

HORROR | PSYCHOLOGICAL | ROMANCE

# KNITTING OUT

PITCH DECK

*You can break her heart, but not a curse.*

WRITTEN BY  
CATARINA DE CÈZANNE

2025

A Female-Driven Folk Horror Feature about a famous artist who knitted body parts of her ex-lovers in her tapestries.

**Genre:**

Psychological Horror, Folk Horror, Dark Romance

**Tone:**

Carrie (1976) meets May (2002)

**Format:**

Feature Film

**Language:**

English

**Writer:**

Catarina De Cèzanne

**Status:**

Feature Screenplay Complete. Seeking Production & Development Partners

**Themes:**

Witchcraft, Paranormal, Heavy Metal, Superstition, Virginity, Women.

**Interests:**

LOI from MOTELX - Lisbon International Horror Film Festival, partnered with streaming platform FilmTwist, expressing interest in screening the Knitting Out (feature film) at Cinema São Jorge in Lisboa. Signed by João Monteiro (Festival Director) in 2025.

*Her art was made with love, blood, and something no one could explain. . . .*

*In a town that called her a witch, she made her truth. from flesh and thread.*

# STORY

*Virginity was the curse.  
Obsession became the ritual.  
And knitting — her revenge.*

**CARRIE**

*She wanted to feel whole. So she made herself a love story -  
stitched together with the ones who left her*

## LOGLINE

In a small village, a young woman becomes a famous artist for knitting blood, skin and other parts of her ex-lovers into her tapestries.

...

## SHORT SYNOPSIS

Tullah, a lonely woman burdened by a generational "virginity curse," lives a small life until heartbreak leads her into arcane knitting rituals involving love spells, bodily remains, and tapestries of terrifying beauty. Her work becomes celebrated, even as the truth about her materials unravels—and the town that once adored her turns against her with pitchforks and fire. . .

98 Pages | F-Rated | Young Adults R and TV-MA | Q.4

# LONG SYNOPSIS

When Tullah (Tallulah) was a child, her mother Abigail told her about a family virginity curse that started when her gran-grandmother was an outcast from their small suburban neighbourhood, judged and abandoned by her husband the day after they married for not being a virgin. The curse should follow her unless Tullah stays with the man she shared her first night with. Tullah grows up as a lonely, socially awkward young woman with polycoria in one eye which caused her to feel different, out of place and abnormal.

After her mother dies, Tullah starts working in a small cheap shop that sells a little of everything, with her work colleague Hannah, a free-spirit popular girl who loves to skip work to hang out and get drunk. She is considered by the people as a good angelic girl and talented weaver, who was stuck in a house and isolated because of her mother until Tullah meets a heavy-metal guy named John. They date, but John is not ready for a relationship and pushes her away. After being rejected, Tullah goes through an operation to fix her eye and visits an esoteric shop and learns to do Bending Spells, she then slowly descends into obsession and mixing menstrual blood with water and knitting John's hair into her tapestries to tie up love. When John dies, she tries to resurrect him by knitting his blood and skin instead, believing that his soul will travel to another person's body and find her again.

Her tapestries become famous but the rest of her world collapses. Hannah and Tullah lose their job when the shop is sold to a foreign company and a second man, Oliver, a filmmaker physically similar to John and who lives too far from her town, breaks Tullah's heart again. Meanwhile, the loneliness in her house begins to gain a dark shape that seems to be looking at her every time she cries, leading her to kill Oliver. Later on, Tullah has a brief affair with Hannah but feels rejected again when Hannah denies their relationship in public and ghosts her from her life.

Deranged Tullah then decides to knit blood, hair and skin from Oliver, Hannah and John in more tapestries and becomes the most famous artist in town, but people start asking questions about the disappearance of John and Hannah. On the night of the opening gallery, Hannah's friends and boyfriend decide to act like activists and steal one of Tullah's tapestries to send a message against the privatization of the gallery. However, they stop when they find real human hair in all the tapestries, too similar to the people who disappeared. They decide to break into Tullah's house to find more evidence, but Tullah was already expecting them and kills them after they see Hannah, partially alive and in pain, with half of her skin knitted in another tapestry.

The people from the village, who used to tell great things about her, get scared by these rumours and break into her house calling her a witch and a murderer. She escapes the suffocating crowd, locks them and sets the house on fire while she walks away, leaving the village forever.

# THE ENDING

Tullah becomes both artist and monster, martyr and murderer. The tapestries that made her a legend are exposed as evidence of horror, and the town turns against her. But instead of dying a victim, she burns her past, escapes, and becomes myth. A wandering, unholy saint of sorrow, pain, and defiant power.

*She stitched her heart into tapestries. Then she stitched yours*

A romantic horror for a generation raised on  
hexes, heartbreak, and girlhood ghosts...

## STORY REVIEW

KNITTING OUT is a highly emotionally engaging, visually striking horror script with a compelling premise and a complicated lead character.

The writer is able to express the desperation and anger one feels when they are rejected by the people that they love.

Tullah's story works both as a terrifying thriller and an allegory for the female experience.

The central metaphor of the knitting needle is so provocative. Knitting is a symbol of female domesticity, of comfort, of retreating to stereotypically feminine. But knitting needles are sharp and can cause real violence as well. The writer plays with this dichotomy in clever, interesting ways.

-WeScreenplay review (2022)



A female-led fever dream about the price of love,  
the curse of womanhood, and the art of unravelling sanity.

# VISUAL, STYLE, MOOD & THEMES

*Love her or thread carefully.*



*From menstrual magic to blood-stained wool, she crafts a legacy in a world that would rather burn her alive than understand her.*

## V I S U A L S

Knitting Out is not just a horror film. It's a darkly feminine allegory for generational shame, societal pressure on female purity, the myth of romantic salvation, and the madness of unprocessed grief.

Shot with a dreamlike, surreal visual language, this film will blend tactile folklore with modern feminist commentary. It's a story of artistic obsession, sexual trauma, and the monstrous side of love, where the domestic becomes dangerous, and the outsider becomes myth.

- **Cinematography:** Tactile textures. Saturated reds, intimate shadows, dreamlike pacing.
- **Visual Inspirations:** Ari Aster, Robert Eggers, Luca Guadagnino (*Suspiria*)
- **Mood:** Sensual, suffocating, surreal. Domestic horror meets spiritual unease.
- **Symbolism:** Knitting, thread, hair, menstrual blood, fire, mirrors, and eyes.

## R E F E R E N C E S

- *May* (2002)
- *Carrie* (1976)
- *Suspiria* (1977)
- *The VVitch* (2015)
- *Raw* (2016)
- *Saint Maud* (2019)
- *The Substance* (2024)

The background of the entire page is a dark, textured charcoal or black color. At the top, there are two detailed illustrations of hands in a reddish-brown hue, positioned as if they are knitting. The hands are shown from a top-down perspective, with the needles and yarn clearly visible. The overall aesthetic is dark and moody, with a focus on texture and shadow.

## STYLE & TONE

Knitting Out is not entirely visually dark as fear can also be found in the brightest times. However, it also has moments of joy on sunny days from the end of summer, and the Halloween season and teenagers and young adults partying in the local park, it is full of tradition, local legends and superstition, most of them based on Portuguese small villages where nothing ever happens and everyone knows each other.

Dream and reality sometimes get mixed as we dive into the recesses of Tullah's mind. The use of Camera shots and lenses inspired by Terry Gilliam's 'Fear and Loathing' and 'Tideland'. An even darker version of Tim Burton's set dressing, Suspiria contrast and film lightning mixed with Lynch's surrealist scenes. Our main character Tullah is a mix between Stephen King's 'Carrie' which will then shape into Mckee's 'May', her style and her body language change too, as well as her own art.

Furthermore, following the same pattern as Aronofsky's 'Mother', symbolism is addressed visually; labyrinthic Yarns, Lines, Ropes, Flocks of hair, veins and textiles exist to represent the necessity of social and human connections in Tullah's abnormal world. The ancient art of Artistry is also an ancient female symbol of both freedom and repression, the material world and prophecy. Horror should be found even on the brightest and most peaceful days when nothing bad seems to happen. The surreal world delves from passion to nightmare and gore takes place to symbolize the pain of heartbreak.

## T H E M E S

- Female rage & inherited trauma
- The weaponization of purity and shame
- Obsession disguised as romance
- Art as madness; love as possession
- Witchcraft & the reclamation of the female monster



## S O U N D

Sound should be made to be FELT, not heard.

An all-encompassing force that reaches beyond our ears, with the purpose to make us think that technology is alive! This should be a place where music and soundscape fuse together enveloping you in a completely immersive sensorial experience. In this realm, music is not just a collection of sounds but VIBRATIONS that reverberate within every fibre of your being, inviting you to enter. It is where the LINES between the tangible and the intangible become indistinct. The noise of electricity should be delicious, coming from antennas and wires. What is the sound of a curse? We enter this inner world with a comfortable sound that bounds with the underground noise of the Earth in beautiful contrast with the natural sound of birds and wind from outside. Later on, loneliness is translated as silence and it is also the moments of silence that are supposed to scare the audience and bring discomfort.

Other music genres such as heavy and death metal, dark wave and electro music, where strings and waves are predominant, are used to highlight the style of our characters and how they see themselves and feel in this small village. These music genres are also known for having a particular effect on our brain, capable of provoking all kinds of different emotions as well as bringing up memories that should be explored and used in this film for the same purpose in our audience.

*In the age of performative  
empathy, she gave them something  
real to feel.*

# MARKET & AUDIENCE



**CARRIE**

# MARKET POTENTIAL

A small town folk horror for a global audience that grabs the viewer with the macabre idea of a famous artist who knitted her ex-lovers in tapestries.

KNITTING OUT shows how far one can go in the name of superstition. It criticises our society with glimpses of metaphysical ideas capable of captivating both commercial and intellectual audiences, heavy-metal fans and both male and female horror fans of a wide range of ages and nationalities.

This film it is a cinematic adventure that shows horror even in the brightest places, where the enemy could be paranormal or our main character's fragmented mind. It opens the dialogue among the audience towards the end, where our world and the spiritual world seem to cross paths.

- Rich in visual iconography for posters and trailers (tapestries, blood-soaked yarn, ghostly homes).
- Merchandising of a unique fashion style, grim tapestries, a prop doll and spider.
- Marketable to festivals like Sundance, Fantasia, TIFF Midnight Madness, SXSW, A24-style buyers.
- Merchandising appeal (tapestry prints, "Love Her or Thread Carefully" tagline, folk-witch aesthetics).
- Social media: strong feminist horror hashtags, meme-able horror moments, visually striking stills.

# AUDIENCE

- Fans of elevated horror & cult cinema
- Both Art-house and genre film festival programmers
- Female, LGBTQ+ and neurodivergent viewers seeking bold psychological storytelling.
- Collectors of A24-style films and Blumhouse thrillers with social commentary.

WHY NOW?



The Craft

# WHY NOW?

- Feminist horror is thriving (Saint Maud, Pearl, Resurrection, The Witch).
- Speaks to Gen Z & Millennial female audiences through themes of toxic love, mental health, queerness, bodily autonomy, and inherited trauma.
- Taps into the folk horror revival while feeling entirely new and visually distinctive.
- Offers a complex, unconventional female antihero whose transformation is both terrifying and tragic.

# RELEVANCE

The statistics below highlight the urgent need for narratives that delve into the complexities of female mental health, societal pressures, and the often-overlooked struggles of women. Knitting Out addresses these themes head-on, offering a poignant exploration of a woman's descent into madness amidst societal neglect and personal trauma.

- **Increased Stress Among Younger Women Compared to Older Generations:** A survey of 2,000 women across four generations reveals that nearly three-quarters (73%) take on the stress of loved ones, often feeling internal and societal pressure to bear this emotional labour.  
-Source: [NY Post](#) (May 22<sup>nd</sup>, 2025)
- **Rise in Mental Health Insurance Claims:** There has been a significant 30-50% increase in mental health insurance claims, with anxiety disorders emerging as the leading cause, followed closely by depression.  
- Source: [Economic Times](#) (May 19<sup>th</sup>, 2025)
- **Prevalence of Mental Health Disorders:** As of 2022, 1 in 8 people globally live with a mental health disorder. Depression is the leading cause of disability worldwide, affecting 280 million people. Despite the high prevalence, 76-85% of people with mental health conditions in low- and middle-income countries receive no treatment. In high-income countries, the treatment gap is 35-50%.  
- Source: [Today News](#) (Sep 12<sup>th</sup>, 2024)
- **Underrepresentation in directing roles.** In 2024, women directed only 16% of the top 250 highest-grossing films in the U.S., a figure unchanged from the previous year.  
- Source: [Variety US](#) (Jan 1<sup>st</sup>, 2025)

*When men vanish and women are blamed, one girl rewrites the folklore—one bloody thread at a time.*

# CHARACTERS & CHARACTER BG



# CHARACTERS

## Tullah

An emotionally stunted young woman whose strange beauty hides a festering grief. From cursed girl to artistic witch, her arc is both tragic and terrifying.

## Hannah

The free-spirited, adored co-worker who becomes both lover and betrayer. The “angelic” face of modern femininity—bright on the outside, hollow inside.

## John & Oliver

Two versions of the same man—objects of Tullah’s desire, each vanishing like a ghost after possessing her.

## Abigail (Mother)

The original bearer of the curse, whose ghost haunts the story with old-world beliefs and psychological scars.

*From menstrual magic to blood-stained wool, she crafts a legacy in a world that would rather burn her alive than understand her.*

## Character Background 1/2

In the screenplay “Knitting Out”, Tullah’s inappropriate behaviour and obsessive nature comes from various situations in life. I believe it is important to understand that Tullah is a young woman like any other, who needed to be loved and understood until society made her the villain in her story. I don’t agree with the way mental illness is represented in horror films, where the sick character is either a victim or the villain. Tullah is a young talented woman who was never properly loved and was struggling with loneliness. Only after several events of rejection, humiliation and grief, along with her childhood trauma forced her to dive into madness, which could happen to any of us in the same situation. Society made her a monster and, poetically, also freed and unlocked her talent as an artist. Superstition in this story evokes what I called “shadow creature” which exists tittering at the edge between Tullah’s fragmented mind, an illusion, or a Tulpa - a thought-form being created over the years by the collective, in this case, by the generations in the small village.

Firstly, Tullah grew up with an abusive single mother Abigail who suffers from superstitious obsessive compulsive disorder who would often punish her just like her mother punished Abigail, which was a reflection of how the village treated Tullah’s grandmother Alice, when she got married. Alice was engaged with a very influential man who left her when he realised she wasn’t a virgin. The gossip, the shame and the domestic violence forced Alice to isolate herself from the town in the top of the hill, and this extreme isolation gave place to nightmares and later on to illusions which helped fabricate the superstition about the virginity curse: “If you do not marry the man you lose your virginity with, you’ll be forever haunted by dark forces. Because this is something sacred, something men always «take»”. Abigail then grows up with this belief, which was even stronger when her marriage fell apart. Tullah was born with a bad-eye which made Abigail even more addicted to the old family superstition, hence her behaviour towards Tullah. Afraid of the family curse, Abigail made Tullah believe that her father didn’t leave them, but instead, her father is now her new lover who came back. Young Tullah, noticing the different father, then believed that souls could enter other bodies.

After the death of her mother Abigail, Tullah finally has the freedom she never had before, she can hang out and make friends, fall in love without prejudice and have a job to sustain herself, but she had no foundations and wasn’t emotionally mature enough due to a life of isolation, hence her being socially awkward and inappropriate. Her mother and her religious obsession, never allowed her to make mistakes, go to school, or think of a career, in other words, never allowed her to “live”. Therefore, when Tullah falls in love with John, and experiences this feeling so strongly for the first time, she acts like John is the reason for her existence, dominating her whole life and the fear of losing him overcomes reason and logic.

## Character Background 2/2

Finally, when experiencing her first heartbreak, Tullah easily dives into depression because John was an essential part of her life, part of her only group of friends and the only person she knew who didn't find her strange, the only person she believes will ever love her. This, together with the fear of her family curse, lead to her stalker-ish behaviour, inappropriate remarks and obsessive nature. Finally she dissociates herself from her own reality even forgetting John's death in her own house, using his hair and blood onto a tapestry and finally, burying him in the backyard.

This reality is too difficult to face, so Tullah takes refuge in the esoteric world and eventually falls in love again. Her inner change is also manifested in her artistic career as a tapestry artist, both her pain and her love for John (and literally John, as parts of him are knitted in the tapestry portrait), become expressed which lead her on the path of success.

"Love" and "Pain" acts like a purifier of her art now fully expressed and she ends up finally recognized for a talent that she always had, but was hidden.

Although she becomes famous and starts dating other people, Tullah never passes through the normal process of healing and grief, and her group of friends never notice what was going on inside her. Her obsession towards John still existed even in the next relationships she had, where she would look for patterns and signs that John was inside them. Each relationship that "fails" is like a thorn in her chest, driving her down the deepest recesses of her mind, freeing the demons of her mind...or perhaps they were always there, but she wasn't able to see them before. Perhaps they are not fabrications anymore.

This story is a reflection of how we always bring previous patterns from old relationships into new ones, and how our beliefs along with our family baggage and the place we're born ultimately shape us. If we allow it and don't keep an open mind towards defined ideas, theories and superstitions we would end up just like Tullah, which also represents our innocence and how it is tarnished by society, fame and our own fears. The virginity curse along with her mothers punishments are not different from old beliefs, especially in small villages and some religious cults, which are still very real today.



WRITER BIO  
& STATEMENT

# WRITER

I AM ADDICTED TO STORIES. BOREDOM IS DANGEROUS, IT MAKES ME TAKE  
REFUGE IN STORIES THAT HELP US TO FEEL THE WORLD BETTER.  
THEY'RE ALSO POISONOUSLY CONTAGIOUS, INFECTING US FOR GENERATIONS,  
EVEN WHEN WE SLEEP THEY PASS ALONG FROM EACH MIND INTO OUR REALITY...

Catarina César (or Catarina De Cezanne) is a writer/director from Portugal, now based in the UK. She directed and co-produced the Sci-Fi film “After Link”, which was nominated to MOTELX in 2024, and selected to FEST - New Directors / New Films, the 50<sup>th</sup> Boston Sci-Fi Film Festival & Marathon, ShortCutz Lisboa, Northern Lights, Prague Film Festival, CineTerror Valdivia, and many others. As a writer, Catarina has also collected stories which won “A Night of Horror Film Festival”, a NYISA (New York International Screenplay Awards), LA Under the Stars, and almost twenty selections and nominations including at Big Apple Film Festival, AFIN, Big Break Screenwriting Contest and HorrorOrigins.

In 2023/24 she did script consultancy and was the head of development for Films & Casting Temple at Fox/Disney Studios in Sydney, Australia. She is also known for her work in production, runner and Script supervisor for several shorts and one feature, including the BAFTA selected short film “Martha”, and “A Tree Fell Today”, as a floor runner for the BBC “The Big Questions” and PA for the Spanish TV series "Serramoura", reality shows like A Place In the Sun, Documentaries, several commercials for known brands such as Prada, Volvo, and Mastercard, and Film Festivals.

Catarina lived in four different countries, speaks three languages, has a Master's Degree in Film & TV executive Production and Management, and has dedicated most of her life to writing.

[IMDB](#) | [linkedin](#) | [Links & Press](#)

Download Resumé [HERE](#).



# WRITER / DIRECTOR

## STATEMENT

I hope this script can transport you to Tullah's world, a nightmarish world. *Knitting Out* is a descent into Tullah's fractured state of mind. Here you will dive into female-related themes, love, possession and superstition.

I wrote *Knitting Out* to give form to a feeling I've carried my whole life; a sensation that lives between grief, invisibility, and longing. A feeling that has no name, but insists on being seen.

Tullah is not a villain, but a mirror. A woman shaped by superstition, shame, and silence. Born into a curse she never asked for, told her body is sacred only if untouched before marriage, and that love is only valid if it saves you. Like many women in forgotten towns, Tullah lives at the edges. Her pain is dismissed. Her mind is questioned. And when she finally creates something beautiful, it terrifies them.

*Knitting Out* is a cinematic journey into the domestic made dangerous, where trauma threads itself through the tactile—hair, wool, menstrual blood, and stitched skin. I want the horror to creep in slowly, hiding behind rocking chairs and the hum of wires, as seen in the series “One Hundred Years of Solitude” or “Saint Maud”—where the line between madness and metaphysical truth is not just blurred, but hauntingly beautiful, lurking in the background and intentionally growing.

This film is deeply personal. I come from a village in Portugal where time stalls, and everyone knows your sins before you commit them. Where women are told what they must be, and punished for what they become. I know what it means to feel like a ghost while you're still alive. Tullah's isolation, awkwardness, and obsession are familiar to me and to many others, especially those of us who are neurodivergent, queer, or simply too much for the small spaces we were born into. This film is an act of reclamation: of female pain, of the body as both altar and battleground.

Visually, I want the camera to breathe with her, to sway, to unravel, to feel like a memory that's trying to stitch itself back together. I'm drawn to the boldness of Gaspar Noé and Aronofsky, the raw emotional realism of Lars von Trier, and the spellbinding surrealism and stylized sensuality of *SUSPIRIA*. I want us to merge the psychological terror of *CARRIE*, the tragic intimacy of *MAY* and the striking gore aesthetic of *THE SUBSTANCE*. Rich in visual metaphors for feminine symbolism of myth and folklore; veins as yarn, wounds as tapestries, horror as inheritance. I believe horror should not scream, but simmer. It should haunt softly before it devours. And above all, it should tell the truth. Because sometimes, the scariest thing isn't the ghost in the room. It's the girl who's finally realized she's alone.

I believe that horror lives in the pauses, in soft shadows that dance behind someone walking within single-shots, in the quiet click of knitting needles between screams, and still be beautiful.

In *Knitting Out*, horror is not just a genre. It is a philosophy.

A way of understanding what happens when the soul is starved of tenderness and told to smile anyway.

Because the greatest terrors are not the ones that come for us in the night—

But the ones that live with us in daylight.

The ones we knit into ourselves just to keep from falling apart.

# CINEMATOGRAPHER



Stills from Nuno Martini Filmography

# NUNO MARTINI

Nuno Martini is a producer and awarded cinematographer, member of the jury of the New Orleans Horror and ECG LONDON (British Romford FF) Film Festivals.

Director of Photography of the features :

“Stand Up” by Timo Jacobs

“Die Verbindung” by Alexander Pfander

“Draußen die Welt” by Nikolas Mühe & Katrine Eichberger

“Der das Feuer brachte“ by Philipp Machill & Gabriel Menzinger

“Small Town Funk Girls“ by Philipp Müller-Dorn

“Linda Lebt“ by Amon Béla Bachmann

“Cativos“ by Luís Alves

His work has been theatrically released and screened at festivals to audiences worldwide, earning him multiple cinematography awards :

Swindon Independent Film Festival [uk]

Unrestricted View Film Festival [uk]

Anatomy Crime and Horror Film Festival [gr]

European Cinematography Awards [nl]

Los Angeles Cinematography Awards [us]

Mabig Film Festival [de]

New York Cinematography Awards [us]

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



CONTACT

The Substance

# C O N T A C T

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WGM Registry: 2146772

Knitting Out is an original story, entirely written by a human.

Knitting Out is bold, unsettling, and deeply human. A horror film that takes a scalpel to love, legacy, and loneliness—and stitches it back together with blood.

It's time for female, furious and unforgettable stories like this to claim space on the screen.

Let's make her real.

2025