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ANT!DOTE Sales a universal sales agent based in Russia, built on European professional principles and focused on curatorial work with the international art cinema and its commercial distribution worldwide.

ANT!DOTE has a strong interest in both feature and documentary films. The company is a new project by Anton Mazurov, who after six years of cooperation has exhausted all the possibilities within Ant!pode Sales & Distribution.

ANT!DOTE in its turn is intended to become the only Russian company working with the world's full-length art cinema and has got new distribution opportunities on the territory of the former Soviet Union.



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A RUSSIAN YOUTH

written and directed by Alexander Zolotukhin

MALCHIK RUSSKIY



Fiction, Drama	2019	Russia	72 min	Russian	€ 622 000
GENRE	YEAR	COUNTRY	DURATION	LANGUAGE	BUDGET

SYNOPSIS

The First World War was a tragedy that triggered a series of severe tests for the Russian people: revolution, civil war, famine, political repression, the Second World War. And all this impacted on one generation. How did they find the courage and patience to survive all the upheavals of the 20th century? What was their character like? What were they thinking and feeling? The authors of the film *A Russian Youth* explored exactly these questions.

The film tells the story of a simple village boy who goes to the front of the First World War with a naive juvenile dream of acquiring fame and medals. In the first battle, he loses his sight. He is left to serve as a listener — he must listen carefully through huge metal funnels and raise an alarm when enemy airplanes are approaching.

Back then, the Russian Empire army was mainly formed by peasants and the working class — people whose appearances showed that they lived a life of hard labor. Many non-professional actors in the film were found on the streets, in factories, among the cadets of military schools...

The film features music by Sergei Rachmaninoff, who created the *Piano Concerto No.3* (Op. 30) in 1909. With the power and energy of this piece, the composer predicted the incoming upheavals of the 20th century. Rachmaninoff's premonition about the fate of the people can be heard in the lyrical shrill melody. Three decades later, at the beginning of the Second World War, Rachmaninoff creates *Symphonic dances* (Op. 45), an even more grand and vigorous work. After which he no longer created anything...

CAST

- Vladimir Korolev — Alexey
- Mikhail Buturlov — Nazarka
- Artem Leshik — Makar Petrovich
- Danil Tyabin — Corpsman
- Sergey Goncharenko — Officer
- Filipp Dyachkov — Propagandist

CREW

creative producer

Alexander Sokurov

PRODUCTION

Lenfilm Studios

FESTIVAL

- Berlinale International Film Festival, Forum (World Premiere), 2019

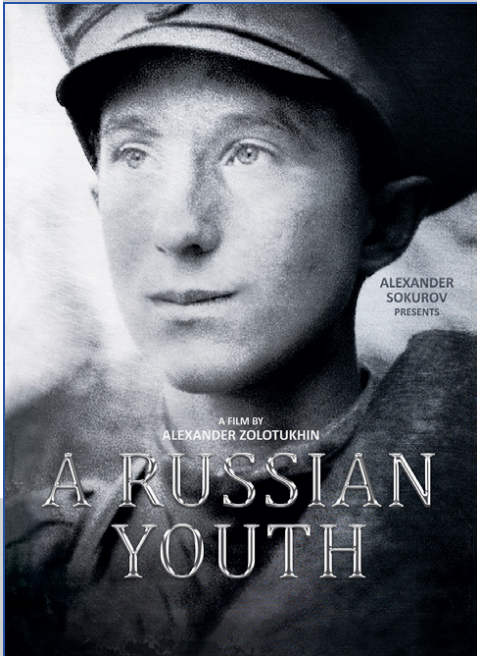
PRESS

The first impression was a shock from the visual power. When lights came on, everyone was silent and so was I. Under such visual pressure, one can only remain silent.

Georges Nivat, SEANCE

TAGS

- | youth | poem | fugue |
- | visual score | Rachmaninoff |
- | volunteer | The Great War |
- | aviation | blindness |
- | captivity | gas attack |



MAKE ME UP

written and directed by **Rachel Maclean**

VIEW TRAILER



Fiction, Si-Fi Comedy , Drama	2018	UK	84 min	English	£505 000
GENRE	YEAR	COUNTRY	DURATION	LANGUAGE	BUDGET

SYNOPSIS

In *Make Me Up*, multimedia artist Rachel Maclean has created a world that is both seductive and dangerous; a place where surveillance, violence and submission are a normalised part of daily life. She tackles these contradictions head-on and never balks at pushing boundaries.

This darkly-comic film takes a satirical look at the contradictory pressures faced by women today. It examines how television and social media can be fun and expressive spaces to explore identity, but simultaneously a gilded prison that encourages women to conform to strict beauty ideals.

Siri wakes to find herself trapped inside a brutalist candy-coloured dreamhouse. Despite the cutesy decor, the place is far from benign, and she and her inmates are encouraged to compete for survival while being watched over by surveillance cameras, 24/7.

Presiding over the group is an authoritarian diva who speaks entirely with the voice of Kenneth Clark from the 1960s BBC series *Civilisation*. As she forces the women to go head-to-head in a series of demeaning tasks, Siri, with the help of fellow inmate Alexa, starts subverting the rules and soon reveals the sinister truth that underpins their world.

CAST

Rachel Maclean
Christina Gordon
Colette Dalal Tchantcho

PRODUCTION

Hopscotch Films with NVA, BBC,
Creative Scotland and 14-18 NOW:
WW1 Centenary Art Commissions

FESTIVAL

- London Film Festival, 2018
- Rotterdam International Film Festival, 2019
- Gothenburg Film Festival 2019

PRESS

"Maclean attacks the insidious agenda of the art world by (re)presenting its narrative."

Tara Judah, BFI FILM FOREVER

"Here's something straight out of left field: a surrealist critique and freaky satirical nightmare on the subject of feminism, female body image and social media, with something of Lewis Carroll, Terry Gilliam and maybe a little of Clio Barnard in its subversive use of lip-sync."

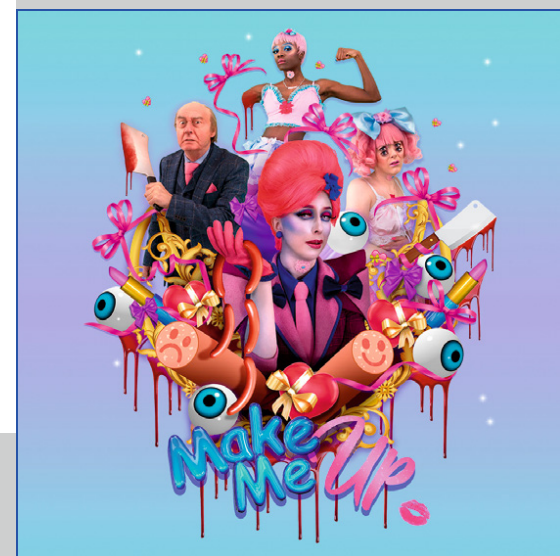
Peter Bradshaw, THE GUARDIAN

It's certainly a strong statement about how women have become controlled by men's views of how they should look.

Trevor Johnston, RADIO TIMES

A hyper-surreal attempt to dismantle the gilded prison of female beauty.

Patrick Gamble, KINOSCOPE



TAGS

dystopia	feminism	
robots	Big brother	Pin Up
plastic surgery	burlesque	
queer	riot	Barbie

WHATEVER WE WANT

written and directed by Vladimir Kozlov

KAK MY ZAKHOTIM

DIRECTOR'S EXPLICATION

Whatever We Want is a story about regular young people who are abused by authorities — embodied by two rogue police officers.

Unfortunately, situations like that are not uncommon in contemporary Russia, as well as in other, less authoritarian countries.

Just like in my previous films, the main characters are young. They are naive, inexperienced, they think they could live the way they want regardless of the political regime in the country. To some extent, they are rebellious, but when they are up against brutal force, they turn to be totally vulnerable and unprepared.

The film was made totally outside the Russian film industry and shot guerilla-style with a very small crew over less than two weeks on a shoestring budget. Only this way, I can depict real life in Putin's Russia — something that officially-approved and state-funded films couldn't do.



VIEW TRAILER



Fiction, Drama	2018	Russia	83 min	Russian	€ 3000
GENRE	YEAR	COUNTRY	DURATION	LANGUAGE	BUDGET

SYNOPSIS

Katya and Pasha are a Moscow student couple in their early twenties. They don't care about politics or authorities. They aren't really rebellious, they just want to be left alone and have fun.

One day they come to a punk concert at a small club, but two rogue policemen stop the show in the middle of it — there are no formal grounds to do that, but the policemen just enjoy their power. Katya tries to reason with one of the officers, but he reacts in a brutal way, and Pasha has to defend her. Katya and Pasha escape and they hope they're safe.

But in Russia, you shouldn't mess with the police, and next morning, the young people learn that they are in trouble. Their only way out is to pay the policemen off, and they embark on a mission of getting the cash — borrowing, begging, doing whatever they can. And they only have several hours to come up with the cash...

CAST

Yekaterina Obraztsova
Alexei Kokorin
Grigory Suvorov
Oleg Taller

PRODUCTION

Plazkart Production

- TAGS
- | club | corruption | crime |
 - | cruelty | debt | love | minimalism |
 - | police | punk | rap |
 - | students | violence |

FATEI AND THE SEA

directed by Alina Rudnitskaya & Sergey Vinokurov

FATEICH | MORE



Documentary	2018	Russia, Poland, Finland	73 min	Russian
GENRE	YEAR	COUNTRY	DURATION	LANGUAGE

SYNOPSIS

The action in the film takes place in the Far East, on an uninhabited island called Rikord in the Peter the Great Gulf of the Sea of Japan. The lead character, called Fatei after his father, and his family have their own marine farm where they harvest delicacies from the sea. In amazing images of the underwater world and landscapes of the Primorsky (Maritime) Territory of the Russian Far East, the film *Fatei and the Sea* tells the story of a little man whose life is inseparable from the big world around him.



NOTES FROM THE AUTHORS

“The filming took place on an uninhabited island, and the whole crew lived in tents, like we were war correspondents, with no contact with civilization. Rikord Island is a nature preserve. There is no public transportation there. You can only get there on cruisers, yachts and speedboats. It’s more than ten kilometers from the nearest island and 40 kilometers to Vladivostok. This is where Russia begins, and everything that happens there is a kind of metaphor since it takes place at the edge of Russia.”

Mila Kudryashova, author of the idea and screenwriter

“The character of Fatei is a man who finds it difficult to change and accept something new. He is a man with a Soviet mentality. It’s easier for him to confront poachers straight on than to change his behavior. But at the very end, Fatei metaphorically takes a step toward his enemies.”

Alina Rudnitskaya, director

“*Fatei and the Sea* is the poetic story of a family that lives on an otherwise uninhabited island in the Sea of Japan. They have a small marine farm and are simply trying to survive. The main characters’ most admirable quality is probably that they don’t give up. They try to deal with their problems as best as they can. Fatei is an old diver and a romantic who has not realized that there is an easier way to solve his problems: he can learn to speak with his enemies in the language of economics.”

Sergey Vinokurov, director

CAST

Gennady Podkorytov (Fatei)

PRODUCTION

Proline Film, Arkana Film Studio,
Illume Oy



TAGS

Family	Pacific Ocean	Poesie		
delicatessen	gourmandise	paradise	entrepreneur	
poachers	corruption	business in russian	tourists	diving

MILKFORMADNESS

written and directed by **Sergey Kavtaradze**

MOLOKOBEZUMIA

CAST

Oleg Mamikin
Natalya Panfilova
Aripula
Lavanday

PRODUCTION

Homo Erectus Film Studio

DIRECTOR'S EXPLICATION

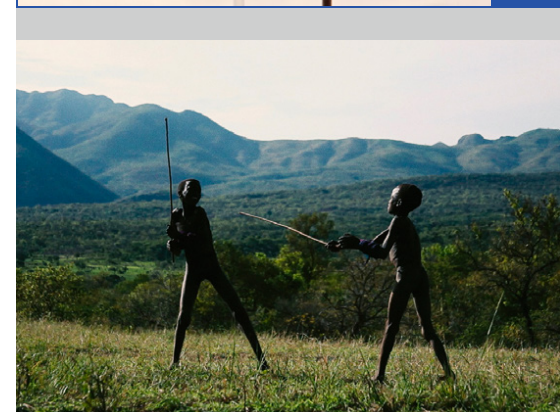
...During filming we were able to capture a choreographed sagne as well as a spontaneous sagne that arose as a result of an interpersonal conflict. A comparison of the two recordings shows that the reactions of those watching the "staged" battle did not increase in intensity until three to five minutes after the first stick fight began (there was no traditional hymn singing before the fight and it only started some 30 minutes later). The combatants then gradually started picking out their opponents based on existing conflicts and contradictions. During both sagne there was a kind of social facilitation — the speed and power of strikes increased when other combatants were also fighting. As the sagne progressed, more and more warriors joined in the confrontation. Note that a similar process of joining in a fight is characteristic even of non-human primates (the Rhesus macaque)...

...The phenomenon of the sagne is an example of preparing for and taking part in an intragroup confrontation. It is an elaborate sexual cycle in terms of its primary symbolism — demonstration (parade) → physical battle → securing the status of the dominant male, or proclamation of a new victor → first choice of female.

Sergey Kavtaradze, "War archetypes: violence, the unconscious and struggle for basic needs"

TAGS

| visual anthropology | war |
instinct | postdoc | ritual | death |



Doc., Fantasy	2018	Russia	60 min	Russian	€ 700 000
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GENRE	YEAR	COUNTRY	DURATION	LANGUAGE	BUDGET
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SYNOPSIS

This is an insight into unconscious state of mind.

Through the story of Afghanistan war on Soviet side veteran who is working at the ship and experiences problems with aggression and through the ancient world that shows the true essence of war — from its birth to the the tragical consequences.

The history repeating — the archetypes of war inside humanity.

