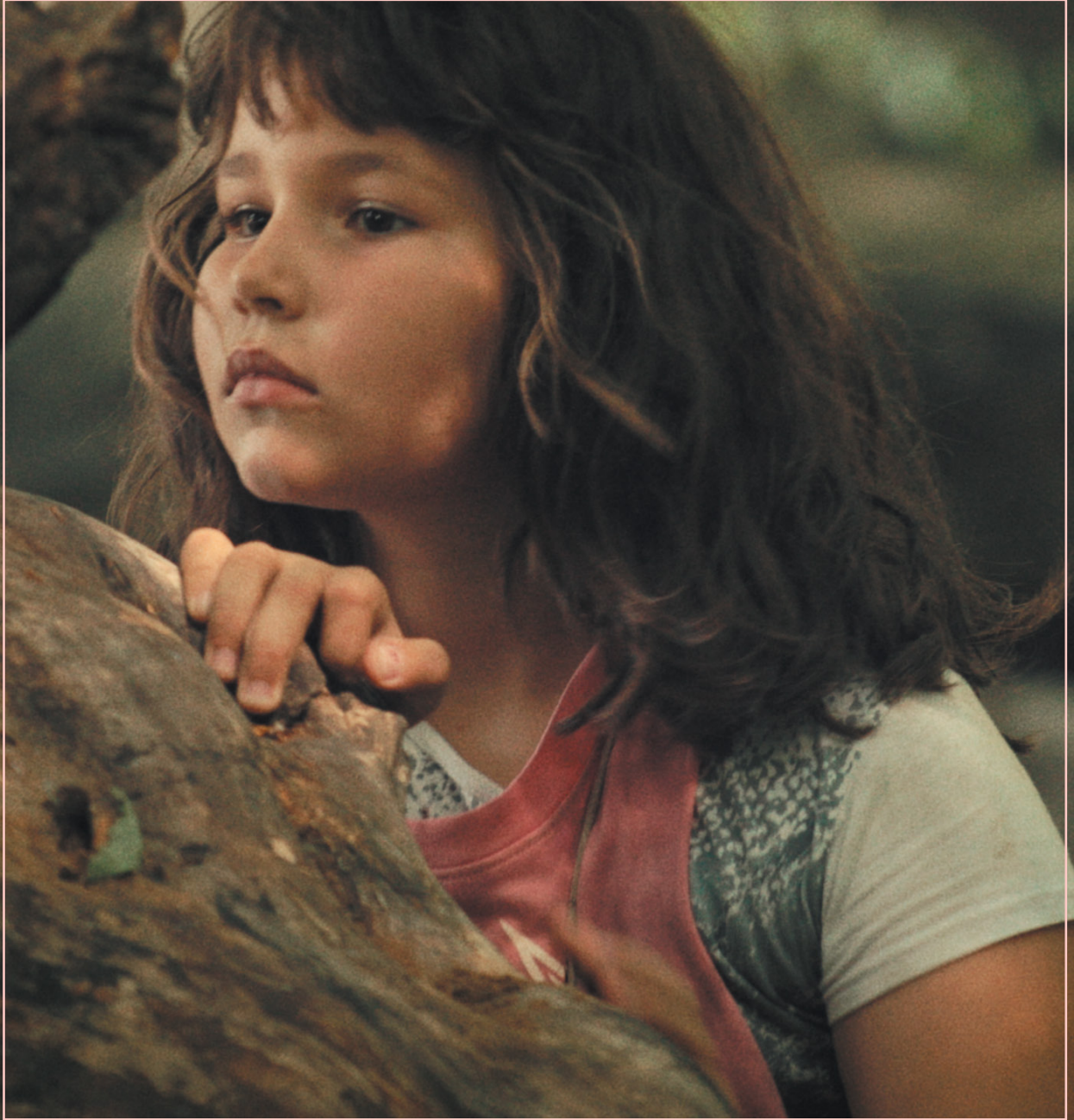


What's Slovak



in Berlin?



White Plastic Sky

Müanyag égbolt

Interview with Juraj Krasnohorský, producer of the film.

By the year 2123, fertile soil will disappear from Earth. The flora and fauna will become extinct. Before total disaster, scientists develop an extremely nutritious plant which can grow from living human flesh only. The city of Budapest lives in total isolation. The remaining population is divided into two groups: those who eat and those who feed them.

Your production company, Artichoke, co-produced the film *White Plastic Sky*. What gave rise to this collaboration? Why did the project catch your interest?

White Plastic Sky is one of the success stories of CEE Animation, the international collaboration of producers from Central European associations of animated film. Up to this day, it has become a large structure organizing workshops as well as a pitching forum, which is where I met the film's producers and directors ten years ago. At that time, they were teaching at the prestigious MOME in Budapest. When they had the idea for a film set somewhere in between

Budapest and Tatras that would combine 2D and 3D technologies – meaning work could be easily split among two teams in two different countries – it felt natural to join our creative forces, capabilities and money to try to make the ambitious project come to life.

And what part of the script caught my attention? To me, the script seemed to be the absolute best one I've ever read in my life. I've always had a thing for sci-fi, but the human story and the environmental and philosophical dimensions resonate very strongly here. It felt as if I was reading one of the classics of the genre, but a one yet undiscovered.

It's a love story of two people in a world where nature disappeared and humans are the only thing left. It is modern and topical since it clearly raises the question of what will we do when climate change takes a turn for the worse, which is what all the evidence suggests. In some ways, it's reminiscent of the story of Adam and Eve. In other aspects, it's like the ancient tragedy of Orpheus and Eurydice, it is mythological, even. Moreover, the idea of depicting our Central European region, Budapest and the Tatras, in the 22nd century seemed like a great idea to me. In general, films depict the future in this part of the world very rarely.

Encounters

The duo Tibor Bánóczki and Sarolta Szabó wrote the script and directed the film, but it is a Hungarian-Slovak co-production. What impact has this project had on the Slovak film scene?

White Plastic Sky was made by combining technologies. The characters are in 2D whereas the sets and all objects were made in 3D. The cameras will also move in 3D. This made it possible to split the work among two teams. Everything 2D-related was done in Hungary and 3D was done in Slovakia. A whole team of young Slovak animators was trained on this film made in Ekran studio under the supervision of Peter Košťál. This was the intention behind bringing the film to Slovakia from the very start, so that our professionals gained experience and some local background was built – with the idea of those people being able to put the gained know-how and capabilities to good use on other Slovak projects. We really managed to accomplish that and now, the same team continues to work on another 3D project, a film by Slovak director Marta Prokopova that we are producing.

Artichoke's finished projects and works in progress include fiction films and a documentary series, but animated works are undoubtedly the most prevalent. In Slovakia, it's mostly animated films' directors that get to produce them. What has drawn you towards animation the most?

I've always found animation appealing. Even as a beginning director, I had the ambition to make animated films too. It has never been about the technique for me, not even later when I started working as a producer exclusively. If animation is the best way to tell a story, then it simply works. This was the case for the well-known *Waltz with Bashir*, for instance – no one ever starts to wonder whether it would be better as live-action. However, my work on animated films in the last ten years also made me grow fond of the people from the field of animation, mostly due to the initiatives related to the international CEE Animation association. The educational training titled CEE Animation Workshop, which I established and have been in charge of, is part

of it. In comparison to fiction film creators, animation folks have always appeared less competitive and more easy-going to me, in a way.

What projects of yours are currently in the works?

Regarding animated films, we are shooting *Of Unwanted Things and People*, a puppet feature film for kids this year. It is another very interesting co-production of four countries – the Czech Republic, Slovakia, Slovenia, and France. Two more short animated films from our production will premiere this year – Hungarian director Olivér Hegyi's *Garden of Heart* and the much-anticipated second film of the Oscar-nominated Daria Kashcheeva, *Electra. A poem*. We hope we'll finish two more short animated pieces next year – director Jan Saska's *Hurikan* and Slovak director Marta Prokopová's *Everything We Missed*. Another project that brings me joy are new episodes of *Icons*, the successful docu-series about Slovak architecture. Aside from the second season in Slovakia, it is set to also make an international, Central European version. Then there is the fiction script *The Fall* by Patrik Pašš and Laura Siváková. We have great ambitions with the project, we are talking to Juraj Lehotský about possibly directing it, and we would like to bring in an international cast to make a bigger, European film.

What do you feel are Slovak animation's strong suits capable of catching the interest of international producers?

Considering how relatively small our film industry is (especially when it comes to animation), Slovakia has surprisingly many talents of European significance, which is very positive. For years, Kata Kerekesová with her series *Mimi and Lisa* and *The Websters* has been a successful example for the entire Central European region. We have excellent, talented young directors which have already earned international recognition with their first works, and can now make bold films. And at least in my experience, we have proven to be a strong partner even to big European projects, especially in relation to 3D animation. Our contribu-

tion lies not so much in a large number of experienced people, but rather in ingenious solutions where a smaller work team would suffice. I'll mention the animated feature film *The Siren* by Sepideh Farsi that will also premiere at the Berlinale in the Panorama section, for instance. It's a big French-Belgian-German-Luxembourgish co-production in which we haven't participated as co-producers, but thanks to a great idea and excellent work of a small team from Blue Faces studio located in Bratislava, we made almost 30 minutes of animation in the film.

So two of the films you collaborated on, *White Plastic Sky* and *The Siren*, made it to this year's selection of the Berlinale. Could you elaborate on that a bit more?

The French producer Sébastien Onomo I met via the CEE Animation network was looking for a lot of 3D animators because they needed to finish a film that had been in the works for years. Unfortunately, Slovakia is not a country where you could find masses of the kind of animators he was looking for, but I reached out to Blue Faces and we suggested the use of motion capture technology which the studio is well-versed in. This technology works by actors wearing special suits with motion capture sensors. We paired the drawn models of the film's characters with live actors which saved us a ton of time in animation. Until then, every move was animated by hand, which is very time-consuming. The director Sepideh Farsi found this technique to be super convenient to her, as she had more experience with fiction films. Thanks to us, she could direct live actors whose movement was translated into animation. It was a game-changing moment for the film and since then, the French producer has been strongly promoting us, because, as they say, we "saved their ass". The good reputation we built with *The Siren* earned us a place in two big co-productions we are developing, and what we are bringing to the table is the specific know-how we have precisely from making *The Siren*. I would like to emphasise that for us, the 33% cash rebate in Slovakia is a very important instrument when it comes to such extensive co-produc-

tions. This financing system is well-known to European producers and it is what makes us competitive on the European level. I feel that even though our market is small, we can play a key part even in big and costly European films thanks to good ideas. This has vividly put us on the map of European animated film in the last years and I dare say that our brand will rise in the upcoming years. Sometimes, all you need to make an entire industry visible to the whole world, is one film that resonates intensely. I think *White Plastic Sky* has all that it takes.

WHITE PLASTIC SKY
MŰANYAG ÉGBOLT
UMELOHMOTNÉ NEBO
 HU – SK | 2023 | 110 min. | animation

Director & Scriptwriter Tibor Bánóczy, Sarolta Szabó

Production Salto Films (HU), Artichoke (SK), Proton Cinema (HU), RTVS (SK)

Slovak Producer Juraj Krasnohorský
 Artichoke
 juraj@artichoke.sk
 www.artichoke.sk



Juraj Krasnohorský (1980) was born in Bratislava where he works for Artichoke as film producer and for the international education programme for producers, CEE Animation Workshop, as head of studies. He studied physics, mathematics, and film in Geneva, Bilbao, and Paris, and has been directing and producing films in Slovakia since 2008. He is an EAVE programme graduate, a Slovak Association of Animated Film Producers member, and a CEE Animation board member. He is also a pedagogical contributor to European and Asian workshops for creative producers.

Festivals & Sales
 Films Boutique
 gabor@filmsboutique.com
 www.filmsboutique.com

SCREENINGS ▶
 Feb 16 | 19:00 | CinemaxX 7 *Press
 Feb 17 | 16:15 | Akademie der Künste *World Premiere
 Feb 18 | 13:00 | Cubix 7
 Feb 18 | 14:00 | Virtual Cinema 15 *Online
 Feb 18 | 21:30 | Cubix 9
 Feb 19 | 09:00 | CinemaxX 3
 Feb 19 | 10:30 | Cubix 5
 Feb 19 | 12:00 | Virtual Cinema 17 *Online
 Feb 25 | 13:00 | Akademie der Künste



The Siren

La Sirène

Iran, 1980. After an Iraqi missile strike, the oil metropolis of Abadan descends into chaos. Fourteen-year-old Omid, who works as a food delivery boy, is searching for his missing brother – and for an escape route out of the besieged city.

FR – DE – LU – BE | 2023 | 100 min. | animation

Director
 Sepideh Farsi

Scriptwriter Javad Djavahery
Design Zaven Najjar

Production Les films d'ici (FR), Katuh Studio (DE), Bac Cinema (FR), Lunanime (BE), TrickStudio Lutterbeck (DE), Special Touch Studios (FR), Rêves d'Eau Productions (FR), Amopix (FR), Les fêtes Speciales (FR)

SCREENINGS ▶
 Feb 16 | 19:00 | CinemaxX 5 *Press
 Feb 16 | 19:00 | CinemaxX 6 *Press
 Feb 16 | 21:00 | Zoo Palast 1 *World Premiere
 Feb 16 | 21:30 | Zoo Palast 2
 Feb 17 | 13:00 | International
 Feb 18 | 21:30 | Cineplex Titania
 Feb 19 | 15:30 | Filmtheater am Friedrichshain
 Feb 24 | 18:30 | Zoo Palast 1



Encounters

Panorama

Notes from Eremocene

Poznámky z Eremocénu

Interview with Viera Čákanyová, director, scriptwriter and DoP of the film.

The film conjures up a future in which Earth has become so uninhabitable that humans will only be able to survive there as virtual beings, if at all. It explores the potential of blockchain technology and artificial intelligence in dealing with complex global problems we humans create – climate change and the crisis of representative democracy. Notes from Eremocene is a hands-on and deeply personal work, an audiovisual postcard dispatched by filmmaker Viera Čákanyová into an ambivalent world to come. Drawing upon a fictional conversation with her future virtual clone, the film offers a window into a world in which the technological solutions mankind has devised for sustaining its existence have major and unexpected downsides.



Your first feature *FREM* (international premiere Berlinale 2020) connected artificial intelligence and the climate crisis against the backdrop of the desolate King George Island, off the coast of Antarctica. *White on White* (the Best World Documentary Film Ji.hlava IDFF 2020) is the video diary you kept while filming *FREM*. To what extent does *Notes from Eremocene* connect to your previous films?

From the chronological point of view *Notes from Eremocene* is a final film of an intuitive trilogy dealing with the same motives, narratives, issues: artificial intelligence, a dystopian future of humankind, analogue versus digital, nature versus civilization, and climate change. Although in terms of content and form it is actually a prologue to *FREM*, because it expos-

es the world that already takes place in *FREM*. With *White on White*, *Notes from Eremocene* shares a personal, diary style input, which refers to the "Private Golden Record", a motive, also fragmentarily present in *FREM*, but this time the setup is more contemporary and political. Using quantum physics vocabulary, we could say the three films are entangled,

they "communicate" with each other, but at the same time, they stand alone in different corners of the same universe, formally quite different from each other. For me, creating these three films was a long and complicated process, and actually at some point it was hard for me to determine when or where one film ends and the other one begins.

The past, the present and the future all seem connected in this film. Can you elaborate how each of these perspectives on time play a part in the film?

Time is a difficult category. In the physical world it goes one direction because everything obeys the second law of thermodynamics (at least that is the actual state of knowledge). The virtual/digital reality is timeless. The past, present and future exist together as layers of the same elementary grid. You can dive into it at any random coordinates and as you move through the hyper object of all the information, you create your own pathway – your own time and space pattern.

You have combined 8 mm and 16 mm diary images with 3D scenes shot with special Lidar technology. Why did you choose to combine these different formats?

I wanted to create the tension between the two layers of the planetary grid – one based on carbon, the other one on silicone. These formats felt right to express such tension. Also, I really like shooting on film, paradoxically it makes me feel much more free, focused, and joyful while shooting. Lidar was quite a new technology when I started to experiment with it (no iPhone had it yet), and I like to discover new things.

**NOTES FROM EREMOCENE
POZNÁMKY Z EREMOCÉNU**
SK – CZ | 2023 | 78 min. | documentary

Director & Scriptwriter & DoP
Viera Čákanyová
Production Guča (SK), Marina films (CZ), RTVS (SK)

Slovak Producer Matej Sotník
guča films
matej.sotnik@filmexpanded.com
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Festivals & Sales Nina Numankadić
Marina Films
nina@dafilms.com

SCREENINGS ▶

Feb 20 | 16:00 | Arsenal Cinema 1
*World Premiere
Feb 21 | 09:30 | Cubix 1 *Press
Feb 23 | 20:00 | silent green
Feb 25 | 19:00 | Zoo Palast 2
Feb 26 | 16:00 | Cubix 7



Viera Čákanyová (1980) is a documentary film director and scriptwriter. She is also the DoP and the editor of her trilogy *FREM* (2019), *White on White* (2020) and *Notes from Eremocene* (2023).

Forum





She – Hero Mimi

Interview with Mira Fornay, director, scriptwriter, editor and producer of the film.

Your film is a story of a determined heroine who pursues her goal fearlessly. At the same time, her starting point is a very common one, it is something many kids have probably experienced – she goes looking for a lost budgie. Why did you find it important to create this type of a protagonist?

At that time, Romy Willems was my inspiration, even though the film is not a documentary. I wrote the character for her because she is just naturally close to such a protagonist – I felt that she could be a great inspiration to other girls. That's because Romy, our little main actress, has a big heart and an unbreakable determination, she does everything she can for other people. She loves animals and nature, she has an adventurous spirit, and she's a little fighter. If someone's getting hurt, Romy steps in without hesitation.

Romy is a brave little girl. She has a budgie called Mimi and Mimi got lost. Romy's determination to find her budgie brings Romy out into the ancient woods where she meets all sorts of everyday characters, each with their own story. She not only makes new friends along the way, but mainly enjoys her adventure.

If someone needs help, she will help them. She is straightforward, honest and energetic. These qualities are usually attributed to boys, but I think that's just a stereotype. In our case, Romy is the vigorous and courageous one, while her friend Cypko is the careful one.

During her journey, the protagonist not only meets but also gets to know people in more detail. Have you considered them to be archetypes of interesting people around us we might be overlooking a bit?

Romy meets characters from the real world. They also represent the archetypes we know from fairy tales. Since these are played by non-actors, they look very natural and authentic. When I started working with the children on a fiction story, we were playing a game called The Heroine's Journey.

I adapted the game for kids. It is originally an adult therapeutic method titled The Hero's Journey, which I experienced as part of a self-development training in 2019. The time we spent with Romy, Cypko, and Klárka was full of adventures. I was writing the script in the meantime, and since I love to work spontaneously, sometimes, a new character we met in the woods slid into the story during filming. The man on the boat is one such case – he wasn't in the original script. He wanted to be in the film, though, so he became "Mr. Cake" alias "The Challenge". However, I cast actors from my previous film into the roles of "The Gravel Pit Emperor" and "The Queen of the Underworld" – the homeless Danica. My mother Mária also acted in this film. The kids adored her. I didn't think about whether the adult characters were outsiders, but there might be something to it. Naturally,

Generation Kplus



as an author, I am attracted to characters who are somewhat neglected or excluded from mainstream society, be it the elderly or the homeless. Anyhow, it wasn't my intention in the film.

With these individual meetings, the film goes a bit beyond realism. Why did you make that creative choice?

Working with children in the environment of a magical forest with ancient trees and a beautiful river, discovering many different places, that opens up a new space in your soul. I, myself, am just like a kid and my fantasy has no limits, so children have become my dream partners and for this reason, the story goes beyond the borders of the real world. But we were still working with the places and the atmosphere that exist in the Danube forests.

Why did you choose this specific location?

It was an easy decision. We were surrounded by the pandemic. When we were filming it in the summer of 2021, the pandemic was receding, the forest was an ideal place for working risk-free. We tested regularly and abided by all of the measures, the forest was a safe space. At the same time, I wanted to emphasise the importance of

forests and nature in our lives. I dedicated the film to children, the trees, and the river, because they represent my holy trinity.

You said you wrote the script for a specific actress. What was your collaboration with a child actress like?

The collaboration went great. Romy has the same amount of energy as I do, so we didn't have to limit ourselves in this way at all. She trusted me and I trusted her completely, even if tiredness may have resulted in a few more difficult moments. The shooting itself was minimalist – we had no make-up artists, no costume designers, no scenographer, etc; the core crew consisted of seven people, and the highest number of people on set was twelve. In a fiction film! Romy found repeating the scenes a bit hard. Sometimes we would do more than three takes, as she had to memorise the lines. But in the end, against all odds, it was beautiful work and we all enriched one another.



Mira Fornay (1977) is a film director, scriptwriter and producer. Her feature debut **Foxes** (2009) was selected for International Critics' Week in Venice, her sophomore film **My Dog Killer** (2013) won the Tiger Award at IFF Rotterdam and her third film **Cook F**k Kill** (2019) premiered at Tallinn Black Nights.

**SHE – HERO
MIMI**
SK | 2023 | 84 min. | fiction

Director & Scriptwriter & Editor
Mira Fornay
DoP Simona Weisslechner

Production Mira Fornay (SK),
Roman Gensky (SK)

Slovak Producer Mira Fornay,
Roman Gensky
MIRAFOX
mira.fornay@mirafox.sk
www.mirafox.sk

SCREENINGS ▶
Feb 19 | 11:00 | Urania *World Premiere
Feb 20 | 10:00 | Zoo Palast 2
Feb 21 | 15:00 | Cubix 8
Feb 26 | 09:30 | Filmtheater am Friedrichshain





Il Boemo

Il Boemo

Inspired by the work on the documentary Olimpiade, this feature film tells the life-story of Josef Mysliveček, a friend and teacher of Mozart. Mysliveček was known as "Il Boemo". He was a composer who sacrificed everything in order to be free, beloved and famous. Yet he died alone, sick and forgotten.

Market Screenings

CZ – IT – SK | 2022 | 130 min. | fiction

Director & Scriptwriter

Petr Václav

DoP Diego Romero

Production Mimesis Film (CZ), Dugong (IT), sentimental film (SK), Czech Television (CZ)

Slovak Co-Producer

Marek Urban

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info@sentimentalfilm.com

www.sentimentalfilm.com

Festival & Sales

Mimesis Film

info@mimesis.cz

www.mimesis.cz

SCREENINGS ►

Feb 17 | 09:00 | CinemaxX 12

Feb 20 | 09:30 | Virtual Cinema *Online



The Chambermaid

Služka

Just before the World War, a fifteen-year-old poverty-stricken Anne from a small Slovak town is sent to Prague to work as a maid in a wealthy family. She meets Resi, the daughter of a noble family, who was born and raised to be an adornment and a trophy of the house, of her family, of Austria-Hungary. Anne and Resi, two girls born in the same year, but at different ends of the social ladder, find a soulmate in each other. They become best friends, lovers and the only light in a male-dominated world.

Market Screenings

SK – CZ | 2022 | 115 min. | fiction

Director

Mariana Čengel Solčanská

Scriptwriter Hana Lasicová, Mariana Čengel Solčanská

DoP Ladislav Janošťák

Production Bright Sight Pictures (SK), CINEART TV Prague (CZ), Czech Television (CZ)

Slovak Producer

Radka Babincová,

Simona Bago Móciková

Bright Sight Pictures

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Festival & Sales

Picture Tree International

pti@picturetree-international.com

www.picturetree-international.com

SCREENINGS ►

Feb 19 | 09:00 | CinemaxX 1

Feb 20 | 11:00 | Virtual Cinema 8 *Online



The Nightsiren Svetlonoc

A young woman returns to her native village in the mountains, searching for answers about her troubled childhood. As she tries to uncover the long-buried truth, dark ancient legends seem to come to life, leading to the local villagers accusing her of witchcraft.

Market Screenings

SK – CZ | 2022 | 105 min. | fiction

Director Tereza Nvotová

Scriptwriter Barbora Námerová, Tereza Nvotová

DoP Federico Cesca

Production BFILM (SK), moloko film (CZ), RTVS (SK)

Slovak Producer BFILM

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Festival Maria Lanfranchi

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Sales Marco Valerio Fusco

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marco@intramovies.com
www.intramovies.com

SCREENINGS ►

Feb 19 | 17:00 | Cinemax12

Feb 19 | 18:15 | Virtual Cinema 10 *Online



Leaving to Remain Odchádzania

A film with three protagonists: Ondrej Olah, Denisa Ganon and Peter Toták. They represent a generation of Roma children who emigrated to the United Kingdom in the '90s and at the beginning of the new millennium. They were given chances in England that they were denied in their native lands – Slovakia and the Czech Republic – and now they are educated and confident Europeans. However, Brexit and the worldwide pandemic have intervened in their lives. We observe the consequences very closely, through the eyes of the film's protagonists.

Market Screenings

SK – GB – CZ | 2022 | 90 min. | documentary

Director & Scriptwriter

Mira Erdevicki

DoP Marek Jícha

Production PubRes (SK), Spring Pictures (GB), Krutart (CZ), RTVS (SK), Czech Television (CZ)

Slovak Producer Zuzana Mistríková,

Ľubica Orechovská

PubRes

pubres@pubres.sk
www.pubres.sk

SCREENINGS ►

Feb 16 | 10:30 | Virtual Cinema 3 *Online

Feb 19 | 10:45 | Virtual Cinema 7 *Online

Slovak Films for Children Nominated for the ECFA Award

The European Children's Film Association will award the best films of 2022 at the Berlinale in three categories. Two Slovak co-production films are nominated: summer comedy *How I Learned to Fly* in the **Feature Film** category, and poetical animation *Suzie in the Garden* in the **Short Film** category. Members of the association will decide the winner and the awards will be given on February 18 during the Berlinale 2023.

The family feature *How I Learned to Fly* (d. Radivoje Andrić) shows how a seemingly boring holiday with two old ladies can flip the life of twelve-year-old Sofie upside down. The picturesque Mediterranean island is where she kisses a boy for the first time in her life, she also becomes closer to her estranged family, and goes through the death of a loved one. The film was made in Serbian-Bulgarian-Croatian-Slovak co-production and premiered at the Swedish BUFF festival where it won the main award.



The short animated film *Suzie in the Garden* (d. Lucie Sunková) was made by painting on glass. It takes place at a garden colony just outside of a town where the small girl Suzie meets a black dog and discovers a mysterious garden. Who lives there? Suzie is a bit scared. But what to do if you find yourself to be slightly frightened of someone but also find their key on the road? The Czech-Slovak film premiered in 2022 at the Berlinale in the *Generation Kplus* section.



Emerging Producers 2023



Tereza Tokárová

UPCOMING FILM

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 the producers' presentation during the Berlinale. Slovak Emerging Producer 2023 is Tereza Tokárová.

Tereza Tokárová studied at the Academy of Performing Arts in Bratislava at the Production Department. During her studies, she started focusing on documentary film and working on television as well as cinema distribution projects. Since 2019, she has been collaborating with the producer and director Peter Kerekes on the documentary series

Constructing Slovakia and Peter's new feature film *Marathon*. In 2021, Tereza established her own production company CinePunkt focused mostly on collaboration and presentation of young artists. As of now, she has just finished her first film under her company, *Territory of Imagination*.

Territory of Imagination
Územie fantázie
documentary – in post-production
d. Paula Malárová

The film explores the representation of war in a territory of long-lasting peace. On the background of mass events, which primarily serve as a necessary reminder of history, but look more like bizarre celebrations of war, we play with the viewer the imaginary Telephone Game, where the concept of war changes with variations across generations. War, a permanent exhibition in the museum of our society.

Contact
CinePunkt
cinepunkt@gmail.com

ECFA Award

Emerging Producers

Dragon's and Other Classic Returns

Rastislav Steranka

The year 2022 marked many returns of the Slovak audiovisual heritage to cinema screens around the world. Big and small.

International Film Festival Rotterdam hosted an international premiere of **Seven Days Every Week** (1964), one of our most recent digital restorations. The film by Eduard Grečner, a radically intellectual voice in Slovak cinema, offers an Alain Resnais inspired story of two university students burdened by anxiety emanating from an atomic bomb dropping. The zeitgeist of *La Nouvelle Vague* cleverly transformed into socialist Czechoslovakia of the 1960s. The

film was a part of the official festival selection within the *Cinema Regained* programme dedicated to collective remembrance of world cinematic heritage.

Out of the Past programme section at the *Karlovy Vary International Film Festival* celebrated the 60th anniversary of Dušan Hanák's seminal documentary **Pictures of the Old World** (1972), vivid portraits of old people from the Slovak regions of Liptov and Orava living in inner freedom despite

the surrounding civilizational chaos. *Pictures* later travelled to Japan to be re-released in cinemas, having been screened at *Nagoya Cinematheque* and *Image Forum Tokyo*. Its further travels around the Japanese archipelago are already scheduled and at the end of its theatrical re-run, *Pictures* will be released on BluRay by a local distributor and home video label Pandora.

Slovak classics went silent at *Pordenone Silent Film Festival* which celebrated the

90th anniversary of the *Venice Films Festival* screening the films originally presented in Venice in 1932 when the *Venice Film Festival* was born. A tight selection of four films included Karel Plicka's **Over Mountains, Over Valleys** (1928), a silent ethnographic documentary, accompanied by live music composed by Günter Buchwald and performed by Günter Buchwald and Frank Bockius to a standing ovation.

Only shortly after, the Slovak classics crossed the ocean once again. *The Melbourne Cinémathèque & ACMI*, as part of the *Czech and Slovak Film Festival of Australia*, hosted a mini-retrospective of Juraj Jakubisko, one of the loudest voices in Slovak cinema, titled *Gallows Bacchanalias, Fractious Fairy-Tales and the Rule of Three: The Cinema of Juraj Jakubisko*. The programme consisted of **The Prime of Life** (1967); **Birds, Orphans and Fools** (1969); **Perinbaba** (1985) and **Sitting on a Branch, Enjoying Myself** (1989).

Lumière Lyon brought our most recent digital restoration back to the birthplace of cinema. A story "plus noir que noir" examining the roots of the methods of the cult

of personality applied in the police and the judiciary, **A Case for the Defence Attorney** (1964) by Martin Hollý, world premiered within the section *Treasures and Curiosities* at the *Institut Lumière* on Wednesday at 11:15 AM – to a full house!

"*Dragon has returned!*", scared villagers were whispering in Eduard Grečner's radical fusion of folklore and experimental modernism, **Dragon's Return** (1967). London-based home video label Second Run re-released the film on BluRay with a newly digitally restored soundtrack to raving reviews. "A jaw-dropping masterpiece, an exercise in pure cinematic storytelling that captivates, enchants and terrifies in each scene", wrote Graham Williamson for The Geek Show. Say no more.

Dragon reappeared once again, this time in France on the *La Cineték VoD* platform in the company of other "social misfits" as part of the selection from the golden decade of Slovak cinema (1962 - 1972) named *Golden Era of Slovak Cinema*. **The Sun in a Net** (1962) by Štefan Uher; **The Barnabáš Kos Case** (1964) by Peter Solan; **Dragon's Return**

(1967) by Eduard Grečner; **Birds, Orphans and Fools** (1969) by Juraj Jakubisko; **Wild Lilies** (1971) by Elo Havetta and **Pictures of the Old World** (1972) by Dušan Hanák, accompanied exclusively by two short documentaries on *The Sun in a Net* and *Dragon's Return* together with six short video introductions, officially became *Hidden Treasures*.

The year 2022 is over but the journey of Slovak classics around the world continues. Keep your eyes peeled...

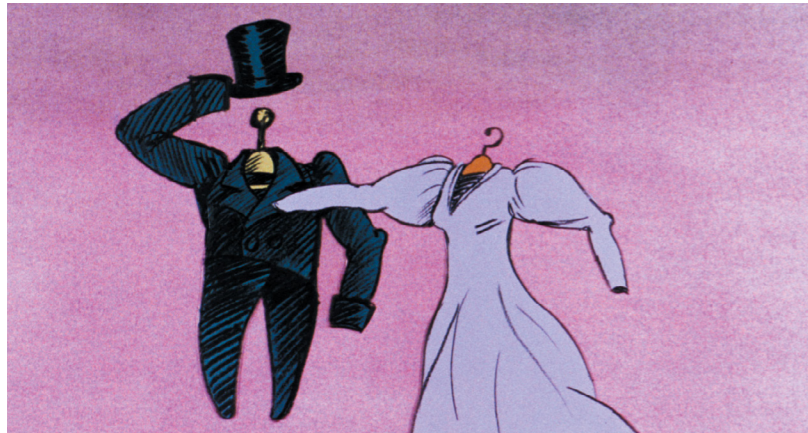


Slovak Film News



Great Slovak films at the 52nd IFF Rotterdam

The 52nd edition of the renowned International Film Festival Rotterdam (Jan 25 – Feb 5, 2023) presented the world premiere of Slovak fiction film *Power* as well as three digitally restored films of director Jaroslava Havettová, the first lady of Slovak animated film, in the section of classical film.



The director Mátyás Prikler made his debut in 2013 with the film *Fine, Thanks* in Rotterdam, too. After ten years, he presented the viewers his second feature film *Power* in the festival section Harbour. Somewhere at the borders of two Central European countries, during an informal hunt with political figures participating, someone accidentally shoots a boy of about eighteen years of age. One of the politicians, Minister Berger, aspires to a high-level position of an EU water Commissioner. Secret service agent Steiner gets the case and is supposed to cover up the incident. The more he gets into the details of the case, the more complicated dilemmas he's facing.

Aside from contemporary works, the festival has also dedicated part of its programme to retrospection and thematic programme. This year's programme also featured three short animated films by Jaroslava Havettová taken from the National Film Archive of the Slovak Film Institute. Her films have a typically unique poetic style and deal with topics such as destiny, sacrifice, and the role of an individual in a society. The *Cinema Regained* section screened her music video with pop-art motifs *The Song* (1969), a film inspired by Haban ceramics and Slovak sayings titled *Until the Pitcher Is Broken at Last* (1971), and her minimalist *Contacts* (1980) bringing three stories of power and the abuse of power.

IFF Rotterdam

Contact

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Slovakia is hosted at the European Film Market in Berlin for the 18th time. With friends and colleagues from the Czech Republic and Slovenia, under the umbrella stand "Central European Cinema", the Slovak Film Institute offers an informational and promotional point for Slovak cinema and a networking place for Slovak film professionals and their international counterparts.

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