

HOLLYWOOD REPORTER

A relentlessly immersive tour de force. An eye-opening look at human sexuality.
Striking for its intelligence, self-assurance and originality.



TOUCH ME NOT

a film by Adina Pintilie

INTERNATIONAL SALES

Doc & Film International

13 rue Portefoin 75003 Paris France

Tel + 33 1 42 77 56 87

sales@docandfilm.com

www.docandfilm.com

PRESS

Cristian Neagoe

T +40 728 987 982

cristian.neagoe@manekinofilm.ro

Download press materials from **touchmenot.film**

INDIEWIRE

Radically humane, a bold treatise about the strange
(and often estranged) relationship
humans have with their own bodies.



TOUCH ME NOT

a film by Adina Pintilie

ROMANIA - GERMANY - CZECH REPUBLIC - BULGARIA - FRANCE / 125' / 2018



Tell me how you loved me, so I understand how to love.

Together, a filmmaker and her characters venture into a personal research about intimacy. On the fluid border between reality and fiction, **TOUCH ME NOT** follows the emotional journeys of Laura, Tomas and Christian, offering a deeply empathic insight into their lives. Craving for intimacy yet also deeply afraid of it, they work to overcome old patterns, defense mechanisms and taboos, to cut the cord and finally be free.

TOUCH ME NOT looks at how we can find intimacy in the most unexpected ways, at how to love another without losing ourselves.



THE HOLLYWOOD REPORTER – DEBORAH YOUNG

A relentlessly immersive tour de force. An eye-opening look at human sexuality on the uncertain edge of fiction and non-fiction. There's no room for prudes in the illuminating film **TOUCH ME NOT**, where characters grapple with the pleasures and pains of their naked bodies and how they relate to them. This first feature by young Romanian writer-director Adina Pintilie, who also appears as herself in the film, is striking for its intelligence, self-assurance and originality.

SPIEGEL ONLINE – ANDREAS BORCHOLTE

Idiosyncratic and substantively courageous cinema that touches you in the best sense.

INDIEWIRE – DAVID EHRLICH

For all of its nudity and kink, this unclassifiable film is defined by an almost childlike innocence. Both clinical and radically humane, inscrutable and beautifully straightforward, scripted and unimpeachably real, **TOUCH ME NOT** is a bold treatise about the strange (and often estranged) relationship humans have with their own bodies. Approaching the subject with the antiseptic detachment of a scientist and the warmth of a healer – often at the same time – Pintilie makes the case that many of us have become prisoners in shells of flesh, isolated from ourselves and each other by shame or trauma or some tragic combination of the two.

SIGHT & SOUND – PAUL O'CALLAGHAN

A brave experiment... **TOUCH ME NOT** should strike a chord most readily with those who've struggled to understand or express their own identity.. but adventurous viewers of all persuasions should approach this well-intentioned, restlessly inquisitive celebration of female and minority sexuality with an open mind.

KINO ZEIT – BEATRICE BEHN

Adina Pintilie's **TOUCH ME NOT** is not just a movie. It is an experience. So intimate and so profound that you either leave the cinema early because you can not bear the power of that intimacy, or you end up at risk of having to ask yourself the questions it poses. **TOUCH ME NOT** is a self-discovery trip. But as a film, it is also a courageous experiment that brings to cinema themes, people, bodies and emotions that you would normally never see.

GIONA A NAZZARO – DIRECTOR VENICE CRITICS WEEK

With an extreme courage – both formal and political –, the film deals with issues related to desire and the body. Taking risks in terms of mis-en-scene, performative approach and observation/documentation procedures, Adina Pintilie creates a film-object that escapes all current categorizations, a radical challenge brought to the binary system of sexual discourse and its dominant necropolitics. Touch Me not invites us to embark in a profound journey.

THE FILM STAGE – ED FRANKL

At best the film articulates that we are happier for knowing our body, and that society makes intimacy seem somehow guilty and something to fear. It's also most moving as a body-positive film... In today's high-speed social media world, where intimacy can be lost amid the hollow Tinderization of relationships, and in which the discourse of sexuality is ever-changing, most recently with the #MeToo movement, Pintilie's film should be praised for taking time to focus on the basic, but no less significant, human characteristics of the way we relate to each other.



DIRECTOR'S NOTE ADINA PINTILIE

When I was twenty, I thought I knew everything about love, about how a healthy intimate relationship should be, how desire functions. Today, after twenty years of trials and tribulations, all the views that I had on intimacy back then lost their definition and grew more and more complex and unsettlingly contradictory. As a reflection of this personal journey, **TOUCH ME NOT** is an artistic research about the human longing and yet (in)ability to touch and be touched, to make contact.

Intimacy plays a central role in human experience, having its roots in the initial physical, emotional and psychological bond between the mother and the new-born. It is through this primary attachment that the infant has the first contact with the world and starts building its sense of self. This initial contact shapes the infant's brain, profoundly influencing its self-esteem, its expectations of others, and later, how it bonds and approaches intimacy as an adult.

Beyond its crucial role in identity formation, healthy intimacy at an individual level has major implications at community level, allowing a psychosocial network of human

beings connected through solid emotional attachments. Dysfunctional intimacy within the family nucleus fosters fertile ground for further conflict, abuse, discrimination and prejudice at a larger, social and political scale.

TOUCH ME NOT aims to become a space for (self)reflection and transformation, where the viewer is challenged to deepen their knowledge of human nature and to re-evaluate their experience and ideas about intimate human relationships, with a particular focus on de-objectification and personalization of human exchange, on stimulating our curiosity about the different "Other" and our empathic ability to place ourselves into the Other's skin. I personally believe that understanding the human nature and exercising our capacity to perceive the other as another me, as another possibility of our own self, can have an essential transformative power, both of our inner self and of the way we interact with the others. As Gustav Landauer notes: "Society is not something which can be changed by a revolution, but is a condition, a certain relationship between human beings, a mode of human behaviour; we change it by changing our mode of relating, by behaving differently."

KINO ZEIT

TOUCH ME NOT is not just a movie. It is an experience.
So intimate and so profound... a self-discovery trip.





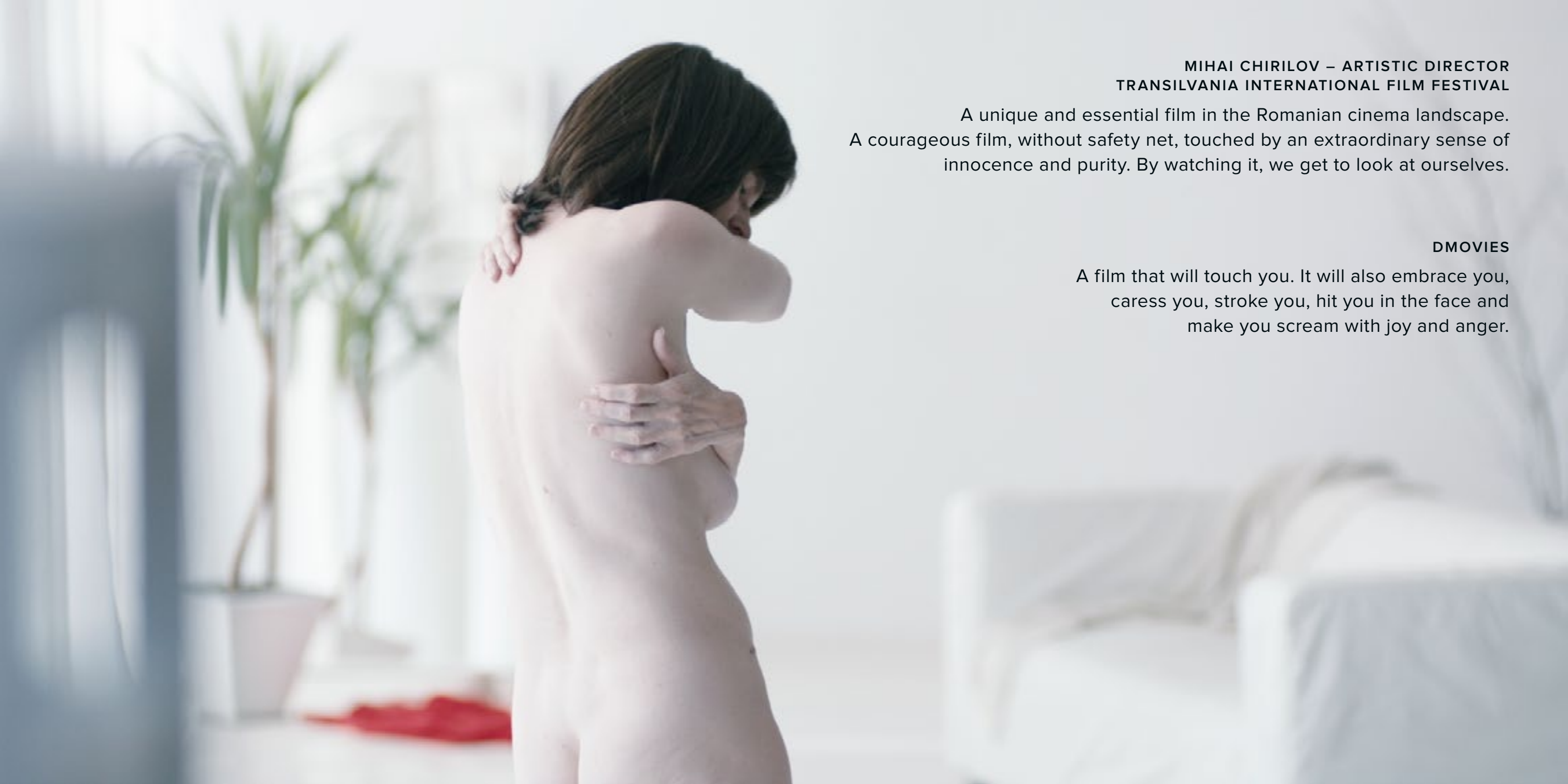
OPEN LETTER

As years passed by, when confronted with real life, a question started to trouble me more and more: why does intimacy bring also so much fear, guilt, mistrust, loneliness? Why is every moment of happiness shadowed by the fear it will end soon? Looking at my own experience and that of the people close to me, I gradually started to doubt all my once so clear views on life, normality, love etc. And that's how a long journey of self-discovery started.

Along the way, I discovered the intricate ways in which our adult ability to be intimate is so much influenced by our childhood, and, first of all, by our primary bond with our mother. As a dear friend psychotherapist put it: "tell me how you were loved, to tell you how you love". And the earlier the experience, the more unconscious it is, imprinting in our brain patterns of behaviour, which deeply influence our adult life, our view on ourselves and the others in our intimacy, without us even being aware of them.

And here I am, in full process of working on myself, to finally cut the cord, to get rid of all that keeps me back in my intimacy, in my creativity, to be free and blossom. And **TOUCH ME NOT** is part of precisely this personal exploration, questioning first of all my own views on intimacy. All these characters crave for intimacy, but are deeply afraid of it, are stuck in old patterns and defense mechanisms, in a deep clash between connection and autonomy, between giving and receiving, between their image of intimacy and its reality. Loving another without losing ourselves, central dilemma of intimacy, is at the core of my search, both here, in this film and in my life.

EXCERPT FROM THE FILMMAKER'S NOTES



**MIHAI CHIRILOV – ARTISTIC DIRECTOR
TRANSILVANIA INTERNATIONAL FILM FESTIVAL**

A unique and essential film in the Romanian cinema landscape.
A courageous film, without safety net, touched by an extraordinary sense of
innocence and purity. By watching it, we get to look at ourselves.

DMOVIES

A film that will touch you. It will also embrace you,
caress you, stroke you, hit you in the face and
make you scream with joy and anger.

A demanding, thought-provoking, relevant exploration of intimacy and the idea of self, the challenging **TOUCH ME NOT** breaks new ground by blurring the border between reality and fiction.

ON REALITY AND FICTION

I've always been particularly interested in my own intimate relationship with reality as a filmmaker. I work a lot with reality and I don't believe there is a border between reality and fiction, there is just cinema, as subjective experience of reality.

The main level where the reality versus fiction dialectics comes into play is the actual filmmaking process: not only in terms of using the creative potential of real locations and events, but also, and particularly, in working with the characters. The cast is a mix of professional and non-professional actors. Extensive improvisation workshops experiment approaches like family constellation, re-enactment, "staging" reality, intimate diary, enacting characters' dreams and fantasies etc., in order to build the characters based on the participants' real emotional backgrounds and to reveal deeper and deeper layers of the characters' inner truth. Fiction functions as a framework to work with reality, while at the same time offering a safe, protective space for the people who took the risk to open themselves and share their soul with us in the process.

I do "cast" a person to embody a "character", but the character becomes "real" while I work with the private history of the person embodying it, whose biography, personal memories etc. become thus hybrid part of the emotional flesh of the character. The human being on screen is a new, complex, full of contradictions creature, a hybrid between my own material and their own biography.

What is at the same time fascinating and deeply moving for me during this process is the unexpected way reality and fiction mirror and inform each other, how the boundaries between them become more and more blurred, how the cinematic experience can change reality and the other way around, both for the characters and for myself as a filmmaker.

All along this process, I gradually discovered how all these people deal in fact, in different forms, with the same isolation, how they are all caught in the same trap, between a deep need for intimacy and a huge fear of it. Yet, I am not interested at all in a mere "inventory of solitude". What fascinates and deeply touches me are the unexpected ways in which people try to get out of their inner prison, to get back in touch with their own bodies and emotions. I discover again and again that at the core of the most intriguing and often outrageous human behaviour there is, most of the times, a deep unrelinquished need to love and be loved.

Whereas my emotional journey with **TOUCH ME NOT** characters reveals to me a lot about my own unconscious defence mechanisms and projections, preconceptions, distorted perceptions in intimacy, irrational behaviours etc. I see myself reflected in each of these human beings, in different moments/ stages of my life, like in a fragmented mirror made of both real and possible glass pieces. "Madame Bovary is me" or could definitely be me.

“I didn’t ‘play a part’, I explored feelings and situations – which I shared with the camera – and entrusted Adina with the chaotic material. She made sense of it after. I didn’t. I don’t think that I ever said or thought “Laura could or could not do this or that”, since – like in life – the limits are where you put them. And her limits where no doubt going to be a bit of mine. I dared do and share things in the diaries that I filmed, and I discovered ways of expressing myself that I would never have thought of. This personal research I think creates a certain quality of presence in the film. Despite the discomfort, I felt safe and loved this process. I could hide behind Laura and do and live things that I would never have dared so, yet alone thought of doing. This allowed me to explore and discover areas that I would never have thought of going to.”

LAURA BENSON

LAURA BENSON is a bilingual English/French actress living in Paris since 1981. She trained at the prestigious Nanterre Amandiers theatre school directed by Patrice Chéreau and Pierre Romans. Her first film was *HÔTEL DE FRANCE* (1987) directed by Patrice Chéreau. She made her debut on stage interpreting the part of Anna Petrovna in Tchekhov’s *Platonov*, a play also directed by Patrice Chéreau (1987). She has worked on stage with a number of directors such as Pierre Romans, Luc Bondy, Irina Brook, Stuart Seide among others. In 2003, together with Nathalie Bensard, she co-wrote/conceived *George* which she produced which her own theatre company. Her performance brought her a ‘revelation’ nomination at the 2005 Molières theatre awards. She played in *THE LOVER* by Jacques Doillon in 1987 and the following year in *DANGEROUS LIAISONS* by Stephen Frears. Her other credits include Alain Resnais’ *I WANT TO GO HOME* (1990), Robert Altman’s *READY-TO-WEAR* (1994) and Patrick Tims *IT’S THE AMERICAN* (2004).





*“I’ve been always fascinated by the process of inner transformation. Bringing my shadows to the light. **TOUCH ME NOT** has been an unique opportunity to continue this work in front of the camera, a process which has been both very scary and exciting. This work process on the fluid border between reality and fiction offered a safe space and tricked my own mind to think I was “acting” some one else. When in reality my subconscious was bringing my own things to the surface to deal with. Adina is a master at creating this sacred space where you loose all directions about who you are, if you are in reality or fiction. You enter a roller-coaster of feelings and emotions and come out at the other end both transformed, with a lot of new questions and with a film. I don’t ask for more.”*

TÓMAS LEMARQUIS

After growing up in Iceland and France, TÓMAS LEMARQUIS studied theater at the Cours Florent in Paris and the Reykjavík School of Fine Arts in Iceland. Meanwhile he explored various shamanistic practices and other alternative therapies, his process of personal growth harmoniously combining the spiritual research with the artistic experimentation. He is possibly best recalled for his central role in the 2003 Icelandic film NÓI ALBÍNÓI. He also appeared in films such as SNOWPIERCER, X-MEN: APOCALYPSE and BLADE RUNNER 2049.

GRIT UHLEMANN

Born in 1976, I am a ceramic artist working in Rhineland Palatinate. I also studied Sculpture and Combined Media in Ireland. My life is about landscape, geology and experiencing different cultures. I travel a lot with my boyfriend Christian. We've visited many places in Asia and Europe together. I feel it is important to see different cultures to show that disability doesn't mean to have to stay at home and feel sorry for yourself. Disabled people in particular need to have a much more varied life. Only in that way can they form their opinions and be more involved in the community. I feel that other disabled people should also have the opportunity as well, to experience travel for example through exchange programs or other financial support. My relationship with Christian over the last three years has been a beautiful one. Our life is so varied and we have a lot to share. Having a disabled partner can be just as rewarding as any other relationship.

"I'm not afraid of this film or myself being attacked. You know, Adina, when they accuse you of exploiting vulnerable human beings such as the disabled ones, just know that the people screaming are precisely those who have no idea about disability, about what us disabled people feel, need, desire. They have their own false concepts about disability. They look at us as vulnerable and as somebody who has to be protected. But that's actually patronizing, they are putting us down. Like anyone else, I do have the right to enjoy my body, to explore my sexuality and show myself as a sexual being. I believe it is important to show that we, disabled people, have the same desires, dreams, responses to stimuli, like everybody."

CHRISTIAN BAYERLEIN

I was born in 1975 and I live in the southwestern part of Germany in the Rhine valley and I'm a wheeler with SMA. I studied computer science, now working as a web developer. I'm a nerd, loving Science and Science Fiction – especially Star Trek. I travel a lot, seeing the world is one of my big passions. I love to hang out with friends and go to the cinema as well as enjoying arts and culture. As a political activist, I fight for the rights of disabled people, e.g. for better accessibility or the right to live in the community. I have a big interest in sexuality and disability and run a blog on the topic, called "kissability.de". I also give talks on the topic and participate in several cultural projects focussing on positive views on (disabled) bodies and empowerment.





HANNA HOFMANN

HANNA came “out of the closet” as a transsexual 11 years ago, after 20 years of marriage in a life and a skin in which she never felt home. Since as far as she remembers, she always wanted to be a woman, in spite of the nature endowing her with a vigorous male body. Reaching her 50’s, HANNA finally decided to take the risk and become what she really wants to be: she left her(his) marriage and family and started a new life as a woman. Around the same time she started practicing sex work.

An intelligent and charming conversationalist, HANNA elegantly moves from her philosophical references (she studied Philosophy), to her experiences in her profession (she makes her living mainly as a real estate agent, complimented by escorting), and to the political and economical crisis in Germany and Europe. She is also an activist for the rights of sex workers and sexual minorities, being an executive member of BEDS (Berufsverband Erotische Und Sexuelle Dienstleistungen) and providing psychological consultancy to her fellow transsexual sex workers.

Contrary to the general preconceptions, her main reason to practice sex work is not money. Escorting played a central role in her search for identity, being a liberating and inspiring playground where she could explore her sexual preferences and fantasies, her seduction power and vulnerabilities, her femininity. As well, she debates about the therapeutic qualities of her sex work, both for herself and for the client. The escorting services HANNA provides are an intriguing mix of erotic role-play and psychotherapeutic counselling, having often an empowering effect on the clients, as they feel recognized and reassured that their fantasies and desires are not “wrong” but actually a healthy way to explore themselves.



IRMENA CHICHIKOVA

IRMENA CHICHIKOVA made her professional stage debut in *The Art of Sweeping Things Under the Rug* (2008), for which she received a nomination at IKAR (2009) and the award for best female lead role at the ASKEER Theater awards (2009). Following that she performed in *Nirvana* (2009), and in the following year in the play *Construction of the Liberated Imagination* (2010) based on the works of Eugène Ionesco. She then performed in *Duck Hunting* (2012) by Alexander Vampilov at the Bulgarian National Theater. In 2012 she played the lead role in the film *I Am You* (2012) for which she received critical acclaim and won the Best Actress award at the Golden Rose National Film Festival (2012). In 2014 she appeared in *Viktorija* (2014) which premiered at the Sundance Film Festival World Competition. The following year she appeared in *Sound Hunters* (2015) and in 2017 Ilian Djevelekov's *OMNIPRESENT*.



SEANI LOVE

Australian-born Seani Love is a male escort specialising in erotic journeys using the wonderful overlaps between Conscious Kink, BDSM and neo-Tantra. With training in counselling, theatre, Urban Tantra and many other hands-on and hands-off modalities, he has won numerous accolades including Sex Worker of the Year at the Sexual Freedom Awards in London in 2015. His work combines techniques from erotic ritual, extreme sensitivity to consent and boundaries and Jungian psychology, to create powerful pathways to empowerment, healing and self-discovery. As an international workshop facilitator, Seani Love has supported many on their journey to places of increased power, sexual expression, body awareness and self-love.

“Times are changing. We are entering a new phase where we as a species are gaining greater understanding of the sexual impulses we have. Kinks aren’t seen as dysfunctional traits anymore, but increasingly as healthy aspects of normal peoples’ sex lives. If we attempt to consciously explore our sexual fantasies, we are exploring a part of our subconscious minds and thus we are gaining personal insights, self-knowledge and thus wisdom about our own journeys through our world. We are bringing the subconscious processing into the conscious mind for understanding, for exploring and for gaining greater self-awareness.”

ADINA PINTILIE

ADINA PINTILIE is a Romanian filmmaker and visual artist, often awarded in prestigious international film festivals. She graduated in 2008 at the National University of Drama and Film Bucharest. At the border between fiction, documentary and visual art, her work is particular in the new Romanian cinema landscape, standing out through a highly personal visual style, the courage to experiment in cinematic language and an uncompromising exploration of human psyche.

Her medium length film *DON'T GET ME WRONG* (produced by Aristoteles Workshop, supported by ARTE France, the Romanian Cinema Center and the Romanian National Television) premiered in Locarno 2007 — Filmmakers of the Present Competition, screened at 2007 IDFA — Best of Fests, won the Golden Dove Award for Best Documentary at DOK Leipzig 2007, was selected/awarded in over 50 international film festivals like: Thessaloniki, Montpellier, Trieste, Namur, Documenta Madrid, Munchen, Moscow, Sarajevo, Warsaw, Krakow, Docupolis Barcelona etc.

Her latest medium length film *OXYGEN* premiered in the Rotterdam Tiger Awards Short Film Competition in 2010 and also screened in various international festivals like Buenos Aires BAFICI, Montpellier, Thessaloniki, Tampere, Bilbao etc.. *OXYGEN* was nominated for the Best Short Film Award and for the Young Hope Award at the Romanian Film Industry Awards GOPO 2011.

Her latest short film, *DIARY#2*, a co-production Romania-The Netherlands, won the ZONTA Award at Oberhausen International Short Film Festival 2013 and was screened in Sofia Film Festival — Best Balkan Shorts 2014, Belo Horizonte International Short Film Festival 2013 etc., while her previous short *SANDPIT#186* (co-director: George Chiper) premiered in Locarno 2008, Author's Shorts section, won the Runner Up Award at the Miami International Film Festival 2009 and a Special Mention in Trieste International Film Festival 2009.

PRODUCERS

BIANCA OANA

Since 2009, BIANCA OANA has been producing, developing and promoting multi-awarded art-house films, among which: **TOTO AND HIS SISTERS**, by Alexander Nanau, an international co-production by Strada Film, Alexander Nanau Production, HBO Europe, in association with RTS-Radio Television Suisse, TVO Canada, YLE Finland, world sales Outlook Filmsales.

TOTO AND HIS SISTERS world premiered at San Sebastian Film Festival 2014, was awarded Grand Prix at Angers Film Festival, Golden Eye Award at Zurich Film Festival, Best Documentary Award at Warsaw Film Festival, has been screened in major festivals such as Hot Docs, Dok Leipzig, Tribeca, Stockholm and many others, was nominated for European Film Awards for Best Documentary and for the LUX Prize and was distributed in French and Japanese cinemas with more than 15000 sold tickets, later being released on DVD.

TURN OF THE LIGHTS, BY IVANA MLADENOVIC

TURN OF THE LIGHTS world premiered at Tribeca Film Festival New York - Viewpoints 2012. The film was the winner of The Heart of Sarajevo for Best Documentary at Sarajevo Film Festival, and got the award for Best Director at Zagreb Dox.

IF I WANT TO WHISTLE I WHISTLE, BY FLORIN SERBAN, A ROMANIAN-SWEDISH CO-PRODUCTION BY STRADA FILM AND THE CHIMNEY GROUP

IF I WANT TO WHISTLE I WHISTLE world premiered at Berlinale 2010. The film was the winner of Berlinale Grand Jury Prize and got the Alfred Bauer Award for Innovation 2010.

Since 2015, BIANCA OANA is the producer for Manekino Film of the feature film **TOUCH ME NOT**.

BIANCA OANA is dedicated to discovering filmmakers with a particular artistic view, regardless of the medium they choose to explore.

PHILIPPE AVRIL

PHILIPPE AVRIL is first and foremost a cinema lover, discovering talents and concerned by all diversities, living in Strasbourg (France) since 1974.

His early international co-productions were with Central and Eastern European filmmakers: Dušan Hának (PAPER HEADS, 1994, Slovakia), Petr Václav (MARIAN, 1996, Czech Republic), Valdas Navasaitis (KIEMAS 1999, Lithuania), Bakhtiyar Khudonazarov (LUNA PAPA, 1999, Tajikistan).

Since 1997, he explored co-productions with Asian filmmakers: Park Kwang-su (THE UPRISING, 1997, South-Korea), Aoyama Shinji (EUREKA, 2000, Japan), Garin Nugroho (A POET, 2001, Indonesia), Sabiha Sumar (KHAMOSH PANI, 2003, Pakistan), Vimukthi Jayasundara (THE FORSAKEN LAND, 2005, Sri Lanka), BETWEEN TWO WORLDS, 2009, Sri Lanka, CHATRAK, 2011, India), Murali Nair (VIRGIN GOAT, 2010, India), Wang Bing (THE DITCH, 2010, China), Pepe Diokno (ABOVE THE CLOUDS, 2014, Philippines), Katsuya Tomita (BANGKOK NITES, 2016, Japan) and Phuttiphong Aroonpheng (MANTA RAY, 2018, Thailand).

Since the 2000's, he co-produced also Middle-East and African filmmakers: Monika Borgmann & Lokman Slim (MASSAKER, 2005, TADMOR, 2016, Lebanon), Haile Gerima (TEZA, 2008, Ethiopia), Malek Bensmaïl (CHINA IS STILL FAR, 2009, Algeria), Licínio Azevedo (THE TRAIN OF SALT AND SUGAR, 2016, Mozambique).

Other co-productions (mainly French and European) include: COLOSSAL YOUTH, by Pedro Costa (Portugal, 2006), LA FINE DEL MARE, by Nora Hoppe (Germany, 2006), WELCOME TO BATAVILLE, by François Caillat (France, 2007), THE DAY WILL COME, by Susanne Schneider (Germany, 2009), THE END OF SILENCE, by Roland Edzard (France, 2011), THE FIFTH SEASON, by Peter Brosens & Jessica Woodworth (Belgium, 2012), LEFT FOOT RIGHT FOOT, by Germinal Roaux (Switzerland, 2013), BETWEEN 10 AND 12, by Peter Hoogendoorn (The Netherlands, 2014), HUNTING SEASON, by Natalia Garagiola (Argentine, 2017).

In total, from 1992 to 2018, PHILIPPE AVRIL contributed so far to 44 author films all over the world: 15 as executive producer, 26 as co-producer, 3 as associate producer. Statistics tell: 35 feature films and 9 documentaries; 17 directorial debuts and 9 second works; 23 co-productions outside Europe. Many of them have been awarded in Cannes, Venice, Berlin, Locarno and others.

MANEKINO FILM - ROMANIA

Bucharest based independent production company, aimed to create and promote innovative cinema and filmmakers with strong personal views on contemporary reality, MANEKINO FILM was created by the filmmakers Adina Pintilie and Marius Iacob, setting an official frame for their more than ten years of creative team work. MANEKINO FILM'S productions have been selected/awarded in many prestigious international film festivals such as Locarno, Rotterdam, IDFA Amsterdam, Sarajevo, Dok Leipzig, Moscow, Visions du Reel Switzerland, Krakow, Thessaloniki etc.

www.manekinofilm.ro

ROHFILM PRODUCTIONS - GERMANY

Production company specialized in international co-productions, whose recent titles have enjoyed an impressive audience success and recognition within the international film festivals circuit: THREE PEAKS (Variety critics Award Locarno 2017), THE YOUNG KARL MARX (Berlinale official selection 2017), LUNCHBOX by Ritesh Batra, LORE (Audience Award at Locarno 2012), SNOW (Grand Prize Semaine de la Critique, Cannes Film Festival 2008)

www.rohfilm.de

LES FILMS DE L'ÉTRANGER - FRANCE

Strasbourg based independent production company created in 2003 by Philippe Avril and Francisco Villa-Lobos, currently managed by Catherine Buresi with Philippe Avril as Head of Development and Productions.

Always interested in world cinema and discovery of new talents (Natalia Garagiola, Adina Pintilie and Phutti Phong Aroonpheng are the last ones), the company is however focusing nowadays on European co-productions and development of new formats.

www.lfetranger.fr

AGITPROP - BULGARIA

AGITPROP is probably the most awarded Bulgarian film production company. AGITPROP has produced a number of films - creative documentaries and fiction films with a strong author's style, among which the multi-internationally awarded GEORGI AND THE BUTTERFLIES (IDFA winner), THE MOSQUITO PROBLEM AND OTHER STORIES (Cannes), CORRIDOR #8 (Berlinale), OMELETTE (Sundance), LOVE & ENGINEERING (Tribeca NY, Karlovy Vary). AGITPROP produced the first original Bulgarian content for HBO and National Geographic. AGITPROP has just produced fiction film THE INFINITE GARDEN by the renowned theatre director Galin Stoev. The company is currently filming a TV drama series FATHER'S DAY produced for the Bulgarian National Television, pitched at Venice Gap Financing Market, Serie Series and many others. Among AGITPROP's leading TV partners are: Channel 4, Sundance Channel, ZDF, ARTE, MDR, WDR, SVT, PBS, YLE.

www.agitprop.bg

PINK - CZECH REPUBLIC

PINK is a Prague-based production company, founded in 2009 by Alžběta Karásková and Radovan Šíbrt. Its main focus lies in producing documentary and fiction films as well as photo and TV commercial campaigns. PINK also represents a number of creative photographers and directors from the Czech Republic and abroad and participates in the production of various audio visual and non-profit projects. Recently, PINK participated in the production of a feature documentary Cinema, Mon Amour, in co-production with HBO Europe and Libra Films, which premiered at Dok Leipzig 2016 as well coproduced a three-part series 1968mm that is going into broadcasting by ARTE in Spring 2018. At present, PINK is developing/producing several projects, among them are feature documentaries When the War Comes – directed by Jan Gebert, co-produced by HBO Europe and Hulahop (the film will be opening the Panorama Dokumente section at Berlinale 2018); The Tap Tap/Lust for Life – directed by Radovan Šíbrt, co-produced by HBO Europe; and Don't gaze long into the abyss – directed by Mohammadreza Farzad. Besides, it is working on a feature debut Images of Love by Polish director Tomasz Wiński. The main goal of the PINK production company is to seek out new talent and to produce creative documentaries and feature films.

www.bypink.cz



CAST

LAURA BENSON
TÓMAS LEMARQUIS
CHRISTIAN BAYERLEIN
GRIT UHLEMANN
ADINA PINTILIE
HANNA HOFMANN
SEANI LOVE
IRMENA CHICHIKOVA
RAINER STEFFEN
GEORGI NALDZHIEV
DIRK LANGE
ANNETT SAWALLISCH

written, directed and edited by
produced by
co-producers

with the support of

with the participation of
with the contribution of
in cooperation with
director of photography
composer
additional music
sound designer
sound mixer
sound recording
casting

script supervisor
costume designer
make-up artist
hair stylists
delegate producer
line producer
production managers
press & PR
associate producers

developed with the support of

presented at
international sales

ADINA PINTILIE
BIANCA OANA, PHILIPPE AVRIL, ADINA PINTILIE
BENNY DRECHSEL, RADOVAN SÍBRT, ALŽBĚTA KARÁSKOVÁ
MARTICHKA BOZHILOVA
ROMANIAN FILM CENTER, EURIMAGES, MITTELDEUTSCHE MEDIENFÖRDERUNG
TORINOFILMLAB, CZECH FILM FUND, BULGARIAN NATIONAL FILM CENTER
EUROMÉTROPOLE DE STRASBOURG
HBO ROMANIA, ROMANIAN TELEVISION SOCIETY
SENSIBLU, CHRISTIAN TOUR
THE POST REPUBLIC
GEORGE CHIPER-LILLEMARCK
IVO PAUNOV
EINSTÜRZENDE NEUBAUTEN
DOMINIK DOLEJŠÍ
MAREK POLEDNA
VESELIN ZOGRÁFOV
FLORENTINA BRATFANOV, TANJA SCHUH, MAYA SERRULLA
MAGDALENA ILIEVA, IVAN KOTSEV
ANDRA BĂRBUICĂ
MARIA PITEA
IOANA COVALI
ALEX GHERASE, MILEN IVANOV
MONICA LĂZUREAN-GORGAN
BIANCA OANA
CĂTĂLIN NEAGOE, NICOLE ZSCHERNY
CRISTIAN NEAGOE
KARSTEN FRANK, NEDA MILANOVA, ANNE GRANGE, ANAMARIA ANTOCI
LAURA GEORGESCU-BARON, ANCA VLĂSCEANU, ANA ALEXIEVA
CREATIVE EUROPE MEDIA, TORINOFILMLAB
ATELIER DE LA CINÉFONDATION (FESTIVAL DE CANNES)
CINEMART (IFF ROTTERDAM), CINELINK (SARAJEVO IFF)
S.E.E. CINEMA NETWORK, BINGER FILMLAB, NIPKOW PROGRAMM
THE VENICE GAP FINANCING MARKET 2016
DOC & FILM INTERNATIONAL

CREW

