

# ALL THE PRETTY LITTLE HORSES

A film by  
Michalis Konstantatos

PRESSKIT

  
OFFICIAL COMPETITION  
SARAJEVO FILM FESTIVAL 2020



SIFF / 2020  
金爵奖官方入选  
GOLDEN GOBLET AWARD  
OFFICIAL SELECTION



### SHORT SYNOPSIS

In the wake of a disaster, Aliko and her husband Petros take their young son Panagiotis to a provincial seaside town, seeking refuge. Working temporary jobs, Aliko and Petros try to put their lives back together so they can return home to Athens. When Aliko begins to realize that the plan is not working—or worse, may not even exist—the distance between her and Petros begins to grow.



## SYNOPSIS

Reeling from disaster, Aliki and Petros must move with their son Panagiotis from Athens to a small apartment in a provincial Greek seaside town. Aliki finds part-time work as an in-home nurse and Petros becomes the caretaker of a luxurious villa owned by wealthy Anna, who only visits when she can steal a moment from her hectic work schedule.

Aliki and Petros consider their jobs to be temporary, merely part of their plan to rehabilitate their finances in preparation for their eventual return to Athens. Petros settles into his new reality, an adjustment made easier by the luxurious surroundings of his work. Aliki's strong sense of pride and desire to get back to their life in Athens makes living in the sleepy seaside town harder for her and tensions between them begin to rise.

Petros invites Aliki to visit him while he works at the villa, and she begins to relax as they enjoy the luxurious surroundings together.

These visits become more frequent and compulsive as Aliki and Petros begin to experience the villa as a space of fantasy, satisfaction—even hope. They linger in this fantasy world at the villa while Anna is away working, but when she returns at the weekends flanked by her two large and loyal dogs, the couple must return to their cramped apartment and stifling reality.

As Aliki realises that Petros is settling ever deeper into the comfort of his new situation, she begins to fear that their original plan for a come-back might be falling apart, along with any hope of returning to their old lives in Athens. She becomes despondent.

Petros perceives Aliki's emotional shut-down as a silent disapproval of his inability to provide a better life for her, and he grows desperate as he seeks a way out. Things get out of hand when they run into a friendly couple they knew back in Athens and Aliki impulsively invites them over for dinner at Anna's villa, pretending that the house is theirs. As the impulsive lie clashes with reality and their own failings, the tension between Aliki and Petros reaches its peak.

## 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.



## WRITER - DIRECTOR BIO

**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.

[www.michaliskonstantatos.com](http://www.michaliskonstantatos.com)

[www.blindspot.gr](http://www.blindspot.gr)



## MAIN CAST

(in order of appearance)

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 Karaiskos





### **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-duration 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.

## MAIN 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**



## TECHNICAL INFO

Fiction, Colour

Genre

Psychological Thriller, Drama

Countries of production

Greece, Belgium, Germany

Language

Greek

Year of production

2020

Film duration: 24fps / 25fps

107 Min / 103 Min

Original shooting resolution aspect and camera

2944x2160 (3k) 2:1, Arri Alexa

Screening resolution and aspect

2048x858 (dci Scope), 2.39:1

Sound specs (dcp)

5.1 Surround

Dialogues

Greek

Subtitles

English, French, German, Greek





## PRODUCTION COMPANIES

### HORSEFLY PRODUCTIONS

[www.horsefly.gr](http://www.horsefly.gr), [info@horsefly.gr](mailto:info@horsefly.gr)

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### EZ FILM

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# ALL THE PRETTY LITTLE HORSES

A film by  
Michalis Konstantatos

A co-production between **Greece, Belgium and Germany**

A production of **Horsefly Productions**

A co-production of **A Private View, Massah Film**

In co-production with **ERT, EZ Films**

With the support of **The Greek Film Centre, Eurimages, The Belgian Federal Government's Tax Shelter, The National Centre of Audiovisual Media and Communication - EKOME, Creative Europe Programme - MEDIA of the European Union**

The project was developed and presented in **Torino Film Lab, the Berlinale Co-Production Market, the Venice Gap Financing Market**

(horsefly)

a  
private  
view  
productions

MASSAHFILM

