

deep
PLATE

DATA SHEET (01)
LOGLINE (02)
LONG SYNOPSIS (03)
SHORT SYNOPSIS (04)
TRAILER/FILM LINKS (05-08)
STILLS/POSTERS (09)
CAST (10)
TEAM (11)
THEMES (12)
STATEMENT (13)
DISSERTATION (14)



1.

TITLE OF THE FILM	DEEP PLATE	DIRECTOR/EDITOR	DARIA PYSHNA
COUNTRY OF PRODUCTION	UKRAINE & UK	COMPOSER	RATMIR BILODID
DATE OF COMPLETION	MARCH 2026	COLORIST	THIERRY PHUNG
SHOOTING FORMAT	16MM, SUPER 8	MOTION ART DIRECTOR	SEBASTIAN JUUL



SCREENING FORMAT	PRORES & H.264	CAST:	CARLOS SOASES
RATIO	4:3		SAMUEL ADAMS
SOUND	STEREO		HECTOR VEGA
DURATION	15 MIN 50 SEC		LAURA MILAHRA GUERRA MIRANDA
GENRE	DOCUMENTARY		NHUIEN FYONH LIN
LANGUAGE	UKRAINIAN	CONTACT DETAILS:	DARIAPYSHNA.WORK@GMAIL.COM
SUBTTILES	ENGLISH, UKRAINIAN		+447570075945

2.

Logline

SHORT:

**FOUR NON-SLAVIC UKRAINIAN EXPERIENCES INTERTWINED
IN A CONVERSATION ABOUT CULTURE, IDENTITY AND WAR.**

LONG:

**FOUR VOICES IN WARTIME KYIV WEAVE A FRAGMENTED
PORTRAIT OF IDENTITY, BELONGING, AND WHAT IT MEANS
TO BE UKRAINIAN BEYOND APPEARANCES.**

3.

A voice recalls a childhood shaped by contradiction: growing up between Vietnamese and Ukrainian cultures, where something as simple as a meal revealed difference. In Vietnamese, a bowl is essential—both object and language. In Ukrainian, there is no direct equivalent; instead, people say “deep plate.” While one culture gathers everything into a bowl, the other names what it lacks. In time, she learns to adapt.

Four faces emerge.

In present-day wartime Kyiv, Laura, Sam, Lina, and Carlos reflect on their lives as Ukrainians who exist outside the expected image of Slavic identity. Each comes from a different cultural background, yet their experiences echo one another—marked by alienation, negotiation, and the quiet work of belonging.

Through intimate conversations, they guide the director through the places they call home. Their voices move fluidly across language, food, neighbourhoods, and memory, forming a fragmented portrait of identity—one that, like a “deep plate,” holds multiple elements at once without fully merging them.

As the war reshapes the city, so too does it reshape their sense of self. Ruins surface. Lina and Sam speak of choosing the Ukrainian language as an act of conviction. Carlos recounts a moment of collective care that defines his understanding of the nation. Laura reflects on a renewed relationship to culture, arriving at a simple but resonant thought: to value where you come from—however that may be defined.

The film returns to the image of the “deep plate.” No longer a substitute, but a vessel—holding difference, history, and the possibility of coexistence. This time, it is full.

Synopsis



4.

Short Synopsis

In Kyiv during wartime, four Ukrainians who exist outside the expected image of Slavic identity reflect on belonging, culture, and home. Built from audio interviews and accompanying visuals, the film weaves their voices into a fragmented portrait of identity shaped by language, memory, and place. Framed by the recurring motif of the “deep plate”—a linguistic substitute for a word that does not exist in Ukrainian—the film explores cultural absence, adaptation, and the experience of mixed heritage. As war reshapes both the city and the self, their stories reveal identity as something fluid, layered, and continually redefined.

5.

TRAILER LINK



6.

WATCH FULL FILM HERE

H.264

7.

HIGH RESOLUTION FILM LINK

PRORES 4444

8.

FUNDRAISING VIDEO

9.



FILM STILLS

POSTERS/
DIGITAL MEDIA



10.

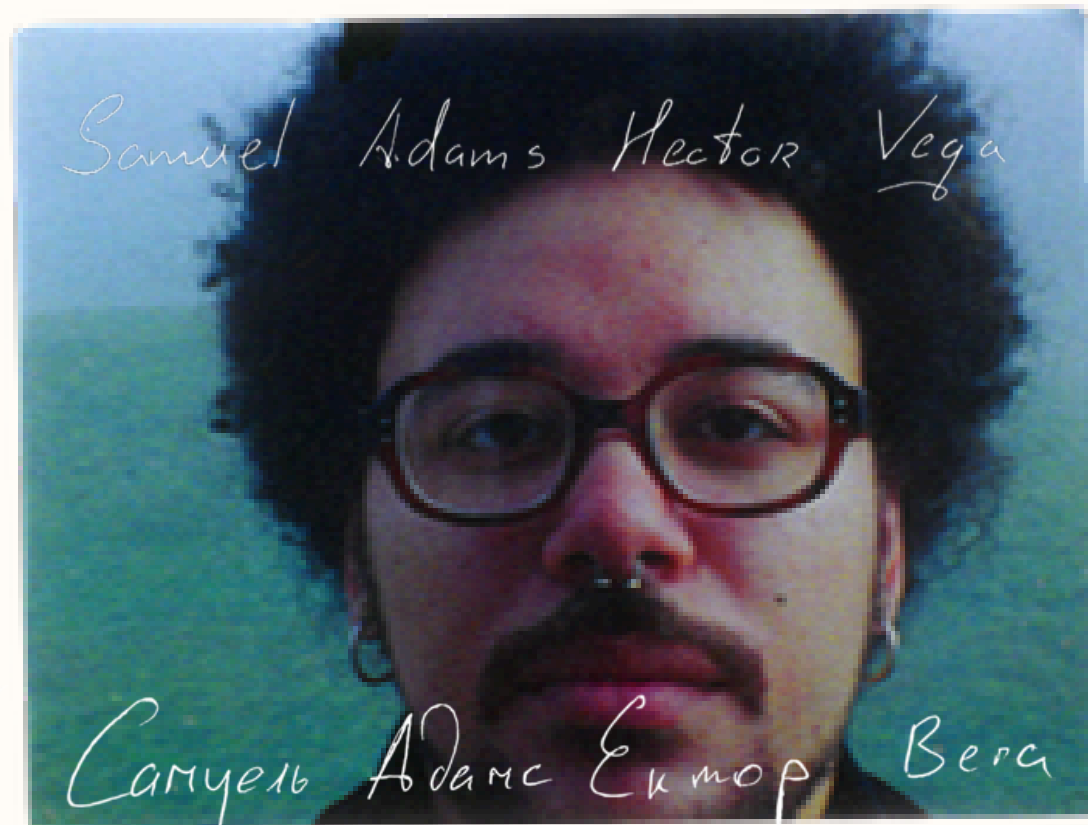
Cast

CARLOS SOASES
34, FROM ZAPORIZHZHIA, ACTOR

SAMUEL ADAMS HECTOR VEGA
26, FROM DNIPRO, MUSICIAN AND
SOFTWARE ENGINEER

LAURA MILAHRA GUERRA MIRANDA
23, FROM KYIV, MODEL AND
PHOTOGRAPHER

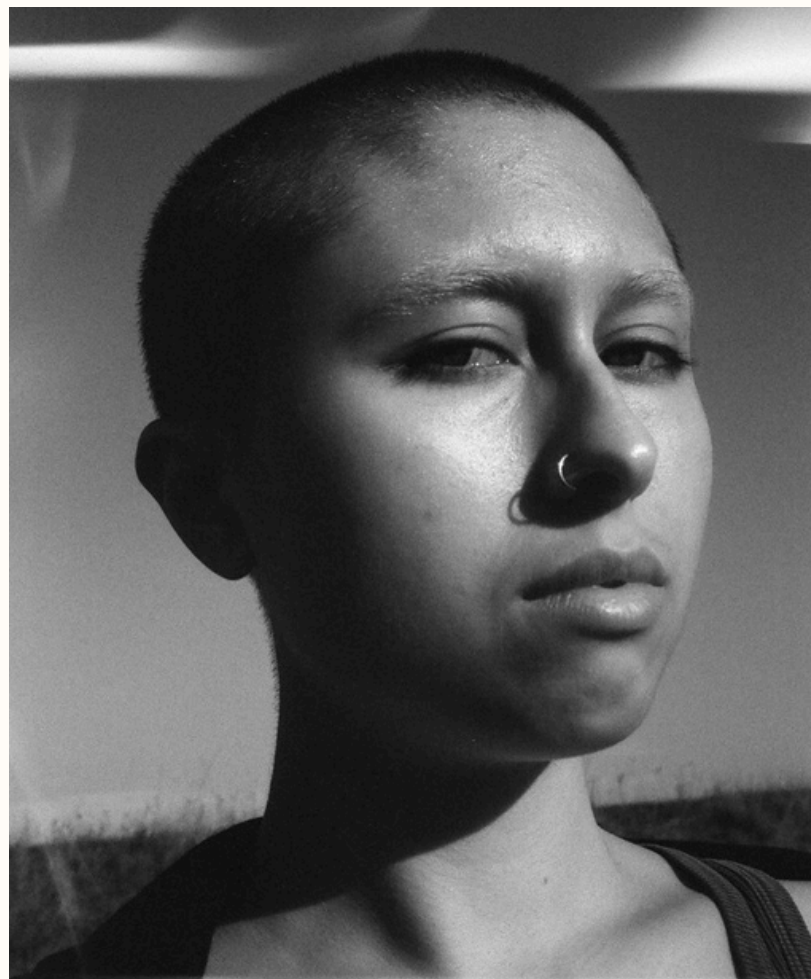
NHUIEN FYONH LIN (LINA)
25, FROM KYIV, WORKS IN FASHION AND A
MODEL



11.

Daria Pyshna is a Ukrainian visual artist and interdisciplinary creative based in London. Her practice revolves around analogue photography and moving image and academic/creative writing. The topics she explores in her practice include national identity, decolonization, and reflections on war and generational traumas.

In 2024 she published a photo book titled “Prism Of Obolon” that has been featured/carried in a selection of spaces like The Photographers Gallery, Ukrainskiy Dim (Ukrainian House), Reference Point and The Whitworth Gallery. Her work has been covered in publications like Dazed, and won an award for cultural contribution to Kyiv’s Obolon District. In 2024, Daria co-founded a Ukrainian women art collective “TRiYKA” that curates art exhibitions and charity fundraisers in support of Ukraine.



Director
(cinematographer & editor)

INSTAGRAM

Composer

INSTAGRAM



Ratmir Bilodid born in Kyiv, studied Jazz in Glier academy which brought him to post rock albums and soul jazz singles. After some exploration with audiovisual installations and growing art circles and lots of gigs the next move is London and Sound Design. The Deep Plate required a specific attention to tiny chaotic movement as if stolen from child's mind. A close-up touching intimate atmosphere of mixed cultures and heritages and strong motive to stay held by major warm acoustic tones, tickling textures and familiar rhythms.

12.

Themes

ISOLATION
OTHERING
BELONGING

WAR
DECOLONIZATION
IDENTITY

LANGUAGE
CULTURE
HERITAGE



13.

Director's Statement

As Russia began its full scale invasion of Ukraine, I saw my country dive into discourses that haven't been present in pop culture and media prior. Decolonization, russification, cultural imperialism... and so on. As a person who literally dedicated an entire degree to the critical analysis of media and culture, this looked very promising and I was happy to finally see my country bringing these conversations to people outside academia or social science fields.

However, as the political ties between Western Europe and Ukraine strengthened over the course of this war, I saw rising numbers of the Ukrainian population (especially diaspora) that supported Western white supremacy and far right trends. Yes, Eastern Europe has a reputation to be... how to put it? Illiberal. But, I thought we were moving towards a different direction? All of this deeply saddened and scared me, and sent me spiraling into a theoretical rabbit hole of parallels between "whiteness" and "slavicness." I ended up writing an entire dissertation about it.

Though social/cultural research never tends to conclude cohesively, my main take away was this: in order for Ukraine to truly cleanse itself from years of Russian Imperialism, and not fall into the trap of 'europeanizing' itself, we have to focus on solidifying a strong identity rooted in rituals, culture and language. And not attaching it to racialized ideologies, aka being "Slavic" or white. Hence why, I thought it would be best to talk to people whose Ukrainian identity is not tied to how they look, and create something that FINALLY diversified an image of Ukrainians.

14.

Dissertation Abstract

Russia has imposed a form of Slavic supremacy onto Eastern European and Central Asian nations throughout history (Eristavi, 2023; Ageyeva, 2025; Kovalchuk, 2024). In the case of Ukraine, it has adopted those views, resulting in an inferiority complex (Fanon, 2021) and illiberal behavior towards people of the global majority (Kalmar, 2023). With the recent Russian invasion, Ukraine began to resist russification by politically and ideologically leaning towards its Western neighbors, ending up in a similar position of not fitting into a racialized ideology of 'whiteness' (Kalmar, 2022). Through combining creative filmmaking techniques and ethnographic research (Asch & Asch, 1995), the project titled Deep Plate (2026) explores Ukrainian identities through a perspective of Ukrainians with non-Slavic ethnic origins. Closely collaborating with the participants to identify aspects of this national identity that have been diluted by reiterations of imposed 'whiteness.' This film highlights the existence of localized Ukrainian identities, importance of language as a tool of decolonization and collective Ukrainian character values through a multicultural lens. Conversing between different forms of Ukrainian experience while also showcasing the complexities of being an ethnic minority in a predominantly Slavic country.

READ IN FULL HERE

THANK
YOU

