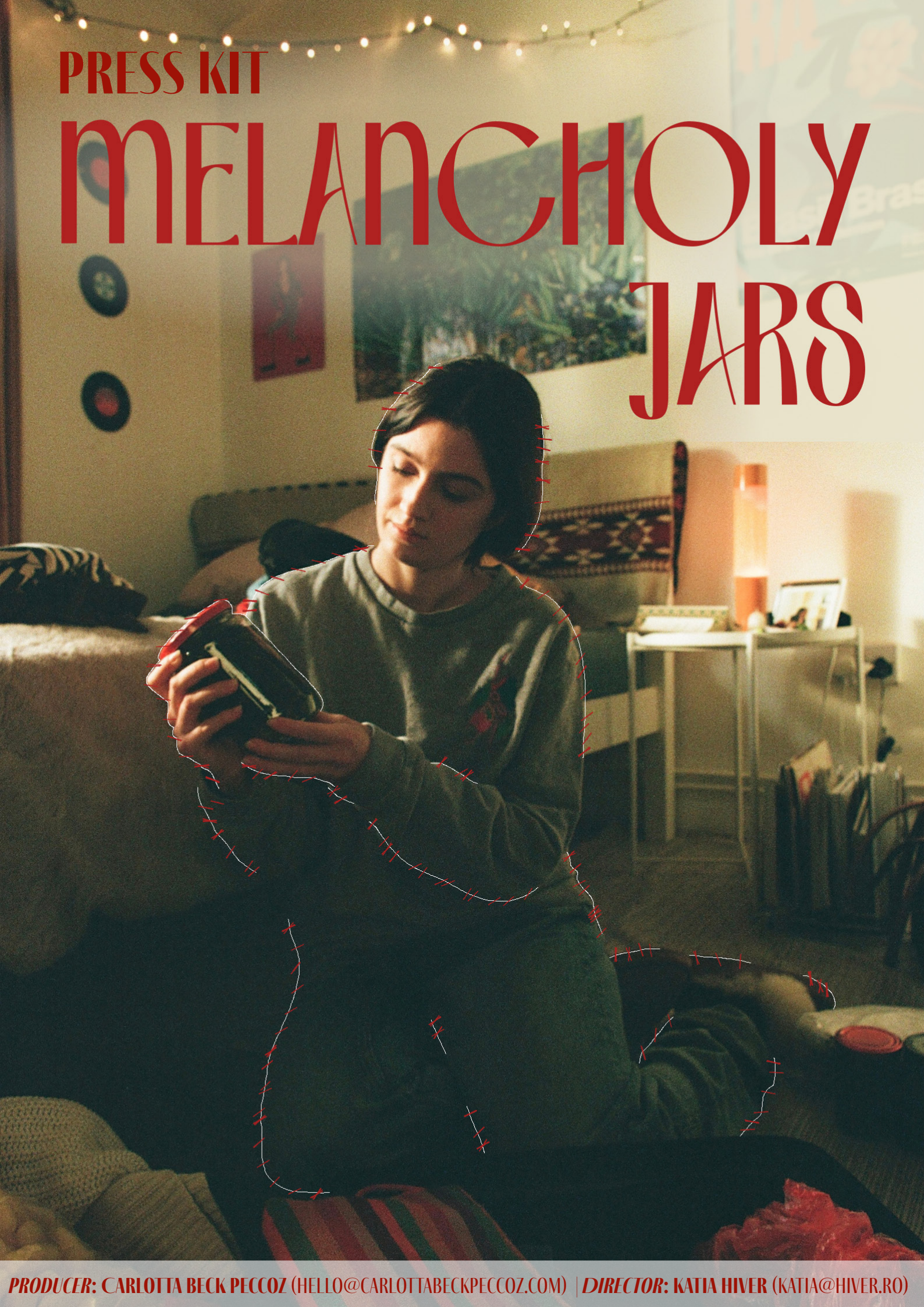


PRESS KIT

# MELANCHOLY JARS



**PRODUCER:** CARLOTTA BECK PECCOZ (HELLO@CARLOTTABECKPECCOZ.COM) | **DIRECTOR:** KATIA HIVER (KATIA@HIVER.RO)

## LOGLINE

Ana, a Romanian in London, receives her indefinite leave to remain but feels herself drifting. As borrowed language replaces her own, jars from home become anchors. A quiet portrait of displacement and the hunger to remain oneself.



## SPECS

UK, ROMANIA

DIGITAL

16:9

14 MIN

ENGLISH & ROMANIAN

Subtitles available in English, Romanian, French

# SYNOPSIS

Ana, a young Romanian woman living in London, returns from home carrying a suitcase filled with jars of homemade food. The same day, she receives her indefinite leave to remain, a document she once believed would change everything. Instead, it unsettles her.

Across a single day, Ana drifts through the quiet, unseen spaces of London: the restaurant kitchen where she scrapes plates, the streets where she moves unnoticed, and the solitude of her flat. She finds herself suspended between identities: no longer fully belonging to where she comes from, yet unable to belong anywhere else.

Alone that evening, she turns to the jars she brought back, searching for something familiar, an attempt to hold onto what is already slipping away. The gesture deepens, becoming more insistent. Then, a quiet release, where what was held in can no longer be contained.

Melancholy Jars rests in the suspended space where nothing fully belongs, caught between the life she has been swept into and the home she has left behind.



## ABOUT *Katia*

writer/director

Katia Hiver is a Romanian-Belgian filmmaker and film programmer working between the UK, Romania, and Belgium. Her work explores stories shaped by displacement and cultural in-betweenness, tracing the fragile space between personal memory and collective history.

Her films linger on what is left unsaid, often focusing on the quiet tensions of language, belonging, and identity. Drawing from experimental documentary, archival material, and poetic writing, she approaches cinema as a space for empathy and observation.

Alongside her filmmaking, she works as a programmer across the UK and Europe, spanning both institutional and grassroots contexts. Her programming experience includes work with the British Film Institute and the British Urban Film Festival, as well as independent feminist cineclubs in Romania. Across these contexts, she is particularly drawn to films that foreground urgent, personal, and often overlooked stories

Find out more at: [katiahiver.ro](http://katiahiver.ro)



Carlotta Beck Peccoz is an British-Italian producer, director and documentary filmmaker who lives and works between London and the North of Italy.

She's passionate about championing new voices and bringing relevant topics to the screen through personal stories and compelling characters.

Her works have been presented at numerous international festivals. A print of *A Portrait* is preserved in the BFI National Archive. Her narrative short film *Dog Days* was selected for the Cannes Short Film Corner and received recognition at European festivals aimed at young audiences, including BUFF and the Oberhausen International Short Film Festival. She collaborates with straight 8 and loves all things analogue.

## ABOUT *Carlotta*

producer



# DIRECTOR'S APPROACH

Every time I fly back to London from Romania, my suitcase is full of jars. Food my mother made, wrapped carefully in clothes so they don't break. Even when customs say I'm not allowed to bring them, I do. They're the only way I can bring a piece of home with me. All my friends do the same.

That's the image where everything began.

Tolstoy said: if you want to be universal, start by painting your own village. But I don't have a village. I have too many languages, too many traditions, too many places I was shaped by and never fully belonged to. So this film isn't painting a village. It's painting the absence of one.

"Melancholy Jars" is a film about belonging nowhere, and the small, stubborn ways we resist it. About the stranger who tells you that you don't seem Romanian anymore, and you don't know if that's a compliment. About a document that was supposed to change everything, and doesn't.

Romanian is the second most spoken language in London: a world so present, yet so invisible. This invisibility felt urgent to me. This story needed to be told now, in this city, at this moment.





The film opens in documentary mode: faces, sounds, the London we don't often see on screen. From there it moves inward. Visually, we worked in the tension between stable and handheld, a slow accumulation that mirrors Ana's unravelling without dramatising it. Sound plays a particular role: rather than the camera telling you how to feel, it's sound that quietly pulls you toward her.

It was important to me to work with a mostly female crew of immigrant women from Eastern Europe, not only because they could genuinely understand what we were trying to make, but because the way we make films is inseparable from what we're making them about.

Working with Eliza, our lead, we built her emotional arc together, then stripped it back. We prioritised containment: a performance that holds everything in, until it can't.

This isn't a film that condemns its character to an ugly world. It's an observation, a celebration, and a quiet weep all at once. The ending holds that tension: absurdity and humor alongside grief. Not the end of the world, only the end of the world Ana thought she was building.

Ana's story is Romanian. But the feeling beneath it belongs to anyone who has ever tried to make a home somewhere new, or who has stopped being sure what home means at all.

# Eliza Agrosoaie

as Ana

Eliza-Marie Agrosoaie is an emerging actress working across cultures and languages, in both theatre and film. She is known for her role as Young Tatiana in the Amazon Prime series *The Power* (2023) and has continued building her career through independent cinema and international productions, including the short film *Everyday After* (2023), the ITV series *Betrayal* (2026) and an upcoming feature film directed by J.J. Abrams.

Eliza-Marie stars in a leading role in *Melancholy Jars*, delivering a sensitive and nuanced performance that helps shape the film's emotional core and its exploration of identity, memory, and belonging. Her work reflects a strong interest in independent cinema and character-driven storytelling with globally resonant themes.

Alongside her work in short films, Eliza-Marie is further expanding her presence in contemporary screen productions with a supporting role in an upcoming BBC TV series directed by Sam Donovan.



# CORE CREATIVE TEAM



**MARIYA**  
production design

Mariya Tatarnikova is a Russian visual artist and production designer based in London.

With a background in fashion photography, her practice moves fluidly between image-making, creative direction, and spatial design, drawing on a wide range of artistic references.

Her work explores themes of mortality, material culture, and the passage of time, often using fashion and texture to construct layered, symbolic worlds. Rooted in a strong engagement with art history and visual culture, she translates references across mediums (from still image to built environment) creating spaces that extend the conceptual and visual language of a film.

**SABINA**  
director of photography

Sabina Claici is a Romanian cinematographer based in London.

She began her career working as a 2nd Assistant Camera on productions including *The 355*, *Ted Lasso*, *Rye Lane*, and *Behind Her Eyes*, as well as on high-end commercial projects. Collaborating with leading UK Directors of Photography, she developed a strong technical foundation and a precise understanding of visual storytelling on set.

Now working as a Director of Photography, Sabina brings this experience into her own practice, shooting short films, music videos, and commercial work. Her cinematography is driven by a sensitivity to atmosphere and performance, with a particular focus on intimate, character-led storytelling.



**CARMELA**  
editor

Carmela Schönenberger is a Swiss editor based in London.

A graduate of the National Film and Television School, she works across narrative film and documentary, with a focus on rhythm, pacing, and director-led storytelling.

Her work includes *Rock Paper Scissors*, which won the 2025 BAFTA for Best British Short Film and was shortlisted for the 98th Academy Awards. She has also edited *The Trial*, as well as BFI-backed shorts including *Daddy's Girl* and *The Easy Way Out*.

Carmela approaches editing as a close dialogue with the director, shaping the structure and emotional movement of a film through careful attention to timing and form.



**ADINA**  
sound

Adina Istrate is a Romanian filmmaker and sound recordist based in London.

An award-winning writer-director and co-founder of ToyBox Films, she is a graduate of the London Film School. Her work has received international support from organisations including the MEDIA Programme, the European Commission, Berlinale Short Film Station, Film London, and the Sarajevo Film Festival, with films distributed across Europe, Asia, and the US.

Alongside her directing practice, Adina works in sound, bringing a strong sensitivity to rhythm, atmosphere, and performance. Her approach to sound recording is informed by her experience as a filmmaker, with particular attention to the emotional texture of a scene and the dynamics on set.



# CREDITS

Written and Directed by Katia Hiver  
Produced by Carlotta Beck Peccoz & Katia Hiver

Director of Photography - Sabina Claici

Ana - Eliza Agrosoaie

Edited by - Carmela

First Camera Assistant - George Telling

James - Mark Parsons

Sound Mix - Alex Lunney

Second Camera Assistant - Hannah Vivancos-Drury

Paul - Dimitris Kafataris

Colourist - Alyssa Media

Gaffer - Tamas Szabo

Woman - Mia Gutu

VFX 2D Artist - Giacomo Verri

Spark - Toby Norman

Ruxi - Antonia Scutaru

Sound recordist - Adina Istrate

Production Assistant - Anfisa Semenova

Runner - Emilia Matyja

Costume & Production Designer - Maria Tatarnikova

Unit Photographer - Josef Thompson

Hair and Make Up Designer - Sophia Davison

Poster & Credits Designer - Andreea Marosan

Trailer - Piotr Plencler

# CONTACT US

*We'd love to hear from you.  
Please don't hesitate to get in touch.*

**KATIA**

+44 7949 500016 | +40 732915545

[katia@hiver.ro](mailto:katia@hiver.ro)

[katiahiver.ro](http://katiahiver.ro)

**CARLOTTA**

+44 7704 913593

[hello@carlottabeckpeccoz.com](mailto:hello@carlottabeckpeccoz.com)

[carlottabeckpeccoz.com](http://carlottabeckpeccoz.com)