



FESTIVAL DE SAN SEBASTIÁN
2016

VÂNĂ NĂ TOA RE



a film by
Alexandra Balteanu



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SYNOPSIS



Short moments and conversations piece together the portrait of three women's working day. Lidia grows pigeons and lives a mundane existence with a husband and two children. Denisa, the feistier of the three, wants to buy her freeloading boyfriend a new pair of sneakers. Vanesa, the youngest, dreams of finding the perfect guy with green eyes. All three share a workplace as sexworkers under a bridge on the highway connecting Bucharest to the next city. Their relationship is strained by competition for clients and territory. In spite of their rivalry, the three women spawn stories about their hardships and their loves, because the threats coming from outside of their circle are much stronger than the ones within.

TECHNICAL DATA

VÂNĂTOARE

Production country: Germany, 2016, 74:37 min, Colour, Shooting format: Arri Alexa, DCP: 2k, 24 fps, 2.35:1, Sound: Dolby 5.1, Original language: Romanian, Subtitles: English, German, Spanish

Crew

Director
ALEXANDRA BALTEANU
Scriptwriter
XANDRA POPESCU /
ALEXANDRA BALTEANU
Director of Photography
MATAN RADIN
Editing
ANTONELLA SARUBBI

Producer
STANISLAV DANYLYSHYN
Sound
TOBIAS MAHLSTEDT
Music
NIMROD GILBOA

Cast

Corina Moise – Lidia
Iulia Lumânare – Denisa
Iulia Ciochină – Vanesa
Sergiu Costache – Pufu
Dragoș Olaru – Saveanu

Production

Produced by Deutsche Film- &
Fernsehakademie Berlin (dfflb)
with the support of: German
Films, UNATC, ICR



DIRECTOR'S NOTES

Over a period of two months I came along on Carusel's field outings. Carusel is an organization which works on harm reduction for sexworkers in and around Bucharest.

At first I was merely an observer, but over time I could talk to some of the girls - most of whom come from rural areas close to Bucharest and Pitesti and work on the ring roads of those cities.

These women have accepted fear, abuse, degradation and poverty as inherent to the world they live and work in. But they do not seem to be resentful of the society which may be mostly responsible for their struggles.

Quite the contrary the girls show much courage and determination in very difficult circumstances and would most likely be praised for such qualities had their profession been a different one.

They have adapted to their environment and are neither dramatising nor being passive in tough moments.

But the most remarkable aspect that I discovered in the research is the routine aspect of the profession, how a regular day plays out for them.



I am interested in the idea of taking pieces of reality in the sense of actual existing recordings, of real characters from that environment and applying them on a fictional structure. As well as the observation of how the full meaning of that situation shifts by changing story parameters and the presence and physicality of the actors.

The idea was to create a film about the a routine day in the life of 3 sexworkers, Lidia, Denisa and Vanesa as an exploration of a corner of the street world, with its characters and its own rules. The narrative should spring organically from character and circumstance because, to be honest I was more interested in capturing life as it's lived than in delivering a message.

So long stretches are devoted to watching characters move and talk, although the dialogue may not be always selfcontained or all of its elements absolutely serving a forward moving plot.

The references to life situations of the characters, outside of the action that is seen, open another dimension for those characters so their existence is not completely subservient to a plot.

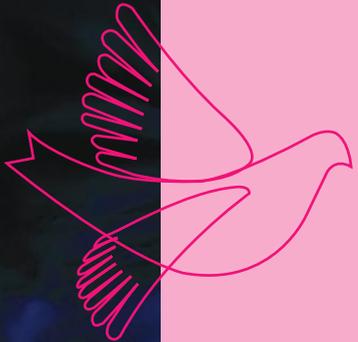
My intention was to show moments as windows shortly opened to other people's lives , like when overhearing the conversation between your neighbors and not fully understanding the whole conversation and its characters.

For that the camera had to be as unobtrusive as possible. It was focused on the actors and not the other way around. I wanted the actors to almost forget about the camera. For reaching that goal I tried to adjust to each actor, each situation and making the camerawork as inconspicuous as possible.





CREW



ALEXANDRA BALTEANU

(DIRECTOR)

Alexandra was born in Romania in 1982 and has been living in Germany since 2003. She studied Media Studies at Bauhaus University in Weimar until 2008. After a filminternship and shooting a short documentary in Romania, she started studying film directing in 2010 at DFFB in Berlin. "VÂNĂTOARE" is her first feature film.

(FILMOGRAPHY)

2016 - VÂNĂTOARE, feature, DFFB

2016 - THE MAN IN THE CASE, short, DFFB





STANISLAV DANYLYSHYN

(PRODUCER)

Stanislav grew up in Bukovina. Graduated from the Kiev Polytechnic Institute with a degree in physics and mathematics. Participant of Midpoint, Making Waves and Berlinale Talents. Studying filmmaking at the German Film – and Television Academy in Berlin.



(FILMOGRAPHY)

2016 – TÁBOR, director, in post-production, DE/USA

2016 – VÂNĂTOARE, producer, director: Alexandra Balteanu, DE/ RO

2016 – EXTINCTION, line producer, director: Salomé Lamas, in post-production, DE/PT

2016 – ANISHOARA, line producer, director: Ana-Felicia Scutelnicu, DE/MD

2014 – ASTA UPSET, line producer, director: Max Linz, DE

MATAN RADIN

(DIRECTOR OF PHOTOGRAPHY)

Born 1987 in Israel, Matan Radin started professionalising in photography and camerawork visiting the “ICP” – The International Center of Photography in New York, later widening his skills during his mandatory service in the Israeli Defence Forces (IDF), serving as a technical photography instructor. After completion, he started working for the popular Israeli newspaper “Yedioth Aharonot” as an editorial photographer. Since 2010, studying cinematography at the dffb – The German Film and Television Academy Berlin, parallelly working as a cinematographer.



(FILMOGRAPHY)

2018 – LAARUSAA, director: Omer Tobi, feature, in production

2017 – STIFF, director: Gabrielle Pfeiffer, short, postproduction

2016 – HER MOTHER LOOKS LIKE A WHORE, director: Irina Prokhorenko, short

2016 – VÂNĂTOARE, director: Alexandra Balteanu , feature

2015 – HOUNDS, director: Omer Tobi, short

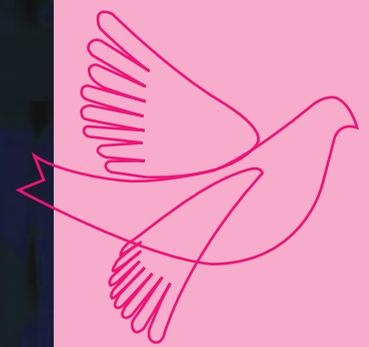
2013 – FUCK OFF BERLIN, director: Omer Tobi, short

2013 – THE NIGHT I NEARLY DIED, director: Rebeka Ofek, short

2012 – ELISABETH, director: Katharina Woll, short



CAST



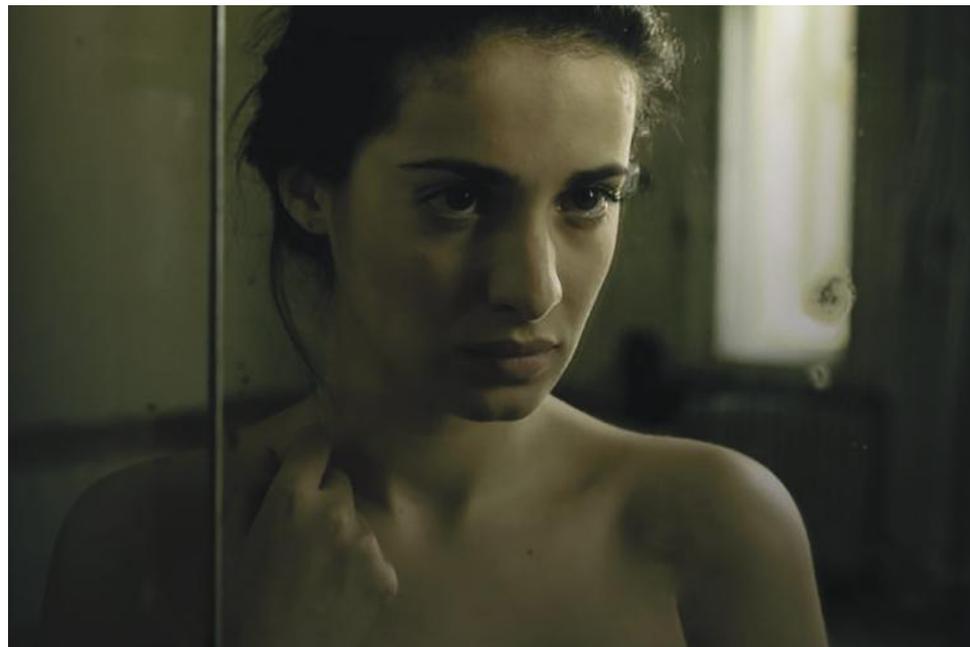


(LIDIA)



CORINA MOISE

Corina was born on June 12, 1985, in Bucharest, Romania and studied acting at The National University of Theater and Cinema (UN-ATC) in Bucharest. She graduated in 2008. Currently she works as a freelancer in many prestigious theatres in Bucharest, independent and institutionalized, but also in other cities in Romania. Corina enjoys both stage acting and acting for the camera, and had the opportunity to pursue both directions in the last 8 years since her graduation.



(FILMOGRAPHY)

2016 – VÂNĂTOARE, director: Alexandra Balteanu

2016 – 40 DAYS, short, director: Sorin Tănase

2016 – DOUBLE, director: Catrinel Dănăiață
(selected for 52nd Karlovy Vary International Film Festival, 2016)

2013 – ROXANNE, director: Vali Hotea
(selected for Toronto International Film Festival, 2013)

2011 – BREAKDOWN, director: Gheorghe Preda

2008 – THE SAILOR'S DAUGHTERS, TV series, Romania

2008 – THE LONG WAY HOME, short, director: Anamaria Chioveanu.
(Award for Best Actress at the „CinemAiubit” Short Film Festival, 2008)

2007 – ROMING, director: Jiri Vejdelek





(DENISA)

IULIA LUMĂNARE

Iulia was born and lives in Bucharest. She studied acting at The National University of Theatre and Cinematography "I.L.Caragiale". She got her doctorate degree from the same university, where she has been an acting teacher since 2013. Iulia built her acting career by working in many projects in film, television and also in theatre. Recently she made her debut as a script writer, collaborating with Călin Netzer, for his latest movie.



(FILMOGRAPHY)

2016 - ANA, MON AMOUR, feature, director: Călin Peter Netzer

2016 - POROROCA, feature, director: Constantin Popescu

2016 - VÂNĂTOARE, feature, director: Alexandra Balteanu

2015 - 237, short, director: Ioana Mischie

2014 - NINEL, short, director: Constantin Popescu

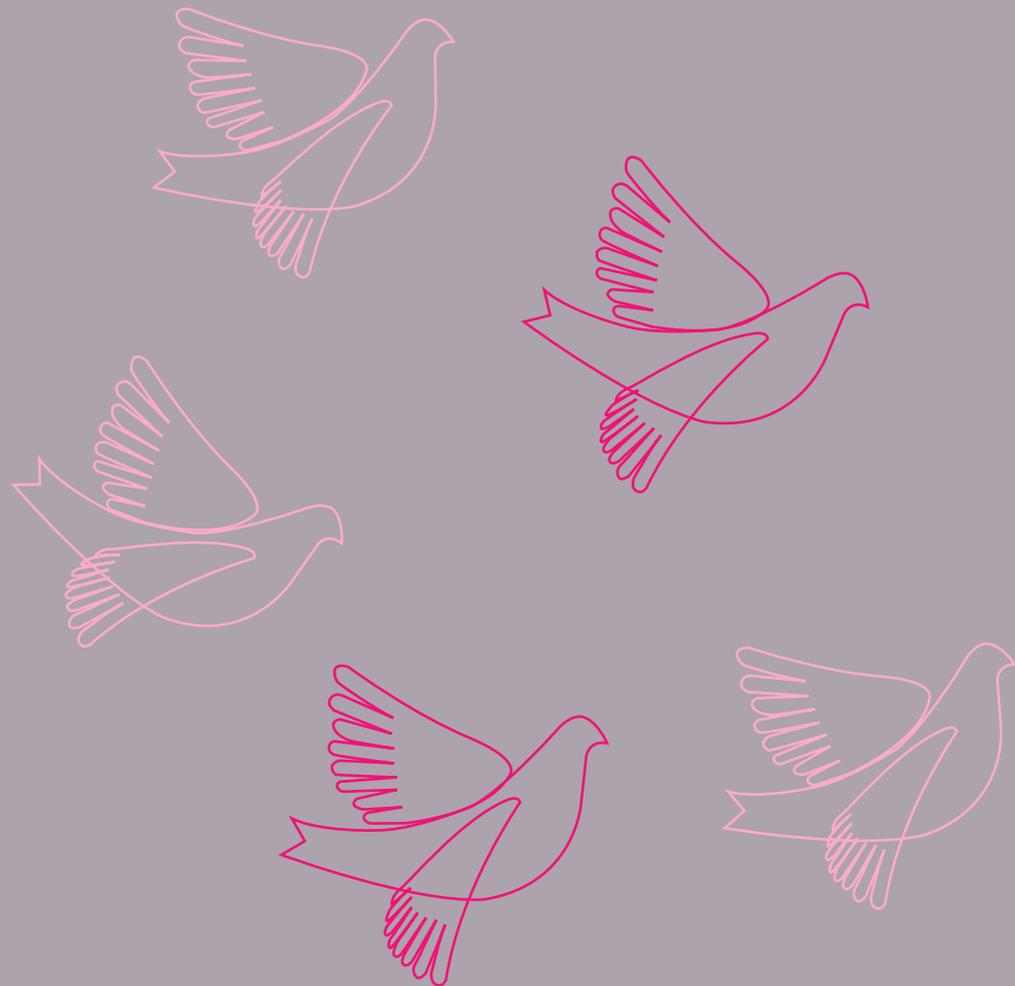
2013 - WALKING WITH THE ENEMY, feature, director: Mark Schmidt

2013 - SHALL WE KISS (HBO series, 13 episodes), director: Constantin Popescu, Mihai Bauman

2012 - LAS FIERBINȚI (tv series), director: Dragoș Buliga

2012 - PAST PROJECTS, feature, director : Andrei Zincă

2011 - THE STONE HOUSE (TV series), director: Florin Costache



(VANESA)

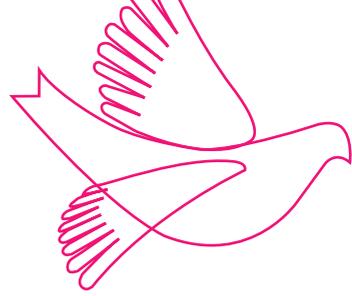


IULIA CIOCHINĂ

Iulia graduated from The Caragiale University of Theatrical Arts and Cinematography in Bucharest, in 2015. During her studies she played in several shorts. Her latest projects include the feature films "The Treasure" directed by Corneliu Porumboiu and "The world is mine" directed by Nicolae Constantin Tănase. She is a Berlinale Talent Campus 2016 participant.



(FILMOGRAPHY)



2017 – ANA, MON AMOUR, feature, director: Călin Peter Netzer

2016 – VÂNĂTOARE, feature, director: Alexandra Balteanu

2016 – ONE NIGHT IN TOKORIKI, short, director: Roxana Stroe

2015 – THE TREASURE, feature, director: Corneliu Porumboiu

2015 – THE WORLD IS MINE, feature, director: Nicolae Constantin Tănase

2015 – IN WHICH THE PROTAGONIST HIDES AND THEN HAS AND UNEXPECTED ENCOUNTER, short, director: Tudor Cristian Jurgiu

2015 – HONEYMOON, short, director: Sebastian Mihăilescu

2014 – ALASKA (LOVEBUS), short/omnibus, director: Mihai Mincan



THAT'S HOW IT IS.
EVERY PROFESSION HAS ITS
RISKS.

(Agent Pufu)

Graphic Project

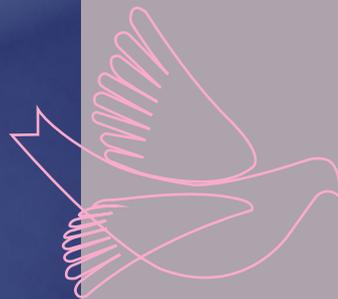
concept, layout and cover

Andreia Dina

www.andreia-dina.com

poster photography

Vlad Cioplea

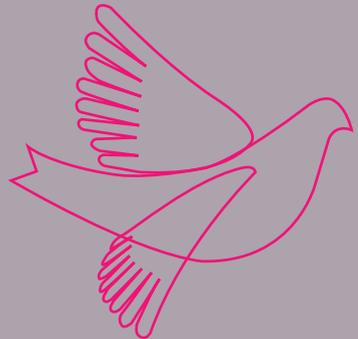


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INSTITUTUL
CULTURAL
ROMÂN

BRCC



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