

# WHAT'S SLOVAK IN CANNES?

NAVE WHALES

MAY 17 – 28, 2017

## OUT

BY GYÖRGY KRISTÓF  
SK, HU, CZ > 2017

**UN CERTAIN REGARD**

### SCREENINGS:

MAY 20 > 18:00 > PALAIS C \*MS-BUYERS ONLY

MAY 21 > 15:30 > PALAIS H \*MS-BUYERS ONLY

MAY 22 > 16:00 > PALAIS I \*MS

MAY 22 > 16:30 > SALLE DEBUSSY \*WORLD PREMIERE

MAY 23 > 11:00 > SALLE BAZIN

MAY 26 > 14:00 > SALLE BAZIN

SLOVAK  
PRODUCER  
ON THE MOVE:  
KATARÍNA  
KRŇÁČOVÁ

## ATLANTIS, 2003

BY MICHAL BLAŠKO  
SK, CZ > 2017

**CINÉFONDATION**

### SCREENING:

MAY 25 > 11:00 > SALLE BUÑUEL \*WORLD PREMIERE

ÁGOSTON, A FAMILY MAN IN HIS FIFTIES, SETS OFF TO WANDER THROUGH EASTERN EUROPE WITH THE HOPE OF FINDING A JOB AND FULFILLING HIS DREAM OF CATCHING A BIG FISH. HE ENDS UP IN THE BALTICS, WITH NOTHING BUT SEA-SALT AND WIND BEHIND HIS COLLAR.

SK, HU, CZ 2017 83 MIN. FICTION

**DIRECTOR:** György Kristóf

**SCREENPLAY:** György Kristóf, Eszter Horváth, Gábor Papp

**DOP:** Gergely Pohárnok

**CAST:** Sándor Terhes, Éva Bandor, Judit Bárdos, Ieva Norvele-Kristóf

**PRODUCTION:** sentimentalfilm (SK), KMH Film (HU), endorfilm (CZ), Mirage (HU), Punkchart films (SK), RTVS (SK), FAMU (CZ)

**PRODUCER:** sentimentalfilm, Marek Urban, +421 948 460 489, marek@sentimentalfilm.sk, www.sentimentalfilm.sk

**FESTIVALS & SALES:** cercamon, Sebastien Chesneau, +971 566 06 38 24, + 336 21 71 39 11, sebastien@cercamon.biz, www.cercamon.biz

WORLD PREMIERE:  
UN CERTAIN REGARD



WHAT'S SLOVAK IN CANNES? UN CERTAIN REGARD

# OUT

## INTERVIEW WITH GYÖRGY KRISTÓF, DIRECTOR OF THE FILM

Meet György Kristóf (\*1982), first time director with *OUT*, now competing in Un Certain Regard. The story of Ágoston, a man in his fifties, suddenly unemployed, embarking on a trip with two aims: to find work and catch a big fish has previously taken part in Cinéfondation L'Atelier (2015) and was presented by Slovak producer Marek Urban at Producers on the Move 2015.

**OUT already has a history with Cannes. It was in Cinéfondation L'Atelier, Marek Urban, its producer, presented it at Producers on the Move. How has taking part in these platforms helped the film?**

Well, thanks to being part of L'Atelier we managed to get funding from grants that had seemed out of reach for us. This allowed us to take the first step towards the actual filming. We have participated in some other coproduction markets, but here we had a different status. That is to say, for the first time it wasn't us approaching partners, but partners approaching us, already familiar with the script and making clear-cut offers.

The main advantage of participating in L'Atelier is that you get a good taste of the Festival, you can see how things work. So coming back now, it won't be all that strange. Still, I have no idea what we are walking into.

**Why have you decided for the story of Ágoston? What inspired you?**

Well, after a failure with my bachelor degree film at FAMU, I was not accepted to further study for master degree. So we, my wife and I, moved to Riga, because she was in the last years of her studies at the film school in Tallin. However, that bachelor film of mine ended up winning several cinematography focused film festivals, and everywhere we were given 35mm stock as a part the awards. We were left with several kilometres of it. So I thought it might be a good start for a short film. Well, it would have been, if not for the problem that I just wasn't capable of coming up with a short film. As hard as I tried, it just didn't work. So I decided to try my luck with a feature film. And that is how *OUT* was born. The thing that was crucial for me was having a character abroad.

Then I have spent quite a time with the question how old this character should be, should he be of my generation, or older. In the end I chose the latter, reasons being dramatic as well as personal.

**OUT is a film of many languages, the crew as well. How does one conduct a multilingual dialogue? What was your lingua franca?**

There are Slovak, Hungarian, Polish, Latvian, Russian and Estonian spoken in the film, all sounding natural, of course.

For example, Sándor Terhes, the lead actor, doesn't speak any Slovak or Russian. He learnt all his dialogues by heart. Also, his English isn't something to write home about, so in his case English was not much of a help. Then there was Belarus actor Victor Nemetz as Dimitrij, and for a change, he doesn't say a word in other than Russian, so even I wasn't able to talk with him directly. In addition, he kept saying his lines differently all the time, leaving us all stress-sweated, but we made it.

We were lucky enough to have a great part of the crew being at least trilingual, and the combination of these people really helped to make communication possible. But generally speaking, we worked in English mostly. It was the only way to coordinate Slovaks, Hungarians, Czechs, Latvians, Estonians or Lithuanians. Yet, it happened sometimes that some crew members were very good in pretending they understood English even though they didn't.

**The visual of OUT, the framing and light, is quite striking. Did you have this particular quality of the film set beforehand? Or is it somehow due to OUT's cinematographer Gergely Pohárnok?**

Oh yes, I had a quite particular vision. Then I took our approach and time limits of shooting into consideration and realized that this idea cannot quite be followed, and we had to look for more feasible ways.

The most crucial moment turned out to be the location scouting, with location actually determining the style of the film and our approach. We both might have had some ideas about the shots, but then we came to the set, looked around, gave it a thought, worked on the actors' action, rehearsed everything, and based on that we decided on where to position the camera and on its moves. Also, the individual scenes and sets posed some limits.



Frankly, we haven't had storyboards, nor have we set any frame-by-frame plan with the cinematographer. Gergely is that kind of cinematographer that only uses little artificial light, if any at all. Plus, he is fast and very flexible, which was one of the factors why we decided to ask him to work with us.

**Do you have any ideas or projects locked safely in your head that you care to share?**

I very much hope to, immediately after Cannes, enter pre-production of one very particular project. It is a dance sci-fi thriller movie that is a metaphor for the Slovak political situation after the Velvet Revolution of 1989. Simultaneously I work on development of a project that is the exact opposite of *OUT*, a story of people who prefer to stay at home. It takes place at the tri-border region of Slovakia, Hungary and Ukraine during the time when we were about to enter the Schengen Area. I have one more "American" idea stuck in my head. This one is set in New York City of 1977, an era when the city was still totally chaotic and free, and the music clubs and new music genres were getting it on with DJs performing on the streets, stealing electricity directly from the street lamps. Then a blackout happened and lasted over one whole day. This is the time and place of my story.

**Personal quote:** 42 (Douglas Adams)  
**Favourite word:** in what language?  
**A film you could watch a million times:** Werckmeister Harmonies (Béla Tarr, 2000)  
**Favourite meal:** soup

This film was financially supported by



and Magyar Nemzeti Filmalap, Státní fond kinematografie

## SCREENINGS

MAY 20 > 18:00 > PALAIS C \*MS - BUYERS ONLY

MAY 21 > 15:30 > PALAIS H \*MS - BUYERS ONLY

MAY 22 > 16:00 > PALAIS I \*MS

MAY 22 > 16:30 > SALLE DEBUSSY \*WORLD PREMIERE

MAY 23 > 11:00 > SALLE BAZIN

MAY 26 > 14:00 > SALLE BAZIN

2003. MARTIN AND DENISIJA, A YOUNG COUPLE FROM UKRAINE, ARE TRYING TO GET TO GERMANY.

SK, CZ 2017 30 MIN. FICTION

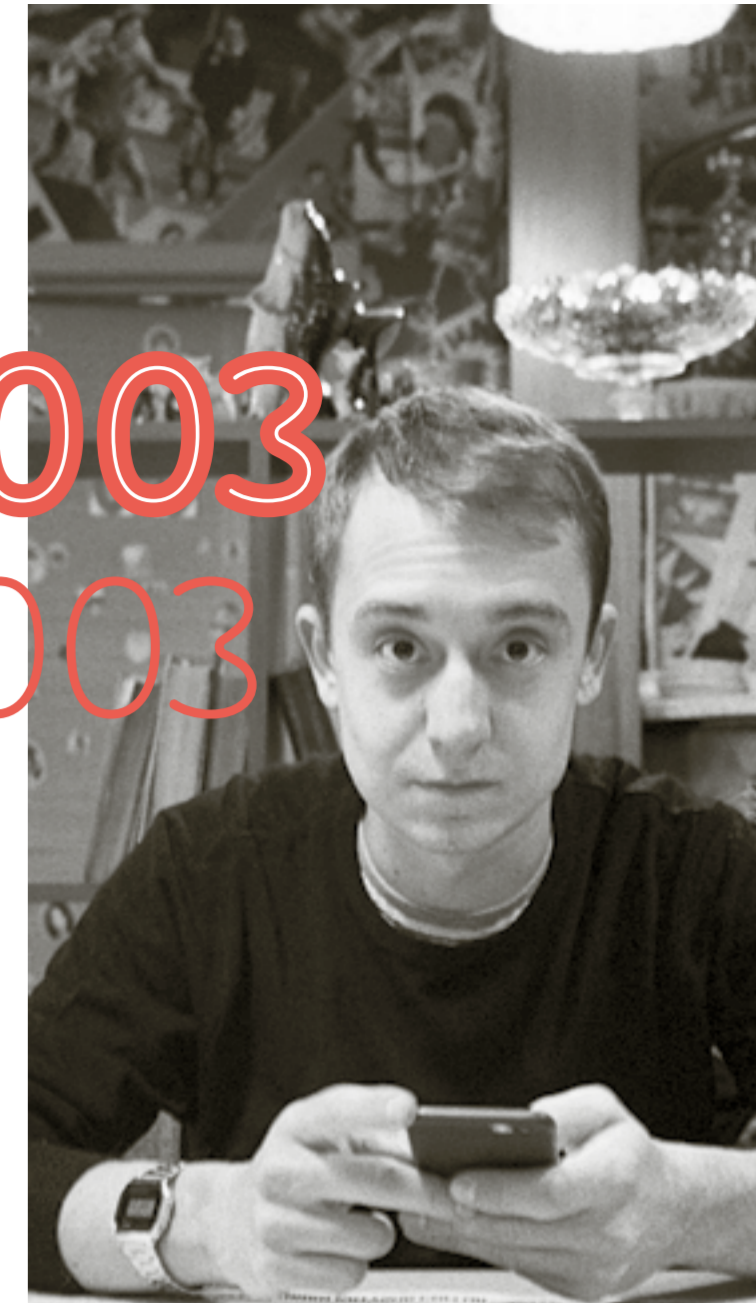
**DIRECTOR & SCREENPLAY:** Michal Blaško  
**DOP:** Adam Mach  
**CAST:** Levan Mania, Elizaveta Maximova, Vladislav Šarišský  
**PRODUCTION:** FTF VŠMU (SK), FAMU (CZ)

**PRODUCER:** FTF VŠMU, Svoradova 2, SK-813 01 Bratislava, festivals@vsmu.sk, hessova@vsmu.sk, www.ftf.vsmu.sk

WHAT'S SLOVAK IN CANNES? CINÉFONDATION

# ATLANTIS, 2003

## ATLANTÍDA, 2003



### INTERVIEW WITH MICHAL BLAŠKO, DIRECTOR AND SCREENWRITER OF THE FILM

Meet Michal Blaško (\*1989), student of film directing at the Academy of Performing Arts – Department of TV and Film Production in Bratislava (FTF VŠMU). His bachelor project *Atlantis, 2003* competes in Cinéfondation and has been selected for Future Frames at the 52nd Karlovy Vary IFF. The story is based on real events and opens discussion about the dilemma of moral values when a person finds him/herself in a border situation. His earlier short *Fear* (2015) opened at 63rd San Sebastian Film Festival and won several prizes including Best Short Film Award at the 21st International Film Festival in Vilnius.

**Atlantis, 2003 is based on actual events from fourteen years ago. What was it about a young girl who got betrayed and sold into prostitution by her own boyfriend while illegally crossing the Ukrainian-Slovak border that inspired you to make this film?**

I was fascinated by the fact that someone with whom this girl went through the strenuous process of border crossing and with whom she was planning a future in the free Western world betrayed her for the prize of granting this new life only for himself. Both characters in this story had their own motivations to get abroad, but one of them was willing to go further in the pursuit of this dream than the other. Although the story took place in 2003 it is still a prevailing issue today. People nowadays tend to lose their moral barriers faster when chasing their goals, often they are ready to do whatever it takes to achieve them.

**You had carried the story in your mind even before you became student at the Academy of Performing Arts in Bratislava. How long did you develop the film and what was the most interesting for you in the shooting process?**

I had had the motivation to turn this project into a film for about four years up until its completion, but real time preparations to shoot *Atlantis, 2003* took about one and a half year, the second and third year at the Academy. We knew from the beginning that it would be problematic to shoot in Ukraine; therefore it took us a very long time to find the right

locations that would correspond with the Ukrainian ones. That is why, together with DOP Adam Mach and line producer Jakub Brychta we travelled through all of Czech Republic, Slovakia and parts of Poland, until we were sure about every location. In the end we only shot one scene in Ukraine.

**The film touches multiple topics: peddling, migration in quest for a better life, borders as limitations. Do you think it can contribute to a common debate? How?**

Regarding the way in which we approach this topic I assume that it will open up the question of moral principles – what is a man willing to do to achieve his goal. Crossing the border in *Atlantis, 2003* represents a certain breaking point, which I wanted to use to express the partial understanding of the main hero; the first impulse towards the change of his character. Because the film is not only about the Slovak-Ukrainian border, the whole storyline about border crossing provides a space for the thorough examination of both characters equally, something I have been a bit scared of from the beginning.

**The female protagonist experiences joy and fear at the same time while waiting to cross the border and embark on the dangerous journey. You have been dealing with the topic of fear already in your previous films. (Fear, 2015; The Wall, 2014) What is it about this topic that is still interesting for you?**

I don't think it is so much about fear than of conscience. In my films, I like to confront my characters with border-line situations, when they can truly unveil their real selves; when their emotion does not arise only from a concrete situation, but as a result of the previous development of situations. That was the case in *Fear*, and I think it is the same in *Atlantis, 2003*. It's important for me that the spectator develops a relation with the characters and understands them be it protagonist or antagonist. We unveil the motivations of both characters in *Atlantis, 2003* very early on, at the beginning of the film and therefore in my opinion it is interesting to gradually observe their development and their actions, when being confronted with the situation introduced earlier.

**You are the fifth representative of Slovak Cinema in the prestigious competition of Student films**

**Cinéfondation throughout its entire history of 20 years. What does the selection mean to you and what are your expectations?**

First of all it is a great honour for us. I highly esteem all Slovak films that have participated in this competition before, and therefore being connected to them in this manner is really great. I believe that the premiere in Cannes will start a whole new life for the film that it might not have had otherwise.

**The title of the film, Atlantis, 2003 is an allusion to the well known homonymous song of Slovak singer and songwriter Miroslav Žbirka that can be heard also in the film. But the song mainly refers to a promised land. How do you imagine it?**

I see this land as a place where any person from any part of the world can get to without having to give something up. But in that case it cannot be seen as land of dreams anymore.

full interview at [www.aic.sk](http://www.aic.sk)

**Personal quote:** I am a human, and that is enough.  
**Favourite word:** blyat  
**A film you could watch a million times:** Au Hasard Balthazar (Robert Bresson, 1966)  
**Favourite meal:** pelmeni

This film was financially supported by



WORLD PREMIERE: CINÉFONDATION



SCREENING

MAY 25 > 11:00 > SALLE BUÑUEL \*WORLD PREMIERE

# KATARÍNA KRNÁČOVÁ



Meet Katarína Krnáčová (\*1979), film producer, founder of production company Silverart and EAVE 2015 graduate. Katarína had worked on such films as Mátýás Prikler's short Thanks, Fine (2009) and feature debut Fine, Thanks (2013), as well as Mira Fornay's award-winning My Dog Killer (2013) and the omnibus film Slovakia 2.0 (2014) before setting up her own company Silverart in 2014. She was the delegate producer for Iveta Grófová's Crystal Bear-winning Little Harbour (2017), and is now developing Martina Saková's children's comedy Summer With Bernard, Juraj Bohuš's road movie Stand Up, and a TV drama series 1989.

**What does being part of Producers on the Move mean to you?**

It is for one an opportunity to meet new people, as well as improve knowledge and create a ground for both, friendships and professional contacts that might very well be a beginning of interesting things in the future. In the same time, Festival de Cannes is a fascinating place and I am happy to be here once again and to get to know it from a new vantage point of the Producers on the Move platform.

Little Harbour is the first film produced by you as a delegate producer. Yet, you already have experienced how it feels to be a producer with a nice number of films (eg. Afghan Women Behind the Wheel, d. S. Karimi; Fine, Thanks, d. M. Prikler; My Dog Killer, d. M. Fornay; Slovakia 2.0, various directors). How have these projects prepared you for the production of Little Harbour?

Afghan Women Behind the Wheel is a documentary project that made me learn things by doing. It also helped me to realize that I actually prefer making fiction films. With the other films I worked on different posts, starting as head of production, executive producer, line producer. I worked on development and pre-production of My Dog Killer, and later as consulting producer, as at the time my second child was born. Each project was different and I think it was a very good lesson that I had the opportunity to work my way up through various posts and roles of film production. Little Harbour is the first project I worked on as a delegate producer. I consider it a good fortune that simultaneously with the film's pre-production and production I took part in the EAVE Producers Workshop, that really helped me to gain international contacts, and thus helped to put Little Harbour into international waters. It only made me happier that this endeavour was crowned with the Crystal Bear at this year's edition of Berlinale.

**What should be a producer's input to a project and where should (s)he draw a line?**

I wouldn't call it drawing a line; I prefer to speak of intersection of working fields. I prefer to look for ways of rather interconnecting things than to

make clean cut divisions. Film, in the end, is a result of team work with every team member having her or his role and scope of tasks, but without mutual cooperation, any positioning loses its meaning. That is why cooperation, respect and a common goal should be something cherished by every member of the crew. As for the producer, this should provide a coating for all the work streams while understanding the needs of each one of them. Depending on the state of the project, I become a businesswoman, lawyer, accountant, but also a personal therapist or babysitter, designer or spokesperson. Plus, projects differ one from another and demand a different approach. For this communication and trust are the keywords.

**Can you shed some light on your current projects?**

At the moment I am in pre-production stage with a film about a childhood summer adventure **Summer with Bernard**, a Slovak-German-Czech coproduction directed by first time director Martina Saková. Then there is a road movie **Stand Up** directed by Juraj Bohuš in development. And last but not least, I have found myself attracted to the world of high-end TV series and so I am also developing a history drama miniseries.

Little Harbour and Summer with Bernard, your current project, both tell stories of children face to face with problematic adults. Is this a coincidence or an intentional personal-professional preference? Reason number one is, I am a mother of two children, so stories of and about kids are very relevant to me. At the same time, I feel there is a gap in the cinemas now, when it comes to films that are able to communicate with children and young adults. They are, naturally, capable to find relevant audiovisual content elsewhere – internet being one such source, yet I think it is important to have films produced locally, that depict reality and life of this country, not let's say some US high school. But I cannot say it is me who searches for these topics, it is more like they find me.

**How would you spend a summer with Bernard?**

Outside, by the water, with friends, children and family. We would play games, pretend being Indians, sleep in a tepee and break a rule or two on our way to adventure. Actually, a summer quite similar to that of Jonas from **Summer with Bernard**.



**Personal quote:** Life is a process of continuous learning, principally about oneself...

**Favourite word:** la!a!

**A film you could watch a million times:** Kill Bill (Quentin Tarantino, 2003 & 2004)

**Favourite meal:** Everything I spot; the more, the better.

## UPCOMING PROJECTS

**Summer with Bernard / Leto s Bernardom**

SK, DE, CZ > fiction for children > in financing  
**director:** Martina Saková, **scriptwriters:** Martina Saková, Silke Schulz

Jonas is excited to be spending the summer holidays at his grandpa's place. But Grandpa Bernard doesn't seem to be his old self anymore. Since he lost his job, he has started drinking and it won't be easy to get the old grandpa back.

## Stand Up

SK, USA > road movie > in development  
**director:** Juraj Bohuš, **scriptwriters:** Juraj Bohuš, Michaela Strnad, Matej Adámy

Middle years caught up with Michael. He quits his job to pursue his dream and become a well-known stand up comedian in Slovakia.

## Contact:

Katarína Krnáčová, Silverart, +421 905 384 615, katarina.krnacova@gmail.com, www.silverartfilm.sk



## A PROMINENT PATIENT MASARYK

CZ, SK > 2016 > 114 min. > fiction

**Director:** Julius Ševčík  
**Production:** IN Film Praha (CZ), Rudolf Biermann (SK), Česká Televize (CZ), Rozhlas a televízia Slovenska (SK), ZDF/ARTE (DE)

Winter 1939. Flamboyant Czech diplomat Jan Masaryk has fled to America to escape his recent past. Germany has invaded Czechoslovakia and Masaryk is now a man without a nation. In America, he tries to forget the personal and political betrayals he and his country have suffered – but these events shadow his every step.

**FESTIVALS:** IN Film, Lucie Pardubová, +420 222 515 357, +420 606 561 769, produkce@infilm.cz, www.infilm.cz

**SALES:** Beta Cinema, +49 89 673 469 828, beta@betacinema.com, www.betacinema.com

## SCREENING:

MAY 19 > 18:00 > PALAIS I

## SPOOR POKOT

PL, DE, CZ, SE, SK > 2017 > 128 min. > fiction

**Director:** Agnieszka Holland  
**Production:** Studio Filmowe Tor (PL), Heimatfilm + CO (DE), nutprodukce (CZ), The Chimney Group (SE), nutprodukcia (SK)

A story about Janina Duszejko, an elderly woman, who lives alone in the Klodzko Valley where a series of mysterious crimes are committed. Duszejko is convinced that she knows who (or what) is the murderer, but nobody believes her. As the director Agnieszka Holland said, the film could also be called: No Country for Old Women. Breaking the rules of storytelling and genre, the film shows not only cruelty to animals, but also to outsiders.

**FESTIVALS & SALES:** Beta Cinema, +49 89 673 469 828, beta@betacinema.com, www.betacinema.com

## SCREENING:

MAY 17 > 18:00 > PALAIS I  
MAY 21 > 17:30 > PALAIS J

## DOC CORNER WWW.CINANDO.COM

## A HOLE IN THE HEAD DIERA V HLAVE

SK, CZ > 2016 > 90 min. > documentary

**Director:** Robert Kirchhoff  
**Production:** HITCHHIKER Cinema (SK), Česká televize (CZ), Rozhlas a televízia Slovenska (SK), atelier.doc (SK)

An essayistic film of the stories and fates of the European Romani, tied to the countries they have inhabited and still inhabit, which reflects the hidden side of the great tragedy known as Porrajmos. Without being seen through archive footage, this survived and interpreted experience becomes not only a historical testimony but also a declaration about our present.

**FESTIVALS & SALES:** Taskovski Films, +33 6 79 23 53 74, sales@taskovskifilms.com www.taskovskifilms.com www.cinando.com

## ICE MOTHER BÁBA Z LEDU

CZ, SK, FR > 2017 > 90 min. > fiction

**Director:** Bohdan Sláma  
**Production:** Negativ (CZ), Why Not Productions (FR), ARTILERIA (SK), Česká televize (CZ), Rozhlas a televízia Slovenska (SK), Barrandov Studios (CZ), i/o post (CZ)

After her husband's death, Hana lives on alone in the family villa. Her two sons visit her with their families, but these visits frequently end in quarrels. When Hana meets Broňa, a hardy fellow, injured to winter swimming, a new world opens before her. Broňa's team-mates absorb her into their team and Hana gradually learns to overcome her fear of icy water. Her relation with Broňa grows into love.

**FESTIVALS & SALES:** The Match Factory, +49 221 539 709-0, info@matchfactory.de, www.the-match-factory.com

## SCREENING:

MAY 17 > 12:00 > OLYMPIA 5  
MAY 24 > 12:00 > PALAIS I

## VILNIUS GOES TO CANNES

## A LONG DAY DLHÝ DEŇ

SK > upcoming > 80 min. > documentary

**Director:** Pavol Pekarčík  
**Production:** partizanfilm (SK), kaleidoscope (SK)

A documentary film about hearing impaired children living on the edge of society, shot as an observation. The film works with long shots, which allow us to closely follow the reality of the four main characters.

**FESTIVALS & SALES:** kaleidoscope, Katarína Tomková, +421 908 281 407, katarina@kaleidoscope.sk, www.kaleidoscope.sk

## SCREENING:

MAY 22 > 14:00 > PALAIS K

## THIS IS NOT ME RICHARD MÜLLER: NESPOZNANÝ

SK, CZ > 2016 > 88 min. > biographical documentary

**Director:** Miro Remo  
**Production:** Punkchart films (SK), endorfilm (CZ), Arsy-Versy (SK), Rozhlas a televízia Slovenska (SK), Česká televize (CZ)

An intimate picture of the life of legendary Slovak singer Richard Müller against the backdrop of his a capella concert tour with the band Fragile.

## FESTIVALS:

East Silver Caravan, +420 606 584 482, walter@dokweb.net, www.dokweb.net



# BLOODY GOOD ANIMATION

## THE YEAR OF VIKTOR KUBAL

**Viktor Kubal** (1923 – 1997) was the lead persona of Slovak animation film, being its pioneer since early 1960s and remaining a role model and inspiration until today. His body of work displays a mastery of the art of animation and film storytelling, as well as vitality, wits and non-conformist political stands. His full-length *chefs d'oeuvre* **Brigand Jurko** (1976) and **The Bloody Lady** (1980) retell folk leg-

ends based on historical figures of brigand Juraj Jánošík and Countess Elizabeth Báthory, whose lives inspired a number of films and series. Still, Kubal's masterpieces seem to be ageless mainly thanks to his ability to let enchanting fantasy of the tales to be the main carrier of the storytelling. To remember Kubal and to promote Slovak film heritage, Slovak Film Institute prepares a spe-

cial 3-disks edition consisting of **Brigand Jurko**, **The Bloody Lady**, and a selection of the maestro's 13 short films including a mid-length **The Marzipan Comedy** (1987) on DVD and blu-ray. The special edition is to be released in summer 2017.

more news on Slovak films at [www.sfu.sk](http://www.sfu.sk) and [www.aic.sk](http://www.aic.sk)

## SLOVAK NATIONAL FILM AWARDS THE SUN IN A NET 2017

The Slovak Film and Television Academy (SFTA) granted the Slovak national film awards **The Sun in a Net 2017**. Until recently, this used to be a bi-annual, but starting from 2016 it has become an annual event due to the mounting number of domestic productions.

The most awarded film was **A Prominent Patient** (d. Julius Ševčík), which won eight prizes: Best Cinematography, Best Film Editing, Best Art Direction, Best Costumes, Best Make-Up, Best Leading Actor, Best Supporting Actor and Best Film Sound (ex aequo with **This Is Not Me**, d. Miro Remo).

Best Fiction Film was awarded to **The Teacher** (d. Jan Hřebejk) that also triumphed in the categories: Best Screenplay, Best Leading Actress and Best Music.

Further awards went to films **Steam on the River** (d. Robert Kirchhoff, Filip Remunda, Best Documentary Film), **I, Olga Hepnarova** (d. Tomáš Weinreb, Petr Kazda, Best Film Direction) and **The Red Captain** (d. Michal Kollár, Best Supporting Actress).

The Award for Outstanding Contribution to Slovak Cinema was bestowed on **Rudolf Urc**, the founder figure of Slovak animation.

## SLOVAK BOX OFFICE: ALL OR NOTHING

Not only the increasing number of domestic productions but also a growing cinema admission figure is notable in Slovakia. In 2016, 5,667,071 viewers attended Slovak cinemas. That represents an 22,81% increase on 2015 and it is the highest attendance number since 1994. All Slovak films, including minority co-productions, were seen by 377,094 viewers, representing a 6.61% share of the total attendance.

The year 2017 started very successfully for Slovak films. **All or Nothing** (SK, CZ, 2017, d. Marta Ferencová) saw 334,655 viewers and the film **Kidnapping** (SK, 2017, d. Mariana Čengel Solčanská) had 272,929 viewers.

The number of viewers of domestic film titles in Slovak cinemas as of April 30, 2017 has reached almost 800,000.

[www.sfta.sk](http://www.sfta.sk), [www.aic.sk](http://www.aic.sk), [www.ufd.sk](http://www.ufd.sk)

## SLOVAK FILM INSTITUTE AT MARCHÉ DU FILM

This year, Slovak cinema is present at the Marché du Film's Village International for the 13<sup>th</sup> time!

The pavilion traditionally serves as an information point for international film professionals interested in Slovak cinema and audiovisual industry, as well as a networking place for Slovak film professionals and their international counterparts.

New and upcoming Slovak films will be presented, together with up-to-date promotional materials, the traditional Slovak Films 16 – 17 catalogue, the Upcoming Slovak Films online database, Report on the Slovak Audiovisual Situation in 2016 published by Creative Europe Desk Slovakia and newly released Slovak Animated Film 2014 - 2019 by Slovak Association of Animated Film Producers.

Come and meet us at Pavilion No. 133!

Pavilion No. 133 > Czech Republic - Slovak Republic > Village International > Marché du Film

### REPRESENTATIVES IN CANNES 2017

Peter Dubecký, May 20 – 27, [sfu@sfu.sk](mailto:sfu@sfu.sk)

Rastislav Steranka, May 17 – 24, [rastislav.steranka@sfu.sk](mailto:rastislav.steranka@sfu.sk)

Kristína Aschenbrennerová, May 16 – 27, [kristina.aschenbrennerova@sfu.sk](mailto:kristina.aschenbrennerova@sfu.sk)

Imelda Selková, May 17 – 27, [imelda.selkova@sfu.sk](mailto:imelda.selkova@sfu.sk)

Vanda Vacvalová (SFI sales), May 18 – 21, [vanda.vacvalova@sfu.sk](mailto:vanda.vacvalova@sfu.sk)

### SLOVAK FILM INSTITUTE

National Film Archive, National Cinematographic Centre, Creative Europe Desk Slovakia, Lumière Cinema, Klapka.sk Store, member of FIAF and EFP

### CONTACT

Slovak Film Institute / Slovenský filmový ústav

Grösslingová 32, SK-811 09 Bratislava, +421 2 5710 1503, [sfu@sfu.sk](mailto:sfu@sfu.sk)

[www.sfu.sk](http://www.sfu.sk), [www.aic.sk](http://www.aic.sk), [www.klapka.sk](http://www.klapka.sk), [www.filmsk.sk](http://www.filmsk.sk), [www.skcinema.sk](http://www.skcinema.sk)