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SARAJEVO FILM FESTIVAL 2020



OFFICIAL SELECTION
SARAJEVO FILM FESTIVAL 2020
GOLDEN SOULET AWARDS

ALL THE PRETTY LITTLE HORSES

A film by
Michalis Konstantatos



ALL THE PRETTY LITTLE HORSES

EEN FILM VAN MICHALIS KONSTANTATOS



VOD release:

Picl: vanaf 18 februari 2021

TVOD: vanaf 19 maart 2021

Drama - 2020 - Griekenland - 107 minuten

Meer over de film: [Cineart.nl/films/all-the-pretty-little-horses](https://www.cineart.nl/films/all-the-pretty-little-horses)

Persmaterialen: [Cineart.nl/pers/all-the-pretty-little-horses](https://www.cineart.nl/pers/all-the-pretty-little-horses)

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SYNOPSIS

ALL THE PRETTY HORSES is een psychologische thriller over een echtpaar dat de stad moest ontvluchten en aan de kust een nieuw leven probeert op te bouwen. Dat lijkt gelukt, maar schijn bedriegt.

Aliki en Petros verhuizen met hun zoontje naar een kuststadje om hun leven een frisse start te geven. Ze lijken in een prachtig huis te wonen. Maar Petros is naarstig op zoek naar een baan en Aliki op huizenjacht. Iets klopt er niet. Langzamerhand blijkt dat ze de realiteit van hun nieuwe leven niet kunnen accepteren. Ze creëren een thuis in de villa van een ander. Als die onverwacht thuis komt, is de harde confrontatie met de werkelijkheid onvermijdelijk.

Regisseur Michalis Konstantatos laat in ALL THE PRETTY LITTLE HORSES zien wat er kan gebeuren als de nouveau riche tot de nieuwe armen worden. Tegen de achtergrond van de economische crisis die Griekenland jarenlang in haar greep hield, gaan we geloven in de schijn.



MICHALIS KONSTANTATOS

WRITER - DIRECTOR

Michalis Konstantatos is a film and theatre director. He has studied film directing at Stavrakos Athens Film School, and sociology at the University of Athens. He holds a postgraduate degree in Architecture from NTUA. Since 2002, he has been directing films, theatre plays, TV dramas, commercials, music videos and video-installations for public spaces. He wrote and directed his first feature film "Luton," which premiered at San Sebastian in 2013 and was nominated for the Best First Feature award at London Film Festival, after winning Best Directorial Debut at the Athens International Film Festival and CPH:PIX Award – Honorable Mention. He directed the two shorts "Only For Ever" (2003) and "Two Times Now" (2007), which have won various awards in Greece and abroad. He is the co-founder of the "blindspot theatre group" and has directed all its performances in collaboration with international institutions and theatres such as Athens & Epidaurus Festival, Onassis Cultural Centre, National Theatre of Oslo, Theatre an der Ruhr in Germany and Dimitria festival among others.

He conceived and designed with the performer Yota Argyropoulou the solo-performance "One Person at a Time" which was presented at Benaki Museum in the exhibition "As One", curated by Marina Abramovic Institution and NEON organization. "All The Pretty Little Horses" is Michalis' second feature film.

FILMOGRAPHY

2020 ALL THE PRETTY LITTLE HORSES
2013 LUTON
2009 NISTIKO ARKOUDI (TV SERIES)
2008 SE EIDA (TV SERIES)
2007 DYO FORES TORA (SHORT)
2005 AL TSANTIRI NEWS (TV SERIES)
2005 IMEROLOGIA (TV SERIES)
2003 MONO GIA PANTA (SHORT)
2000 DIAFANEIA (SHORT)



DIRECTOR'S NOTES

What kind of people do we become when we are violently called to change?

Displacement

I have always been interested in observing the changes that people experience in their lives, especially the big, violent ones. When circumstances lead people to a new situation, often times unwillingly but also inevitably—either they have to move from their house, or their country, they are left without a job, without wealth, or without a loved one. As human beings, do we possess the necessary skills to cope with a completely new reality? And how do we manage? I feel that these questions are becoming more relevant and universal than ever.

In *All The Pretty Little Horses*, the social roles and identities of Aliko and Petros, the two main characters of the story, have violently shifted. The heroes, stripped of their previous social and financial status, discover aspects of themselves that, up to the point, were going unnoticed amidst a rather comfortable and perhaps superficial life. But now, their needs and desires come into a conflict with a new reality, and their efforts to reassert their personalities prove to be a daily struggle. On one hand, we observe their apparent lack of suitable skills to deal with all the difficulties that arise and, on the other, we see their dysfunction in redefining their roles as lovers, parents or citizens, a struggle which becomes more visible as the story progresses.

My main focus in the film is on the psychological state of Petros and Aliko, on their interpersonal relationship and how they are shaped by social roles, identities and a violent social shift. The film approaches the psychological thriller genre, particularly in the way the camera hovers over the characters and in the menacing presence of the natural landscape that surrounds them, as well as the expectation of something that never arrives, and the constant fear—real or not—that something bad might happen. I drew on the glances, the movements, the little gestures that someone might ordinarily fail to notice, the subtle sounds that someone might miss, the sudden bursts of the camera movement and the eyes of the actors to demonstrate the struggle that this couple experiences in coping with their needs and changed circumstances.

The film, to me, is a thriller. A kind of an existential thriller, which is not based on the “who is the killer?” premise of a traditional thriller, but rather refers to the couple’s confrontation with themselves and the ways in which they struggle to cope with the truth of their lives.



Relationships and togetherness

At the same time, this film is strongly about togetherness. This story begins right at the point that the two heroes have more or less exhausted their supplies of patience—just at the moment when the cracks in their relationship begin to show and they begin to doubt their own decisions. Pulled in opposite directions, the couple is challenged to discover what is keeping them together—they must discover whether they possess something more precious than all those things that they feel they have lost. Viewed in this context, the decision to stay together or not becomes something they have to win afresh.

Locations and the visual style

The location is another character in the film. For this story, I picked a seaside town where the wealthy keep their villas as summerhouses, visiting them mostly on weekends and for a few days during the summer. It is a place where different socio-economic elements co-exist. Local people from the countryside live in their rustic houses next to the newly built villas of the wealthy, nestled between the sea and the hilltop forest. The synthesis of all these elements creates a cinematic landscape where the old coexists with the new in terms of habits as well as aesthetics, and where the solitary co-exists with the communal. It is at the same time a landscape of seclusion and one of community. The villa, the main location of the film, is a space of desire, lust, and memory, but also entrapment for the two heroes. Sometimes it serves them as a hospitable nest whilst other times it is a trap ready to capture them. Prominently situated in an isolated area, the villa both dominates and violates its surrounding natural landscape.

In terms of light, the soft light of the autumnal sun was ideal. It is a season characterised by an intense transformation of the natural elements. Relying on the gamut of the white light for the interiors as well as sharp contrasts and the use of the soft sun in low positions for the exteriors, I wanted to fully illustrate the warmth as well as the cruelty the characters feel for each other. This was all achieved with the help of Yiannis Fotou, the director of photography, who has been a steady collaborator of mine for years, both in my film and theatre work, including my debut feature film.



THE CAST

Yota Argyropoulou

Yota Argyropoulou was born in Athens and studied Theatre Performance at Goldsmiths, University of London, and History of Art at University of East London. She started performing in London and worked as an actress in the UK, Spain, Germany, Italy, Norway and Greece. She has played in the feature films "Before Midnight" directed by Richard Linklater, in "Luton" by Michalis Konstantatos, in the film installation "The Airport" by John Akomfrah and in many short films in Greece and England. She played the leading role in theatre plays such as "Hedda Gabler", "Ghosts", "Hamlet", "The Storm", "Attempts On Her Life" and in the performance "An Oak Tree" directed by Tim Crouch among others. She created the solo long-durational performance "One Person at a Time" for the exhibition "As One", curated by Marina Abramovic (MAI) and NEON at the Benaki Museum. She was selected in residencies at Zürcher Theater Spektakel in Zurich and Onassis Air in Athens

Dimitris Lalos

Dimitris Lalos is an actor, a member of the Hellenic Film Academy and co-founder of the Athens Theater Kolonos. In 2012 he was awarded the Dimitris Horn Award for his performance in the theater. He has worked with world-renowned directors such as, Olivier Pi at the Festival in Avignon and Ludovic Lagarde at the Comedie de Reims for the National Theater of Greece. He has starred in short and feature films in cinema. He has taught acting for the stage and cinema at Epi Kolonos Theater, Bios and at the Platonos Academy. In recent years he has been working as a director and is an artistic director of the theater «Tempus Verum-Ev Αθήναις». He directed the short film "Without", in which he participated in the competition section of the 2006 Short Film Festival Drama.

Katerina Didaskalou

Katerina Didaskalou is a Greek theatre, stage, television and film actress. She studied dramatic arts and philosophy in Athens and went on to study cinema and theater at Columbia University, on an Onassis Foundation scholarship. Her credits in film include "Eftyhia" by Angelos Frantzis, as Marika Kotopouli, Eric Rohmer's "Triple Agent", as Arsinoe, the Greek wife of a retired general of the Tsarist army and the US-produced film Captain Corelli's Mandolin, among numerous others.

Alexandros Karamouzis

Alexandros Karamouzis is five years old. This is his first appearance in film.



CAST

ALIKI YOTA ARGYROPOULOU
PETROS DIMITRIS LALOS
ILIAS DIMITRIS KAPETANAKOS
PANAGIOTIS ALEXANDROS KARAMOUZIS
LITA EFTHALIA PAPACOSTA
BROKER KOSTAS ANTALOPOULOS
FARMER THANASIS NAKOS
ANNA KATERINA DIDASKALOU
STRATOS KOSTAS LASKOS
NADIA VICKY PAPADOPOULOU
KOSTAS ANTONIS MYRIAGKOS
ANTONIS DIMITRIS KATALIFOS
TAXI DRIVER STELIOS KARAIKOS

CREW

Writer / Director MICHALIS KONSTANTATOS
Producer YORGOS TSOURGIANNIS
Co-producers DRIES PHLYPO
JEAN-CLAUDE VAN RIJCKEGHEM
FABIAN MASSAH
ELIE MEIROVITZ
Director of photography YANNIS FOTOU GSC
Music LIESA VAN DER AA
Editing YORGOS MAVROPSARIDIS ACE
MYRTO KARRA
Sound GIANNIS ANTYPAS
Sound design JAN SCHERMER
Casting CHRISTINA AKZOTI, ALEX KELLY
ATHENS CASTING
Art director DANAI ELEFSINIOTI
Costume designer VASSILIA ROZANA
Make-up KYRIAKI MELIDOU
Production manager GIANNIS SOTIROPOULOS
1st Assistant director EVDOKIA KALAMITSI
Colour Grading MANOS CHAMILAKIS
Associate producers PETER WARNIER - WILD AT ART
NIKOS MOUTSELOS - TWO THIRTY FIVE
BLINDSPOT, FOTIS FOTOU, VIEW STUDIO

