

# EUROPE, SHE LOVES

TALLINN SEVILLA DUBLIN THESSALONIKI



WRITTEN AND DIRECTED BY  
**JAN GASSMANN**



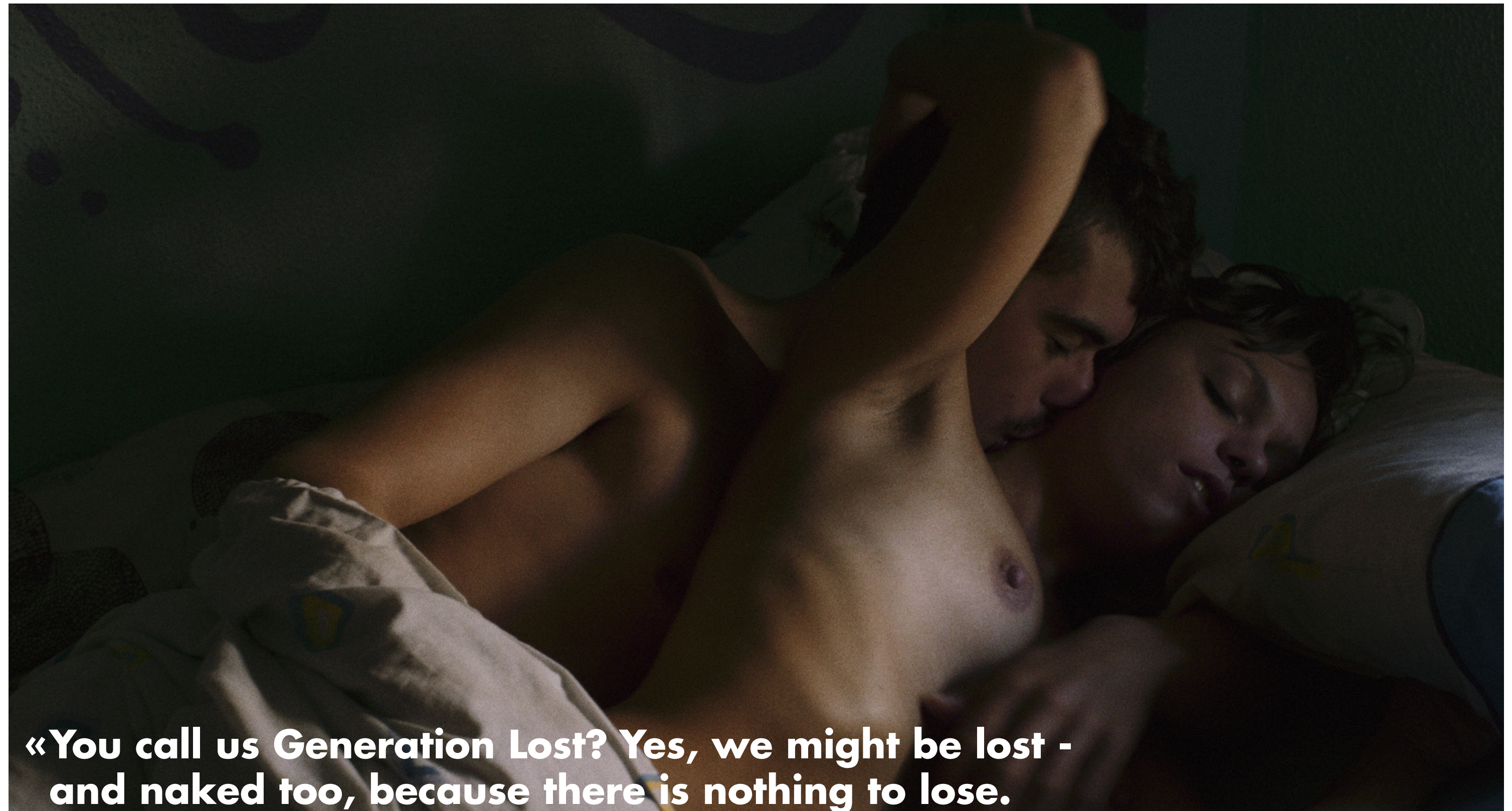


## LOGLINE

Europe on the verge of social and economic change.  
A close up into the shaken vision of four couples,  
daily struggles, fights, kids, sex and passion.  
A movie about the politics of love.

Tallinn, Sevilla, Dublin, Thessaloniki.  
Europe, she loves.





**«You call us Generation Lost? Yes, we might be lost -  
and naked too, because there is nothing to lose.**

**We don't pretend. We are. We fight, dance, cook and make love,  
because this is the rain that gets you wet after a while.»**



## SYNOPSIS

Four couples struggle on the edge of mother Europe. In countries troubled by economic and social crises they stumble through life with charme, sex and plenty of passion. A movie about the politics of love.

In *Sevilla* JUAN, 21, and CARO, 23, experience the wonder of a young love. However, Juan is without a plan for the life that lies ahead of him and she desperately needs one. SIOBHAN, aged 28, and TERRY, 23, live in *Dublin*. When they first met they have fallen for love and heroin like other young habitants of this cold weathered town. But now sober for some time, on their way to lead a common life, their passion seems to disappear.

In *Tallinn*, close to the northeastern border of Europe, VERONIKA, a 29 year old go-go dancer, and her partner HARRI, 31, find themselves caught up in the toil of a patchwork family. Her oldest son proves to be a challenge for Veronikas confidence in Harri. She wants him to accept Artur as his own. Meanwhile in *Thessaloniki*, Greece, PENNY, 23, is about to leave her longtime lover NICO, 31, to go to work in Italy. But how do you leave someone who loves you too much?

Those four couples, geographically separated, love each other in a period of upheaval. The physical and emotional sphere becomes the only refuge in the fight for a future. An episodic and interweaved parable for a continent and the women within.

*Sevilla, Tallinn, Dublin, Thessaloniki.*  
Europe, she loves.







**«This cat is like a human. There are some days that she loves you so much... and some others that she ignores you. - Are humans like that? - Humans are like this. - Are they unbalanced? - Most of the people. - Are we? Does this thought makes you feel better?»**



## DIRECTOR'S COMMENT

Autumn comes along in Europe and the streets are boiling. The whole is reflected in its parts - and vice versa. Just as decisions have to be made in Brussels, be it out of rational, emotional or economic reasons, we can observe the same structures in the smallest of groups; a relationship.

This documentary about four couples on the edge of Europe becomes a parable of a continent. I'm portraying my generation, the forgotten, the lost, the dissatisfied. Young people between twenty and thirty. A film without much political talking, but filmed in settings and places, where the political future of Europe will be decided.

Four times love. Why? The contrast of the public and private space conveys the feeling of a continent in upheaval. While my protagonists stand in

line for work and food, they try to get things to work and survive together. If we go even nearer, words disappear, no one talks anymore, there are only feelings. A touch, a look. In this film I was looking for those interstitials, spaces that usually are being filled with facts. What makes life worth living, if not love? I think documentary filmmaking should not leave the field of love to fiction film and hide behind scientific theories. And also politics should not only be commented in a rational way. A documentary film should transport emotions like any other cinematic genre. The more subjective a film is filmed and edited, the more condensed and precise the look on the topic becomes. No film is neutral.

This is my movie about us, the time bombs, the forgotten with an uncertain future, but with a lot of love.

***Jan Gassmann***





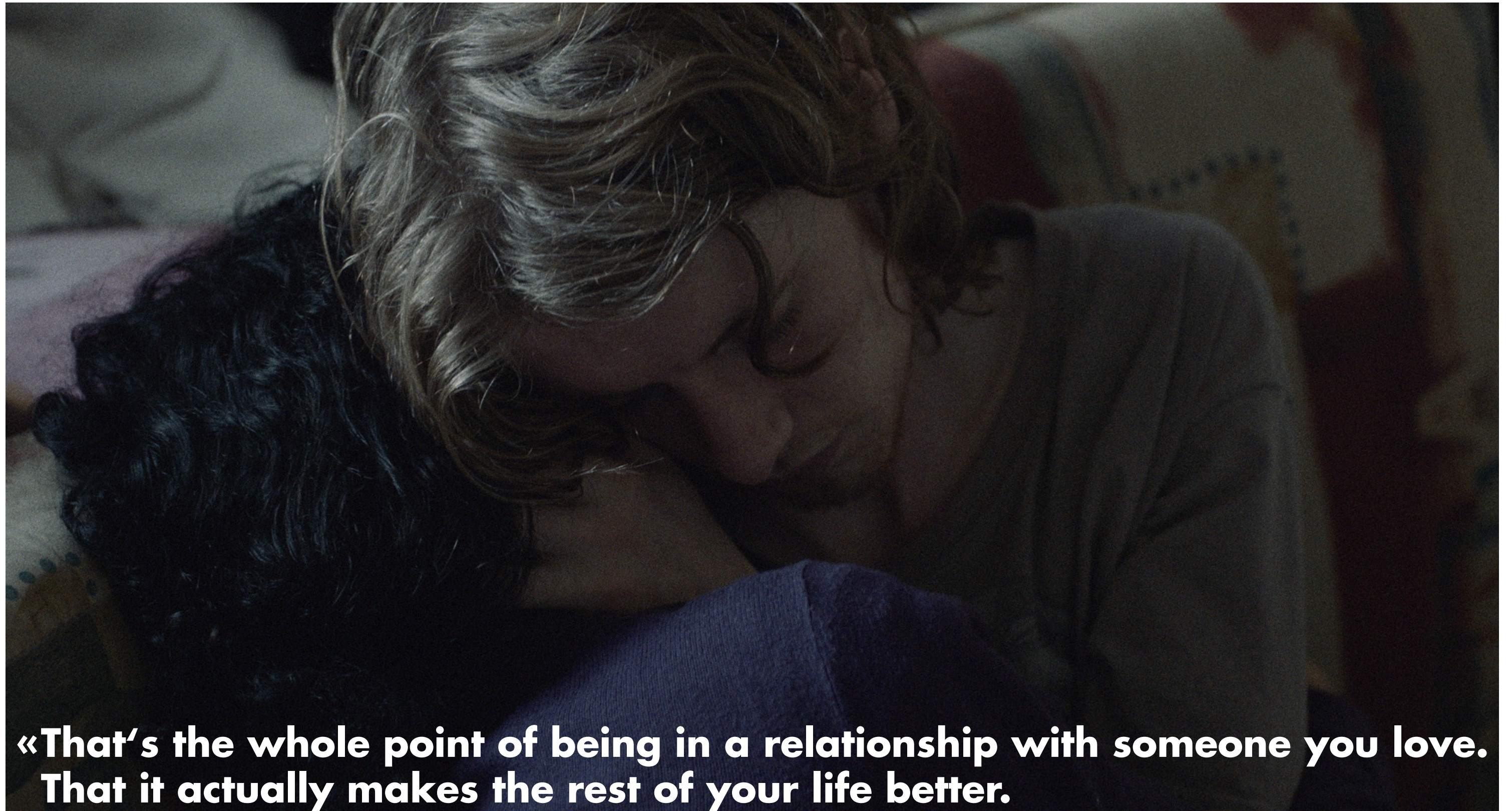


**«Working and working  
so we can be  
all that we want  
Then dancing the drudgery off  
But even the drugs  
have got boring  
Well, sex is still good when you get it**

**To sleep, to dream,  
to keep the dream in reach  
To each a dream  
Don't weep, don't scream  
Just keep it in  
Keep sleeping in  
What am I gonna do to wake up?»**

-Kate Tempest: Europe is lost-





**«That's the whole point of being in a relationship with someone you love.  
That it actually makes the rest of your life better.  
When other things are stressful, you know, it...  
It fixes you. I don't know.»**





**«Europe is such a  
fragile construction.  
Maybe one day we'll wake up  
and say:  
We had a united Europe,  
but not enough Europeans.»**

-Young female voice on a world receiver-

## ORIGINAL SCORE BY LIBRARY TAPES

Library Tapes - that's pianist David Wenngren from Sweden. Director Jan Gassmann used to write on *Europe, she loves* while listening to his music. One day he reached out to him, asking him to compose the Original Score for the film. David happily agreed. In that process, which took almost a year, they worked on at least seventy pieces, ranging from abstract sounds to classic piano pieces. In the middle of this process David involved canadian-born cellist Julia Kent, member of Antony and the Johnsons and known for her solorecords, who arranged and performed the cello on several tracks.

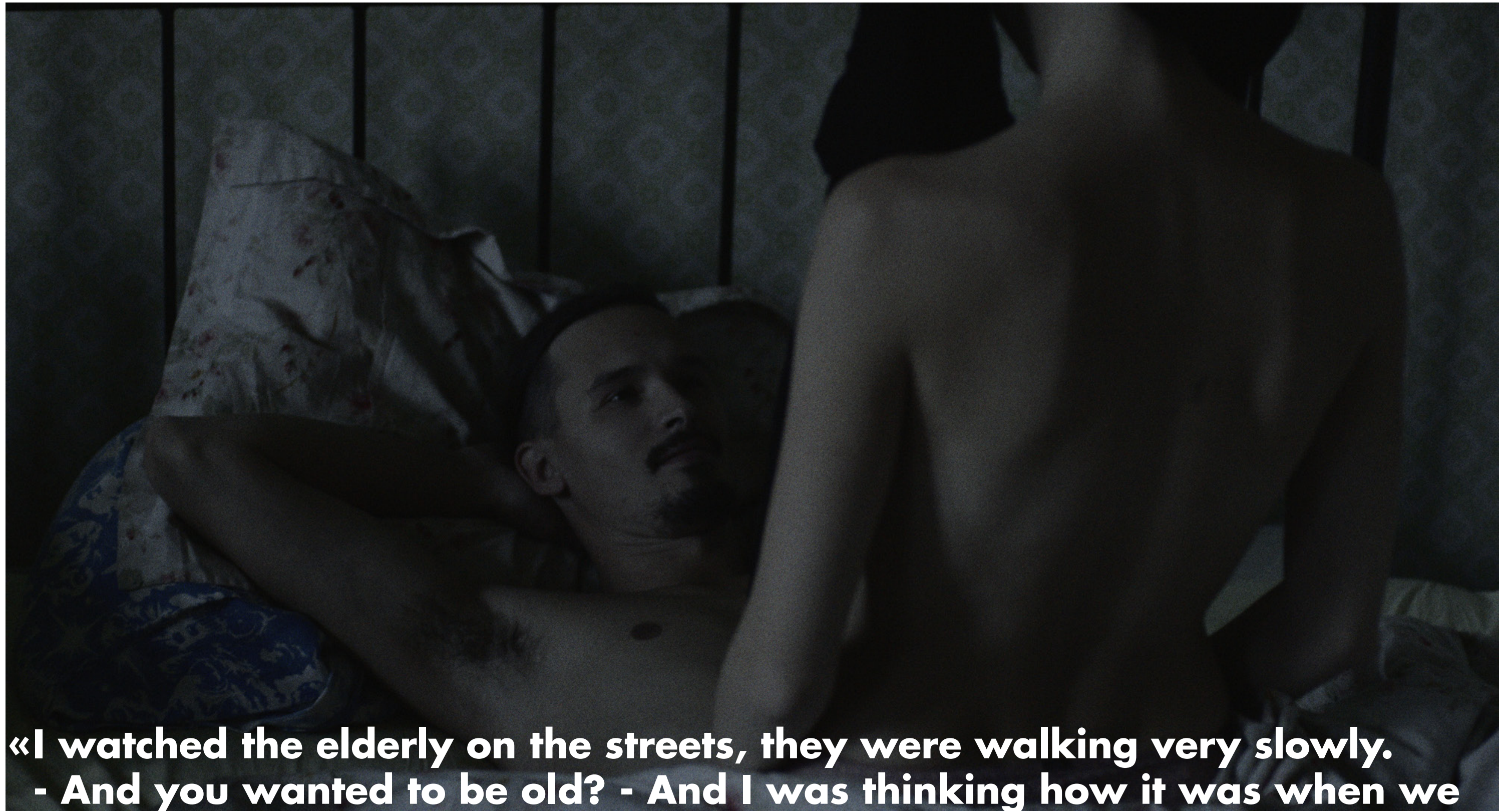
At the end of the editing process Jan and David

asked the electronical artist KWEST to remix the score, some of those tracks found their way into the final movie. Jan Gassmann and David Wenngren never met in person, Jan was working from Argentina and David from Sweden. They might meet the first time on the premier of this movie.

Library Tapes will release the Original Score of *Europe, she loves* as his first non-piano record in his ten years of band history.







**«I watched the elderly on the streets, they were walking very slowly.  
- And you wanted to be old? - And I was thinking how it was when we  
were not in a hurry yet. Even if they were busy, they can't... And I envied  
them. Days are going so fast, that I feel sorry for the hours passing.  
- Maybe we'll die soon - Probably we will.»**





## DIRECTOR'S BIOGRAPHY

Jan Gassmann (1983) is a director based in Zürich. His first feature documentary **CHRIGU** premiered at the 57. Berlinale and won the Prize of the Ecumenical Jury. The movie travelled the world and amongst others, he won the «Filmcritics Switzerland Prize». In 2011 followed his first feature fiction film **OFF BEAT**. It premiered at the 61. Berlinale, Panorama and was nominated for «Best Camera» by the swiss film academy in 2012. With his next documentary **KARMA SHADUB**, he won together with Ramon Giger the Grand-Prix of the international Competition at Visions du Réel, Nyon, 2013. His next fiction film **HEIMATLAND**, a collaborative work, premiered in the International Competition at Locarno Filmfestival 2015 and won the Zurich and Bern Filmprize and just got nominated for Best Film by the Swiss Film Academy.

## FEATURE FILMOGRAPHY

### **Heimatland**

2015

Idea, Director (Episode)

Fiction

Switzerland

99 min.

### **Karma Shadub**

2013

Producer, Co-Director, Editor

Documentary

Switzerland

94 min.

### **OFF BEAT**

2011

Screenwriter, Director, Editor

Fiction

Switzerland

95 min.

### **CHRIGU**

2007

Director, Camera, Editor

Documentary

Switzerland

85 min.





## CREDITS

### Written and directed by

Jan Gassmann

### With

Penny Nicolas Veronika Harri  
Karo Juan Siobhan Terry

### Cinematography

Ramon Giger

### Art Direction

Anne Weick

### Original Sound

Fabian Gutscher

### Editing

Miriam Märk

Roland von Tessin

Jaques l'Amour

### Assistant Directors

Minna Hint

Amparo Martinez

Giorghia Skafianaki

Wissame Cherfi

Maja Gujinovic

### Producers

Lisa Blatter

Jan Gassmann

### Co-Producers

Andreas Hörl

Florian Schneider

Maren Lüthje

### Original Score

Library Tapes

### Cello arranged and performed by

Julia Kent

### Remixes

Kwest



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