

THE NEW YORK TIMES: Bodies as wonderland... intense, hard to forget...

ADEVĂRUL: A fascinating reflection on the relationship we have with  
our own bodies.



# TOUCH ME NOT

a film by Adina Pintilie

a MANEKINO FILM production in co-production with ROHFILM PRODUCTIONS, PINK, AGITPROP, LES FILMS DE L'ÉTRANGER

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More info on **TOUCH ME NOT**'s official page

**LOS ANGELES TIMES:**

A mesmerizing look at intimacy... healing... unconventional...

**HOTNEWS:**

When watching it, you find yourself right there on screen.

A film about self-knowledge.



# 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:**

A relentlessly immersive tour de force... eye-opening... striking for its intelligence and originality.

## **LES INROCKUPTIBLES:**

Cinema as a therapeutic experience... a film of a rare singularity... overwhelming...

## **LIBERATION:**

Relearning what beauty is!

## **INDIEWIRE:**

Radically humane... an unclassifiable film...

## **LIBERTATEA:**

A necessary film for our self-discovery process.

## **DIE WELT:**

Those who will have the strength to experience it fully, will be rewarded with a new perspective on the world.

## **VICE:**

The most emotional film I've ever seen.

- awarded/ selected in over 150 prestigious international film festivals and events: **TIFF Toronto, KARLOVY VARY, VIENNALE, BFI British Film Institute, MOMA Museum of Modern Art New York, ONE WORLD Human Rights Romania** and many others

- distributed in cinema in **40 countries**, launched in **Romanian cinemas** in march 2019 - the **4th place** in the **national Box-Office** as number of spectators in the first weekend and the **6th place** in the **national Box-Office 2019**.

- over 400 positive reviews and interviews in main international publications: **THE NEW YORK TIMES, HOLLYWOOD REPORTER, SIGHT & SOUND, TELERAMA, DER SPIEGEL, DIE ZEIT, EL PAIS, LOS ANGELES TIMES, LES INROCKUPTIBLES, INDIEWIRE** and many others

- over 200 positive reviews and interviews published on main national media outlets **TVR, DIGI 24, PRO TV, RADIO GUERILLA, RADIO ROMÂNIA, RFI, ADEVARUL, DILEMA, HOTNEWS, OBSERVATORUL CULTURAL, LIBERTATEA, VICE, ELLE, GLAMOUR, MEN'S HEALTH, HARPER'S BAZAAR, PSYCHOLOGIES, UNICA** and many others.

### **KINO ZEIT:**

Touch Me Not is not just a movie. It is an experience. So intimate and so profound... a self-discovery trip.

### **CINEMAGIA:**

Bold, without inhibitions. A must-see film and a pioneer. The effect is therapeutic.

**ADINA PINTILIE** **TOUCH ME NOT** is an invitation to dialogue. In today's world, where we are facing so much prejudice and we are increasingly afraid of the Other, where aggressive discourses and other forms of discrimination are recently gaining a worrying influence everywhere, **TOUCH ME NOT** proposes you to „befriend" this Other, who can often be so different than you. It invites you to open up your perspective and to empathy, showing there are other ways of relating to each other, of experiencing intimacy, other kinds of beauty, body, other views on the world different than the so-called „normative" ones, and yet as human, as natural and valuable. That the difference from the norm is as „normal" as any norm.







**TOUCH ME NOT** already has a strong group of <ambassadors>, key influencers, personalities from the media and cultural sphere, who will support our coming media campaign.

**ANDREEA ESCA** A must-see, a film which makes you think...

**TUDOR CHIRILĂ** An exercise in sincerity, which can set you free...  
In its essence, a film about love.

**MARIUS MANOLE** Be brave and enter the cinema to experience it,  
as it's a film which opens your eyes.

**AMALIA ENACHE** An unveiling of the souls...  
It made me look deep inside myself.

**DRAGOȘ BUCURENCI** Give yourselves this present, give  
yourselves this chance, go and see it with your mind and heart open.

**BLOGU LU' OTRAVĂ** It got me very emotional... I believe these people  
express their love in the most authentic, and beautiful way. A  
thing that we, in our daily lives, have a hard time doing.

**CEZAR PAUL BĂDESCU** I was deeply moved, and even more  
by the fact that it speaks about humanity, about what means to be human  
and it does so in a compelling way.

Find here the testimonials: **TOUCH ME NOT - A Film That Touches You**



**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.

**CRITERION CAST:**

One of 2018's great discoveries. It's films like this that make cinema  
the boundary-pushing medium it has become.

**OBSERVATOR CULTURAL:**

A plea for redefining beauty.

**TELERAMA:**

A very brave film, challenging the limits of the viewers,  
their taboos and blockages.

**SÜDDEUTSCHE ZEITUNG:**

A movie that rewires the synapses of the viewer.

**SIGHT & SOUND:**

A brave experiment... An inquisitive celebration of sexuality.

**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.



## 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**



*“Our intimacy, our body are essential and natural aspects of our life, and of our identity, and yet they are topics we find so difficult to talk about, surrounded by so many taboos and blockages. In my education for example, the body never existed, desire was something shameful, and about intimacy we barely ever talked. It was very interesting for me to discover,- during the TOUCH ME NOT research process, - that there are so many different ways to experience intimacy and to relate to your own body, and with the bodies of others, and they’re all as human, as ok, a natural part of life.”*

## 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. In 2003, together with Nathalie Bensard, she conceived and co-wrote *George* which she produced with her own theatre company. Her performance brought her a ‘revelation’ nomination at the 2005 Molières theatre awards. Her film credits include *THE LOVER* by Jacques Doillon, *DANGEROUS LIAISONS* by Stephen Frears, Alain Resnais’ *I WANT TO GO HOME*, Robert Altman’s *READY-TO-WEAR*.





*“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*.



# CHRISTIAN BAYERLEIN & GRIT UHLEMANN

Free spirits, free hearts, Ambassadors of Awesomeness, CHRISTIAN BAYERLEIN & GRIT UHLEMANN started their inspiring relationship back in 2014. They are energetic human rights activists, passionate travelers around the world and curious explorers of intimacy. Outspoken advocates for the rights of disabled people, for better accessibility and inclusion in the community, they have a particular interest in sexuality and disability. Christian runs a blog on the topic, called [kissability.de](#). They also give talks on the topic and participate in several cultural projects focusing on positive views on differently-abled bodies and empowerment. Open to experiments, they foster mutual empowerment and bring their different abilities into the relationship for the benefit of both. This may sound very obvious and normal and for most couples it is. But when disability comes into play, there are preconceptions which they want to overcome by being an inspirational reference - or, put simply, by living their lives and talking about it.

*“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.”*







# 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](http://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](http://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](http://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](http://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](http://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  
MANEKINO FILM – BIANCA OANA, PHILIPPE AVRIL, ADINA PINTILIE  
ROHFILM PRODUCTIONS – BENNY DRECHSEL  
PINK – RADOVAN SÍBRT & ALŽBĚTA KARÁSKOVÁ  
AGITPROP – MARTICHKA BOZHILOVA  
LES FILMS DE L'ÉTRANGER – PHILIPPE AVRIL  
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  
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FLORENTINA BRATFANOV, TANJA SCHUH, MAYA SERRULLA  
MAGDALENA ILIEVA, IVAN KOTSEV  
ANDRA BĂRBUICĂ  
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MONICA LĂZUREAN-GORGAN  
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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