



Karlovy Vary
International Film Festival
Proxima Competition

WINDLESS

directed by
PAVEL G. VESNAKOV

Original title: БЕЗБЕТРИЕ
93 min 1:1 2k 5.1 Bulgaria, Italy

RED
CARPET

dis parte

TRANSFORMERS

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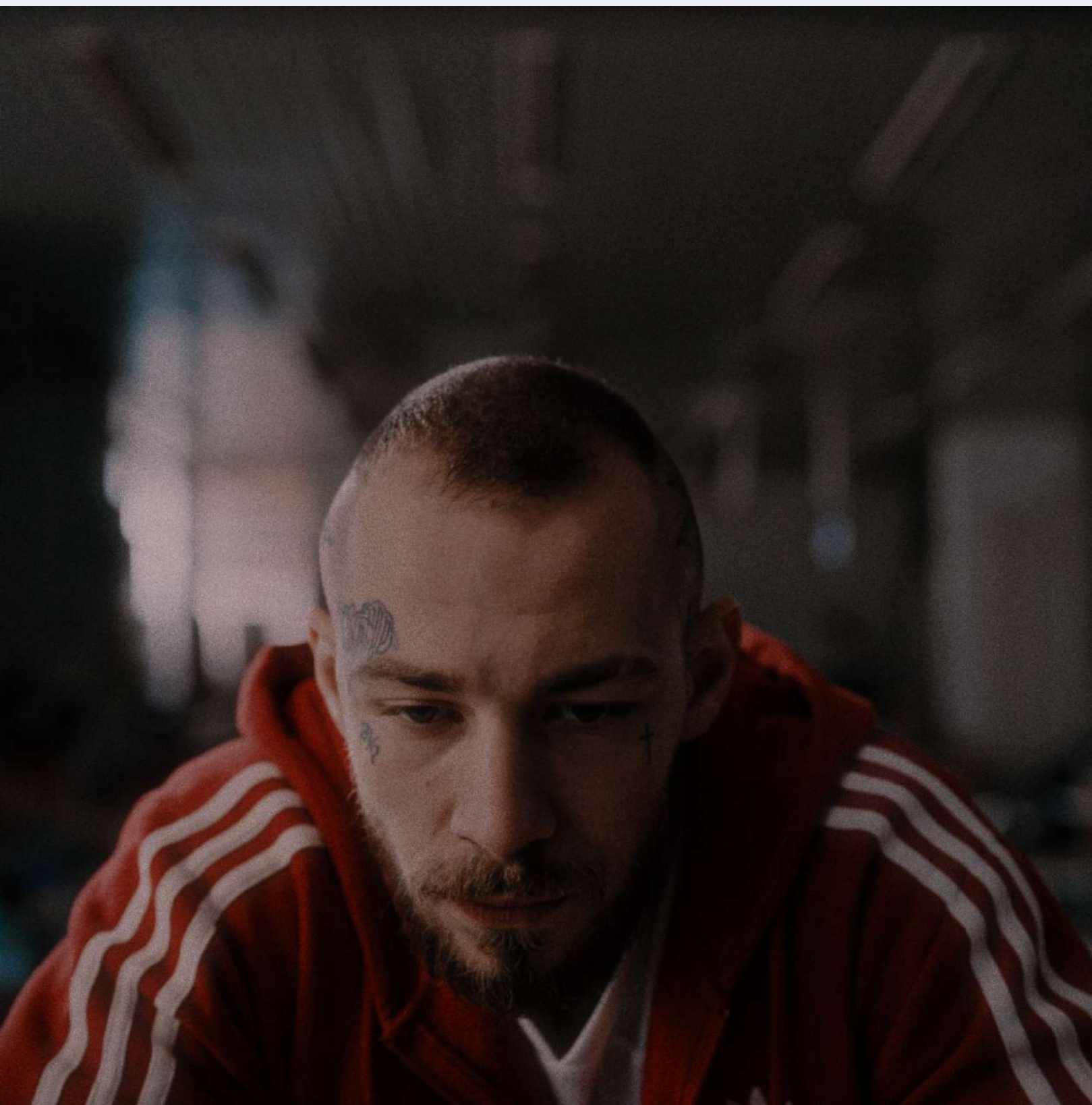
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alpha
violet



Synopsis

Kaloyan returns home to handle the sale of his late father's apartment. At the beginning the process starts as a routine mundane task, but soon transcends into a journey of self-discovery that tries to track the connection between childhood trauma, memory and the passage of time.



You cast the rapper FYRE in the lead role. How did you come to this decision? Has he acted before?

I've worked with him in my debut feature film "German Lessons". He plays a small part there, but I sensed something special about him. I like how well mannered and intelligent he is. That's exactly how I imagined Kaloyan to be.

And the rest of the cast? Are they all professional actors or are there any non-professionals among them?

The cast is a mixture between professional and non-professional actors. I like the idea of urging professionals behave like non-professionals and non-professionals behave like real actors.

Cinematography plays a major role in the film, with the ratio of the film 1:1. Why did you choose this particular format?

This story can't be told without this extreme visual concept. I wanted to leave no space around my main character because that's how pressed he feels when he comes home. Everywhere he turns, he feels some hidden emotion, a memory, or just a sudden feeling of something lost... there is nowhere he can hide or escape. That's why I decided to use the square format in which the film is shot. Apart from this, the small square resembles the tiny apartment in which I spent my childhood, so there is a personal note in the decision as well.

WINDLESS seems as something much bigger than a family drama, but encapsulating a society as a whole. In what way does it portray Bulgarian society, and your thoughts on this, today?

In this movie I wanted to tell as much as possible with very little and minimalistic means of expression. I try to speak about the Bulgarian society as a whole, but through the point of view of one boy. I strongly believe that "Less is more" is a very powerful statement.



Memory is a complex concept and something Kaloyan seems to struggle with a lot. How does the concept of memory function in WINDLESS?

As Louise Glück writes: “We look at the world once, in childhood. The rest is memory.” The question of how time passes around us and what the word “time” means has bothered me since my childhood. How do we remember things? Do we remember objects or emotions? Do we remember the voices of our deceased relatives, or do we only know their faces?

I want to explore the stillness of memory and the muteness of a hidden childhood trauma. Kaloyan's return to his father's apartment is a pilgrimage to a shrine of memory, a confrontation with the past that is as vivid as it is elusive. The furniture remains in the same place where it was left years ago, the photographs still hang on the walls. Yet the warmth of those objects has long faded, and now they only evoke a distant echo of familiarity.

Could you elaborate on the sound design of the film?

Sound design is one of the most pleasing parts of filmmaking for me. In *Windless* I use music for the first time in my career, so I am used to work with the sound a lot. I believe that the rhythm of any film depends heavily on the sound design. You can't achieve good rhythm without detailed and conceptual work with the sound.



Director's bio

"Windless" is Pavel G. Vesnakov's second feature film. His debut "German Lessons" (2020) premiered at Cairo International Film Festival where it won the Best Actor Award.

Pavel's short films have screened all over the world and have won more than 30 awards. In 2014 "Pride", Pavel's third short film premiered in Locarno International Film Festival and later won the Grand Prix at Clermont-Ferrand International Film Festival and was nominated for European Film Awards.

Pavel G. Vesnakov is Berlinale (2012) and Sarajevo (2011) talent campus alumni.

The screenplay for "Windless" was developed at Jerusalem Film Lab & Scripteast.



RED CARPET is a Bulgarian independent film production company with a strong interest in producing art-house movies. Producing Milko Lazarov's two feature films, *ÁGA* (2018) and *ALIENATION* (2013), brought the company international recognition and a number of awards from A-grade international film festivals such as Venice, Berlinale (closing film of the festival), Cairo, Goa among some. *ÁGA* (2018) gained more than 30 international awards and was successfully distributed in France, Germany, Switzerland, Poland, Israel etc.

RED CARPET is acting as a minority co-producer of the Turkish film *THE REEDS*, directed by Cemil Ağacıkoglu, that premiered at the 2023 Toronto Film Festival, and of the Greek film *MEDIUM* directed by Christina Ioakeimidi, that premiered at the 2023 Sarajevo Film Festival and was awarded with Best Balkan Film at 2024 Sofia Film Fest.

RED CARPET is a minority co-producer of the Greek film *ARCADIA*, directed by Yorgos Zois, that premiered in the Encounters section at the 2024 Berlinale, and of the Greek documentary *STRAY BODIES*, directed by Elina Psykou, that premiered at Thessaloniki International Documentary film festival and was part of the F:act Award Competition 2024 at CPH:DOX.



dispàrte is a Rome-based production company founded by Alessandro Amato and Luigi Chimienti.

We develop projects with an international appeal and imagined for a wide audience, through a careful editorial process within international workshops and co-production markets. Our movies have been selected in prestigious festivals such as Cannes, Venice and Locarno.

In 2024 we released *Los Domingos Mueren Más Personas* by Iair Said, a co-production with Campo Cine (Argentina), at ACID - Cannes Film Festival and *Windless* by Pavel G. Vesnakov, a co-production with Red Carpet (Bulgaria), at Karlovy-Vary IFF Proxima section.

Among our recent releases are: *Margini*, premiered at the Venice's International Critics' Week (Audience Award) and *Maternal*, premiered at the Locarno IFF - Main Competition (winning four awards). Our slate of in-development projects currently includes features in co-production with Albania, Chile, France, Portugal, Slovenia and Switzerland.

dispàrte is a member of AGICI, European Producers Club (EPC) and European Film Academy (EFA).



Cast

Ognyan Pavlov – “FYRE”
Veselin Petrov
Mihail Mutafov
Nadya Derderyan
Lidia Vulkova
Konstantin Trendafilov
Vasil Binev

Director

Pavel G. Vesnakov

Scriptwriters

Pavel G. Vesnakov
Simeon Ventsislavov
Teodora Markova
Nevena Kertova
Georgi Ivanov

Producer

Veselka Kiryakova

Co-producers

Alessandro Amato
Luigi Chimienti

DOP

Orlin Ruevski

Production designer
Severina Stoyanova

Costume designer
Marieta Spasova

Editor

Victoria Radoslavova

Composer

Ascari



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