A Study of Empathy* won the Golden Leopard at Locarno 2023.



**PRODUCER.** vmartin.production@gmail.com

Virginia Martin produced films selected and awarded at int. film festivals (incl. Berlinale, San Sebastián). She took part in Locarno Open Doors in 2023 and in the East & West Co-Production Inspirational Lab at WEMW 2024.

# MASTERPIECE MOMMY

DOROTHY SING ZHANG  
UNITED KINGDOM/CHINA

**Genre:** Musical, Drama

**Length:** 15 min

**Language:** English

**Shooting location:**  
London, United Kingdom

**Production companies:**  
Iconoclast Films  
(United Kingdom),  
CI Projects (China)

**Distribution:**  
Travelling Distribution

**Estimated budget:**  
€ 147.617

**Secured funding:** private grant (China) - € 93.780, private investor (China) - € 29.260, own investment CI Projects - € 5.850, investment Industry Art - € 3.511, own investment Max Pittner (DoP) - € 3.511

**Looking for:** Post-Production, Additional Funding, Sales

**During a visit to the hospital after a physical fight between Justine and her mother, the doctor delivers unforeseen news.**



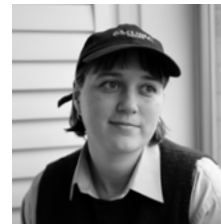
**SYNOPSIS.** After she suffers a fall, the doctor informs Tess of the potential presence of a lump in her breast, detected in the CT scan, and recommends a mammogram. Tess's daughter, Justine, accompanies her to the appointment. While in the waiting room, Justine's interior starts to shift, leading her to question her deep desires and the edges of the sharp bond between her and her mother, ultimately uncovering the true reason for their strained relationship.

**INTENTION.** My desire to write *Masterpiece Mommy* originated from my own experience of accompanying my mother to a mammogram appointment. I was moved and unsettled by the sight of her breast being compressed during the procedure; it felt strangely fantastical and fictional, yet we were facing something very real in the test results. It was an image that seemed to encompass something so complicated: our relationship, our future. I remember observing my mother during the procedure thinking there was a certain elegance and sophistication in what I was witnessing, and on the other end an unthinkable consequence.

I believe the beauty of genre film lies in its ability to challenge existing notions. I aimed to create images not typically associated with musicals, such as the procedure of one during a mammogram, yet remaining pragmatic with the sound such as the noises of the machine and allowing it to motivate the music. I have always seen this story as a musical; the images, lyrics, and music were discovered in tandem, each one informing the other. Musical, as a genre, allow us to suspend our disbelief, to go further and to express unexplainable feelings.



**DIRECTOR.** dorothysingzhang@gmail.com  
Dorothy Sing Zhang studied Fine Arts at the University College of London, Slade, and pursued film studies at Ecole de Leth (Denmark) with Lars Von Trier and Jørgen Leth. In 2021, she directed the documentary *BàBà* (Festival du Nouveau Cinéma). In addition to her film work, she also released the monograph *Like Someone Alive* (2023, Art Paper Editions).



**PRODUCER.** lily\_ashton@outlook.com  
Lily Ashton is a London-based emerging producer making narrative shorts. Her work includes *Misnomer* by Aella Jordan Edge and *Mercury* by Kyla Simon Bruce. Her latest short was funded by BFI NETWORK x Screen Cornwall and explores queer identity in older women. Her films picked up multiple awards incl. a BIFA longlist selection for Best British Short Film.

# SPOT

SARA ALAVANIĆ  
CROATIA

**Genre:** Drama

**Length:** 22 min

**Language:** Croatian,  
English, German

**Shooting location:**  
Zagreb, Croatia

**Production company:**  
Academy of Dramatic Art  
(Croatia)

**Estimated budget:**  
€ 88.600

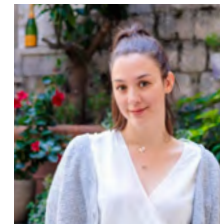
**Secured funding:**  
Croatian Audiovisual  
Centre (HAVC) -  
€ 2.400, Academy of  
Dramatic Art (ADU) -  
€ 83.750, Pitch awards  
(Mediterranean Film  
Festival Split, Izvan fokusa,  
Kinorama) - € 2.450

**Looking for:**  
Post-Production, Sales,  
Distribution, Partners

**Sluggish Spot wanders around neighbors' scruffy apartments trying to escape his own and everything that crawls in it.**



**SYNOPSIS.** Spot does not leave his apartment building. He hangs out with neighbors and sometimes he skateboards. Since his mother ended up in a mental hospital, his only family is his best friend. Except that they too are growing estranged. Still, going home is not an option. When nothing better is in sight, he wastes time with a mentally challenged neighbor that adopted a pig in his apartment. Soon he realizes that he is his only friend. His escapism is reaching its expiration date.



**INTENTION.** I grew up around skateboarders and that experience has deeply influenced me. In truth, it is sort of haunting me. They as a unity are unique, very lethargic and impervious, as well as amorphous and free. It is a cocoon of some sort, a safe haven. I have never been a part of something like it since. I still cannot fully grasp these experiences, especially the feeling that overwhelmed me. It is as elusive as were the people - never anchored, always floating.

So is Spot. His time is at a standstill, without a clear beginning or ending, vacillating like his decisions and actions. Nor here, nor there, everything and nothing is happening, as if his life is progressing but he is not moving. I am familiar with that state, but he is *living* it. I find his perplexing nature an inexhaustible source of inspiration. *Spot* is an effort to find understanding for what I yet have not been able to, but maybe even more my desperate need to *feel* all of it over again.

**DIRECTOR.** sara.alavanic@gmail.com

After completing her Bachelor's degree, Sara Alavanić is currently studying for her Master's degree in Fiction Film Directing at the Academy of Dramatic Art in Zagreb. Previously she graduated from the Faculty of Graphic Arts, majoring in Graphic Design.

**PRODUCER.** lucperic99@gmail.com

Lucija Perić holds a BA in journalism from the Faculty of Political Science in Zagreb. She is currently studying Production at the Academy of Dramatic Art, where she has produced several short films.

**PRODUCER.** rouzakouza@gmail.com

Roza Medvešek is finishing undergraduate studies in Polish and Slovak language and literature at the Faculty of Philosophy and is currently studying Production at the Academy of Dramatic Art, where she has produced several short films.

# THE VEIL OF SENSES

ELISA BACCOLO  
SWITZERLAND/ITALY

**Genre:** Documentary

**Length:** 14 min

**Language:** Italian

**Shooting locations:**  
Italy, Switzerland

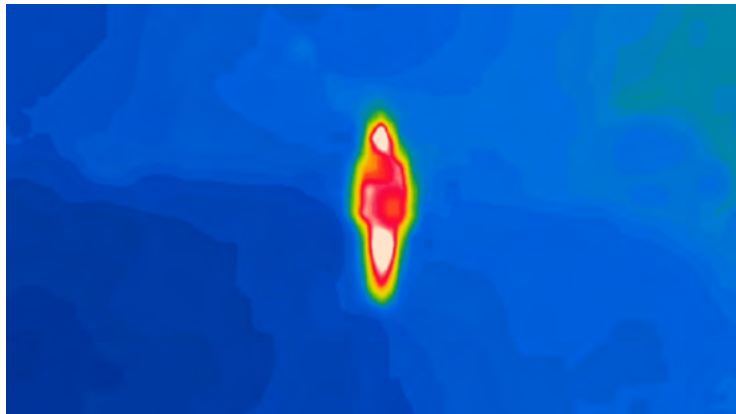
**Production company:**  
Sayonara Film (Italy)

**Estimated budget:**  
€ 55.617

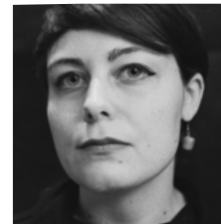
**Secured funding:**  
own investment Sayonara  
Film - € 10.000, Tax Credit  
- € 19.534

**Looking for:** Coproducers,  
Post-Production, Financing,  
Sponsors, Sales

**“Seeing is a liminal experience” (Emigholz). Not only seeing: perceiving is a liminal experience. Yet, we can still talk about the same world.**



**SYNOPSIS.** *The Veil of Senses* is a documentary on the perception of the world of congenitally blind people, i.e. individuals who have never had any visual experience of the world. Irene, Eugenio, and Massimiliano, by recalling their perceptual experiences of dreams, landscapes, and people using descriptions that involve non-visual sensory channels, accompany us in an immersive journey, made of sounds, surfaces, tastes and smells, suggesting new possibilities for representing reality.



ESP 2023|24

**INTENTION.** *The Veil of Senses* stems from my former professional experience as an academic researcher in cognitive neuroscience, where I studied the neural and cognitive processes of perception, and from my obsession for epistemology, which is the study of how humans can have access to any knowledge of the world. Even though the idea of making a film on the perceptual experience of people who never experienced vision may seem counterintuitive, its artistic conceptualization is rooted in neuroscience. Indeed, the brain is highly multisensorial and senses sometimes merge one into the other. Through *The Veil of Senses*, I am using the visual component to expand the viewer's experience and subtly transform images into sensations, emotions, and concepts, making it a highly sensorial film. Optic-physical manipulation is used to break up the organicity of visual elements, and we are left with just ghosts, dismantled shapes, and shadows of the visual world.

Sounds faithfully match Irene, Eugenio, and Massimiliano's sensory impressions, building a synesthetic and immersive sound environment that engages the viewer with the blind people's perceptual dimension.

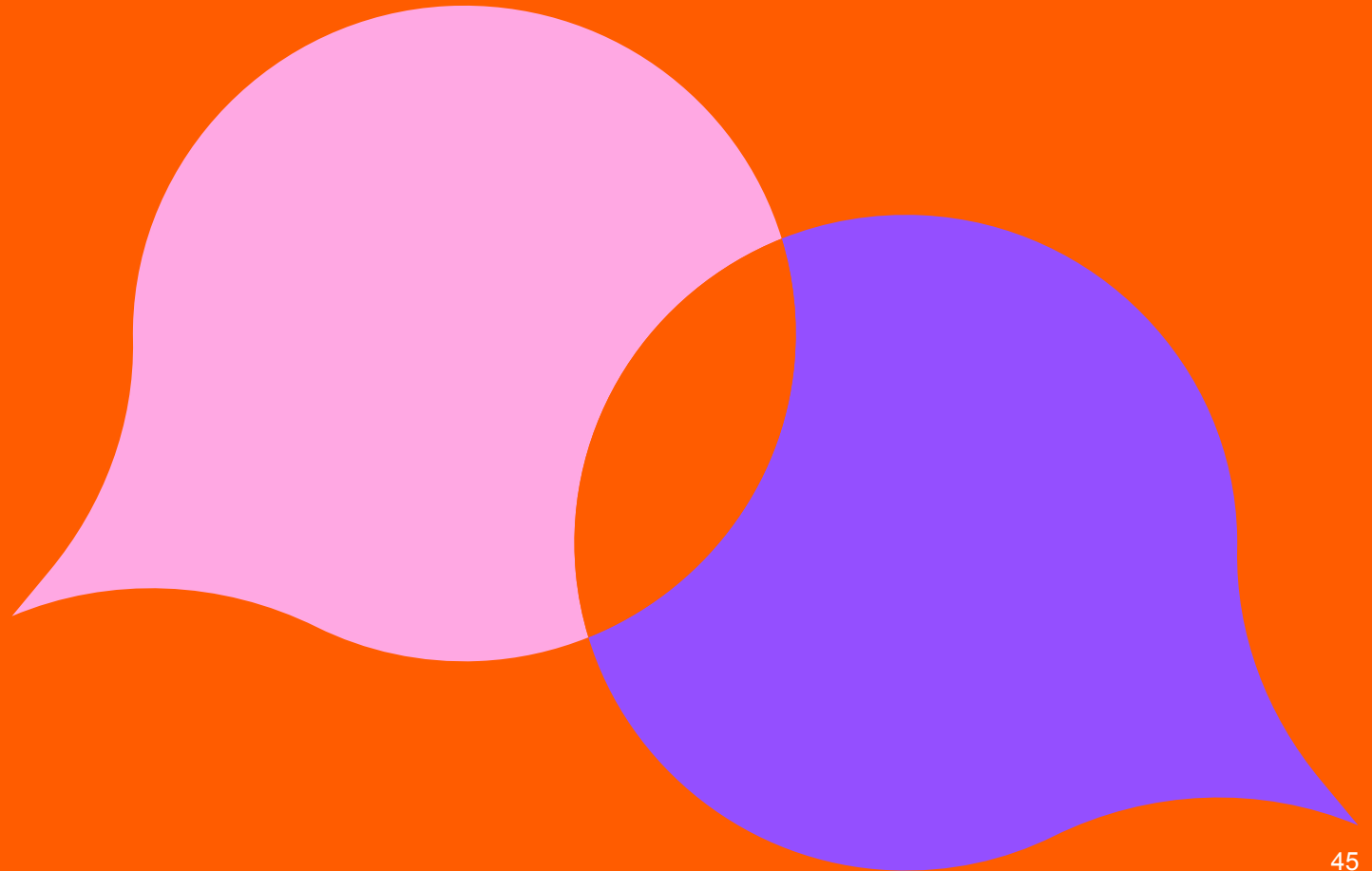
**DIRECTOR.** [elisa.baccolo@gmail.com](mailto:elisa.baccolo@gmail.com)

Elisa Baccolo is an Italian filmmaker. She graduated in Philosophy and specialized in Cognitive Neuroscience, pursuing a PhD. After a Diploma in Documentary, she took part in numerous film residencies under the guidance of filmmakers like Werner Herzog. Her filmography includes *Anaklia* (2022) and *The Things that Stand the Test of Time* (2023).

**PRODUCER.** [sayonarafilm16@gmail.com](mailto:sayonarafilm16@gmail.com)

Olga Torrico is an Italian director and producer. She graduated in languages and literature and specialized in film studies. In 2016, she founded Sayonara Film, with which she produces thought-provoking cinematic stories and innovative visions. Among her productions: *After the Bridge* (Hot Docs 2023), and *Casablanca* (Venice Days 2023).

# TUTORS & CONSULTANTS







**ERICA  
BARBIANI**

SCRIPT TUTOR  
ITALY

Erica Barbiani is a story editor, an author, and a film producer. Since 2003, she has been producing documentary films for her company Videomante, based in Italy. Among the films in progress, *Wishing on a Star*, by director Peter Kerekes, co-produced with Austria, Croatia, Czech Republic, Slovak Republic, and Taiwan, and *Fiume o Morte!* by director Igor Bezinović, co-produced with Croatia and Slovenia. As the author of three novels, Erica is familiar with the ups and downs of the creative process and enjoys accompanying other authors on this thrilling journey.



**ANNA  
CIENNIK**

SCRIPT TUTOR  
FRANCE/POLAND

After graduating from the production department of La Fémis in 2010, Polish-born, French-educated, Anna Ciennik worked in various capacities for the French Film Academy Les César and Les Films d'Ici, as well as Les Films de Pierre and Kazak Productions, among others. She later joined Paris Coproduction Village and Les Arcs European Film Festival as the manager of their European Industry events. In parallel, she started working as a script consultant both as a freelancer and for labs and residencies including Cannes Film Festival's La Résidence, Locarno Residency, San Sebastián's Ikusmira Berriak, BoostNL (Holland Film Meetings & IFFR's Cinemart), Open Doors Hub, Lab & Consultancy (Locarno).



**MIKKO  
MYLLYLAHTI**

SCRIPT TUTOR  
FINLAND

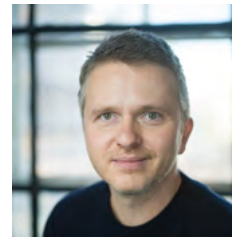
Mikko Myllylahti is a Finnish filmmaker and poet. He graduated from Aalto University Helsinki in 2012. His first feature script was Juho Kuosmanen's debut *The Happiest Day in the Life of Olli Mäki*, which won the Prix Un Certain Regard at Cannes 2016 and was also the Finnish entry for the Academy Awards. Mikko's directorial debut *The Woodcutter Story*, produced by Aamu Film Company and set in his native Lapland premiered at the Cannes Critics' Week 2022 and won the GAN Foundation Award for French distribution. Mikko's short films include *Love in Vain* (Locarno 2009) and *The Tiger* (Cannes Critics' Week 2018). His four collections of poetry have won prizes and gained critical acclaim.



**JENNIFER  
SABBAH-  
IMMAGINE**

PRODUCTION  
CONSULTANT  
FRANCE

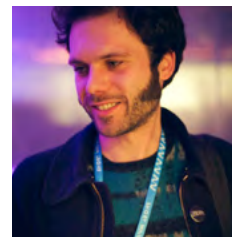
Jennifer Sabbah-Imagine is a Strategic Consultant, co-founder of Scale & Scope, an agency providing consultancies to international professionals and tailor-made monitoring of international co-productions. Active in the film industry for 20 years, she is a member of EAVE since 2009. She has worked in the UK and US and in France at Arsam International and KinoElektron among others, overseeing large-scale and noteworthy co-productions. Since 2008, she has produced, with Jihan El Tahri within Big Sister, talents from African countries and the MENA region such as *Mariner of the Mountains* by Karim Aïnouz (Official Selection, Cannes 2021).



**CĂTĂLIN  
CRISTUȚIU**

EDITING CONSULTANT  
ROMANIA

Cătălin Cristuțiu has worked as an editor on over 80 feature films, shorts and TV series. He has edited all the works of Radu Jude including the features *Aferim!* (Berlinale, Silver Bear Best Director 2015), and *Bad Luck Banging or Loony Porn* winner of the Golden Bear 2021. Other notable works include *California Dreamin' Endless* (Cristian Nemescu, Prix Un Certain Regard 2007), *If I Want to Whistle, I Whistle* (Florin Șerban, Berlinale, Silver Bear 2010), and the short *Blue Boy* by Manuel Abramovich (Berlinale, Silver Bear Jury Prize 2019). In recent years, he has been focusing on films that use editing as a central means of artistic expression. Cristuțiu also works as an editing advisor.



**WIM  
VANACKER**

PITCHING CONSULTANT  
BELGIUM/FRANCE

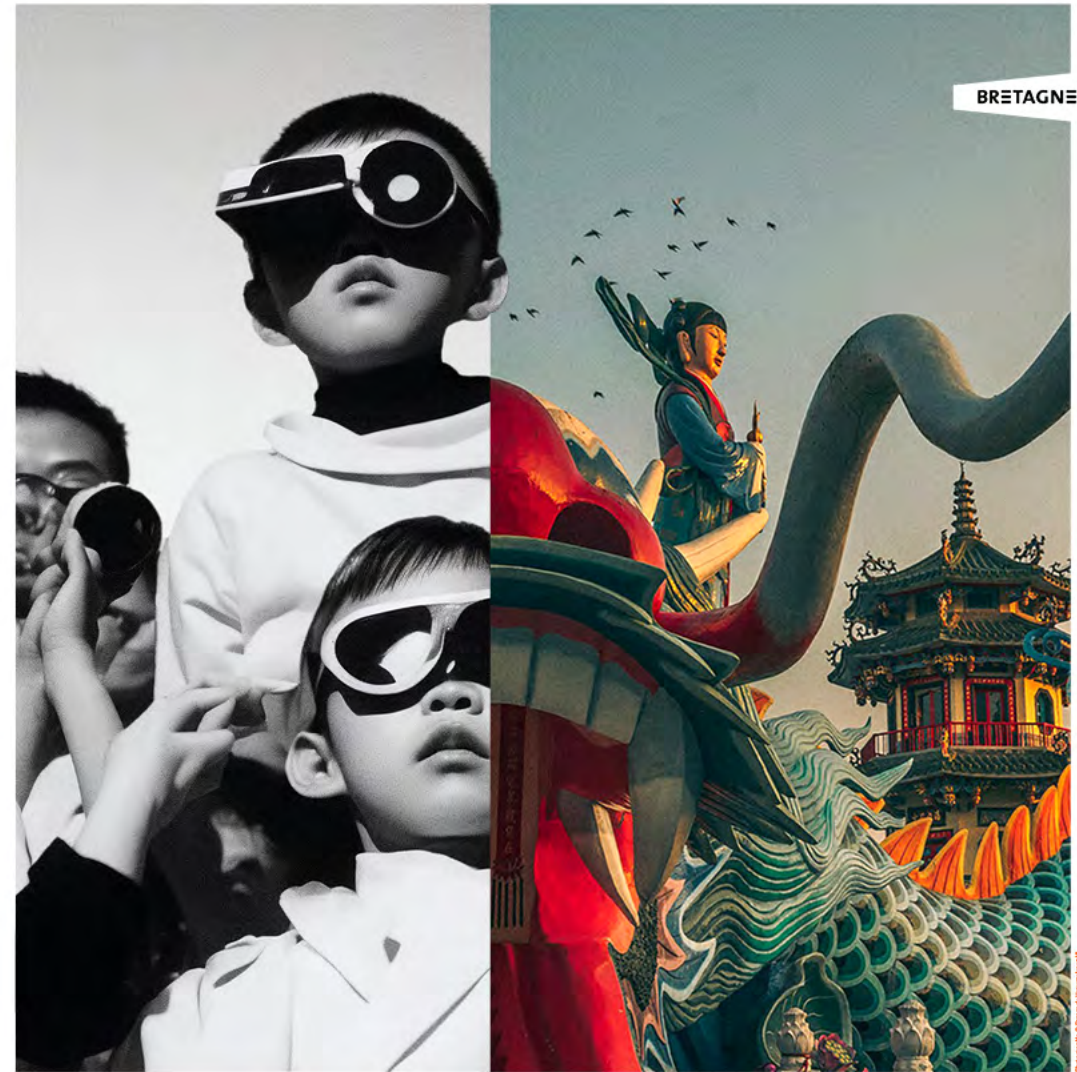
Wim Vanacker is a consultant, creative advisor, programmer, curator and tutor for many workshops, film festivals and projects in development. He is a member of the Selection Committee for the Official Short Film Competition of the Cannes Film Festival, he works as an editorial consultant for the First Cut Lab and he is the curator and editing consultant of the Works-in-Progress Showcase as part of the Red Sea Souk in the context of the Red Sea International Film Festival.

BOOK OF PROJECTS



**FLAVIO ARMONE**  
DISTRIBUTION  
CONSULTANT  
ITALY

Flavio Armone is the co-founder of Lights On, an international sales agency based in Torino (Italy). Lights On's line-up is primarily focused on short films, but the catalogue includes some selected feature films such as *Red Moon Tide* by Lois Patiño (Berlinale Forum 2020), *Mammalia* by Sebastian Mihăilescu (Berlinale Forum 2023) and *Dreaming & Dying* by Nelson Yeo, winner of the Golden Leopard at Locarno Film Festival 2023. The short films distributed by Lights On have premiered in some of the most prestigious festivals worldwide: Cannes Film Festival, Cannes' Critics' Week and Directors' Fortnight, Sundance Film Festival, Locarno Film Festival, Venice Film Festival.



臺北市



[clairobscur.info](http://clairobscur.info)



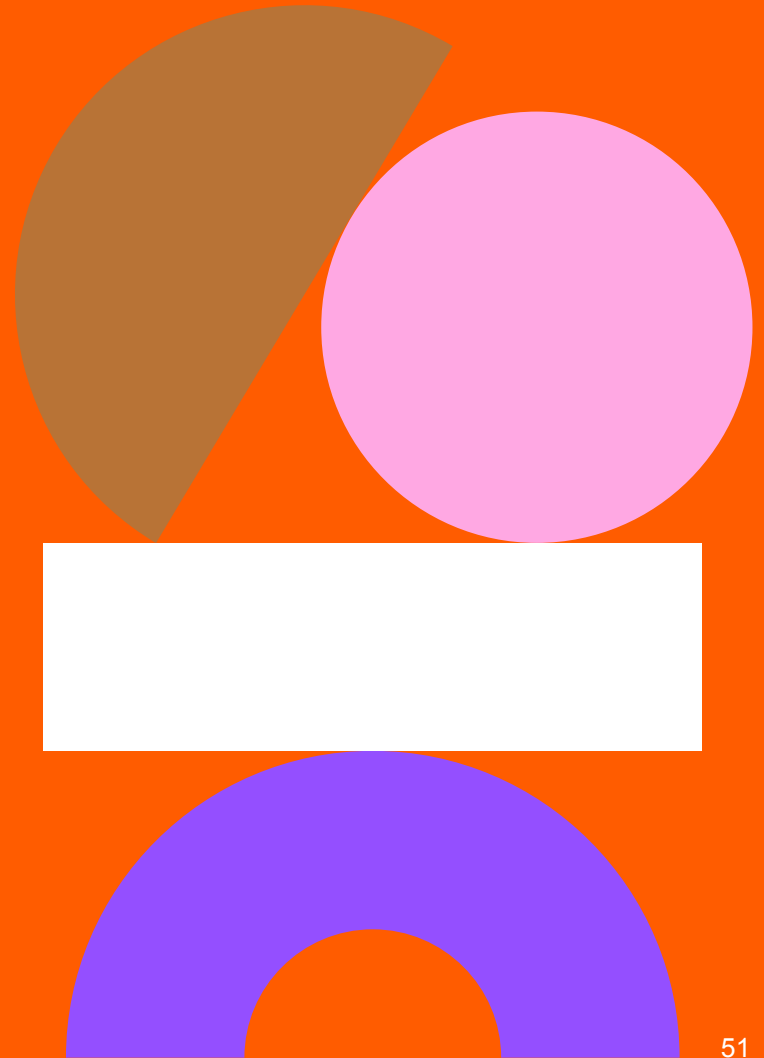
Travelling

20 — 27 fév. 2024

Rennes Métropole

Festival de cinéma

# ESP FILMS



2023

DVA - Alexandra Karelina - Russia  
HONEYMOON - Alkis Papastathopoulos - Greece  
KAFKA'S COLLECTION OF PORN - Aristotelis Maragkos - United Kingdom  
MIDNIGHT SKIN - Manolis Mavris - Greece/France  
NELU - Iona Baltatu - Romania  
SEA SALT - Leila Basma - Czech Republic/Lebanon  
THE BLIND - Michiel Robberecht - Belgium  
UNORTHODOX - Konstantinos Antonopoulos - Greece

2022

3 DIALOGUES ABOUT THE FUTURE - Alina Manolache - Romania  
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  
A VIOLENT BOY - Tommaso Usberti - France/Italy  
ELENA - Birutė Sodeikaitė - Lithuania/France/Croatia  
GILA WHO WALKS ALONE - Yuval Shapira - Israel/France  
LOOSE - Paula Skelin - Croatia  
MIR - Gorana Jovanović - Serbia  
MOTHERS - Birutė Kapustinskaitė - Lithuania  
MORA MORA - Jurga Šeduikytė - Lithuania  
NORTH POLE - Marija Apcevska - Macedonia/Serbia  
PLANETE X - Maxence Vassilyevitch - France  
THE NIPPLE WHISPERER - Jan Van Dyck - Belgium  
THE TEARS OF THINGS - Kate Voet - Belgium  
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  
BEYOND IS THE DAY - Damian Kocur - Poland  
DEER - István Hevesi - Hungary  
EGGSHELLS - Slava Doytcheva - Bulgaria  
ENCOUNTERING SAMIR - Rand Beiruty - Germany  
I'M NOT TELLING YOU ANYTHING, JUST SAYIN' - Sanja Milardović - Croatia/France  
QUXUROBA - Teymur Gambarov - Azerbaijan/Russia  
THE BLOOD GROUP - Daan Bunnik - The Netherlands  
THE RUDENESS OF A GERMAN LADY - Silva Čapin - Croatia/Hungary

2019

BANALITY - Balaz Simonyi - Hungary  
COWBOY - Frédéric Zeimet - Luxembourg  
EVA - Xheni Alushi - Switzerland/Albania  
FLUID BORDER - Joana Vogdt - Germany  
GOLDEN MINUTES - Saulius Bradinskas - Lithuania  
HOME SWEET HOME - Agata Puszcz - Poland  
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 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

CAMOUFLAGE - Aleksandra Świerk - Poland  
DEER BOY - Katarzyna Gondek - Poland/Belgium  
FRASE D'ARME - Federico Di Corato - Italy/France  
GABRIEL - Oren Gerner - France  
MEMORIA - Léo Ponge - France  
MOTHER'S DAY - Kamilė Milašiūtė - Lithuania  
PATISION AVENUE - Thanasis Neofotistos - Greece  
THE SILENCE OF THE DYING FISH - Vassilis Kekatos - Greece/France  
TINA & SENDY - Hani Domazet - Croatia

2017

BY THE POOL - Laurynas Bareisa - Lithuania  
CHERNOBYL - Franco Di Pietro - Italy/Luxembourg  
COMPARTMENTS - Daniela Koffler & Uli Seis - Germany/Israel  
DYLAN DYLAN - Sylvain Coisne - France  
HEAD-BUTT - Daan Bunnik - The Netherlands  
HEAVEN HAS GOT FOOLED - Odeta Çunaj - Albania  
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  
LOST SUMMER - Sebastiano Luca Insinga - Italy  
MOLOKO / MILK - Daria Vlasova - Russia/Lithuania  
PAPARAZZI - Gabor Osvath - Hungary  
SELVAGEM - Victoria Mendonca - Brazil/France/Russia  
SUR LE FIL - Loïc Tanson - Luxembourg  
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  
LA NOCHE DE TODAS LAS COSAS - Pilar Palomero - Spain  
LIMBO - Konstantina Kotzamani - Greece/France  
WINTERHEART - Jussi Hiltunen - Finland

2015

ABOUDI LAO - Clarisse Potoky - France  
BEAST OF BURDEN - Daina O Pusic - Croatia  
CHEERS - Norlika 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  
THOSE LITTLE THINGS - 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 Kapustinskaitė - 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 Zemljíč - Slovenia  
THE WEDDING TAPE - Ariel Shaban - Kosovo/Germany  
TIGER FIGHT - Martin Repka - Slovakia/India/Austria

2012

FROM THE MOUTHS OF CHILDREN - Guillaume Martin - France  
GOOD NIGHT, THEN - Tereza Semotomová - Czech Republic  
HOURGLASS - Pedro Collantes - Norway  
LITTLE GIRL - Léo Médard - Belgium  
KOALA - Daniel Remon - Spain  
THANKS FOR LAST TIME - Jakob Beckman - Sweden

2011

A RUSSIAN ELEPHANT IN THE ROOM - Tanya Andrews - United Kingdom  
AT MIDNIGHT EVERYTHING STOPS HERE - Just Philippot - France  
THE COMA - Vedrana Klepica - Croatia  
THE GREAT NOON - Alexis Argyroglo - France

2010

FURNITURE - Alan Lucas, Smithe 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 Di Pietro - Italy  
WHISPERING IN A FRIEND'S MOUTH - Hannaleena Hauru - Finland

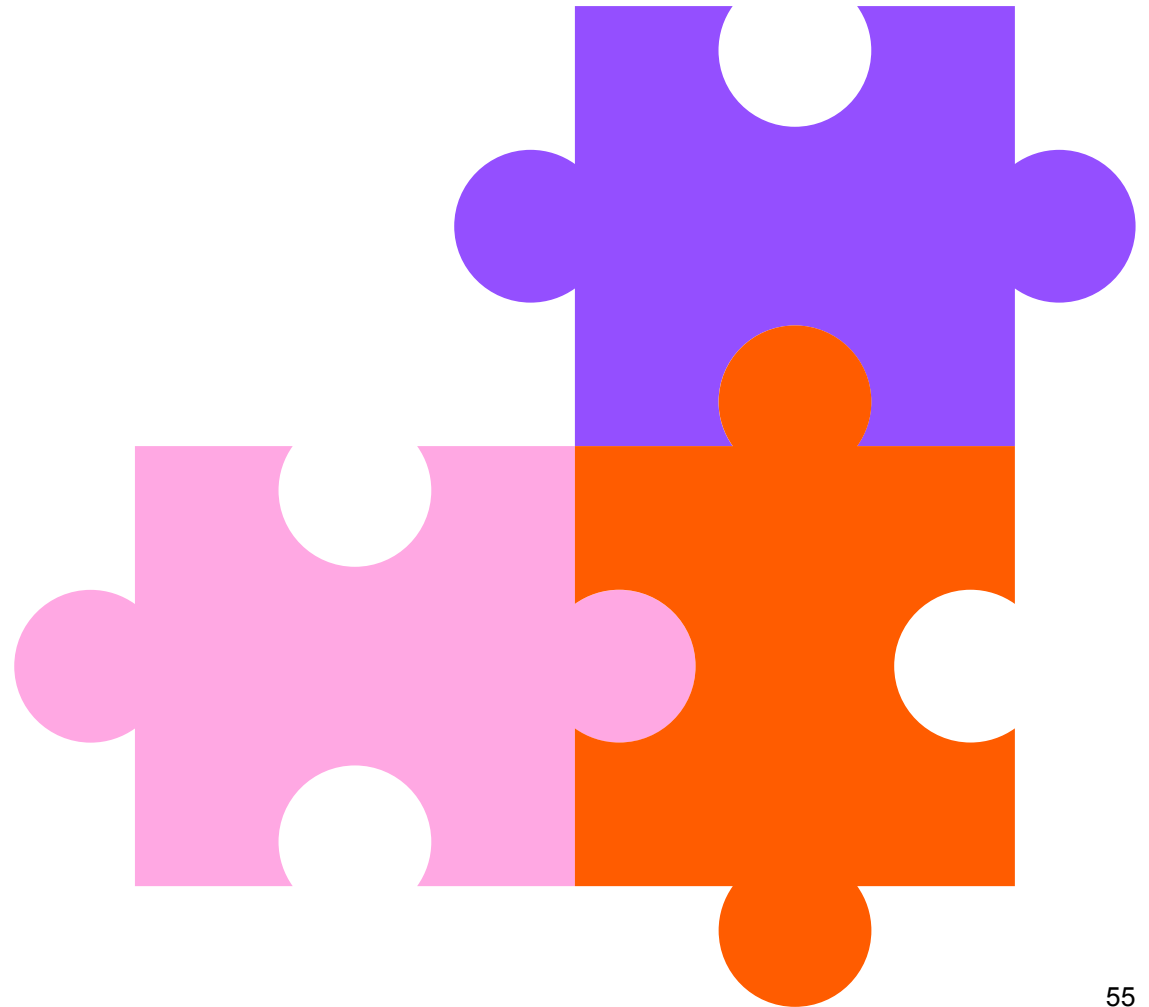
2009

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





## JULIE MARNAY

HEAD OF PROGRAMME  
FRANCE  
julie@europeanshortpitch.org



## OLGA LAMONTANARA

HEAD OF COPRODUCTION FORUM  
ITALY/SWITZERLAND  
olga@europeanshortpitch.org



## LAUMA KAUDZĪTE

PROJECT COORDINATOR  
LATVIA/FRANCE  
lauma@europeanshortpitch.org



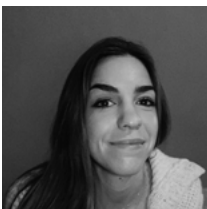
## PAULINE BLANCHET

COMMUNICATIONS MANAGER  
FRANCE/NORTH MACEDONIA  
pauline@europeanshortpitch.org



## OANA GHERA

INDUSTRY COORDINATOR  
ROMANIA  
oana@europeanshortpitch.org



## HANNAH GODER

COORDINATION ASSISTANT  
FRANCE  
hannah@europeanshortpitch.org



## TEODOR BRADU

GRAPHIC DESIGNER  
ROMANIA  
teodor@studiofluid.eu

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

## READING COMMITTEE

Danai Anagnostou (Finland/Greece)  
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Kyveli Short (Greece)  
Gabriela Suci (Romania)  
Tina Tišljar (Croatia)  
Eirini Vianelli (Greece)  
Dian Weys (South Africa/Netherlands)

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