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degli **AUTORI**

# SHORT SUMMER

A film by Nastia Korkia

2025 / Color / 101' / GERMANY, FRANCE, SERBIA / 16 mm / 1.66 / 5.1

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# SHORT SUMMER

A film by Nastia Korkia

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## International press

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## Producers



**TAMTAM**

Andrea Schütte & Dirk Decker  
Natalia Drozd



Bérénice Vincent



Miroslav Mogorović  
Stefan Mladenović



## SYNOPSIS

Katya, 8 years old, spends the summer with her grandparents in the Russian countryside. Time stands still, adults remain silent, and a war in the background destroys lives. Meanwhile, kids are growing up and the clouds are flying.

## DIRECTOR'S BIOGRAPHY

Nastia Korkia is a film director of Russian origin who divides her time between Germany and France. Her documentary feature film **GES-2** premiered at the 78th Venice Film Festival. Her works have been screened at IDFA, Berlin Critics' Week, DOK Leipzig, True/False, and Sheffield DocFest, among others.

## DIRECTOR'S FILMOGRAPHY

**2025**  
**SHORT SUMMER**  
Feature Film - Debut

**2023**  
**DREAMS ABOUT PUTIN**  
Short Film - IDFA

**2021**  
**GES-2**  
Documentary -  
Venice Film Festival

**2021**  
**ALMOST SPRING**  
Short Film

**2018**  
**DRAMATIC AND MILD**  
Short Film





## DIRECTOR'S STATEMENT

“For me, **SHORT SUMMER** is an attempt to show how war and fear quietly seeped into everyday life, shaping a child’s world not through loud events, but through small details, whispered conversations, the unsettling occurrence of terrorist attacks nearby, news about the war on TV. It is important to me to preserve that fragile memory of childhood, its light and shadows. I do not seek to moralize; I want to reflect on denial, helplessness, and the quiet courage it takes to face reality. For me, this film works like a time capsule, preserving the delicate beauty of a lost time while demanding how a society can begin to forget and turn away from problems. It’s a personal reckoning, but also holds out the hope that the next generation chooses differently.”

”

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to face reality.**



## INTERVIEW DIRECTOR Nastia Korkia

### – How did the idea for the film come about?

For me, working on this script began as a process of extracting memories. I wanted to relive certain moments through writing. From the very beginning, I aimed to capture the essence of childhood as I remember it – not the specific stories of my own childhood, but the very idea of childhood itself.

It wasn't a linear process. It started with a few scenes that felt like the core – like a planet – around which other scenes were orbiting like satellites. Later, it evolved into a full story when my co-author, Mikhail Bushkov, joined me.

### – How did you work with children?

It was the smoothest part of the process, though I was initially worried about how it would go. We held a fairly extensive casting call and searched everywhere. But as soon as I saw Maiia, I felt confident everything would work out. She was the most reassuring person on set – always focused, always ready to perform, never in a bad mood. I was very lucky to find her.

Once we found all three kids, we held several rehearsals and just spent time together. I wanted to build a strong bond with them, so we went cherry-picking, riding bikes, and rehearsing. I must admit, working with the kids was the easiest part of the shoot for me.

### – We never see war, but we understand that the anxiety comes from it. Why did you decide not to show the conflict?

I felt it was important to convey the anxiety of war without showing it directly – only its effects on society. Most of the dramatic things in life are things we never actually see.

One of the core ideas of the film was to show how people choose not to notice what's happening – and how, eventually, the echo of war infiltrates civilian life. We see this in the character in the blue coat – he is a product of war.

This was probably one of the central themes I wanted to explore: **even if we close our eyes to war, war won't close its eyes to us.** It reaches us – through a soldier with PTSD, through rumors about a deceased son, through amputees on the streets, through the news. War doesn't need our attention to exist – it thrives in our indifference. **Like radiation, the effects of war aren't visible at first, but society inevitably faces the consequences.**

### – Where was the region where you filmed?

For various reasons, we had to shoot in Serbia. We conducted quite an extensive search, and I must admit we encountered many challenges – Serbia



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doesn't resemble Russia architecturally at all. But we were lucky to discover the small provincial mining town of Bor, thanks to our production designer Nikita Evglevskii.

**The Serbian press describes Bor as one of the most depressing and environmentally polluted towns.** As soon as we read that article, we decided to scout it – and it was the right decision. **It reminded us a lot of Southern Russia, where the story is set.**

As someone with a strong documentary background, it wasn't easy for me to shoot this film outside Russia. I could barely rely on the surrounding reality – which is usually such a huge advantage – and instead, we had to recreate everything from scratch.

### – What was your inspiration for this film?

My main inspiration for this film wasn't a particular story, but the desire to share feelings that had lived inside me for a long time.

But the major turning point came in 2022 – a year marked by intense personal experiences and the beginning of the full-scale invasion of Ukraine. **After February 24, 2022, everything took on a different perspective.**

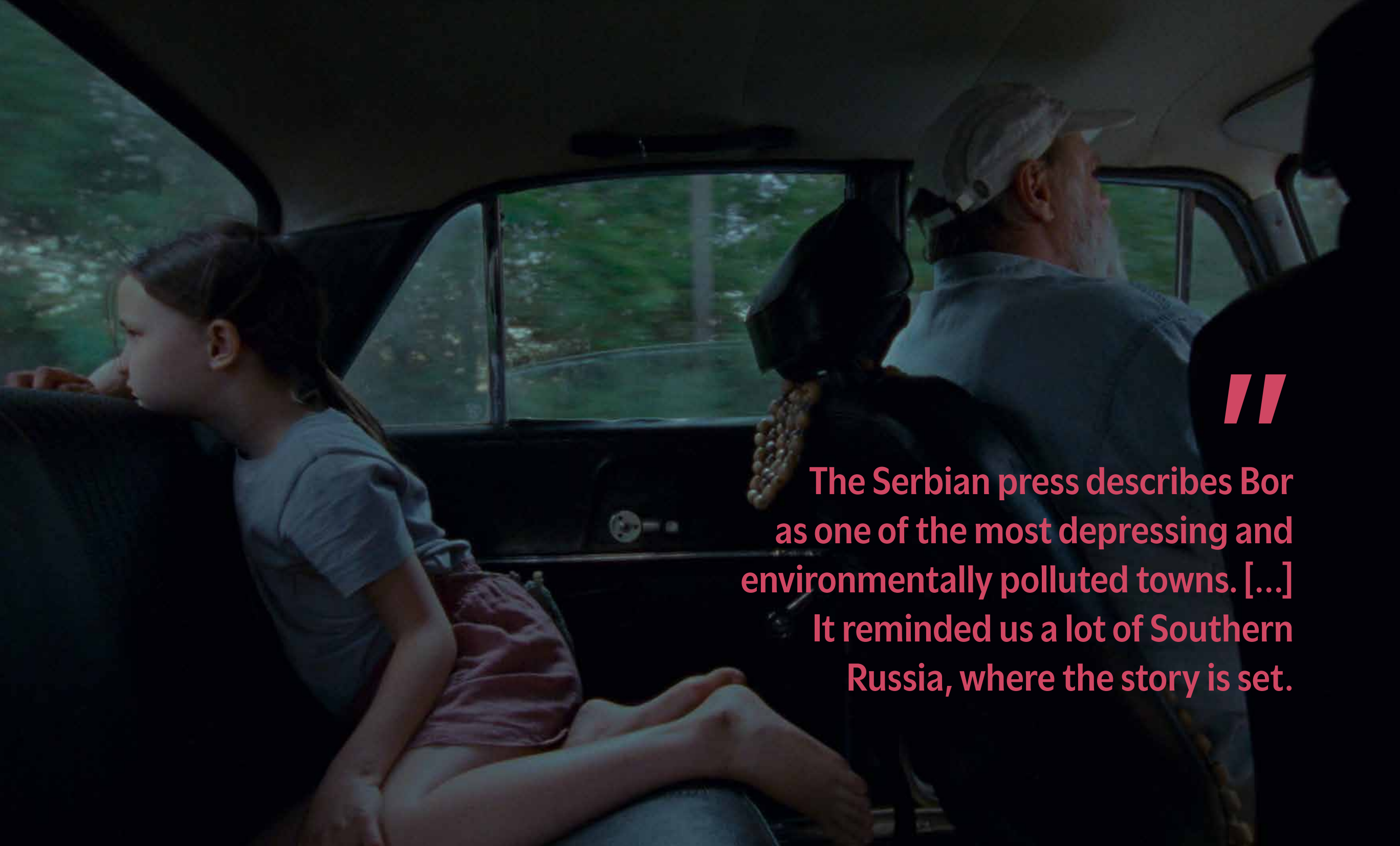
**It became a necessity – not just an inspiration – to try to digest it all and understand how my country ended up where it did.** That was, and still is, a profound question for me.

I decided to look 20 years back, which led me to other wars and conflicts and a period of extensive research. Still, I felt it was important to keep the story grounded in the perspective of one family, one little girl – and to express what I felt through her eyes.

### – Can you tell us more about Katia and her feelings?

Katia is a rather self-absorbed girl who finds herself in the midst of family turmoil. She's not very expressive, and she barely understands what she feels. Mostly, she drifts through what's happening around her and invites the viewers to join her. I didn't want to create a narrative in which a small child takes the lead or makes conscious decisions. **I think childhood, in general, is a time when we absorb – like a sponge – the good and the bad, the ugly and the beautiful.** Katia openly reacts only twice in the film, but I don't think she fully understands what she's doing and I find it particularly genuine and true. Often we understand only later what we actually felt and that is why I try to avoid open emotions and feelings on the screen.

The film is not autobiographical by nature, but some scenes were inspired by my own childhood. I must admit I barely remember the feelings – only the slowness of time, the sense that everything unfolded at its own, quiet pace.



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**– What is the importance of nature and animals in the film?**

I think childhood is the time when we're most connected to nature – the smell of tomatoes in a greenhouse, the touch of sharp glass, twilight over a swamp. All those sensory impressions bring me back to childhood immediately.

Honestly, I'd be happy if viewers begin drifting away from the film's narrative and toward their own childhood memories while watching – that would be the greatest joy for me. The film's slow pace welcomes it.

We worked extensively on sound with a brilliant French team (Simon Poupard, Pierre-Jean Labrusse, and André Rigaut), along with our sound consultant and my dear friend Andrey Dergachev. It was extremely important for me not to "lie" in the sound – we used real Russian sounds of nature: birds, insects, the echo of barking dogs in villages.

In fact, while working on the film, I realized that even dogs and crows, for example, are very different in Russia than in other countries. I think they speak different languages, just like people do.







**Tamtam Film** is a German production company based in Hamburg. Founded in 2012 by Andrea Schütte and Dirk Decker—who today each bring around twenty years of producing experience—the company serves as a creative hub for established filmmakers as well as emerging talent, and as an idea lab for diverse, ecological, and socially sustainable film production.

The company's activities are highly diversified, with a catalogue spanning feature films, creative documentaries, and series—produced independently or as European co-productions with long-standing partners. In 2022, Tamtam Film's production **PACIFICTION** by Albert Serra was selected for competition at the Cannes Film Festival. Recent productions include **SHORT SUMMER** by Nastia Korkia (Venice Days 2025), **RAIN FELL ON THE NOTHING NEW** by Steffen Goldkamp (Karlovy Vary 2025), and **CONFERENCE OF THE BIRDS** by Amin Motalebzadeh (FID Marseille 2025).

Over the last decade, Tamtam Film's more than 25 productions have been honored with numerous prestigious national and international awards, establishing the company as a distinctive voice in European film production.

**Natalia Drozd**, born 1977 in Leningrad, has produced and co-produced more than 18 feature films, including **HI MOM** by Ilya Malakhova (San Sebastian 2023), **GOLIAF** by Adilkhan Erzhonov (Orizzonti Extra Venice IFF 2022), **UNWANTED** by Lena Lansikh (best Debut Director San Sebastian 2021), **COMPARTMENT NUMBER SIX** by Juho Kuosmanen (Grand Prix Cannes 2021), **CORE OF THE WORLD** by Natalia Meschaninova (San Sebastian 2018), **ARRHYTHMIA** by Boris Khlebnikov (Best Actor at Karlovy Vary IFF 2017) and others. When the Russian invasion in Ukraine started, Natalia left Russia and now continues her professional life as a film producer in Hamburg.

## PRODUCERS' BIOGRAPHIES



**TOTEM** is a Paris-based international sales and production company launched in 2019. We seek out talents that bring new perspectives. Films lead to emotions and emotions lead to reflection. We want films to travel and people to travel in film.

**TOTEM ATELIER** develops and produces early stage projects with a strong international potential.

**TOTEM FILMS** sells Totem Atelier productions worldwide and acquires handpicked feature films and documentaries for international distribution.

**TOTEM ATELIER** filmography includes **SHORT SUMMER** by Nastia Korkia (Venice Days 2025), **THE HYPNOSIS** by Ernst de Geer (Karlovy Vary 2023 - Best Actor, Fipresci Jury Award, and Europa Cinemas Label), **DEAD GIRLS DANCING** by Anna Roller (Tribeca 2023), **MARCEL!** by Jasmine Trinca (Cannes Official Selection 2022).



The **ART&POPCORN** Film Art Center was established in 2004 in Belgrade by a group of young filmmakers with the idea of producing films. Miroslav Mogorović and ART&POPCORN brought together a young team and talented professionals, writers, and other producers. In addition to working with young artists, the company also focuses on cooperation with internationally recognized directors, collaborating with European production companies as coproducers or executive producers. In 2010 Stefan Mladenović joined the company that was part of film productions from the United States, Germany, France, Russia, Belgium, Greece, the Netherlands, Croatia, and Ukraine...

The company developed as one of the largest and most reliable Serbian film companies working with European partners. ART&POPCORN is also actively involved in organizing film festivals and is the founder of the Palić European Film Festival. Since 2012, the company Manages two movie theaters in Serbia: the Fontana Cinema in Belgrade (2012-2022) and the Abazija Cinema in Palić.

Art & Popcorn filmography includes, **STRAHINJA BANOVIĆ** By Stefan Arsenijević, (Karlovy Vary, Crystal Globe 2021), **NO ONE'S CHILD** by Vuk Ršumović (Venice Critic's Week, 2021), **DOVLATOV** by Aleksey German Jr. (Berlinale Official Competition, 2017), **GENERAL** by Bakur Bakuradze (Locarno International Competition, 2015), **THE HIGH SUN** by Dalibor Matanic (Cannes IFF, Un Certain Regard, 2015).



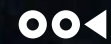
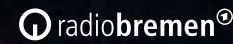
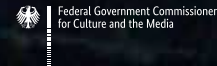
## MAIN CAST

<b>Katya</b>	Maiia Pleshkevich
<b>Lyosha</b>	Yakov Karykhalin
<b>Petya</b>	Aleksandr Karpushin
<b>Grandpa</b>	Aleksandr Feklistov
<b>Grandma</b>	Vesna Jovanović

## CREW

<b>Screenplay</b>	Nastia Korkia & Mikhail Bushkov
<b>Direction of Photography</b>	Evgeny Rodin
<b>Editing</b>	Benjamin Mirguet
<b>Production Design</b>	Alisa Solovieva & Nikita Evglevski
<b>Sound Design</b>	Simon Poupard
<b>Sound Editing</b>	Andre Rigaut
<b>Costume Design</b>	Marija Janošević
<b>Key Make Up</b>	Jasmina Mina Lilić

## INSTITUTIONS SUPPORTING THE FILM



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develops and produces early stage projects with a strong international potential.

## Totem Films

sells Totem Atelier productions worldwide and acquires handpicked feature films and documentaries for international distribution.

### Selected filmography

**TOTEM FILMS** selected filmography includes among many others *THE VISITOR* by Vytautas Katkus (Karlovy Vary 2025), *KIKA* by Alexe Poukine (Cannes Critics Week, 2025) *MEASURES FOR A FUNERAL* by Sofia Bohdanowicz (Toronto Centrepiece program 2024), *SUDAN, REMEMBER US* by Hind Meddeb (Venice – Giornate degli Autori 2024), *THE VILLAGE NEXT TO PARADISE* by Mo Harawe (Cannes Un Certain Regard 2024), *MY FAVOURITE CAKE* by Maryam Moghaddam & Behtash Sanaeaha (Berlinale Competition 2024), *CROSSING* by Levan Akin (Berlinale Panorama 2024), *BLACKBIRD BLACKBIRD BLACKBERRY* by Elene Naveriani (Cannes Director's Fortnight 2023), *THE HYPNOSIS* by Ernst de Geer (Karlovy Vary 2023), *SLOW* by Marija Kavtaradze (Sundance 2023), Juho Kuosmanen's *COMPARTMENT N°6* (Cannes 2021 Competition – Grand Prix) *WE* by Alice Diop (Berlinale Documentary Award 2021) and *GAGARINE* by Fanny Liatard & Jérémy Trouilh (Cannes 2020).

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