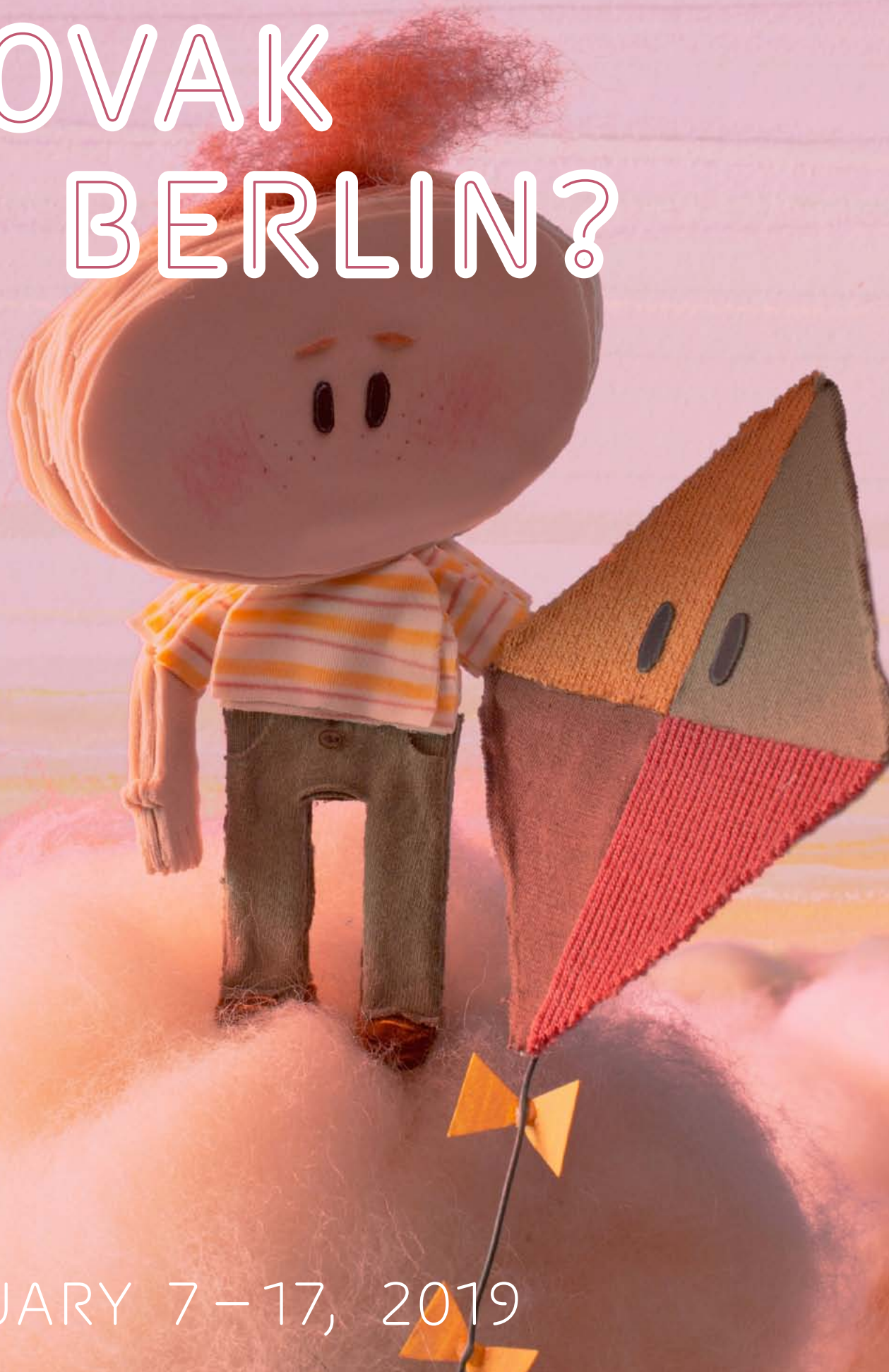


WHAT'S SLOVAK IN BERLIN?



FEBRUARY 7 – 17, 2019

THE KITE DEALS WITH THE ISSUE OF DEATH, BUT IT DOES SO IN A SIMPLE METAPHORICAL AND SYMBOLIC WAY ON THE RELATIONSHIP BETWEEN A LITTLE BOY AND HIS GRANDPA. THE FILM EXPLAINS THAT NONE OF US ARE HERE FOREVER AND THAT ALL LIVING CREATURES MUST DIE, BUT ALSO SHOWS THAT DEATH DOESN'T MEAN THE END OF OUR JOURNEY.

CZ, SK, PL 2019 13 MIN. ANIMATION

DIRECTOR: Martin Smatana
SCREENPLAY: Martin Smatana
DOP: Ondřej Nedvěď
PRODUCTION: BFILM (SK),
BFILM.cz (CZ), FAMU (CZ), CeTA (PL)

PRODUCER: BFILM, Peter Badač,
+421 908 882 273, peter@bfilm.sk, www.bfilm.sk
FESTIVALS: BFILM, Alexandra Gabrižová,
+421 948 505 304, bfilm@bfilm.sk
SALES: Magnetfilm, Georg Gruber,
+49 163 801 0753, georg.gruber@magnetfilm.de

WORLD PREMIERE:
GENERATION KPLUS



WHAT'S SLOVAK IN BERLIN? BERLINALE GENERATION KPLUS

THE KITE ŠARKAN

INTERVIEW WITH MARTIN SMATANA, DIRECTOR, SCRIPTWRITER AND ANIMATOR OF THE FILM

Martin Smatana (1991) finished his master's degree in Animation at FAMU, Prague. During his bachelor studies he completed an internship at Nukufilm Studios in Tallinn, Estonia. For 5 years he has been leading animation workshops for children. His debut *Rosso Papavero* premiered at Berlinale 2015 Generation Kplus. This year, the same competition section screens his new short *The Kite*.

The Kite is told from the point of view of a child who witnesses aging and departure of his grandpa whom he deeply loves. What brought you to the idea and what was your approach?

When I started to develop the idea, many asked me if I had gone mad. Then, I was reading a lot about how to speak about such complex issues with children, how to answer their questions truthfully without any understating. At the same time, we wanted to approach the matter employing metaphors, symbols, but still in a manner apprehensible for children. Still, it was important for us to have joy and hope in a story about death. That is also why it has taken us a long time to finish the film.

You created a charming and enticing world full of rather popular pastel tones that still avoids being obtrusive.

Considering the heavy nature of the film's theme, we knew we needed to employ a kind, soft way of interpretation. I like, for instance, how the puppets' faces are somewhat incomplete, with only eyes and brows. We found inspiration in the facial expressions of animals, you know, all those cute little

dogs that we love just because of their eyes. Also, one of the first things we learn already as small children, is to read emotions from facial expressions. We wanted the story, the film to be universally understood.

You have enlightened us on the development of the idea of *The Kite*, but how did its script evolve over time?

I wrote the scripts for both of my films in collaboration with Ivana Sujová. Development of *The Kite* took us very long. That means a lot of Skyping, many meetings and consultations. The final version was written by me alone. From the story development point, I found pitching consultations very helpful. I discussed the story with Philip LaZebnik, scriptwriter for Dreamworks, at Anifilm in Třeboň. It was he who suggested leaving out a whole flashback passage I then had scripted and sticking with the simplest storytelling model possible. LaZebnik's advice shortly before the Animarkt in Łódź helped me a lot. Well, it left me with very little time to write a new script, but it won the pitching.

Your specialty are films for children. How is their view taken into account?

When we were working on *The Kite*, we let children see the animatic and discussed what they saw to learn whether they understood what we meant to say. With Ondro (Ondřej Nedvěď, film's DoP – ed. note) we were very happy to hear the kids identifying our ideas. Some expressed them in ways beyond our own capacities.

Quite unusually, you stay faithful to puppet animation, despite the fact that there are cheaper and less time-consuming techniques available.

I like the simple fact that it is handmade



PHOTO © Miro Nôta

and that everything you see in the film exists in reality. That you can touch and see the materials used. One of my first records in the family book of children's quotes is my birthday present request: "I want a pile, a chisel and a grip." When I was seven-ish, I made these small figurines – an army that I took a picture of, moved it a bit, took another picture, moved it again... I had no idea one calls this "animation" not to say "puppet animation" and that one day I will make a living doing it.

Thanks to winning the Animarkt Pitching in Łódź two years ago, you could work at the Polish animation studio CeTA. Looking back, how do you feel about this experience?

That was a first-class opportunity. We had a fully equipped hall and three assistants at our disposal. Our original plan was to produce the whole film in Prague, but this award allowed us to go bigger and to even make shots we otherwise couldn't have managed. Shots that are bigger, roomier... It suited us more than well, as *The Kite* deals with flying.

The pitching forums seem to have been important milestones in various phases of the film's production. Where do you see their benefits?

Already in the sole event of presenting the film, the pitching preparations, the need to formulate the idea to myself, to sort it out. Just working on the presentation moves the project forward. They can be particularly helpful during development, as you can meet well established script editors who can help you identify the strong and the weak points.

Abridged from Film.sk (2019 English Special Edition)

This film was financially supported by



SCREENINGS

FEB 12 > 10:00 > HKW *WORLD PREMIERE

FEB 13 > 11:30 > CINEMAXX 1

FEB 15 > 9:30 > FILMTHEATER AM FRIEDRICHSHAIN

FEB 16 > 10:00 > HKW



BY A SHARP KNIFE OSTRÝM NOŽOM

A story of a father whose son has been murdered. Four perpetrators are charged with the crime, but thanks to an erroneous court ruling, they soon get to walk free. Determined to uncover the truth, the father enters into an uneven struggle with a passive police force, a corrupt judiciary and a dominant mob. Can he prevail in such a crooked system?

SK, CZ > 2019 > 89 MIN. > FICTION
DIRECTOR: Teodor Kuhn
SCREENPLAY: Jakub Medvecký, Teodor Kuhn
DOP: Denisa Buranová
CAST: Roman Luknár, Ela Lehotská, Miroslav Krobot, Marián Mitaš, Ela Štefunková, David Hartl
PRODUCTION: nutprodukcja (SK), nutprodukce (CZ), Rozhlas a televízia Slovenska (SK)
PRODUCER: nutprodukcja, Jakub Viktorín, +421 948 050 189, jakub.viktorin@gmail.com, www.nutprodukcja.sk
FESTIVALS: WIDE, Matthias Angoulvant, +33 7 70 07 64 04, ma@widemanagement.com, www.widemanagement.com
SALES: WIDE, Danya Hannah, +33 7 61 57 96 86, dh@widemanagement.com, www.widemanagement.com

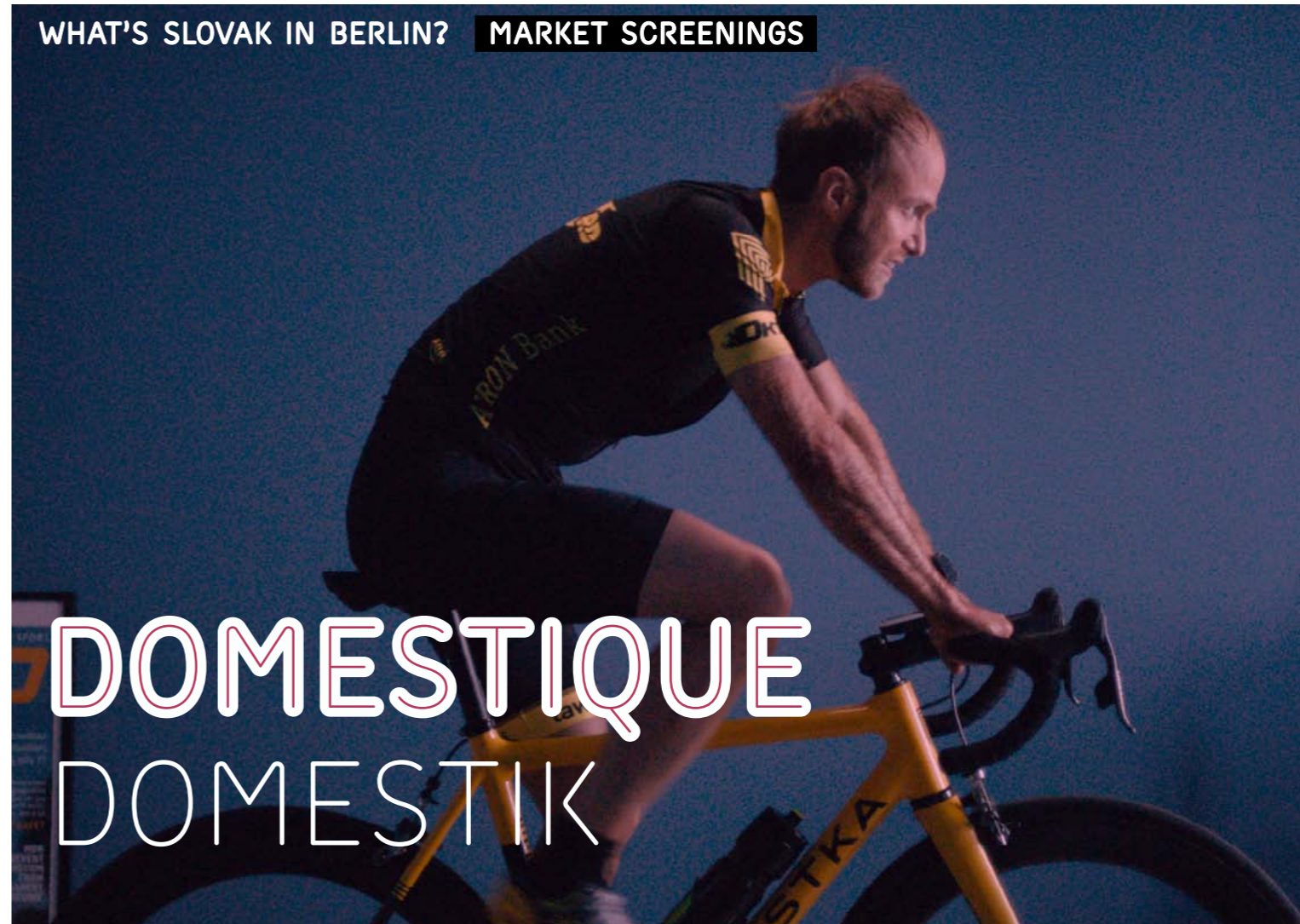
WWW.OSTRYMNOZOM.SK

This film was financially supported by



SCREENING

FEB 8 > 15:40 > CINEMAXX 1 *EFM



DOMESTIQUE DOMESTIK

Roman is a top-level cyclist recovering from an injury through hard work and a strict regimen. To improve his performance, he even sleeps in an oxygen tent installed in his bedroom. That is a bitter pill for his wife, Šarlota, whose long-time wish is to conceive a child. And so, both of them exude determination, lose themselves in their obsessions, and improve their bodies to the point where they might even alarm themselves. With each night they spend in the oxygen tent, their relationship changes. Will they be able to catch their breath again in this claustrophobic environment?

CZ, SK > 2018 > 116 MIN. > FICTION
DIRECTOR: Adam Sedlák
SCREENPLAY: Adam Sedlák
DOP: Dušan Husár
CAST: Tereza Hofová, Jiří Konvalinka, Miroslav Hanuš, Tomáš Bambušek
PRODUCTION: Shore Points (CZ), sentimentalfilm (SK), Elekta Film (CZ), Soundsquare (CZ), UPP (CZ), Česká televize (CZ)

WORLD PREMIERE:
53RD KARLOVY VARY IFF

PRODUCER: Shore Points, Jakub Jíra, +420 602 846 925, jakub@shorepoints.cz, www.shorepoints.cz
SLOVAK CO-PRODUCER: sentimentalfilm, Ivan Ostrochovský, ivan@sentimentalfilm.sk, www.sentimentalfilm.sk
FESTIVALS & SALES: Stray Dogs, Lison Hervé, +33 7 71 88 39 64, lison@stray-dogs.com, www.stray-dogs.biz

This film was financially supported by



SCREENING

FEB 12 > 15:50 > CINEMAXX 11 *EFM

WHAT'S SLOVAK IN BERLIN?

MARKET SCREENINGS



THE GLASS ROOM

SKLENENÁ IZBA

The Glass Room is an adaptation of Simon Mawer's novel that traces the history of Czechoslovakia in the 20th century and, at the same time, features three love stories of characters who lived in the Villa Tugendhat over several decades. Liesel Landauer and her friend Hana are the protagonists of the film, telling the story of love, friendship and fundamental life decisions. Two women joined by a life-long relationship and an exceptional house built for Liesel and her husband Viktor by architect Rainer Von Abt.

CZ, SK > 2019 > 115 MIN. > FICTION

DIRECTOR: Julius Ševčík

SCREENPLAY: Andrew Shaw

DOP: Martin Štrba

CAST: Carice van Houten, Hanna Alström, Claes Bang, Karel Roden, Alexandra Borbély, Roland Møller

PRODUCTION: IN Film Praha (CZ), Česká televize (CZ), Slovenská produkčná (SK), In Vestito (SK)

PRODUCER: IN Film Praha, Rudolf Biermann, +420 222 515 375, produkce@infilm.cz, www.infilm.cz

SLOVAK CO-PRODUCER: Slovenská produkčná, +421 900 112 612, joj@joj.sk, marketing@joj.sk, www.joj.sk

This film was financially supported by



SCREENING

FEB 7 > 13:20 > CINESTAR 7 *EFM INVITATION ONLY / CONTACT VANESSA.BIERMANNOVA@GMAIL.COM

WHAT'S SLOVAK IN BERLIN?

MARKET SCREENINGS



MY GRANDPA IS AN ALIEN

MÔJ DEDO SPADOLZ MARSU

Una (9) and an alien robot have 24 hours to find her grandpa who was kidnapped by aliens. This extraordinary adventure will lead to a new friendship, the rational robotic logic will be replaced by emotions, and Una's selfless love will save her half-alien family.

HR, LU, NO, CZ, SK, SI, BA > 2019 > 79 MIN. > FICTION

DIRECTOR: Dražen Žarković, Marina Andree Škop

SCREENPLAY: Pavlica Bajsić Brazzoduro, Branko Ružić

DOP: Sven Pepeonik

CAST: Lana Hranjec, Nils Ole Oftebro, Petra Polnišová, Ozren Grabarić, Alex Rakoš

PRODUCTION: Studio dim (HR), Wady Films (LU), Filmbin (NO), MasterFilm (CZ), Senca Studio (SI), ARTILERIA (SK), Fabrika (BA), Hrvatska radiotelevizija (HR), Magiclab (CZ), Teleking (SI), HRT (HR)

PRODUCER: Studio dim, +385 1 3906277, dim@dim.hr, www.dim.hr

SLOVAK CO-PRODUCER: ARTILERIA, Marko Škop, +421 903 789 198, artileria@artileria.sk, www.artileria.sk

This film was financially supported by



SCREENINGS

FEB 10 > 15:10 > PARLIAMENT STUDIO *EFM

FEB 12 > 10:35 > CINEMAXX 15 *EFM

SCRIPTTEAST 2018 – 2019

ScriptTeast is a year-long training programme designed specifically for experienced scriptwriters from Central and Eastern Europe. ScriptTeast focuses on the script development, as well as on the overall promotion of film projects and their authors. For the 2018 – 2019 edition, Tereza Nvotová and Barbora Námerová have been selected to further develop their film project *The Nightsiren*.

THE NIGHTSIREN SVETLONOC

SCREENPLAY: Barbora Námerová
DIRECTOR: Tereza Nvotová

Charlotte returns to a remote cabin in the mountains where she ran away from as a child. She seeks solitude after a recent traumatic miscarriage. Instead, she's confronted by suspicious locals who believe her arrival awakens the witch who once lived there. Charlotte doesn't believe in witches, but when she finds out that a child was once found there, she starts to wonder whether it could be her long-lost sister.

The only local not afraid to help Charlotte is eccentric herbalist Mira. She teaches Charlotte how to free herself from fear and listen to her own body. Together they pick herbs, discover the magic of the forest, and raise suspicion, as rumours of a bald-headed witch spread in the village.

When Charlotte is told that her sister had died, she is overwhelmed by guilt and jumps off a cliff. She awakens wounded, with her wig off, facing Mira, who has saved her. Charlotte admits that she has been tearing out her hair as a punishment for her past mistreatment of her sister. But now Mira reveals her true identity. She is the lost sister whom Charlotte would have thrown off a cliff if she had not been saved by an old hermit woman in the forest, who had raised her in secret.

The sisters begin a new life together in the cabin, but that only feeds the hysteria in the village. When two children disappear, the locals are convinced they have been taken by the witch sisters. Charlotte and Mira are brutally attacked, and the cabin is set on fire. To save their lives, Charlotte has to find the strength to forgive herself and liberate her sister from the flames.

PRODUCER: BFILM, Peter Badač,
+421 908 882 273, peter@bfilm.sk,
www.bfilm.sk

BARBORA NÁMEROVÁ (1985) graduated from FAMU in Prague, Department of Screenwriting and Story Editing. She often works with Tereza Nvotová. *Filthy* (2017), film according her first feature screenplay premiered at IFF Rotterdam. Barbora was nominated for the prestigious Czech Academy Awards and Czech Film Critics Awards where *Filthy* won Best Picture. Barbora is currently working on the final draft of her second feature, *The Nightsiren*, which is in development process. She is also writing television mini-series *Convictions*, a US-Slovak co-production based on a cold-war era autobiography set in Stalinist Czechoslovakia. Barbora is a member of art and film collective Gurufilm.sk with which she made short film *Retriever* (d. T. Klein, T. Merta, 2015) that premiered at Cannes Film Festival (Cinéfondation, 2015). She is working as story editor with Tomáš Klein on his debut feature *A Sensitive Person* (Citlivý člověk), based on a successful novel by Czech writer Jáchym Topol.

TEREZA NVOTOVÁ (1988) graduated in film direction from FAMU in Prague. She often teams up with Barbora Námerová. Her feature debut *Filthy* (2017) has been screened at major festivals around the world including IFF Rotterdam, Karlovy Vary IFF, Cairo IFF, and Santa Barbara IFF. *Filthy* took home 20 awards, making it one of the most successful Czech and Slovak films of the year. Tereza collaborates with various broadcasting companies, notably HBO Europe who has co-produced her feature debut and two documentary films. Her documentary *The Lust for Power* (2017) was shortlisted for the European Film Academy Awards 2018. It was critically acclaimed and has opened a heated debate on populism and corruption in politics. At the moment, Tereza is working on her second feature *The Nightsiren*, as well as television miniseries *Convictions*, based on the cold-war era autobiography of Jo Langer. **Tereza Nvotová is also one of the Berlinale Talents 2019.**
WWW.TEREZANVOTOVA.COM

EMERGING PRODUCERS 2019

Emerging Producers is a promotional and educational project of the Ji.hlava IDFF, which brings together talented European documentary film producers. Since 2017, following the success of the previous five editions, the programme was extended with an additional four-day meeting in Berlin and producers' presentation during Berlinale. Slovak Emerging Producer 2019 is Wanda Adamík Hrycová.

WANDA ADAMÍK HRYCOVÁ

Wanda Adamík Hrycová (1978) has more than 20 years of experience in TV, film and theatre production, she has produced 14 world known theatre musicals, TV fiction series and TV entertainment shows. Between 2010 and 2012, she worked as general director of Media Pro Entertainment Slovakia, which produced the entire local content for TV Markíza. She later established production company Wandal Production and produced feature films *Colette* (d. M. Cieslar), *The Line* (d. P. Bebjak), and co-produced documentary *My Unknown Soldier* (d. A. Kryvenko). Last year, she became president of Slovak Film and Television Academy.

CONTACT: Wandal Production,
+421 905 101 803, wanda@wandal.sk,
www.wandal.sk

UPCOMING FILMS:

NATION'S BELOVED DRAMA IN DEVELOPMENT

It's the early 1960s. Three former hockey legends of the entire Czechoslovak nation are dealing with the aftermath of a law suit fabricated by the communist party with the golden hockey team in 1950. The story is still very much alive for all three world champions and friends, yet it means something different to each of them. Each one is carrying a different trauma to deal with, just to go on with their lives. Despite it all, all three are trying to find the long lost mutual friendships and maybe even their lost hope in a nation they once represented, that now has turned its back on them.

OLIGARCH

THRILLER IN DEVELOPMENT

The life of Roman Savojský, oligarch and head of an influential finance group, turns upside down after he finds out the safe flat he's been using to corrupt high-ranked politicians was wiretapped by the Secret Service. This launches a series of suspenseful events, searches, hunts and intelligence schemes that include media, politicians, Slovak Information Service, Savojský's closest associates and even his own family.

SLOVAKIA IN SPOTLIGHT AT WHEN EAST MEETS WEST

2019 started off well for Slovakia, being one of the countries in spotlight at When East Meets West (January 20 – 22, 2019), industry platform of Trieste Film Festival (January 18 – 25, 2019).

Each year, WEMW dedicates a special East&West double focus to two selected regions. This year's edition drew attention to Central Eastern Europe, notably Slovakia, Czech Republic, Poland, and Ukraine, as well as Belgium, Luxembourg and the Netherlands for the Benelux. The aim of this regional double focus is to offer the countries in spotlight a special room for the presentation of their audiovisual landscape, with the aim to strengthen collaboration between them.

A strong delegation of Slovak producers, fund and institution representatives, as well as decision makers participated in the event. Furthermore, feature debut by Michal Blaško *Victim* was presented among the 22 selected projects of the co-production forum, where it received the FLOW Postproduction Award, and producer Jakub Viktorín won the EAVE Producers' Workshop scholarship.

Slovak producer and director Peter Kerekes, whose project *Wishing on a Star* won the main award – CNC Development Award – at last year's edition, sat as a jury member of the co-production forum this year. His upcoming documentary *Wind* (d. M. Bielawski) was screened to an exclusive panel within Last Stop Trieste, a work in progress section for projects in fine

cut stage, and his latest film *Occupation 1968* (d. E. Moskovina, L. Dombrowszky, M. Szymków, M. E. Scheidt, S. Komandarev) vied in the documentary competition of the 30th Trieste Film Festival. The Festival introduced *The Interpreter* (d. M. Šulík) within the feature film competition, *Untravel* (d. A. Nedeljković, N. Majdak Jr.) in the short film competition, as well as creative documentary *My Unknown Soldier* (d. A. Kryvenko) in section Born in Trieste. Slovak classic *Sitting on a Branch, I am Fine* (d. J. Jakubisko) was part of retrospective section 1989 – 2019 Wind of Change.

Slovak participation at WEMW 2019 was co-organized by Slovak Film Institute (SFI) and Slovak Film Commission (SFC).



A SUCCESSFUL YEAR FOR DIGITALLY RESTORED SLOVAK CLASSICS

PHOTO © Archive SFI, The Barnabáš Kos Case / Prípád Barnabáš Kos (1964), photo: Margita Skoumalová

In the 2nd half of 2018, digitally restored films from the collection of the National Film Archive of Slovak Film Institute participated at several film festivals. Aside from short documentaries on the events of 1968–1969 in Czechoslovakia, three features were introduced at prestigious events.

The summer of 2018 opened with World War I drama by Martin Hollý *Signum Laudis* (1980), story of Corporal Hoferik, who, in his devotion to the Habsburg Monarchy, fanatically carries out his military orders, but ultimately suffers the Empire's disfavour. The film screened in Out of Past section of Karlovy Vary International Film Festival, Czech Republic.

The following season opened with a retrospective dedicated to Viktor Kubal at SITGES – International Fantastic Film Festival of Catalonia, Spain. Feature animation *The Bloody Lady* (1980), recounting the historic legend of Countess Bathory alleged of kidnapping and killing virgins from the Čachtice region and bathing in their blood to keep eternal youth, screened together with six shorts by Kubal: *Earth* (1966), *Tom Thumb at the Magician's* (1973), *Cinema* (1977), *What Happened to Johnny on the Road* (1981), *The Weatherman* (1983), and *The Idol* (1989).

The Barnabáš Kos Case (1964), a satire by Peter Solan on what might happen when a

seemingly harmless, almost invisible person raises to power, screened literally only a few days later. Story of Barnabáš Kos, a triangle player who becomes director of the orchestra, was presented as one of the Archival Treasures and Curiosities by the Lumière Grand Lyon Film Festival, France. Later in the year, the film became a part of the In Focus : 100- year-old as a part of Czechoslovak double bill together with *Joseph Kilián* (d. Pavel Juráček and Jan Schmidt, 1963) at Tallinn Black Nights Film Festival, Estonia.

HATS OFF TO THE SLOVAK FILM INSTITUTE...

... for retrieving this remarkable film from the shadows where political expedience had caused it to languish, reminding us that while the 1960s Czech new wave gets all the international attention, the cultural thaw was also significant for freedom of expression in Bratislava.", wrote Trevor Johnston in the *The Miraculous Virgin* bluray review in a November 2018 issue of the Sight & Sound magazine.

Štefan Uher's mysterious tale set in the 1960s art scene *The Miraculous Virgin* (1966) released by Second Run (UK) was one of the three bluray releases of the Slovak classics digitally restored by Slovak Film Institute.

It comes with bonus material putting the film into a broader historical context: short documentary by Štefan Uher *Marked by Darkness* (1959) about a school for visually impaired children; documentary *The Story of The*

Miraculous Virgin by Ivan Ostrochovský sheds light on the film and its legacy, while 2 short archival snippets *Looking for Anabella* and a trailer round up its offer. The release features booklet with an original essay by film historian Michal Michalovič.

Bildstörung (DE) released Peter Solan's *The Boxer and Death* (1962), a tragedy of a man whose only chance to survive a concentration camp is to become a human target for the camp commander's passion for boxing. The release comes with extras setting the film and its director in the context of Czechoslovak cinema of the era: documentary on Peter Solan directed by Martin Šulík; short documentary by Peter Solan on atrocities committed by fascists during WWII *Nemecká* (1974); short archival reel and interviews with film historians Martin Kaňuch and Olaf

Möller. The disc comes with a booklet featuring an original text by Martin Krauss.

The third bluray released in 2018, Peter Solan's story of the rise and fall of a conformist triangle player in a symphonic orchestra *The Barnabáš Kos Case* (1964), comes directly from the Slovak Film Institute. Although the disc isn't provided with any audiovisual bonus features, the booklet itself is a treat on its own, featuring exhaustive essays on the film and its director by film historian Martin Kaňuch, aesthetician and philosopher Peter Michalovič and philosopher Miroslav Marcelli. The original short story on which the film is based, *The Rise and Fall of Barnabáš Kos* by Peter Karvaš, adds booklet a really nice touch.

All films are also available on DVD.

COOK, FUCK, KILL
ŽABY BEZ JAZYKA

THE DISCIPLE
POSOL

SUMMER WITH BERNARD
LETO S BERNARDOM

CZ, SK > COL. > 110 MIN > ABSURD DRAMA > IN POST-PRODUCTION
DIRECTOR: Mira Fornay
SCREENPLAY: Mira Fornay
DOP: Tomáš Sysel
PRODUCTION: CINEART TV Prague (CZ), MIRAFOX (SK), Rozhlas a televízia Slovenska (SK), Česká televize (CZ)
PRODUCER: CINEART TV Prague, Viktor Schwarz, +420 777 220 364, 261711044@iol.cz
SLOVAK CO-PRODUCER: MIRAFOX, Mira Fornay, +421 910 176 857 (SK), +420 603 745 519 (CZ), mira.fornay@mirafox.sk, www.mirafox.sk

The film shows one day in the life of a perpetrator of domestic violence, Jaroslav K., who works as hospital attendant. Jaroslav, a handsome and seemingly good-natured man and husband, is in fact obsessed with sex and cooking. He is pathologically jealous of his wife Blanka, whom he terrorises in their large family house in a small city. He does not hesitate to employ violence, deceit and terror against others, which ultimately leads to a family tragedy and finally turns against him.

Mira Fornay's second feature film *My Dog Killer* won the Hivos Tiger Award at IFF Rotterdam in 2013.

This project was financially supported by



SK, RO, CZ, IE > B&W > 90 MIN. > DRAMA > IN POST-PRODUCTION
DIRECTOR: Ivan Ostrochovský
SCREENPLAY: Rebecca Lenkiewicz, Marek Leščák, Ivan Ostrochovský
DOP: Juraj Chlpík
PRODUCTION: Punkchart films (SK), Rozhlas a televízia Slovenska (SK), POINT FILM (RO), Negativ (CZ), Fame & Music Entertainment (IE)
PRODUCER: Punkchart films, Ivan Ostrochovský, +421 915 606 088, ivan@punkchart.sk, www.punkchart.sk
FESTIVALS & SALES: kaleidoscope, Katarína Tomková, +421 908 281 407, katarina@kaleidoscope.sk, www.kaleidoscope.sk

In 1980, two friends, Michal and Juraj, enrol for studies at the Roman-Catholic seminary in order to escape the moral devastation of society. The initial excitement wears off as they discover that the seminary is now controlled by Pacem in Terris, an organisation of clerics collaborating with the Communist regime.

Ivan Ostrochovský's feature debut *Koza* screened at Berlin IFF, section Forum, and was nominated for Best First Feature Film Award by festival director Dieter Kosslick in 2015.

This films was financially supported by



CENTRAL EUROPEAN CINEMA STAND NO. 111 Gropius Bau

Slovakia is hosted at the European Film Market in Berlin for the 14th time. With friends and colleagues from Czech Republic and Slovenia, under the umbrella stand "Central European Cinema", Slovak Film Institute offers an informational and promotional point for Slovak cinema and a networking place for Slovak film professionals and their international counterparts. Come & meet us at the EFM! www.efm-berlinale.de

SLOVAK FILM INSTITUTE

National Film Archive, National Cinematographic Centre, seat of Creative Europe Desk Slovak Republic, Kino Lumière, Klapka.sk Store, member of FIAF and EFP

REPRESENTATIVES AT BERLINALE 2019

Rastislav Steranka, Feb 7 – 13, rastislav.steranka@sfsu.sk, +421 905 539 500
Kristína Aschenbrennerová, Feb 6 – 16, kristina.aschenbrennerova@sfsu.sk, +421 917 684 839
Lea Pagáčová, Feb 6 - 16, lea.pagacova@sfsu.sk, +421 905 422 281
Vanda Vacvalová (SFI Sales), Feb 7 – 10, vanda.vacvalova@sfsu.sk
Zuzana Bieliková (SFC), Feb 8 – 14, zuzana.bielikova@filmcomission.sk, +421 905 360 033
Eva Pospíšilová (SFC), Feb 8 – 14, eva.pospisilova@filmcomission.sk, +421 948 768 846

SK, DE > COL. > 90 MIN. > FOR CHILDREN > IN POST-PRODUCTION
DIRECTOR: Martina Saková
SCREENPLAY: Martina Saková, Silke Schulz
DOP: Jieun Yi
PRODUCTION: Silverart (SK), PROJECTOR23 (DE)
PRODUCER: Silverart, Katarína Krnáčová, +421 905 384 615, katarina.krnacova@gmail.com, www.silverart.sk

WWW.SUMMERWITHBERNARD.COM

Jonas (11) is excited to be spending the summer holidays at his grandpa's place. But ever since Grandpa Bernard (57) lost his job, he doesn't seem to be his old self. It won't be easy to get his old grandpa back.

Katarína Krnáčová worked on *Little Harbour* by Iveta Grófová that won the Crystal Bear at Berlin IFF in 2017.

This films was financially supported by



CONTACT

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Grösslingová 32, SK - 811 09 Bratislava
+421 2 5710 1503, sfu@sfsu.sk

www.sfu.sk, www.aic.sk, www.klapka.sk,
www.film.sk, www.skinema.sk,
www.filmcommission.sk



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FILM MARKETS.

EUROPEAN FILM MARKET,
BERLINALE 2019
[7 — 15 FEBRUARY 2019]



MARCHÉ DU FILM,
FESTIVAL DE CANNES 2019
[14 — 23 MAY 2019]

