

2025

Pitchdecks

MUSIC VIDEOS, SHORT FILMS, DANCE VIDEOS

KARINA MUSABASHEVA

BEYOND THE TICK

Dance Film

Concept, Director, Choreographer

'BEYOND THE TICK'

experimental dance & makeup visual film



CONCEPT

A woman is sitting on her desk at her office job. The clock is ticking, the printer is working, and everything is the same as always. The woman looks disinterested, lifeless, even. Her creative soul, however, is trying to break free from this mundane routine.

She experiences a couple of small but sudden twitches in her body, and her makeup changes a couple of times, symbolizing her will to change. Her body starts moving, and the woman gives in to the dancing rhythm coming from within.

At the end, she loses her tight corporate clothes, bright colorful makeup finds its way on her face, and the woman performs a sensual and emotional dance. She is, at last, free from the shackles of the system.

{Duration of Film 2-4 mins}

女性が事務仕事で机に座っています。時計は時を刻み、プリンターは稼働しており、すべてがいつもと同じです。女性は無関心で、生気がなく、さえ見えます。しかし、彼女の創造的な魂は、この平凡な日常から抜け出そうとしています。

彼女は体に小さな、しかし突然のけいれんを数回経験し、彼女の化粧が数回変化し、彼女の変化への意志を象徴しています。身体が動き始め、女性は内側から伝わるダンスのリズムに身を委ねる。

最後には、彼女はタイトな会社服を失い、明るくカラフルなメイクが顔に現れ、女性は官能的で感情的なダンスを踊ります。

彼女はついにシステムの束縛から解放されました。





SET DESIGN

- office desk (available)
- !a clock!
- rolling desk chair (available)
- laptop/computer (available)
- lamp (Gülce)
- cup (Gülce & Reem)
- lots of paperwork (we can manage together) (Gülce)
- a plant/ fake plant
- pen/pencils
- folders
- folded piece of paper (paper balls) Near a bin
- Calendar



- 事務机
- クロック!
- ローリングチェア
- ノートパソコン
- ランプ
- カップ
- たくさんの書類
- 植物
- ペン/鉛筆
- フォルダ
- 折り畳まれた紙片



The background of the image is a heavily distorted, wavy, and glitched portrait of a person's face. The colors are predominantly dark blues, greys, and blacks, with a prominent rainbow-like color distortion or chromatic aberration effect running vertically through the center. The text "CHOREOGRAPHY/MAKEUP PHASES" is overlaid in the center in a white, serif font.

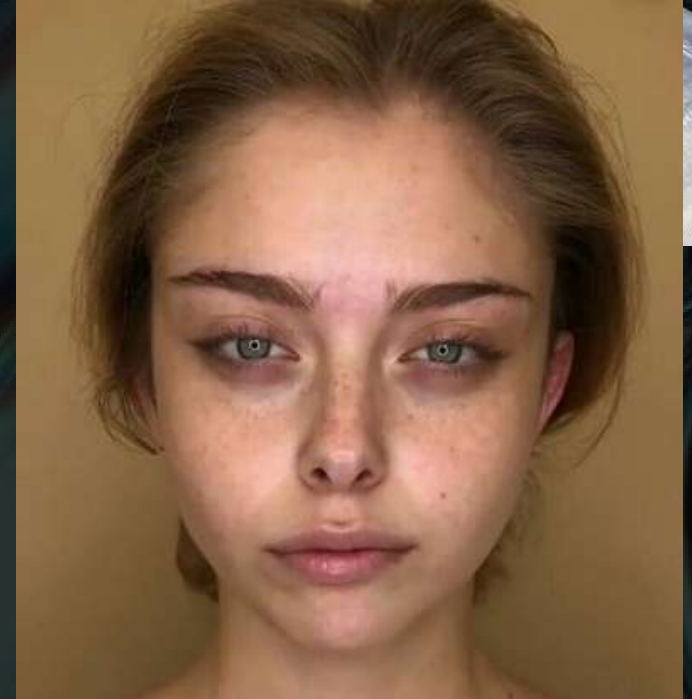
CHOREOGRAPHY/MAKEUP PHASES

1. PHASE ONE — THE TIRED

The woman is sitting on the desk. She is looking down at her laptop, working. She writes on the documents on the side as well. Her manners are robotic and harsh. No emotions in her eyes.

She stops for a moment, looks into the camera. *Ticking sounds from the clock* [SHOT: Clock ticking]. She is falling asleep slowly. Her head falls down and she lifts up her head abruptly [-> TRANSITION TO PHASE 2].

女性は机の上に座っている。ノートパソコンに目を落とし、仕事をしている。横の書類にも書き込んでいく。彼女の態度はロボットのようで厳しい。彼女の目には感情がない。彼女は一瞬立ち止まり、カメラを覗き込む。時計のカチカチという音 [ショット：時を刻む]。彼女はゆっくりと眠りに落ちていく。彼女の頭が下がり、突然頭を持ち上げる [→フェーズ₂へ移行]。



2. PHASE TWO — THE NORMAL

[→ TRANSITION TO PHASE₂] She lifts her head abruptly. [she is with a new makeup look]. She is a bit startled, she must continue working. She moves robotically but with quicker pace.

[→フェーズ₂に移行]。
彼女は突然頭を上げる [新しい化粧をした状態]。彼女は少し驚いているが、仕事を続けなければならない。
彼女はロボットのように動くが、ペースは速い。



However, her movements get distorted, as if she is starting to have *computer errors* like ticks. She tries to do the office routine but her hands and body do not want to comply. At the end, she puts both hands on her face, covering it and then pulls them away [→ TRANSITION TO PHASE₃]

しかし、彼女の動きは歪み、まるでダニのような*コンピューターエラー*を起こし始めているかのようだ。彼女はオフィスのルーティンをこなそうとするが、手と体がそれに従おうとしない。最後に、彼女は両手を顔に当て、顔を覆い、両手を引き離す [→フェーズ₃へ移行]。



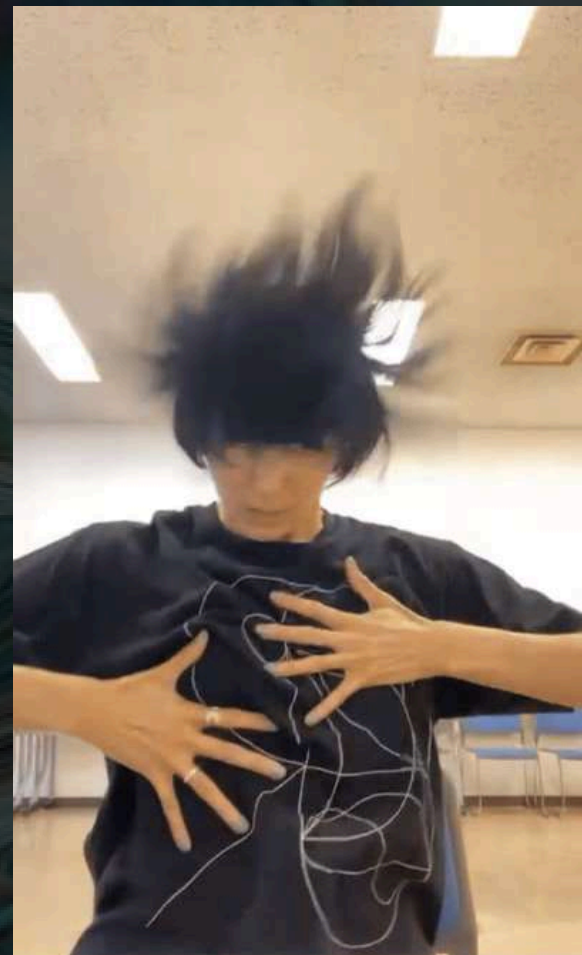
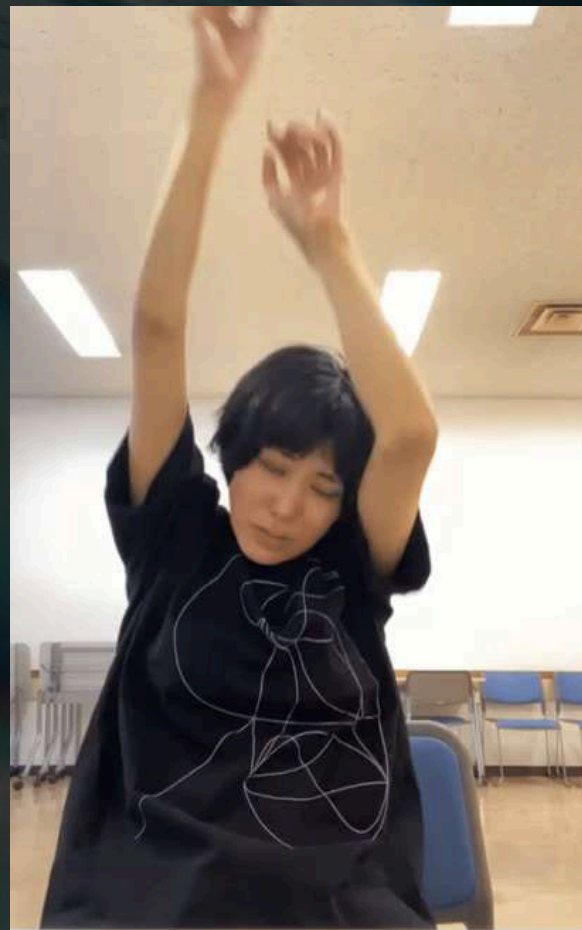
[LIP #1]

3. PHASE THREE — THE CHANGE

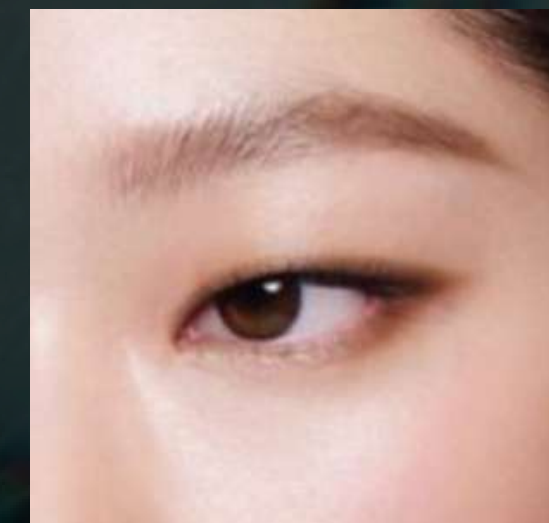
She pulls her hands away [new makeup look - LIP #1]. Her movements now are powerful and elastic. They are harsh but with more life. She stands up from the desk and proceeds to remove her jacket [TRANSITION new makeup look - LIP #2]. She dances through the room, throwing papers and folders on the ground. She sits for a moment on the desk and jumps from it. She grabs the camera, the camera falls to the side for a moment, [new makeup look - LIP #3] the woman picks the camera up. The woman starts controlling the movement of the camera with her hands [the camera tracks/follows along] = they dance together. The woman stands in front of the camera, holds her with both hands, looks desperately. She pushes the camera to her right in rotation [CAMERA ROTATION 360°]. [TRANSITION TO PHASE 4]

彼女は手を離す [新しいメイクアップの表情-唇#1]。今の彼女の動きは力強く弾力がある。厳しいが、より生き生きとしている。彼女は机から立ち上がると、上着を脱ごうとする [TRANSITION new makeup look - LIP #2]。机の上にしばらく座り、そこから飛び降りる。彼女はカメラをつかみ、カメラは一瞬横に落ちる。女性はカメラの動きを手でコントロールし始める [カメラはそれを追跡／追従する] = 2人は一緒に踊る。女性はカメラの前に立ち、両手で彼女を抱え、必死に見る。彼女はカメラを回転させながら右に押す。[カメラ360°回転] フェーズ4へ移行]。

[LIP #2]



[LIP #3]



4. PHASE FOUR – THE ABSTRACT

[REMOVING DESK] The woman is free - she dances with fluid but powerful movements.

Air is streaming through her body, she can feel her blood running, her soul moving. Her hands are flowing like clouds. Her body is like water - elegant but strong.

The movements are at times harsh, at times tender - symbolizing the essence of the human spirit.

[IN DISCUSSION] At the end she frees herself by finding the door and exiting the studio, leaving this life behind her.

流れるような、しかし力強い動きで踊る。

彼女の体には空気が流れ、血液が流れ、魂が動くのを感じる。彼女の手は雲のように流れている。エレガントでありながら力強い。

その動きは時に厳しく、時に優しく、人間の精神の本質を象徴している。

[最後に、彼女はドアを見つけ、スタジオを出て、この人生を後にすることで、自分自身を解放する。]



The background is a heavily blurred, artistic photograph. On the right side, a person is visible, wearing a vibrant red dress with a dark, possibly black, patterned overlay. They appear to be in motion, as the image is out of focus. To the left, a white, modern-style chair is partially visible. The overall color palette is dominated by the red of the dress, the white of the chair, and a teal/cyan tint that covers the entire image. The word 'STYLING' is centered in a white, elegant serif font.

STYLING

THE CORPORATE ATIRE

[worn for Phase 1, 2 and 3 (on phase 3 she takes off her jacket)]

- white shirt
- big but fitted blazer (options: grey, dark blue, black)
- official pants in monotone colours (options: grey, dark blue, black)
- black heels (low heel, modest shoe)
 - - 白いシャツ
 - - 大きめだが体にフィットしたブレザー（選択肢：グレー、ダークブルー、黒）
 - - モノトーンカラーの公式パンツ（選択肢：グレー、ダークブルー、黒）
 - - 黒のヒール（ローヒール、控えめな靴）





THE FREEING SKIN

[worn for Phase 4]

Options:

beige chiffon transparent dress

オプション
ベージュ・シフォン・トランスペアレント・ドレス

CAMERA & LIGHT

The background is a blurred photograph of a camera on a tripod. A bright, warm light source, possibly a lamp or the sun, is positioned behind the camera, creating a strong bokeh effect with large, out-of-focus circles of light. The overall color palette is dominated by warm oranges and yellows from the light source, contrasting with the cooler blues and greys of the camera and the background environment.

1. PHASE ONE – THE NORMAL

Camera is static - only wide shots and close-ups (no movement from the camera)

Light is flat and bright - has to recreate lighting from fluorescent lamp (like in an office)



2. PHASE TWO – THE TIRED

Camera - still static, but this time it can pan (pan tracking her movement)

Light - not so flat and theres more prominent shadows



3. PHASE THREE – THE CHANGE

Camera (handheld) - Dynamic, + camera choreo/rotation

Light - The lights at back are off, as if theres a spotlight only over her head



4. PHASE FOUR – THE ABSTRACT

Camera (handheld) - moving and dancing with the dancer

Light - flashing colorful lights, mixing and moving chaotically like the dancer



SHOOT DETAILS:

SHOOTING DAY: 12 TH JUNE (WEDNESDAY).

09:00 - 18:00

- Location:

SRH Hochschule der populären Künste
(hdpk) (SOPA)

Potsdamer Str. 188, 10783 Berlin

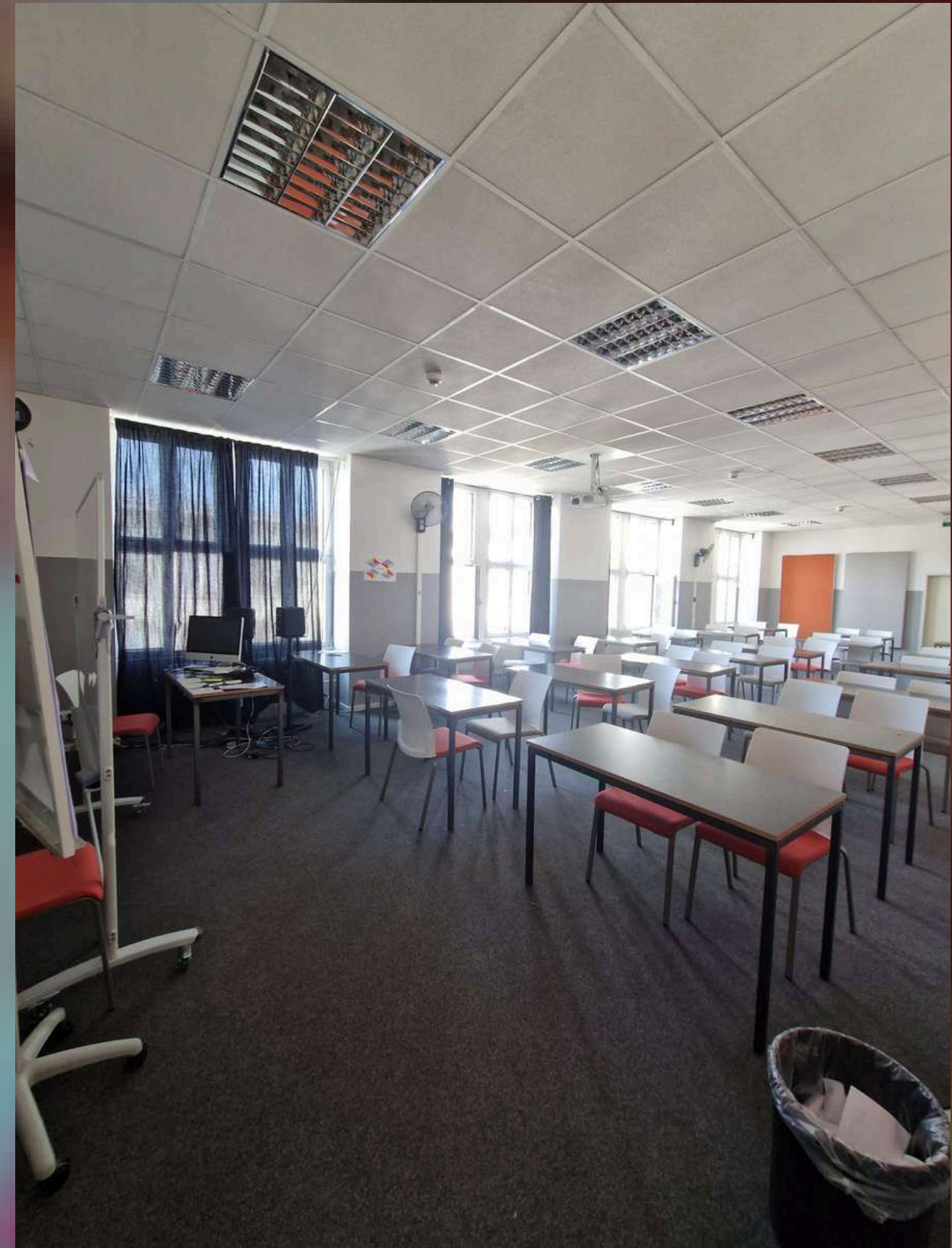
<https://maps.app.goo.gl/g2AaZZo95qi2E6NS8>

- Rehearsals:

- 05.06 (Wednesday) from 09:00 till 18:00

- 10.06 (Monday) from 13:15 till 18:00

- Cathering and Water





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BENEATH THE FABRIC

Short Film (Anti-Imagefilm)

Concept, Story, Director

The background image is a dark, low-key photograph of a garment factory. Several workers are visible, seated at sewing machines. The lighting is dim, with some highlights on the workers' faces and the machinery. The overall atmosphere is somber and industrial.

anti-fast fashion short film

BENEATH THE FABRIC

More and more clothes, pile after pile, shelves over shelves — our hunger for material possessions seems insatiable. But our vanity poses an even greater concern. For whom are we dressing? How many clothes are enough? Must we follow every trend to appeal to our peers or audience, and is this the only source of our self-worth? Used right fashion and clothes hold tremendous power.

The question is what do we actually achieve with this excessive quantity of the clothes we possess?

Most people are aware of the unethical measures of the fast fashion industry but still don't want to get involved or comment on the situation, turning a blind eye, not realizing — not reacting or changing your ways makes you part of the problem.

Should we sacrifice someone's well-being for a garment we might soon discard or leave to gather dust in our wardrobe?

When we hold these garments in our hands, do we ask ourselves these critical questions:

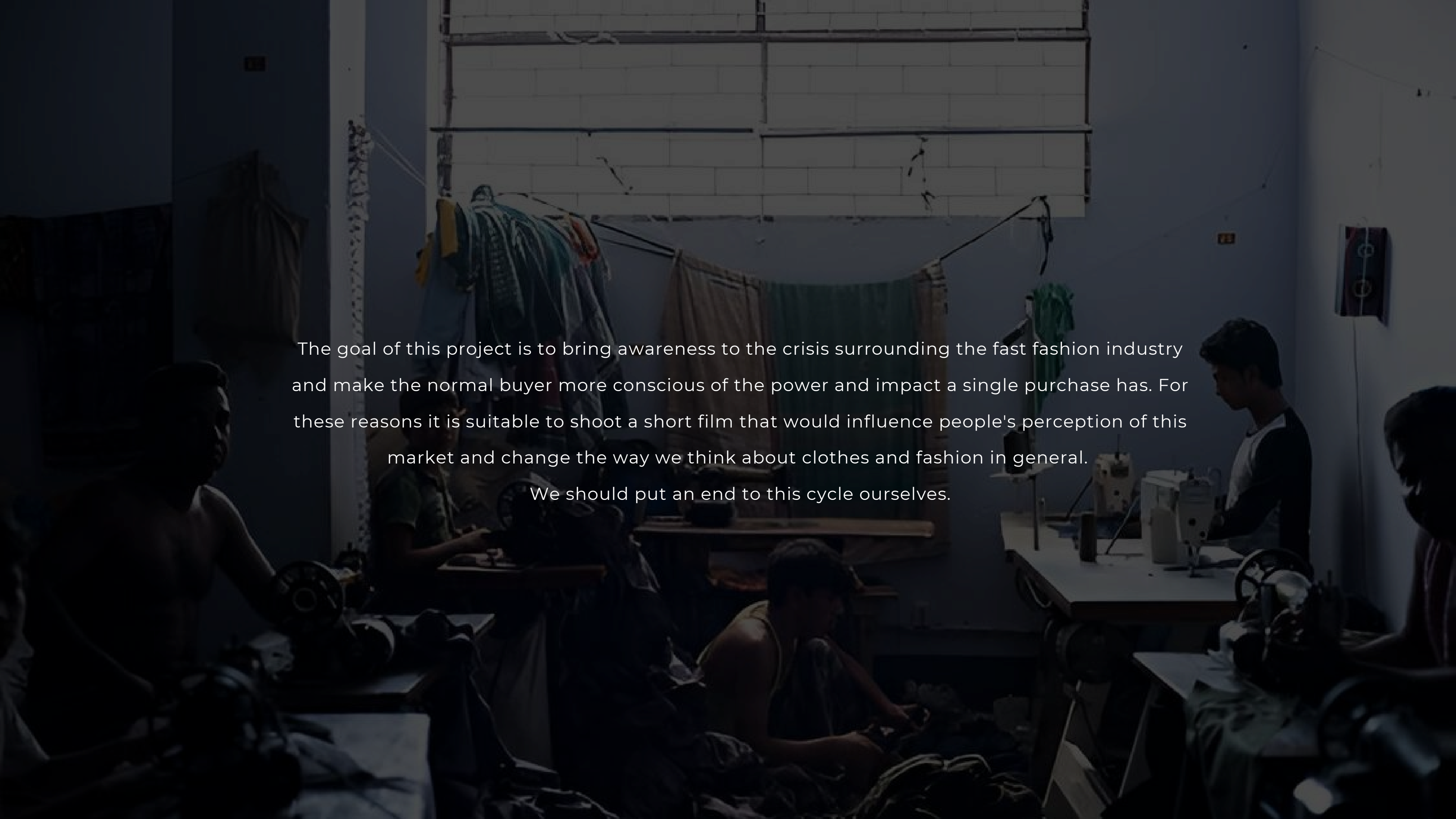
A dimly lit garment factory with workers at sewing machines and clothes hanging on racks.

HOW AND WHERE WERE OUR CLOTHES MADE?

FROM WHAT WERE OUR CLOTHES MADE?

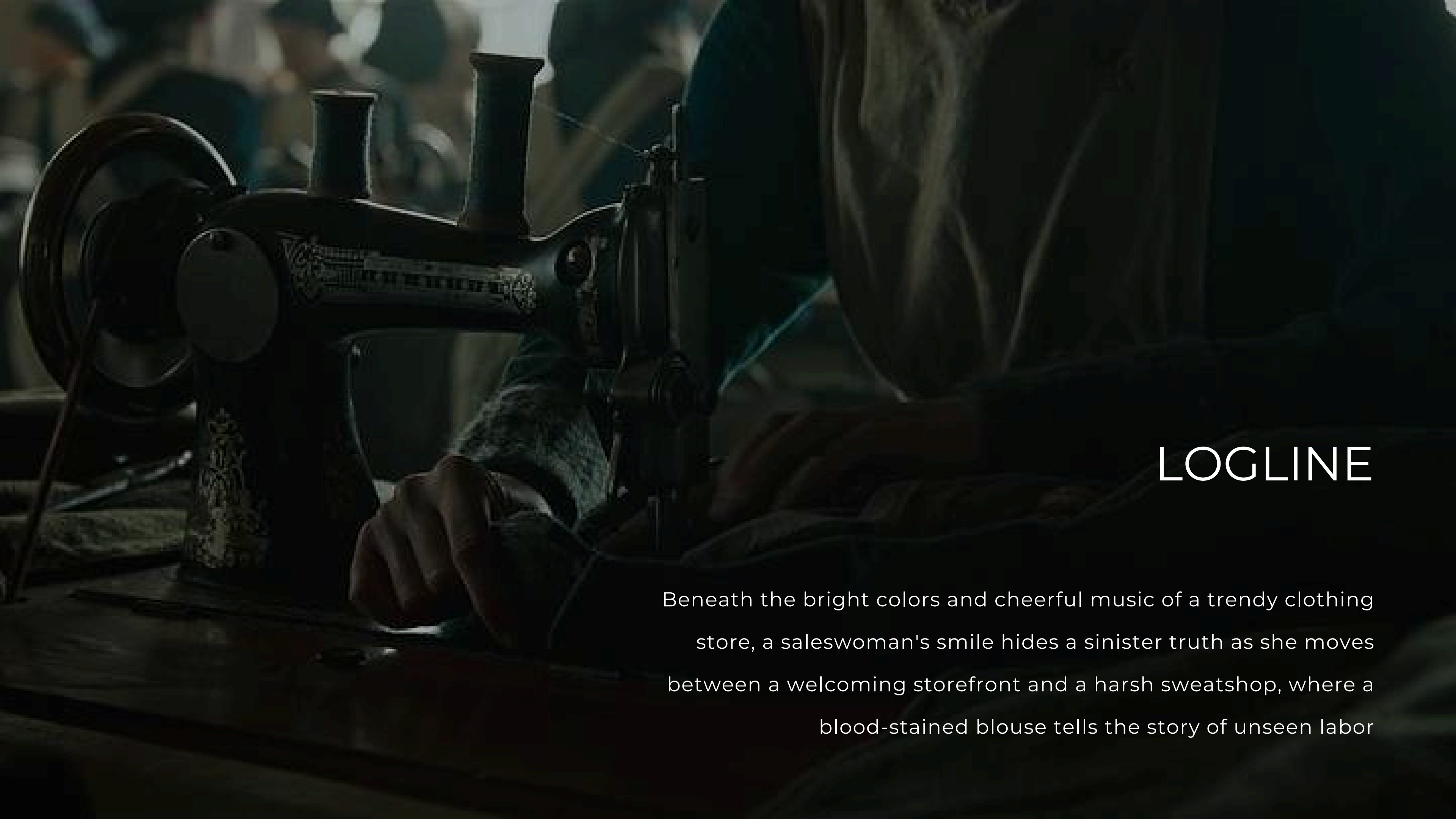
WHICH STORES DO WE BUY THEM FROM?

**AND ULTIMATELY:
DO WE KNOW WHO MADE OUR CLOTHES?**

A dimly lit garment factory with workers at sewing machines and clothes hanging on racks.

The goal of this project is to bring awareness to the crisis surrounding the fast fashion industry and make the normal buyer more conscious of the power and impact a single purchase has. For these reasons it is suitable to shoot a short film that would influence people's perception of this market and change the way we think about clothes and fashion in general.

We should put an end to this cycle ourselves.



LOGLINE

Beneath the bright colors and cheerful music of a trendy clothing store, a saleswoman's smile hides a sinister truth as she moves between a welcoming storefront and a harsh sweatshop, where a blood-stained blouse tells the story of unseen labor

PLOT

A clothing store displays vibrant colors, large sales signs, and generic pop music. A customer approaches the cash desk, greeted by a saleswoman with a wide, forced smile. Both women wear clothes faintly marked with red stains. The customer hands over a blouse for an exchange. Smiling broadly, the saleswoman takes the blouse and steps into a backroom through a door behind the counter.

In a cramped, dark room, masked seamstresses work tirelessly, eyes fixed on their sewing machines. The saleswoman enters, now cold and detached, and tosses a blouse onto a seamstress's table. The seamstress begins altering it but pricks her finger, leaving blood on the fabric. The saleswoman, unfazed, retrieves the blouse and exits, her footsteps echoing. The seamstress glances down at her hands, still shaken, and takes a moment to breathe deeply, attempting to refocus. Her eyes wander toward a distant exit door, light streaming through its window. A towering pile of clothes stands in front, blocking its exit. She then looks at a photo of her children lying beside her sewing machine and takes it in her hands. With a heavy heart, she puts the photo back down and resumes sewing.

Meanwhile, back in the store the saleswoman seamlessly resumes her cheerful facade, as the customer, now wearing the blood-stained blouse, expresses satisfaction with the fast service. With a forced smile, the saleswoman bids farewell to the client, her hand still smeared with blood.

The seamstress's photo of her children, faintly smeared with her blood, rests beside her sewing machine. As she stitches with trembling hands, another drop falls, deepening the stain. The blocked exit door remains piled with clothes, light streaming through its window.

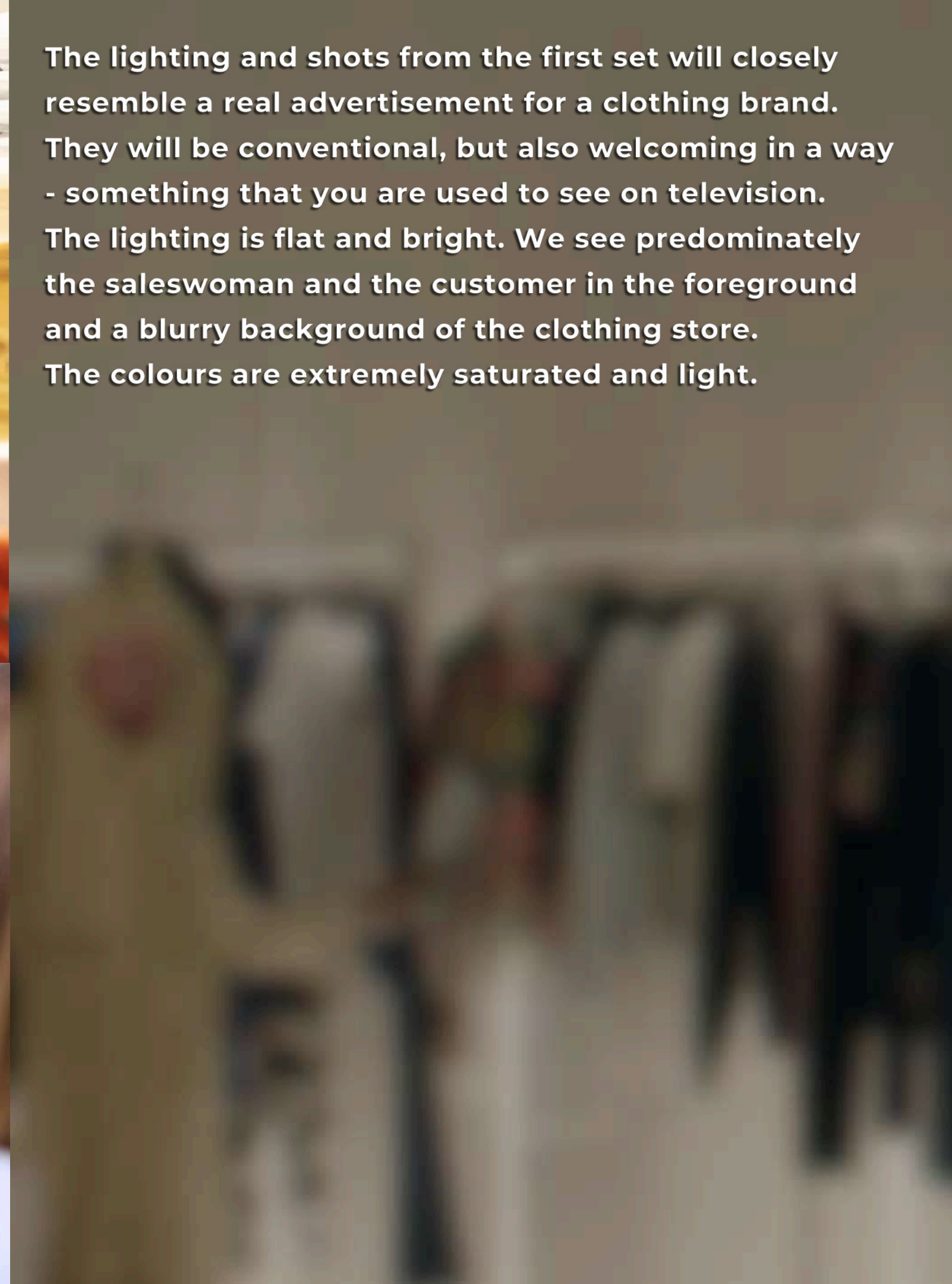
SET DESIGN SKETCH



**Shooting would take place at two separate locations. No set wall would be constructed*



The lighting and shots from the first set will closely resemble a real advertisement for a clothing brand. They will be conventional, but also welcoming in a way - something that you are used to see on television. The lighting is flat and bright. We see predominately the saleswoman and the customer in the foreground and a blurry background of the clothing store. The colours are extremely saturated and light.





CHARACTER DESIGN



Saleswoman

The saleswoman is impeccably dressed in a stylish, professional outfit, with a crisp blouse and a sleek pencil skirt, perfectly accessorized to reflect the store's trendy image. Her neatly styled hair and flawless makeup complement her warm, inviting smile. However, upon stepping into the stark sweatshop, her cheerful expression with big sparkly eyes and wide smile shifts dramatically to one of cold detachment, revealing the unsettling duality of her character.



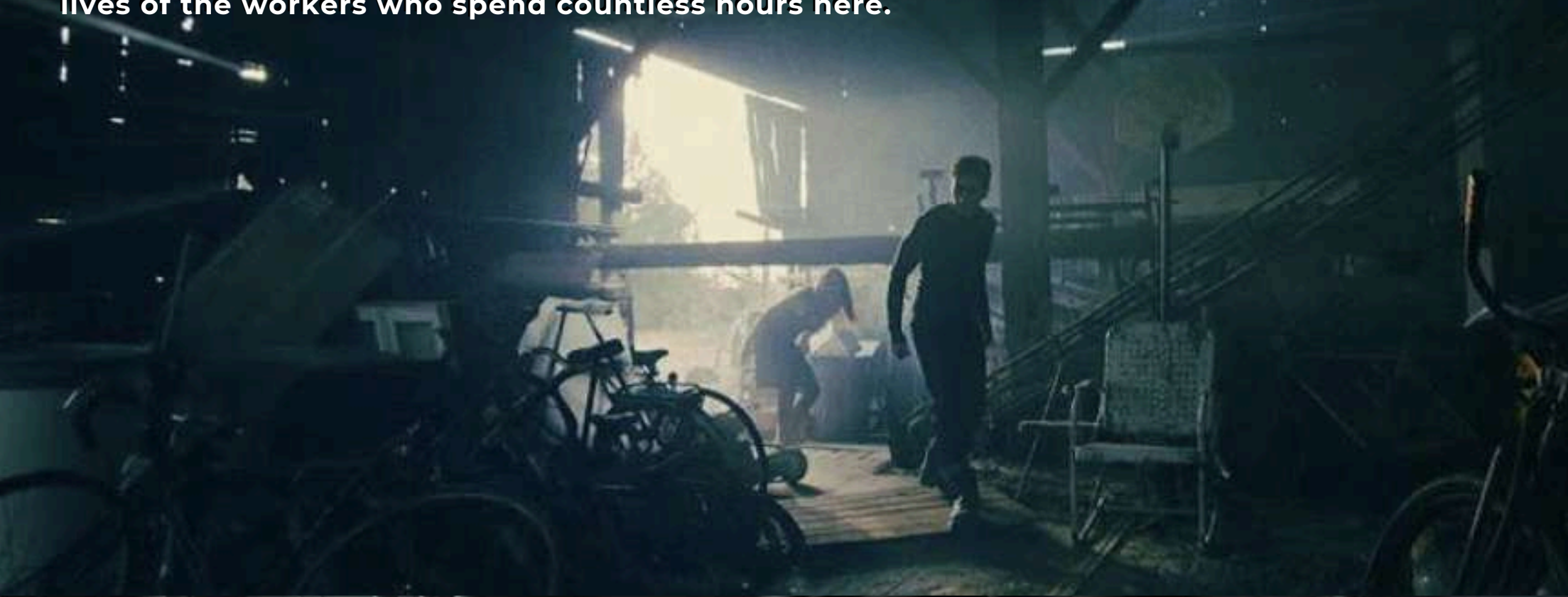
Customer

The customer is dressed in trendy, casual attire that reflects an eye for fashion. Her outfit, a carefully chosen ensemble of designer jeans, a chic top, and stylish accessories, highlights her dedication to following the latest trends. Still aware of the grim reality of the store, she happily interacts with the saleswoman, expressing gratitude for the quick service.





It is important for the second set to convey a feeling of hopelessness - it has to be predominately surrounded by darkness with hint of light rays coming from outside. Strategically placed openings, such as small, barred windows or cracks in the walls, will allow narrow beams of light to pierce through the darkness. These light rays should be soft and diffused, casting long shadows that emphasize the gloom and desolation of the environment. Outdated sewing machines and other manufacturing equipment, covered in dust and rust, stand as silent witnesses to the relentless labor performed here. Personal items like torn clothing, empty water bottles, and old, threadbare shoes are scattered around, hinting at the lives of the workers who spend countless hours here.





CHARACTER DESIGN

Seamstresses

The women are dressed in simple, worn-out clothes. Their hands move mechanically, stitching and assembling garments with practiced, weary precision. Their hair is frizzy and messy. Many of the women are hunched over their workstations, their shoulders slumped. They wear a black full-face mask, covering their whole face – symbolizing their anonymity and loss of identity.

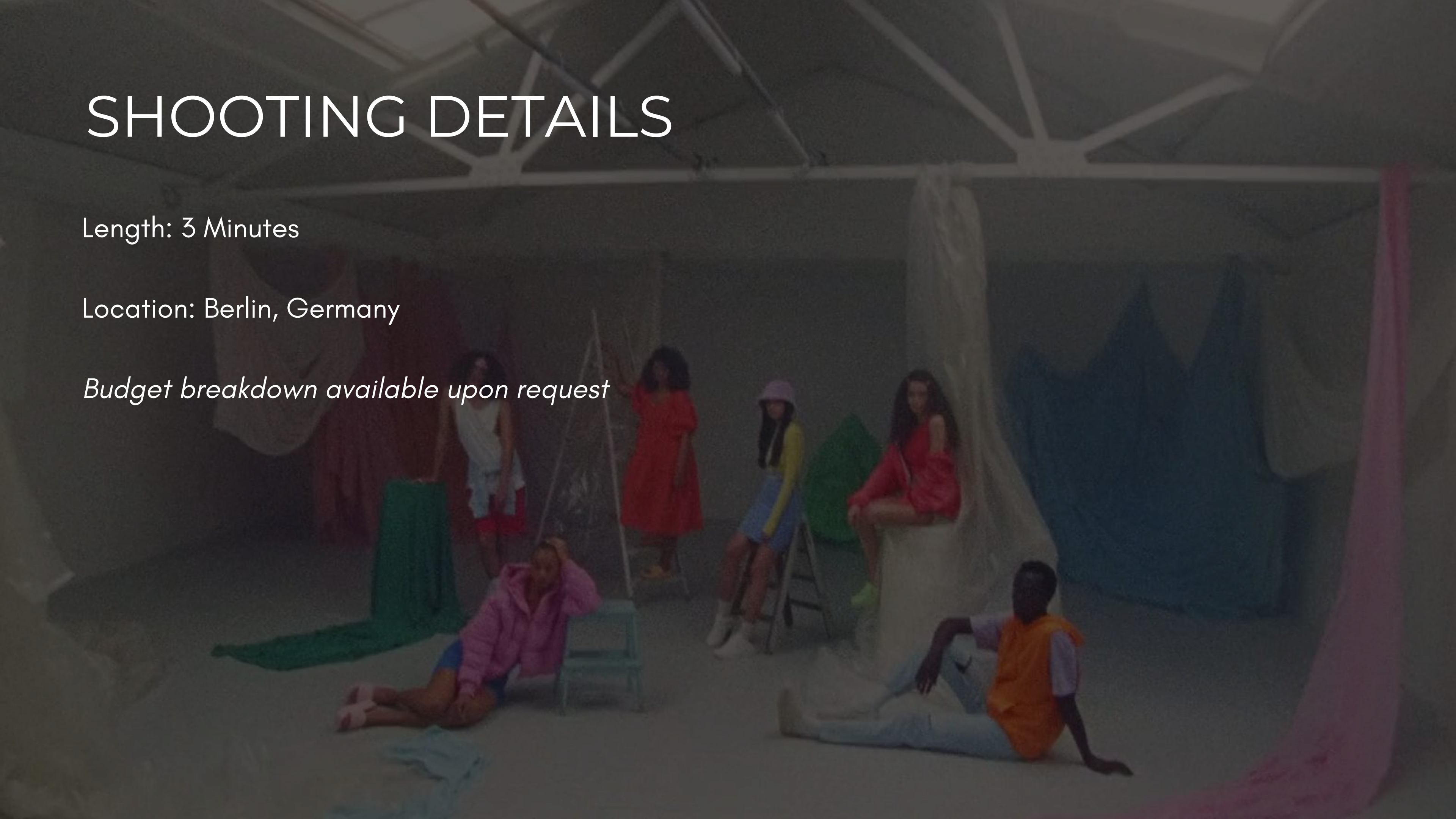


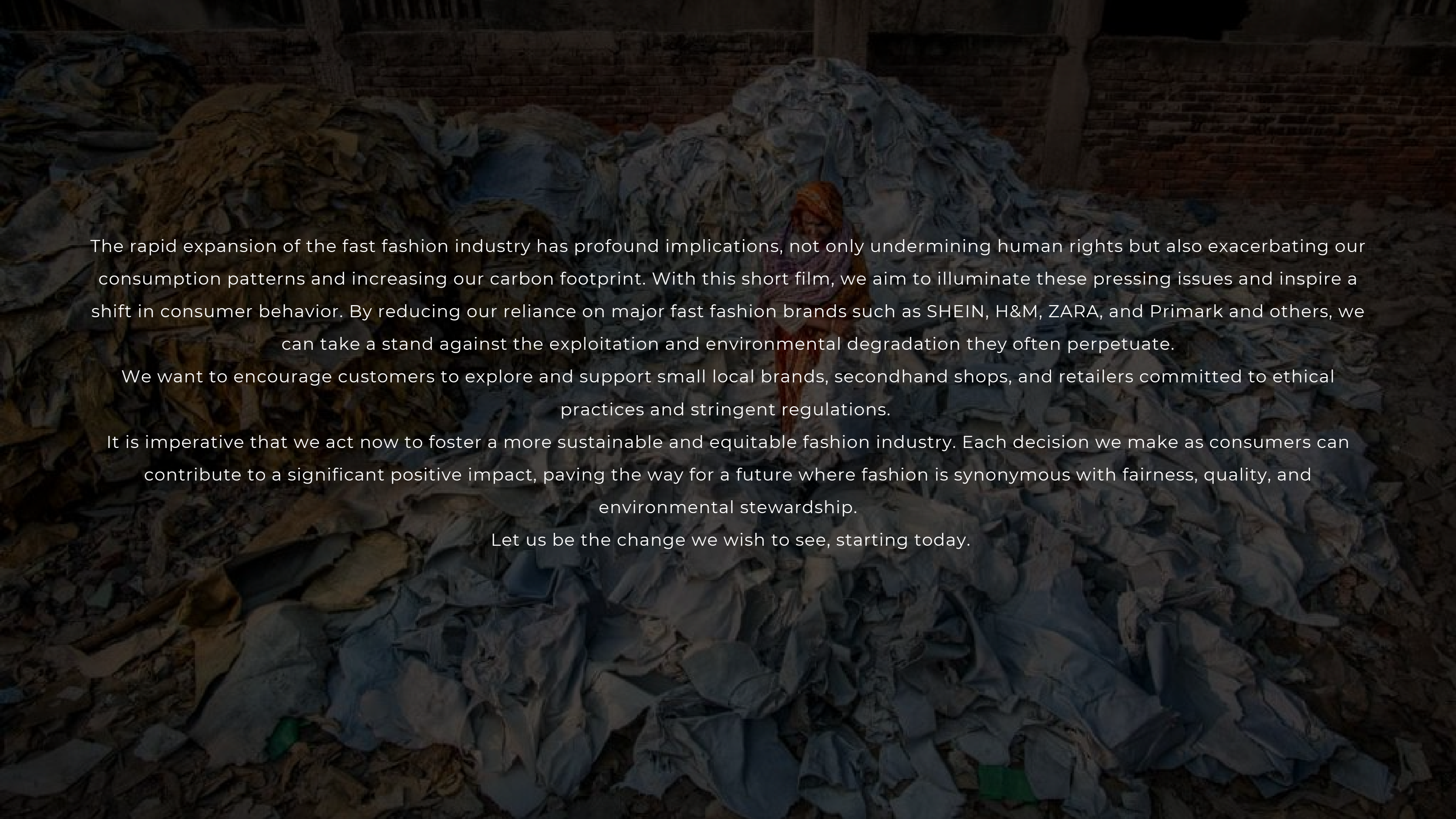
SHOOTING DETAILS

Length: 3 Minutes

Location: Berlin, Germany

Budget breakdown available upon request



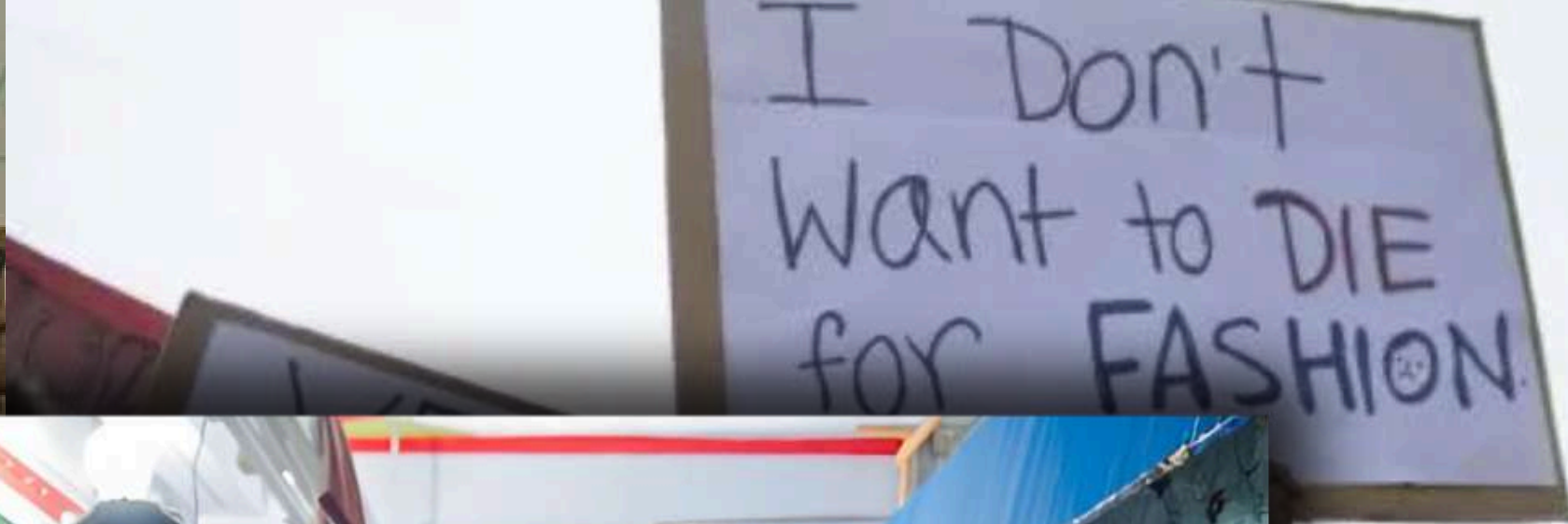
A person wearing a purple and orange patterned garment stands amidst a massive, chaotic pile of discarded clothing, primarily light blue and white garments, in what appears to be a warehouse or industrial setting with brick walls in the background.

The rapid expansion of the fast fashion industry has profound implications, not only undermining human rights but also exacerbating our consumption patterns and increasing our carbon footprint. With this short film, we aim to illuminate these pressing issues and inspire a shift in consumer behavior. By reducing our reliance on major fast fashion brands such as SHEIN, H&M, ZARA, and Primark and others, we can take a stand against the exploitation and environmental degradation they often perpetuate.

We want to encourage customers to explore and support small local brands, secondhand shops, and retailers committed to ethical practices and stringent regulations.

It is imperative that we act now to foster a more sustainable and equitable fashion industry. Each decision we make as consumers can contribute to a significant positive impact, paving the way for a future where fashion is synonymous with fairness, quality, and environmental stewardship.

Let us be the change we wish to see, starting today.



An aerial photograph showing a large-scale disaster scene. A multi-story building has been severely damaged, with its upper floors and roof partially collapsed, leaving a large pile of rubble and debris. A massive crowd of people, consisting of men, women, and children, is gathered in the courtyard and surrounding areas. Some people are standing on the remaining structure of the destroyed building. In the background, other buildings are visible, some appearing to be under construction or in various states of disrepair. A yellow banner with Bengali text is visible on the left side of the image. The overall scene conveys a sense of tragedy and the human impact of a disaster.

Who made
your clothes?



Director's Note

Karina Musabasheva

Making a strong and impactful piece of media – regardless if it is a film, music video or poetry, has always been my ultimate goal when it comes to filmmaking. I strongly believe in the power of this artform and its ability to influence, provoke, inspire and change. Couple of years ago I made the decision to never step foot into the big fast fashion brands and started to shop only secondhand or from local brands. My research and passion for this topic have driven me to create this concept with the intention of delivering this crucial message to those who need to hear it.

BENEATH THE FABRIC

Producer

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Director

Karina Musabasheva

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DEAD ANGLE

Music Video

Concept, Story, Director

The background is a dark, grainy image of a road at night. A car is visible in the distance, its headlights illuminating the road ahead. The car's taillights are glowing red. In the upper left corner, there is a large, dense, red splatter, resembling blood or paint, that spreads across the top half of the frame. The overall mood is dark and ominous.

DEAD ANGLE

CRISIS AVERTED

MUSIC VIDEO

CONCEPT

THE MAIN PROTAGONIST IS WALKING ALONG A FOREST ROAD WHEN A CAR SUDDENLY HITS HER FROM BEHIND. SHE WAKES UP BENEATH THE CAR AND SEES THE DRIVER GETTING OUT. TO HER SHOCK, SHE RECOGNIZES THE DRIVER AS HER BEST FRIEND, WHO THEN GETS BACK INTO THE CAR. COVERED IN BLOOD, THE GIRL STANDS UP AND SEES HER OWN BODY STILL LYING UNDER THE VEHICLE. HER FRIEND STARTS DRIVING AWAY, AND THE GIRL BEGINS TO FOLLOW THE CAR.

ON AN OPEN ROAD IN THE MIDDLE OF NOWHERE, THE GIRL IS STILL CLOSELY TRAILING BEHIND THE CAR. DESPERATE TO GET HER FRIEND'S ATTENTION, SHE WAVES, HITS THE VEHICLE, CLIMBS ON TOP OF THE CAR, BUT TO NO AVAIL.

EVENTUALLY, THE FRIEND REACHES A LAKE AND EXITS THE CAR. THE GIRL CATCHES UP AND APPROACHES HER. AS THE FRIEND TURNS, HER EYES PITCH BLACK, SHE SMILES MENACINGLY AND PUSHES THE GIRL INTO THE WATER. THE FRIEND THEN CLIMBS BACK INTO THE CAR AND SPEEDS AWAY, WHILE THE GIRL SINKS INTO THE DEPTHS OF THE LAKE.





SYMBOLISM

THE "DEAD ANGLE" SYMBOLIZES HOW FRIENDS, OR PEOPLE IN GENERAL, CAN DELIBERATELY IGNORE SOMEONE'S PAIN TO AVOID DISCOMFORT OR GUILT. THIS INATTENTION OFTEN HURTS MORE THAN THE INITIAL BETRAYAL, AS IT DENIES THE PERSON'S HUMANITY AND WORTH.

THE STORY USES THIS METAPHOR TO EXPLORE THEMES OF ABANDONMENT AND INVISIBILITY. IT HIGHLIGHTS THE PAINFUL REALITY THAT PEOPLE CAN BE AWARE OF THE HARM THEY CAUSE BUT CHOOSE TO ACT AS IF THE PERSON THEY HURT DOESN'T EXIST, HENCE PLACING THEM IN THE "DEAD ANGLE" AND LEAVING THEM TO SUFFER ALONE. THIS NARRATIVE UNDERSCORES THE PROFOUND IMPACT OF EMPATHY, OR ITS ABSENCE, IN RELATIONSHIPS.



The background is a blurred photograph of a forest. Tall, thin trees are visible in the upper half, and a path or clearing is suggested in the lower half. The overall tone is dark and moody.

LOCATIONS

I. FOREST









II. FIELD





III. LAKE







STYLING

OUTFIT:
TO BE DISCLOSED



A close-up, slightly angled shot of a woman's face. She has vibrant red hair and is looking directly at the camera with a soft, pleasant expression. The lighting is soft and even, highlighting her features. The background is a plain, light color.

MAKEUP

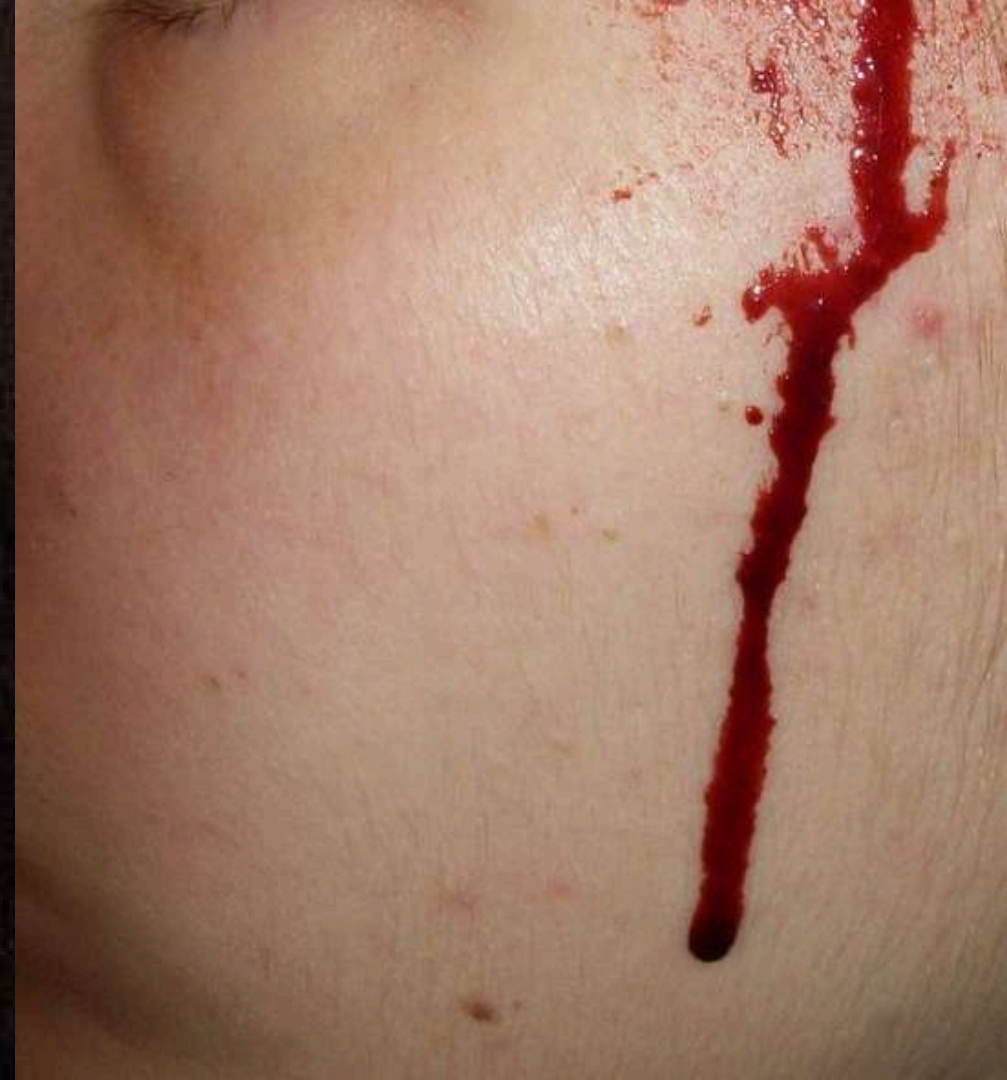
A close-up, high-contrast photograph of a person's face, focusing on the eye area. The skin is heavily bruised, showing a mix of red, purple, and white tones. There is a visible tear in the skin near the eye, and a small amount of blood is visible. The background is dark and out of focus.

GIRL

BLOOD

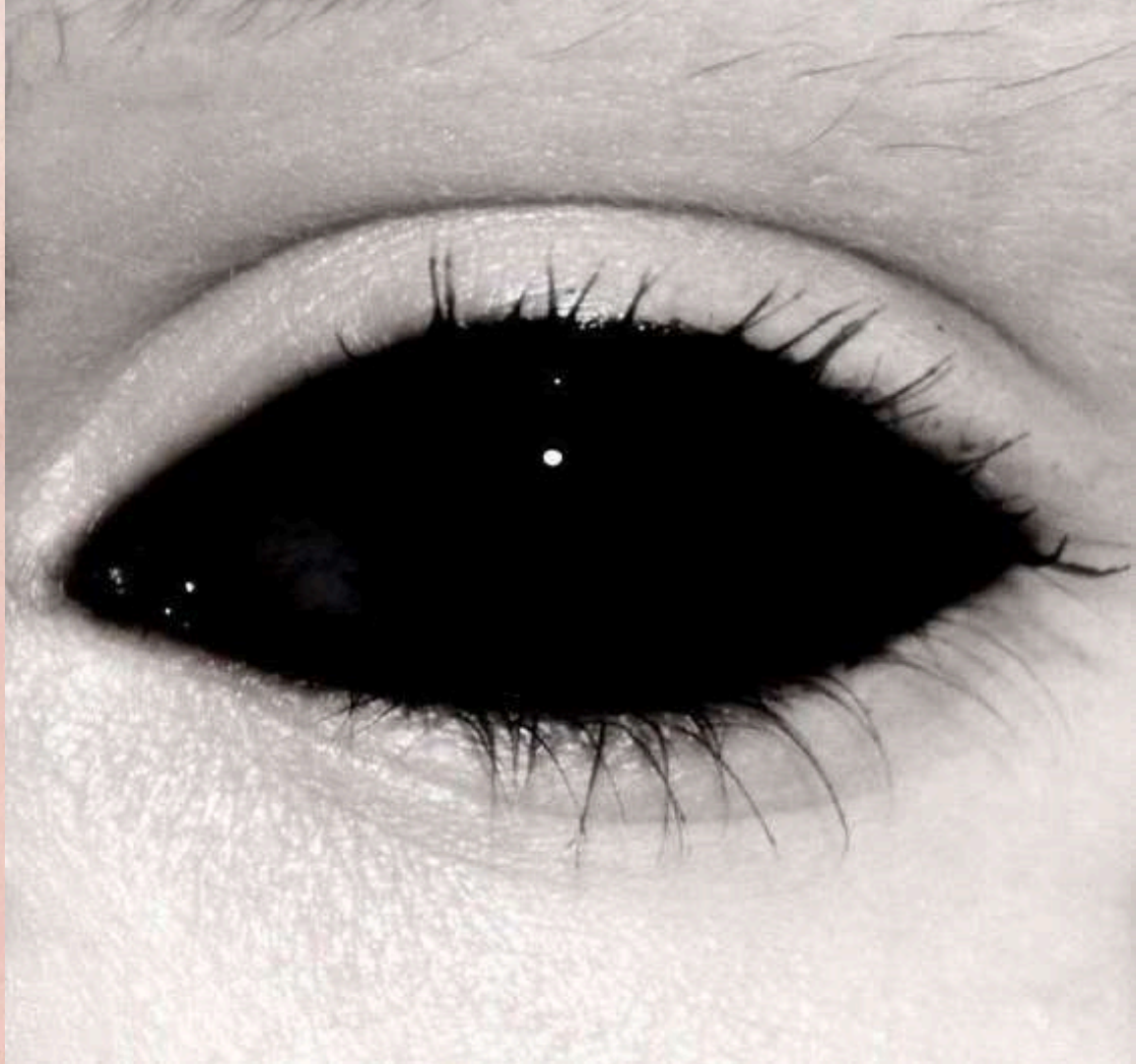
-
- BRUISES ON FACE AND BODY

-> SHOULD GIVE THE APPEARANCE
OF HAVING BEEN HIT BY A CAR



- 
- PREPPY AND CLEAN LOOK
 - BLACK SCLERA EYE CONTACTS

‘FRIEND’



A blurred night scene of a city street. In the foreground, a dark-colored car is moving, its headlights and taillights blurred into streaks of light. A person is visible in the background, standing near a building. The overall atmosphere is dark and moody, with a focus on motion and light trails.

PRODUCTION DESIGN

- **OLDTIMER CAR**

MERCEDES-BENZ 200/8





LOCATION

BIRKENWERDER

SHOOTING DAYS

ONE DAY

XX JULY



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