

MAY 15 – 26, 2013

WHAT'S SLOVAK IN CANNES



MARCHÉ DU FILM

CINÉFONDATION | PRODUCER ON THE MOVE

SHORT FILM CORNER | DOC CORNER

SCRIPTCAST

SLOVAK FILM NEWS

SLOVAK FILM INSTITUTE | 50TH ANNIVERSARY I

10TH ANNIVERSARY OF THE PAVILION | CONTACT

PANDY PANDAS

THEY ARE THE PRODUCT OF MILLIONS OF GENERATIONS BEFORE THEM AND YET THEY'RE LEFT ALL ALONE IN THE FOREST TO FEND FOR THEMSELVES. ONE DAY AN ALL TO ACTIVE PRIMATE, THE HUMAN BEING, FINDS THEM AND THEY QUICKLY BECOMES A POND IN MAN'S GAMES.



cinéfondation
LA SÉLECTION

SK, CZ | 2013 | 12 MIN. | ANIMATION

DIRECTOR: MATÚŠ VIZÁR

ANIMATION: MATÚŠ VIZÁR, ADRIAN HNÁT, MARTIN BŮŘIL, DAN STANCHEV, MAREK POKORNÝ

EDITORS: MATĚJ ŠÁMAL, MATÚŠ VIZÁR, MARTIN BŮŘIL

SOUND: MILOŠ HANZÉLY | MUSIC: INK MIDGET | PRODUCTION: BFILM (SK), FAMU (CZ)

CONTACT: PETER BADAČ | BFILM | +420 776 451 425 (CZ) | PETER@BFILM.SK | WWW.BFILM.SK

SCREENING:
MAY 24 | FRI | 11:00 | SALLE BUÑUEL



MATÚŠ VIZÁR (*1985, BRATISLAVA – SLOVAKIA)

Matúš Vizár studied animation at The Academy of Performing Arts in Bratislava, Slovakia, before attending The Film and TV School of Academy of Performing Arts (FAMU) in Prague, Czech Republic. Besides being a film maker, Vizár is also an illustration artist and political cartoonist.

FILMOGRAPHY:

2013 | **Pandas**

BFILM

BFILM specializes in the development and production of films all genres for cinemas and television. The company's goal is to help young perspective authors to make their movies and to present them successfully in Slovakia and abroad. BFILM is open to international collaboration, and aims to present Slovak talents with their specific viewpoints, original genre approach and formal style.

UPCOMING PROJECTS (SELECTION):

The Disappearance by Jan Speckenbach (in pre-production)

Stability by Daniela Krajčová (in development)

Gottland by various directors (in production)

The Wonderful Years by Jana Mícenková, Marek Sajdok (in development)

Matúš, why did you select this particular topic for your debut? And why did you, Peter, decide to produce it?

MV: It was a gradual selection. In the beginning there was an idea to plant the reason behind pandas' lax attitude towards life. Gradually, as I was developing the story, I started inserting subjects, which more-or-less fit the original idea and at the same time extend the outreach. It is fascinating to seek the consequences of evolution principles in every part of life; I like presenting human activities in a satirical way, and find it relaxing.

PB: It is harder to be an animator in comparison to other filmmakers and my main ambition was to help Matúš with the production issues of the film, e.g. financing, distribution strategy, so he would have more time to focus on the creative part of the project. Of course, the story reached out to me, because I like films that are a bit provocative and carry a message.

How did the production process run?

MV: Without an animatic. We drew it with a tablet, coloured it in a PC, stuck deadlines and motivation mottos on the wall with post-it notes.

PB: It took more time than I anticipated, but I think it didn't hurt the film, on the contrary – participation at prestigious festivals and positive reactions of the audiences confirm it was right.

What does participation in Cinéfondation mean to you?

MV: So far, mostly curiosity and a lot of motivation. It also means I am trying to make it clearer for myself, what I want to do next. Definitely it means greater attention for the film.

PB: It certainly is drawing attention to Slovak animated production, which is still considered high-class and is awarded world-wide, even if there isn't much relevant attention to it in Slovakia, neither from the television decision makers, nor the Slovak Audiovisual Fund.



MIRA FORNAY (*1977, BRATISLAVA – SLOVAKIA)

A graduate from Prague's FAMU and the UK's NFTS, Mira Fornay's debut feature **Foxes** premiered in the International Film Critics' Week Venice IFF 2009. She not only wrote and directed, but also co-produced her second feature **My Dog Killer** which won the Hivos Tiger Award at the 2013 Rotterdam IFF. Mira's company Mirafox is currently developing three new projects for her, including the drama **Bernarda – Frogs with No Tongues** and the absurd comedy **Cook, F**k, Kill**.

FILMOGRAPHY:

2013 | My Dog Killer (Môj pes Killer, SK-CZ) | script-writer, director, co-producer
2009 | Foxes (Líštičky, CZ-SK-IE) | script-writer, director

UPCOMING PROJECTS:

Bernarda – Frogs With No Tongues (in development)
Cook, Fk, Kill** (in development)
Dad's Record (in development)

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You are a scriptwriter, director and, also a producer. With My Dog Killer successfully touring the international festival circuit since its Tiger-awarded world premiere at the Rotterdam IFF, how do you see the creation/production of the film in retrospect?

I will certainly need more time to take a look at the whole process from a distance, to be able to analyze it properly. But what I know for sure is that we made some very good decisions, as a production team, about shooting on 35mm with non-actors within our very limited budget. For me as the director and for my author's concept it was very important, however, very risky for me as a producer. Also, we decided to go for the smallest crew possible, which allowed us to be more flexible and cohesive as a team and gave me more of "free hands" in my work with my non-actors who were completely inexperienced, but also very talented.

You have done an impressive deal of work with non-actors; their acting is highly appreciated by both professionals and the general audience. What is your approach towards achieving such results as a director and a producer?

It was a matter of hard work done by me and my colleagues, and certainly also of the openness of all people chosen to participate and act in the film. I spent a long time at casting and acting workshops with locals. In terms of production, I received much support from our great, hard-working production assistants who organized all those sessions for me. And my production partners gave me enough space to make the right decisions for casting.

Will you continue working with non-actors in your future projects?

I must see what is the best for my next projects that I'm starting to work on now. Sure, I really truly love and enjoy working with non-actors; the process of creation with them

enriches me not only as a filmmaker, but also personally. But to turn this love into a rule would be dangerous for my essential attitude as well as for these emotions.

You have several projects in development for which you intend to seek more international collaboration. What are your expectations from Producers on the Move?

I don't have exact or specific expectations, but I believe I will meet new people and talk about making films and listening to other producers will be good for me as I am mainly a director. As a producer, I am at the stage of learning, which is necessary for becoming a full-time producer one day. So I hope I will gain some new experience by meeting people with similar or even different taste in films, and I'm looking forward to this even a lot.

Apart from the work on your auteur projects, you are also interested in co-producing international works. What kind of projects are you attracted to?

Our small production company was established to produce my own films and I admit that this is still our priority, and we search for partners in those. But if there was a project and we (as small company) felt strong enough to support it as minority co-producers – we'd certainly try! We are interested in participating in projects with a spirit of originality and clear author's concept and opinion.

WWW.EFP-ONLINE.COM

PRODUCERS
ON THE
MOVE

PANDY I PANDAS | SEE CINÉFONDATION

MOMO | MOMO | SK | 2012 | 30 MIN. | FICTION
Director: Teodor Kuhn | Cast: Michal Cvečko, Gregor Hološka, Ela Lehotská, Lubomír Burg, Attila Mokos | Production: FTF VŠMU (SK)

Momo is about the importance of having a father. A young boy has problems with self-control and finding a purpose in life, and even though they seem almost too hard to solve, they come from not feeling secure by himself.

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WWW.SHORTFILMCORNER.COM

DOC CORNER

THE GYPSY VOTE | CIGÁNI IDÚ DO VOLIEB | SK, CZ | 2012 | 72 MIN. | DOCUMENTARY
Director: Jaroslav Vojtek | Production: Mandala Pictures (SK), Fog'n'Desire Films (CZ)

A documentary film about the attempt of the Gypsy leader to win elections in „white“ Slovakia.

Contact: **Tomáš Kaminský | Mandala Pictures |**
+421 908 201 674 | tomaskamin@mandalapictures.eu |

WWW.MANDALAPICTURES.EU

NEW LIFE OF FAMILY ALBUM AKA NEW LIFE | NOVÝ ŽIVOT | CZ, SK | 2012 | 77 MIN. | DOCUMENTARY

Director: Adam Oľha | Production: Evolution Films (CZ), FAMU (CZ), Artileria (SK)

A big Slovak family. Seven women and just one man left. And a family album.

Contact: **Anaïs Clanet | Wide House |**
ac@widehouse.org | www.widehouse.org

WWW.MARCHEDEFILM.COM

SCRIPTEAST 2012 – 2013

RETRO PARADISE I RETRO RAJ

Scriptwriter: Katarína Uhrová

He is young and sees the present in black. They are old and paint the past pink. They meet at a place where golden old times come to life, at "retro vacation", an imitation of the vacations in Czechoslovakia during socialist times.

Contact: **Katarína Uhrová** | +421 903 195 753 | katzuka@gmail.com

KATARÍNA UHROVÁ *1980

Graduated from culture management and scriptwriting. Worked as a fundraiser, an editor of several Internet magazines, participated in number of culture projects, author of several awarded essays and short stories.

Since 2008, she worked for private television as a TV series scriptwriter, story liner and story developer. Her work for public TV contains a series of short nonfiction films. As a scriptwriter she also co-operated on short animations and feature films.

She is currently based in Slovakia and is focusing on writing her first feature film script **Retro Paradise**.

WWW.SCRIPTEAST.PL

SLOVAK FOCUS AT TRANSILVANIA IFF CLUJ-NAPOCA



We are very proud to present a special Slovak film collection at the 12th edition of TIFF (May 31 – June 9, 2013). **Made in Ash**, a both a touching and rough debut by Iveta Grófová, is the Slovak contestant in the Festival's Competition; both of this year's Slovak entries at Rotterdam IFF will be shown in Cluj, **Fine, Thanks** by Mátyás Prikler and **My Dog Killer** by Mira Fornay, winner of the Hivos Tiger Award. The selection features two documentaries: an intimate family portrait by Adam Ol'ha **New Life of Family Album** and a special tribute to Czechoslovak pop icons **Bells of Happiness** by Marek Šulík and Jana Bučka. **Dancing on Broken Glass** will be a special music, dance and film event. Last but not least, two important film of the "Golden Fund of Slovak Cinema" will be introduced: **The Sun in a Net** by Štefan Uher and **Birdies, Orphans and Fools** by Juraj Jakubisko.

We are happy to celebrate the 50th anniversary of the Slovak Film Institute in Cluj.

WWW.TIFF.RO

AUSTRALIA'S FIRST CZECH AND SLOVAK FILM FESTIVAL



The inaugural Czech and Slovak Film Festival of Australia (CaSFFA) will take place in Melbourne, May 25 - June 9, 2013. CaSFFA will roll out films at the RMIT Capitol Theatre and, in conjunction with The Melbourne Cinémathèque, at ACMI Cinemas in Melbourne.

The festival program curated by the artistic director Cerise Howard consists of the most remarkable films to have recently emerged from the Czech and Slovak Republics, as well as remarkable treats from the countries' film archives. The program is designed to reflect the 20th anniversary of the dissolution of Czechoslovakia, as well the important anniversaries: 70 years of the National Film Archive in Prague and the 50th anniversary of the Slovak Film Institute in Bratislava.

On this occasion, the digital restoration of **The Sun in a Net** by Štefan Uher will be presented, the „remarkable harbinger of the “Czechoslovak New Wave”, that miraculously fecund film movement to have emerged in Czechoslovakia in the 1960s and to have sadly faded with the crushing of the Prague Spring. A beautiful, lyrical film, **The Sun in a Net** employs striking location cinematography and a fantastic musique concrète score by Ilja Zeljenka in its landmark depiction of the everyday lives of disaffected youths.” (quote from the festival's press release)

WWW.CASFFA.COM.AU

ŠTEFAN UHER COLLECTION RELEASED ON DVD IN FRANCE



After two successful releases of the Slovak film treasures, that also included the *The Sun in a Net* by Štefan Uher, the publishing house Malavida introduces the launch of a specialized collection of further films by Štefan Uher: **The Organ** (*Organ/L'orgue*, 1964), *The Wonder-Maid* (*Panna zázračnica/La vierge miraculeuse*, 1966), **Three Daughters** (*Tri dcéry/Trois filles*, 1967) and **If I Had a Gun** (*Keby som mal pušku/Si j'avais un fusil*, 1971). The DVDs will be available in France from May 2013.

Malavid's library of Slovak films includes:
2012 | Dušan Hanák Collection: **322** (1969), **Pictures of the Old World** (1972), **I Love, You Love** (1980) and **Rosy Dreams** (1976)
2010 | **The Sun in a Net** (d. Štefan Uher, 1962), **The Boxer and Death** (d. Peter Solan, 1962), **The Prime of Life** (d. Juraj Jakubisko, 1967) and **Birdies, Orphans and Fools** (d. Juraj Jakubisko, 1969)

WWW.MALAVIDAFILMS.COM

SLOVAK AUDIOVISUAL FUND: 2013 DEADLINES

Program 1 (production 1.1 – 1.5) | Feb. 18 / Sept. 16
Program 1 (development 1.1 – 1.3) | April 15 / Nov. 11
Program 2.1 | March 11 / June 10 / September 16
Program 3 | March 11 / June 10 / September 16
Program 4 | February 2 / April 15 / August 19

WWW.AVF.SK

50TH ANNIVERSARY

In 2013, the **Slovak Film Institute** celebrates its 50th anniversary.

Slovak Film Institute was established on April 1, 1963 in Bratislava as a branch office of the newly re-opened Czecho-slovak Film Institute in Prague and became an independent institution in 1991. Since 2008, it is established as the only national film institution, responsible for the preservation of the Slovak national audio-visual heritage and its promotion, holding producers' rights to Slovak films made by 1991 during the state monopoly on filmmaking (as base on the Act on Audiovision/Act No. 343/2007 coll.), and has been run by Peter Dubecký as SFU's General Manager since 1999. Peter Dubecký has recently been confirmed in the position by the Board of the SFU for the upcoming five-year tenure.

In recent years, the Institute restored and released the Slovak national film treasures from 1940s to 1980s on DVD, also licensing selected titles for international DVD release, thus, making the films available for wider audiences. SFU participates in international film events, hosts showcases and retrospectives of Slovak cinema, and heads the Slovak film promotion at EFM Berlin and Marché du Film Cannes.

For more information consult the brand new 50th-anniversary-website of the Slovak Film Institute:

10TH ANNIVERSARY OF THE PAVILION

In 2013, Slovak cinema is present in the Cannes market International Village for the 10th time! Ten years ago, Slovakia teamed up with Czech Republic and Poland in a joint pavilion. Since 2007, it has continues in a Slovak - Czech tandem.

The pavilion will traditionally act as an information point for all international film professionals interested in Slovak cinema and audiovisual industry, as well as a meeting point for Slovak representatives present in Cannes. New and upcoming Slovak films will be presented, together with up-to-date promotional materials the Slovak Films 12 – 13 catalogue and the catalogue Upcoming Slovak Films 13 – 14. The Report on the Slovak Audiovisual Situation in 2012 published by MEDIA Desk Slovakia will be available, as well. The Slovak presentation is secured by the Slovak Film Institute, with the support of the Ministry of Culture of the Slovak Republic and the Slovak Audiovisual Fund.

We will be happy to welcome you to Pavilion No. 133!

CONTACT PAVILION NO. 133 | CZECH REPUBLIC - SLOVAK REPUBLIC | VILLAGE INTERNATIONAL | MARCHÉ DU FILM

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REPRESENTATIVES IN CANNES 2013 Peter Dubecký, General Manager | Alexandra Strelková, Director of the National Cinematographic Centre | Katarína Tomková, International Relations

SLOVAK FILM INSTITUTE National Film Archive | National Cinematographic Centre | seat of MEDIA Desk Slovak Republic and Cultural Contact Point | Lumière Cinema | Klapka.sk Film Boutique – member of FIAF and EFP

