

Artdocfest Project Pitching Session

2019

**ART
DOC
FEST**

BSD
BALTIC SEA DOCS



Artdocfest is the largest international festival of Russian language documentary films. After the annexation of Crimea in 2014, when the organizers of the festival and its program were accused of taking an 'anti-government position' in Russia, Artdocfest moved to Riga and became a part of the Riga International Film Festival. Since 2017 Artdocfest collaborates with the Baltic Sea Forum for Documentaries, thus creating more opportunities for independent filmmakers from the former Soviet Union to make their voices heard in the international documentary environment.

General Partner



Artdocfest

Project Pitching Session

Projects

Around My Grandpa	4
Danube Waves	5
Garden of the Youth	6
The Girl with Another Face	7
Ilibembertya	8
Immortal Regiment in Riga	9
One Year Chronicles of My City	10
Polymers	11
Shiyes	12
The Shubert Effect	13

Observers

At Home among Strangers	14
Boris and Storehouse	14
Carrying the Light, Camera and a Bolt-cutter	15
Distant Relatives	15
Life Goes On	16
Loved Just Because	16
Mes	17
Presumption of Guilt	17
The Priest and Freedom	18
Things	18
Youth Is Too Short	19

Around My Grandpa



Israel/Russia

PRODUCER: Anna Glyants
DIRECTOR: Grigory Glyants
LANGUAGE: Russian/Hebrew/English
LENGTH: 50 min
EXPECTED RELEASE: 2020

CONTACTS:
Grigory Glyants
griphon89@gmail.com
+7 (916) 395-38-13

The film's main and connecting character is Rafail Glyants, my grandfather. In Russia he built Nizhnekamsk, the city where I was born. In the film, the father-son-grandson relationship is built around him. My connection with my father and grandfather was complicated. Our communication has greatly improved of late, but many issues remain unaddressed. My father left us for another woman when I was 4. He immigrated to Israel with her and their young son Josi. When I immigrated there, I found out about his third marriage and his youngest son, Nathan.

As a boy, I would see my father on weekends. I would be happy

about his full fridge and surprised that our lives were so different. Although we were family, I felt abandoned and excluded from sharing this joy of life daily. A drop-out. Communication between my father and Josi was similar. They did not talk for years, and only recently their relationship has improved. Over the last 10 years I have seen and talked to Josi once. In August 2019, my grandfather and I are going to Israel. The daughter of my father's wife is getting married. We are invited.

This film's experiment consists of attempts to settle old grudges, and to bring our miscommunication, similarities and core differences to

the surface. A big family event and our journey across Israel will be the background of the story. The driving force will be the love of my grandfather, which stands behind his grumbling and constant strive to control everything. The changing landscape will help implement variations of rhythm and intensity of immersion into this narrative.

As I will also be the cameraman, several questions about this personal film are still unclear. How should I introduce myself as a character? Should I limit the footage to Israel? And most importantly, how to uncover the painful topics that were kept in silence for years?



Director: Grigory Glyants

Born in Russia. Moved to Israel at the age of 17. Worked as a loader, washed dishes, made sandwiches. Learned Hebrew and became a cook and a pastry chef at a

hotel. Returned to Russia and graduated from the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre. His latest films, *None of Your Affair* (2015) and *Blind Cinema* (2017), were shown at international documentary film festivals.



Producer: Anna Glyants

Born in Moscow. Studied international affairs in Paris and lived in Amsterdam, Vienna and Brussels. Graduated from the Marina Razbezhkina and

Mikhail Ugarov School of Documentary Film and Theatre. Currently finalizing her PhD in political anthropology and participating in Grigory Glyants' projects as co-editor, translator and the very first viewer.

Danube Waves



Russia

DIRECTOR: Dmitry Kabakov
 LANGUAGE: Russian/German
 LENGTH: 90 min
 EXPECTED RELEASE: 2020

CONTACTS:
 Dmitry Kabakov
 dkabakov@mail.ru
 +7 (916) 123-09-73

What makes somebody leave their homeland? Leave relatives, friends and acquaintances and set off to foreign countries. Maybe just for a while, but who knows for how long – perhaps forever.

The past. In the 1920s and 1930s, waves of immigrants poured into the Soviet Union. Thousands of people! They came from all over the world, but especially from Austria. My grandmother, Klara Edel, was among the first. I began to research this phenomenon. The children of those who left all their possessions in Vienna and rushed off to the East, to Russia, are still alive. These children of the Danube waves. Some live in Austria, some in Russia.

Then the waves surged back from the USSR, breaking for freedom – thousands, tens of thousands of people, waves rolling one after another. And again Austria, again Vienna – that was the first gathering place for refugees. What now? Where is the wind blowing? Where are the waves rolling? I went to Vienna to try to restore my kinship and get a residence permit.

The present. Yana Schulz is a student at the University of Vienna, graduating from two faculties at once: Slavic studies and theatrical performance. I met Yana on the street – she and her friends were playing the accordion and singing in Russian. Yana was born in Russia, in Omsk,

but doesn't remember anything from that life: when she was 7, her family – ethnic Germans – moved to Germany in order to provide a better future for her. But now Yana wants to make her own decision. She plans to go to Russia to write her Diploma paper on Meyerhold. And we are making this journey with her. What will discover through her eyes? Through these two cities – Vienna and Moscow – we will be putting together the past and the present, and trying to discern the sprouts of the future world.



Director: Dmitry Kabakov

Born in 1961. Graduated from the All-Russian State University of Cinematography (VGIK), non-feature films department in 1996 (teacher: Viktor Lisakovich).

Directed 6 documentaries that were awarded at different Russian and international film festivals. Is teaching at the cinematography department at VGIK.

Garden of the Youth

Russia



PRODUCTION COMPANY: KOD-film+
PRODUCER/DIRECTOR: Olesya Fokina
LANGUAGE: Russian
LENGTH: 80 min
EXPECTED RELEASE: 2020

CONTACTS:
Olesya Fokina
o_fokina@bk.ru
+7 (903) 775-88-33

... Being young is generally difficult. Passions, risks, challenges – everything is grand. ... Juris Podnieks was the first to consider youth as a drama and not as a privilege. It's been 30 years. Today, the situation looks unequivocally worse than during the filming of *Is It Easy to Be Young?*. Everything that made the USSR worth enduring died first. Today the world is wide open, provided one has money. But where to get it? Earn, smuggle? A lie that has permeated the world is perceived by young people more acutely, and sometimes even tragically. Finding yourself is the most difficult and lonely job in the world. This is our film.

Today's young rebels riot against lies, nonsense, and decay. They don't need simple pleasures of consumption, but meaning. ... They are no longer able to find the sincerity. "Our train is moving fast by inertia – it's just not very clear where to. Only the speed is obvious." The world is woven from opposites, contradictions. Therefore, our film can be built on the opposite phenomena that are key elements of today's world. Our heroes may not be the most typical representatives of this generation; they rather represent its extremes. But maybe the extremes are the main qualities of youth after all? Moreover, through the contrast we will show how far they are from

each other, but also that there something common connecting them. Maybe it's youth, but maybe it's something else?

The film's geography stretches from a fishing village in the Far East to Klyazma near Moscow. Single pickets of adolescents in defence of Anna Pavlikova and a riot policeman who strictly executes commands; a romantic who restores a boat to sail around the world and a stock exchange clerk; a girl clearing garbage dumps in her small town on the Volga River and a downshifter. Downshifting is a term that refers to the philosophy of "living for oneself", "refusing other people's goals".



**Director/Producer:
Olesya Fokina**

Born in Moscow in 1954. After graduating from Moscow State University as a journalist, she began working in Central Television.

In 1987-1991, studied at the Higher Courses of Scriptwriters and Directors, and attended the lectures of philosopher Merab Mamardashvili who had a profound impact on her worldview. Olesya's main project became the series of films, *The Man for All Times*, debuting in 1993 with *Time of Merab*, with the

motto: "Revealing the best in man and appealing to the best in man". Fokina gained wide popularity after the release of her 3-part documentary, *The Chosen One* (1998), about writer Alexander Solzhenitsyn. Since then she has made over 25 films, most of which received multiple national and international awards.

The Girl with Another Face



Russia

PRODUCER/DIRECTOR:
Albina Kovalyova
LANGUAGE: Russian
LENGTH: 22 min
EXPECTED RELEASE: 2019

CONTACTS:
Albina Kovalyova
a.i.kovalyova@gmail.com
+44 79 35717416

Alisa Gorshenina is one of Russia's most promising young artists. She was born in Yakshina, a small village near the border of Europe and Asia in the Sverdlovsk region of Russia. When Alisa was little, she was bullied by the local children and dreamt of getting away. At the age of six, her family moved to Nizhniy Tagil. Now she returns to the village as an adult, scarred by the past. All of her family have left Yakshina – a declining and dying village. The industry has fallen apart. The local school and kindergarten are closed, as is the culture centre. There is no work for young people, and many have left. Those who remain are mostly pensioners,

surviving off of meagre state pensions.

Alisa's artwork shows the slow "death" of her home village and the decline of Russia's rural communities. Alisa's art often features her posing in masks and costumes in a rural setting, evoking ghostly images of a vanishing lifestyle.

This film will follow Alisa on a journey from her home and studio in Nizhniy Tagil to Yakshina – one of many thousands of villages that are literally dying out after the younger generation has left in search of work – a place she still has strong feelings for. On the way,

she will meet her parents who live in a small shack on the edge of town, to get advice from them and find out why they left the village.

In the village she will visit her old home, now inhabited by pensioners, go to the local graveyard to see her grandmother's grave, and visit the abandoned kindergarten that she used to attend before it was closed down. Here, like in other locations in the village, Alisa will stage performances of her work. The film will focus mostly on Alisa's inner world, through a combination of observational filming and interviews.



**Director/Producer:
Albina Kovalyova**

Russian-British producer/director. She has made 5 documentaries for the international *BBC World News* channel on subjects varying from

the conflict in Eastern Ukraine to freedom of speech in Belarus. Her film *Ukraine's Frontline Bakery* was nominated for the *One World Award* in 2018. Her latest documentaries are about the controversial Russian *Dau* project, where she had unique access to participants and material. Apart from documentary

work, Albina has spent over 10 years working as a television producer and reporter in Russia, Ukraine and the USSR for various international news media organisations.

Ilibembertya

Russia



PRODUCTION COMPANY: Lennauchfilm
PRODUCER: Anton Smirnov
DIRECTOR: Edgar Bartenev
LANGUAGE: Russian/Nenets
LENGTH: 100 min
EXPECTED RELEASE: 2020

CONTACTS:
Edgar Bartenev
edgarbartenev@gmail.com
+371 28300228

The climate conditions on the Yamal peninsula caused the death of large numbers of reindeer, and many reindeer herders were left without means. Nenets Vitya Hoody has no more reindeer. He has a wife, three children and only one calf. Vitya found a job at a slaughterhouse and earned just enough for an old snowmobile. But there's no life without reindeer. He should find a shaman. Maybe he knows what to do.

Shaman Ilku Yaptik lives 150 miles away from Vitya. As Vitya reaches the shaman, Ilku asks:

How many of your reindeer died?
– 200, Vitya says, *I want them back.* – Ilku says: *If 200 died, you won't get 200 new.* – *It is over*

for me, then, Vitya says. – Good, Ilku says. That's how fairy-tales begin... You should offer a present to the powerful god Ilibembertya. He gives reindeer hence and forth and lives at the end of the world. A thousand miles away.

Vitya Hoody and Ilku Yaptik start their journey through the whole of Yamal to an ancient sanctuary to ask Ilibembertya for reindeer. They cross the endless tundra, pass abandoned villages, along oil rigs, through snowstorms. They travel for a long time. Sometimes by foot, sometimes with reindeer if good people help. They sacrifice a calf at the sanctuary. – *Shall we have reindeer now?* Vitya asks. – *The people will have reindeer. I'm not*

sure you will, shaman Ilku Yaptik says. – Maybe. Vitya Hoody starts crying. – We don't know.

The narrative in the film is totally subordinate to the visual structure. And, as the visual side dominates, the narrative becomes similar to the Nenets epic storytelling. The Nenets, who lead a traditional life, see it this way: the little man should become equal to the gods; otherwise one cannot survive in the tundra. In the dialogue and behaviour we observe the intrinsic sense of humour of the Nenets people, where there is no judgement and no response in the form of laughter. The genre can be defined as a Nenets road movie.



**Director:
Edgar Bartenev**

Born in 1966. He is a documentary and fiction film director, screenwriter, and a leading teacher at the St. Petersburg New

Cinema School. Worked as a medical doctor for 11 years. Graduated from the Advanced Course for Screenwriters and Film Directors in Moscow in 1999. Has received some 100 awards at numerous festivals.



**Producer:
Anton Smirnov**

Born in 1972. In 1996 graduated from the St. Petersburg State University of Film and Television majoring in sound engineering. In 2015 graduated from the Management Executive MBA program at St. Petersburg State University. Worked as a film editor, screenwriter, film director and production manager. Has produced more than 40 documentary films for cinema and TV.

Immortal Regiment in Riga

Latvia/Russia



PRODUCTION COMPANY:
Novaya Gazeta – Baltics
PRODUCER: Maria Epifanova
DIRECTOR: Matvey Troshinkin
LANGUAGE: Russian
LENGTH: 63 min
EXPECTED RELEASE: 2019

CONTACTS:
Maria Epifanova
mariaepifanova11@gmail.com
+371 29907710

The story was filmed on the 9th of May in Riga. For Latvia, this is a controversial date – for some people, mainly Russian-speaking, this is Victory Day. For others, it is the beginning of the Soviet occupation.

The film's main character is Margarita Dragile, a young Latvian woman. For several years she has been one of the organizers of the so-called Immortal Regiment – a memorial procession wherein people walk holding portraits of their predecessors who took part in World War II. Margarita considers herself non-political, and regards the Immortal Regiment as an event without politics, as an act of

commemorating those who fought against fascism in World War II.

At the same time, May 9th is not at all free from politics. For example, this year it took place a couple of weeks before the European Parliament elections. There are many Latvian Russian Union (a very pro-Russian party) activists, and they use it as a platform to agitate for their party. Margarita tries to stop them. She argues with the leaders of the party, and explains that there are many conflicts inside the Russian community.

Margarita, though claiming to be politically neutral, shakes hands and exchanges hugs with Russian

Ambassador Evgeny Lukjanov. Her position is understandable: she wants the event go well and is thankful for any help. But the question remains: is it actually possible to remain politically neutral in the current situation considering the tensions between Latvians and Russians in Latvia, and the expansion of the so-called “Russian world”.



**Director:
Matvey Troshinkin**

Graduated from the acting faculty, Mikhail Shchepkin Higher Theatre School of the State Academic Maly Theatre of Russia in 2003.

Worked in several theatres in Moscow between 2003 and 2008. In 2007–2008 studied at the Independent School of Film and Television of the Higher School of Economics in Moscow. Has been working as a film director since 2008.



**Producer:
Maria Epifanova**

Finished the faculty of international journalism, Moscow State Institute of Foreign Affairs (2012). Correspondent for *Ogoniok* Magazine (2010–2011). Correspondent, chief editor of *Social Network Television* (2011–2012). Correspondent, deputy editor of politics for *Novaya Gazeta* (2012–2015). Chief editor of *Novaya Gazeta – Baltics* (since 2015).

One Year Chronicles of My City

Kazakhstan



PRODUCTION COMPANY: Tihiy Svet
PRODUCER/DIRECTOR:
Katerina Suvorova
LANGUAGE: Russian/Kazakh
LENGTH: 75 min
EXPECTED RELEASE: 2020

CONTACTS:
Katerina Suvorova
katya.suvorova@gmail.com
+7 (705) 777-33-11

The tragic death of a young national hero is an event that in a grotesque and accurate way captures the true reality in a country where the existing political system is corrupt and focused on the interests of an elite inner circle, and does not consider the interests of common people. *"We hope for safety on the streets because we pay taxes and lead honest lives. But at the same time we try our best not to have any contact with the government, especially the police."*

The traumatic shock of the event motivates citizens to emerge from passive, silent, long-term observation of what was

happening. People of different ages, occupations and social status unite to begin the process of profound changes in the country. In the first days after the murder, a powerful movement was established from among active groups of citizens calling for a reform of law enforcement agencies.

Every week these citizens find time for arduous meetings – late evenings or early mornings before work, between family events, children's illnesses and business trips. Together they go through the stages of building a new society, with all the challenges that includes – seeking dialogue,

learning mutual respect, leading debates, experiencing conflict of interest, struggling with attacks from outside. *"The time has come when we have no right to bury our heads in the sand or try to forget about everything like in a bad dream."*

The documentary tracks the events since the assassination of the Olympic athlete. The film ends on 19 July 2019, one year after the death, up to the point where the characters manage to come together during this challenging year for the city and for our time. – *How is civil society born from zero?*



**Director/Producer:
Katerina Suvorova**

Documentary film director based in Almaty, Kazakhstan. Studied live action cinema at the Higher Courses of Scriptwriters and

Directors in Moscow and at the *Werner Herzog's Rouge Film School* in Los Angeles. Her short documentaries were awarded various international prizes, and together with Julian Assange she wrote a concept for the film *Medianstan*, which won best documentary at the Gothenburg Independent Film Festival, 2014. *Sea Tomorrow*, her debut full-

length documentary, premiered in 2016 at Locarno IFF. The film participated in many international festivals and received jury mention at the Jihlava IFF, and was awarded the Anthropology and Sustainable Development prize of the #36 Festival international Jean Rouch (France). In 2019 she is presenting her new film, *Face the Music*.

Polymers

Russia



DIRECTOR: Denis Shabaev
 LANGUAGE: Russian
 LENGTH: 70 min
 EXPECTED RELEASE: 2020

CONTACTS:
 Denis Shabaev
 d.s.shabaev@gmail.com
 +7 (926) 925-46-11

In a small village in southern Russia, local businessman Vladimir has established the production of various sex toys. His production turned out to be much more profitable than traditional peasant labor. All local residents dream of getting a job with him. In just a few years, Vladimir managed to start doing business internationally – almost all the former Soviet republics are buying his products. But the enterprise, which is located on the outskirts of the village, does not even have a sign. No one takes home any of products they make by their own hands. “They are shy,” Vladimir is convinced. “If people weren’t

afraid of their sexuality, we would live in a completely different country.”

The film will study the personal and intimate space of a person, his inner freedom and frankness. This is the story of the taboos regarding anything sexual in modern Russian society, and a study of the borders between feelings and their substitutions.



Director: Denis Shabaev

Born in 1980 in Moscow. In 2001-2003 studied documentary filmmaking at the Gerasimov Institute of Cinematography (teacher: Igor Geleyn). Worked

in film production and other businesses. In 2013 graduated from the Marina Razbezhkina and Mikhail Ugarov Documentary Film and Theatre School. Filmography: *Together* (scriptwriter, director, cinematographer, 2014), *Not My Job* (scriptwriter, director, cinematographer, 2015), *20:17* (scriptwriter, director, 2017), *Mira* (scriptwriter, director, 2018).

Shiyes

Russia



DIRECTOR: Nikita Belorusov
 LANGUAGE: Russian
 LENGTH: 30 min
 EXPECTED RELEASE: 2019

CONTACTS:
 Nikita Belorusov
 nikitabelorusow@gmail.com
 +7 (963) 635-98-79

On the Shiyes marshes, the Moscow government is trying to build the largest garbage dump in Europe, which will kill the ecology of the Russian North, right up to the White Sea. Many of the activists have grown up in these clean forests. Local fishermen and hunters will not allow the Moscow government and oligarchs to poison their region with garbage from Moscow. Many people from different corners of Russia have come to Shiyes to help the locals with their protest activities. They live in tents on the field where the dump has been planned. Workers for the construction of the garbage dump have come to Shiyes from the south of Russia. They do not want to fight with locals, but their

salary here is five times larger than where they came from. It is the only way to feed their families. Clashes between poor people, police actions against old women and students, an information blockade about this topic in the mass media – all this escalates the conflict to higher level: there are huge problems in Russia. The country needs separate collection of waste and recycling.

The film will consist of interviews with different participants in this conflict: with eco-activists and dump workers, special police forces and government representatives. We will try to look deeper into their motivations and philosophy,

and create portraits of activists. A long stay in the dump construction area will help us to feel the atmosphere of ongoing conflict, observe the protests and clashes. Also, we will admire the unique nature of the North of Russia, which is not yet poisoned. We will try to find ways to solve this situation. There are many recycling technologies in the world, and our friends from Komi Republic and Norway are ready to present their unique recycling technologies for the film. But the government plans to organize trains full of garbage through Russia (running over 1,000 km) and throw the waste out in the forest – it is easier to steal a lot of money doing it this way.



Director: Nikita Belorusov

Born in 1994 in Syktyvkar (North of Russia). Graduated from the Moscow State Institute of Culture as a cinema and TV director. His documentary films have participated in different

international film festivals and industry events such as *INPUT 2017*, *Artdocfest-2016* (program *Sreda*), *Docunder30* in Bologna, *Saint Anna*, *Student TEFL*, *Cannes Film Festival Short Film Corner – 2019*. Last year his work was concentrated on the national culture of Russian regions and films about volunteers.

The Shubert Effect



Russia

PRODUCTION COMPANY: Docs Vostok
 PRODUCER: Ksenia Gapchenko
 DIRECTOR: Alexander Elkan
 LANGUAGE: Russian
 LENGTH: 90 min
 EXPECTED RELEASE: 2021

CONTACTS:
 Ksenia Gapchenko
 gaptschenko@gmail.com
 +7 (919) 107-78-41

Novosibirsk is the 3rd largest city in Russia. It is unofficially called the Capital of Siberia; the city of scientists. Once life was active here – there was a film studio. After the collapse of the USSR and Perestroika, many things changed. The film studio was shut down and later privatized, unemployment started. Many who were famous aged and died in misery.

In this lifeless and harsh scenery somebody named Shubert appears. He is born in the most criminal neighbourhood of Novosibirsk, his mother is raising him alone. His childhood is spent surrounded by gangsters. Already then Shubert realizes his passion for cinema, but there is no one

around to mentor him. His mother becomes his first producer and second supporting camera. She organizes his film showings, thereby officially launching her son's career.

Since childhood Schubert has used film as a means of protection, influence and gaining certain privileges. The older he gets, the more he realizes the spectrum of what he can achieve using the advantage he has. Schubert is used to harsh Siberian life. He has developed the features of a very strange manipulator and aggressor, proclaiming open radical nationalism. He is also very enthusiastic about guns and pyrotechnics. His transformation

into this kind of strange character happens simultaneously with the transformation of the country – the aggressive freaks are the ones who begin to have an impact on masses of people, and some even have power to define the future of our country.

The Shubert Effect is a character-driven creative documentary about a dream, the suppression of any kind of initiative that is characteristic to provincial areas, about victims who turn into aggressors, and the fine line between humor and fear.



Director: Alexander Elkan

Born in Novosibirsk, Russia. Began his career as DOP. Moved to Moscow in 2013 and started to explore his abilities as a documentary filmmaker. Graduated from the

Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre, and debuted with his diploma documentary *Hey, Bro!*, which received the National Competition Award at the Beat Film Festival (2018), Best Debut at Artdocfest (2018), and was selected to IDFA (2018) and Sheffield Doc Fest (2019).



Producer: Ksenia Gapchenko

Studied at the Marina Razbezhkina and Mikhail Ugarov School for Documentary Film and Theatre. For many years worked as a film

programmer and festival advisor. She participated in the Ex Oriente and Eurodoc workshops with the projects *Holy Culture!* and *How to save a Dead Friend* (both in production).

At Home among Strangers



Russia

DIRECTOR: Yakov Raskalov
LANGUAGE: Russian
LENGTH: 60/90 min
EXPECTED RELEASE: 2019-2020

CONTACTS:
Yakov Raskalov
yakov_raskalov@mail.ru
+7 (968) 979-07-87

Alex, Lenya and Danya were born girls. However, at the age of 6 to 8, each of them realized that the sex they were born with didn't match their gender identity. The young

people decided to change their sex, informed their families, and started the difficult procedures of transition. The similar life situation brought the young

people together, they became friends and even a little more – Lenya and Danya are in a love relationship with each other.

Boris and Storehouse



Russia

DIRECTOR: Maxim Yakubson
LANGUAGE: Russian
LENGTH: 70 min
EXPECTED RELEASE: 2021

CONTACTS:
Maxim Yakubson
maximyakubson@gmail.com
+7 (911) 130-05-84

Boris Ponizovsky was an artist and theatre theoretician and practitioner. In the late 80s he founded the *DaNet* theatre group in Leningrad. It was a possibility

for escape, a way of resistance. Nowadays, actress and director Elena Venzel is the keeper of the Boris Ponizovsky archive. It holds his ideas and projects,

photographs of performances and rehearsals. And now she seems to be acting in this story, while living in a museum.

Carrying the Light, Camera and a Bolt-cutter



Russia

DIRECTOR: Ripsime Grigoryan
LANGUAGE: Russian
LENGTH: 60 min
EXPECTED RELEASE: 2020

CONTACTS:
Ripsime Grigoryan
ripsy@list.ru
+7 (916) 161-80-22

Russian Banksy – an article in the British edition of The Guardian brought world fame to the street artist Pasha 183 from Moscow, and also a “mark” against which he will

be fighting for the rest of his life. A little more than a year later, the real Banksy will devote one of his works to him. Post-mortem.

Distant Relatives



Russia

PRODUCER/DIRECTOR:
Masha Turchaninova
LANGUAGE: English/Russian
LENGTH: 90 min
EXPECTED RELEASE: 2020

CONTACTS:
Masha Turchaninova
mashaturchaninova@yandex.ru
+370 64634524

Memories, conversations, old photos, trips, research. An attempt to learn something about ourselves through the history of our roots. One story from four

different points of view, the story of one family reflecting the history of the entire 20th century through itself.

Life Goes On



Russia

PRODUCTION COMPANY: J Media
PRODUCER/DIRECTOR:
Pavel Skorobogatov
LANGUAGE: Russian
LENGTH: 60 min
EXPECTED RELEASE: 2019

CONTACTS:
Pavel Skorobogatov
pskorobogatov@gmail.com
+7 (902) 511-51-11

A story about the inhabitants of the Buryat village of Moigoty. There are only seven of them left, and for more than twenty years they have been living outside

of civilization – without light and electricity. Forgotten by the authorities, they do not want to leave this place and are building a hotel in hopes that tourists will

come to them. They also hope that eventually electrical power will be brought to them.

Loved Just Because



Russia

DIRECTOR: Alyona Bril
LANGUAGE: Russian
LENGTH: 30/40 min
EXPECTED RELEASE: 2019-2020

CONTACTS:
Alyona Bril
privetbril8@gmail.com
+7 (952) 263-16-08

A woman has an adult daughter from her first marriage, and she dreams of a full and happy family. At the age of 42, she marries for the second time and has a child.

Her adult daughter observes it all through her camera. She has been shooting it since 2012.

Mes



Russia

DIRECTOR: Egor Sevastyanov
 LANGUAGE: Russian
 LENGTH: 70/90 min
 EXPECTED RELEASE: 2019

CONTACTS:
 Egor Sevastyanov
 aeroegor@gmail.com
 +7 (906) 279-99-16

Several musicians come to the conclusion that the stage is a roadway to false pride. So, to engage in pure creativity, it is necessary to exclude both the

stage and the listener. Following this conclusion, they decide to perform and play in the forest. It is there, among silent pines, where they improvise and do bold

experiments trying to realize their most ridiculous musical ideas, calling it all by a simple word – “Mes”.

Presumption of Guilt



Russia

DIRECTOR: Dmitry Stepanov
 LANGUAGE: Russian
 LENGTH: 26 min
 EXPECTED RELEASE: 2019

CONTACTS:
 Dmitry Stepanov
 stepanov-rtr@yandex.ru
 +7 (903) 961-72-66

Young journalist Andrey Evgeniyev is an example to follow. His goal was to serve in the army; he served in the navy and became a participant of “The Crimean

Spring”. He dreamed of becoming a military reporter in Moscow. However, life in the capital turned out to be unpredictable. Andrey Evgeniyev has spent the last 1.5

years in prison; he was sentenced to three years of imprisonment for possession of drugs.

The Priest and Freedom



Russia

DIRECTOR: Natalya Kamyshan
LANGUAGE: Russian
LENGTH: 120 min
EXPECTED RELEASE: 2020

CONTACTS:
Natalya Kamyshan
natakamshan@gmail.com
+7 (985) 640-06-55

Archpriest Vyacheslav Baskakov, also known as Insta-father or Gucci-priest, has an Instagram account where he posts his personal photos. In particular, Father Vyacheslav posted a photo

of his Gucci shoes and Louis Vuitton bag that were bought on credit. A scandal erupted; the priest was severely criticized. He was not blamed for purchasing the goods, but for the fact that

he didn't hide them from people. "I just wanted to share my joy of beautiful things," Father Vyacheslav wonders. "I always thought that Christianity is freedom."

Things



Russia

PRODUCTION COMPANY: Verso Images
PRODUCER/DIRECTOR: Maria Morina
LANGUAGE: Russian
LENGTH: 100 min
EXPECTED RELEASE: 2021

CONTACTS:
Maria Morina
maria.morina@gmail.com
+7 (911) 223-77-16

Thirty years ago in Russia you could exchange a studio apartment for a one-bedroom apartment simply by adding a videocassette recorder and a down

coat to the equation. Would it work today? Our grandparents dreamed of a living-room showcase made in Eastern Germany. Are you happy that it has been passed on to you?

If your house was on fire, what would you grab first? Having faced that question herself, the film's director sets out to explore the meaning of things in our life.

Youth Is Too Short



Russia

PRODUCER: Alexey Palaychuk
DIRECTOR: Anastasia Ekimova
LANGUAGE: Russian
LENGTH: 39 min
EXPECTED RELEASE: 2020

CONTACTS:
Anastasia Ekimova
libra1981@list.ru
+7 (916) 683-41-90
Alexey Palaychuk
chukerman@yandex.ru
+7 (985) 282-13-60

The story of five childhood friends. Four of them are losers, one is successful. They meet after being separated for a long time, in the hopes of changing their lives. Will

each of them be able to overcome their fears?



www.artdocfest.com
office@artdocfest.com
+ 371 2727 4745