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FESTIVAL DE CANNES
LA CINEF
2023 OFFICIAL SELECTION



a wild visual poem

ELECTRA

by Daria Kashcheeva

A close-up shot of Taylor Swift in a swimming pool. She has dramatic makeup, including bright blue eye makeup and black paint streaks running down her face and neck. She is wearing a red choker with a white letter 'E' pendant. The background is a teal wall and pool tiles.

Electra rethinks her 10th birthday, mixing memories with dreams and hidden fantasies.

IS OUR MEMORY JUST FICTION? OR A MYTH?

SHORT SYNOPSIS

Electra rethinks her 10th birthday, mixing memories with dreams. Isolated in her fantasy world full of busty dolls, plastic men's body parts and dentist tools, she builds up her own relationships with her body and sexuality. Diving deeper into her childhood memories, Electra goes through the most painful memories to let her suppressed feelings come out.





LONGER SYNOPSIS

Electra rethinks her 10th birthday, mixing memories with imagination and hidden dreams. Isolated in her fantasy world full of made-up busty dolls, plastic men's body parts, juicy strawberries and dentist tools, she builds up her own relationships with her body and sexuality. Diving deeper and deeper into her childhood memories, she experiences again rebellion against her mother and mixed feelings for her father. Electra has to go through the most painful memories to let her suppressed feelings come out. In the end, she is ready to reveal what has really happened during her 10th birthday.

DIRECTOR'S NOTE

For my project Electra, I was inspired by psychoanalysis and psychotherapy. The main impulse for the script became the Electra complex and the myth about Electra.

While researching the topic, I discovered that quite a lot of women and girls could have an Electra complex, because the loss of a father is pretty common nowadays. It is not only a case of death, but also the father's departure due to divorce. The departure of a man from the family becomes a trauma for both mothers and daughters.

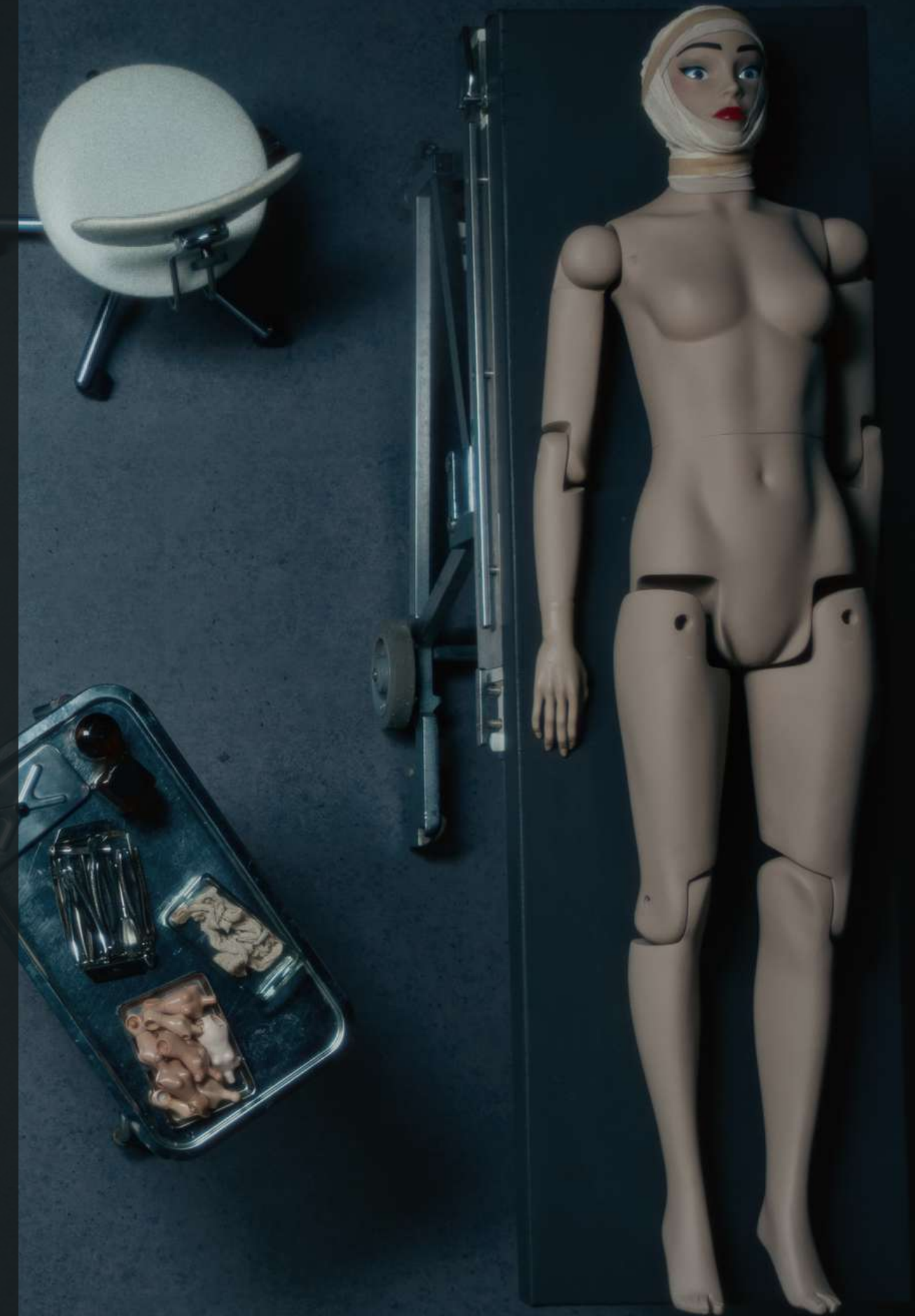
A mother will find it difficult to tolerate the behavior of her daughter, who will continue to manifest her unconditional love for the father. The mother thus encloses her feelings within herself and becomes more distant from her daughter. On the other hand the daughter compensates for the negative relationship with her mother by developing a hyperbolic Eros towards her father, which could lead to a mental incest.



The grief of losing a father causes suffering but also

A DESIRE TO ESCAPE FROM REALITY.

Electra remains isolated in her own fantasy world, looking for a way of perceiving her own body and her own sexuality as she grows up. The excessively sexual Barbie dolls given to her by her father become an example of feminine beauty. In the film, I work with the symbolism of the mannequin or doll, which represents a relatively safe, testing and transitory object, as a defense against truly experiencing all the feelings. Electra dives into this literally artificial world, she destroys herself, transforming into a mannequin to become a character that belongs in a carefree world. These tendencies to self destruction, either physical or psychological, to distance oneself from relationships, from physical coexistence, are unfortunately quite a prominent feature of today's postmodernist society.



FILM STRUCTURE

Thinking about the structure for the film, I was inspired by the stages a person goes through during a course of psychotherapy.

During therapy sessions, the client revolves around memories of a traumatic event, jumping from the past to the present, everything changes, the images change, memories change too. The same person may take on different features. Ones in which the father can be kind, then cruel and rejecting. The mother is sometimes loving, after a while she is aggressive and blames Electra for her father's departure. That's why I often repeat the motif of the tenth birthday, and each time this birthday is different. Using this refrain, I am trying to raise a question in the viewer's mind, "What really happened during this tenth birthday?"





PIXILATION LIVE ACTION

I've chosen the pixilation technique, or animation of the human body, as the main technique for my film so that the viewer could identify more with the main character and her feelings on a physical level, as the theme of experiencing feelings and perceptions of one's body and sexuality is an important theme throughout the film.

The whole film is a fiction that Electra made up. To create a surreal world, the pixilation technique is very suitable for its strange jerky dreamlike movement. But for Electra's monologue, her confession, which creates the story arc, I've chosen live action technique. After Electra dives deeply and honestly into the memories of the traumatic event and relives it again, giving vent to her repressed emotions, she is ready to tell her story truthfully in front of the audience.

CREDITS

written and directed Daria Kashcheeva
producers Zuzana Křivková (MAUR film, CZ)
Martin Vandas (MAUR film, CZ)
co-producers Tomáš Šimon (FAMU, CZ)
Olivier Catherin (Papy3D Productions, FR)
Richard Van Den Boom (Papy3D Productions, FR)
Juraj Krasnohorský (Artichoke, SK)

cast

Electra Zuzana Částková
little Electra Marie Verner
Clytemnestra Zuzana Stivínová
Agamemnon Robert Jašków

animators Marek Jasaň, Vojtěch Kiss
DOP Tomáš Frkal
production designer Marek Špitálský
puppets JPL studio (FR), Mon Beau Studio (FR)
editor Alexander Kashcheev
sound designer Miroslav Chaloupka
original music Lucas Verreman

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Centre national du cinéma et de l'image animée
Procirep and Angoa
Slovak Audiovisual Fund



CO-PRODUCTION COMPANIES

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FAMU - www.famu.cz | Alexandra Hroncova - alexandra.hroncova@famu.cz

Papy3D Productions - www.papy3d.com | Olivier Catherin - olivier.catherin@wanadoo.fr

Artichoke - www.artichoke.sk | Juraj Krasnohorsky - juraj@artichoke.sk

maurfilm

FAMU

PAPY3D
PRODUCTIONS

Artichoke
film production

YEAR OF PRODUCTION 2023
COUNTRY OF ORIGIN Czech Republic
RUNNING TIME 26 min. 33 sec.
LANGUAGE English
GENRE rock and pop surrealistic drama
TARGET 16+
ANIMATION TECHNIQUES stop motion, pixilation, live action
SCREENING FORMAT DCP / HD file
RESOLUTION 4K
SPEED 24 fps
ASPECT RATIO 2.39:1
SOUND MIX channels 5.1
WORLD PREMIERE La Cinef Selection
Cannes Film Festival May 2023



director

DARIA KASHCHEEVA

Daria Kashcheeva (1986) is an independent film director based in Prague, finishing her studies at the Department of Animated Film at FAMU in Prague.

Her student films featured at many international festivals. Daria's original "To Accept" won the Nespresso Talents 2017 film competition in Cannes.

In her Bachelor's puppet animation "Daughter", Daria experiments with camera motion and explores the topic of the father-daughter relationship. The film was premiered at Annecy Animation Film Festival and got Cristal for the Best Graduation Film and Young Jury Award. "Daughter" has got more than 100 awards and was a nominee at the 92nd Oscars.

The wide success of "Daughter" allowed Daria to work with a bigger team in semi-professional conditions on her graduation film "Electra".

Electra (2023 MAUR film, FAMU, Papy3D Production, Artichoke)
Daughter (2019 FAMU, MAUR film)
Prague. A foreigners' perspective (2017 FAMU)
To Accept (2017 independent)
Oasis (2017 FAMU)
In a Dumpster (2017 FAMU)



A short animated drama
by Daria Kashcheeva

daughter



production Zuzana Roháčová, FAMU
co-production Martin Vandas, Alena Vandasová, MAUR film
editor Alexander Kashcheev
music Petr Vrba
sound design Daria Kashcheeva, Miroslav Chaloupka
director of photography Daria Kashcheeva

FAMU, MAUR film, Miyu Distribution

Dedicated to mom and dad
with lots of love

 electra_animated_short

 ElectraAPoem

->WATCH THE TRAILER<-

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MiyuDistribution



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