

Slovak Film
Institute

What's Slovak

July 1 — July 9
2022

Karlovy Vary International Film Festival | Pictures of the Old World | Liquid Bread
The Word | Twentyseven | The Visitors | Don't Love You Anymore | Brutal Heat

in Karlovy Vary?



Pictures of the Old World

Obrazy starého sveta

Out of the Past

Classic, cult, rare and unfairly overlooked films, screened in their original or restored versions. *Pictures of the Old World*, on the occasion of the 50th anniversary of the film's premiere, will be one of them, with a personal attendance of the director Dušan Hanák.

A testimony leaning towards contemplative lyricism, this documentary portrays the unique inhabitants of a far-flung region of rural Slovakia as it meditates on old age, loneliness, poverty and the weight of life's destiny. However, the film is also a reflection of the indomitability of man and of an authentic existence that defies the pressures of civilisation.

Regarding its very title, *Pictures of the Old World* is a film that demands coming to a standstill, each word has a significant meaning, so what is perceived as a denomination of the genre that is as austere as possible, stands for a challenge, asserting that with each new work, that is in some way documentary in nature, the definition of a film documentary (possibly a feature documentary, non-fiction, etc.) is not being only completed but also re-created. "Pictures" stand apart from words,

they are concrete, therefore singular. Yet, in the film, their singularity does not pertain solely to empirical contingency, it is the singularity of Platonic ideas as well which, nonetheless, occur in this world without regard to natural ability. Immediately, the question arises: does the idea pertain to the visible or the invisible? The idea, is it not "a picture" *sui generis*? Hence the adjective "old", the time is being introduced, i.e. transience, yet the "picture" stands for the presence of the past, the

passing halted, the ever-present "old", thus acquiring the meaning of "original" which, however, does not remain in the past, rather constitutes one of the dimensions of the present. While the "world" is the horizon of all horizons and a way of life; still, the world is also historical, therefore a world within worlds. Accounting for the human world, death is its constant, that is, life and death, death and life – by virtue of this, the world is what gives meaning to life. Purely within its reach, what we

What's Slovak in Karlovy Vary?

call reality lies bare. It is to say: the world does not constitute all reality. Accordingly, the key question follows, specifically the question of whether reality is what we see and know, or what we do not see, since it is being encountered only when it defies our grasp. In addition, the question takes a cinematic form: is film primarily aimed at the visible, or is it summoned by its realism to visualize what cannot be seen? Siegfried Kracauer, in his *Theory of Film*, composed a truly precise, if practically untranslatable, sentence: films must show what they picture. Among other things, his objective is to designate the specific nature of film as a medium: while, under given circumstances, reality, materiality or substance of real life disappears when it comes to artifacts because of the absorption within artist's intention, film does not "explode" reality, rather explores, it is even a redemption of physical reality. Quite undoubtedly, if discussed in the context of cinema, this is one of the picture's roles. However, such "reality" is still not determined. Perhaps condensation might be of use. Merleau-Ponty, in his *Phenomenology of Perception*, disputes the idea of perception as a synthetic act, since synthesis is unattainable; at every moment, the perceptual field is flooded with all sorts of reflections, echoes, whispers of things, completely fleeting impressions which our perception can never fully and seamlessly connect with the perceived context,

but even the elusive and the unattainable constitutes the world. However, the meaning it bears could be the following: ultimately, we do not experience what is real as amounting to what we can put into any context and read on the basis of horizons, rather as everything that defies inclusion and surpasses any synthesis. It is as if it were something "older" and which, in its invisibility, can nevertheless appear as a moment of picture. For example, like Didi-Huberman's "visual", which differs from the realm of visible things. The world is a continuity, hence gaps and ruptures are not ruled out. One can either cross them, build bridges over them, or, on the contrary, focus on them. Such is the importance and one of the functions of the (film) detail. In *Pictures of the Old World*, especially the function of the detail of the face: continuity is being ruptured by the face as a sign that constitutes a code for itself, it is visible, however, not belonging to the visible

world coming out even; it is, on the contrary, the resistance of something all too real which only lies bare in case of a rupture in the field of the visible: a face, that is, a man and a story, a man and his face, constituting a story without any trace of narrativity, a story ceases to be a story, since it happens to be a revelation of physical reality itself, in its singularity. This redemption of physical reality is then a rescue of mortal life, not from its mortality, but within.

Text written by Czech philosopher Miroslav Petříček for *Kino Ikon* (2008) translated by Simona Sklenářová. Photo: Archive of the SFI Photo © Slovak Film Institute

PICTURES OF THE OLD WORLD
OBRAZY STARÉHO SVETA
CS | 1972 | 64 min. | documentary

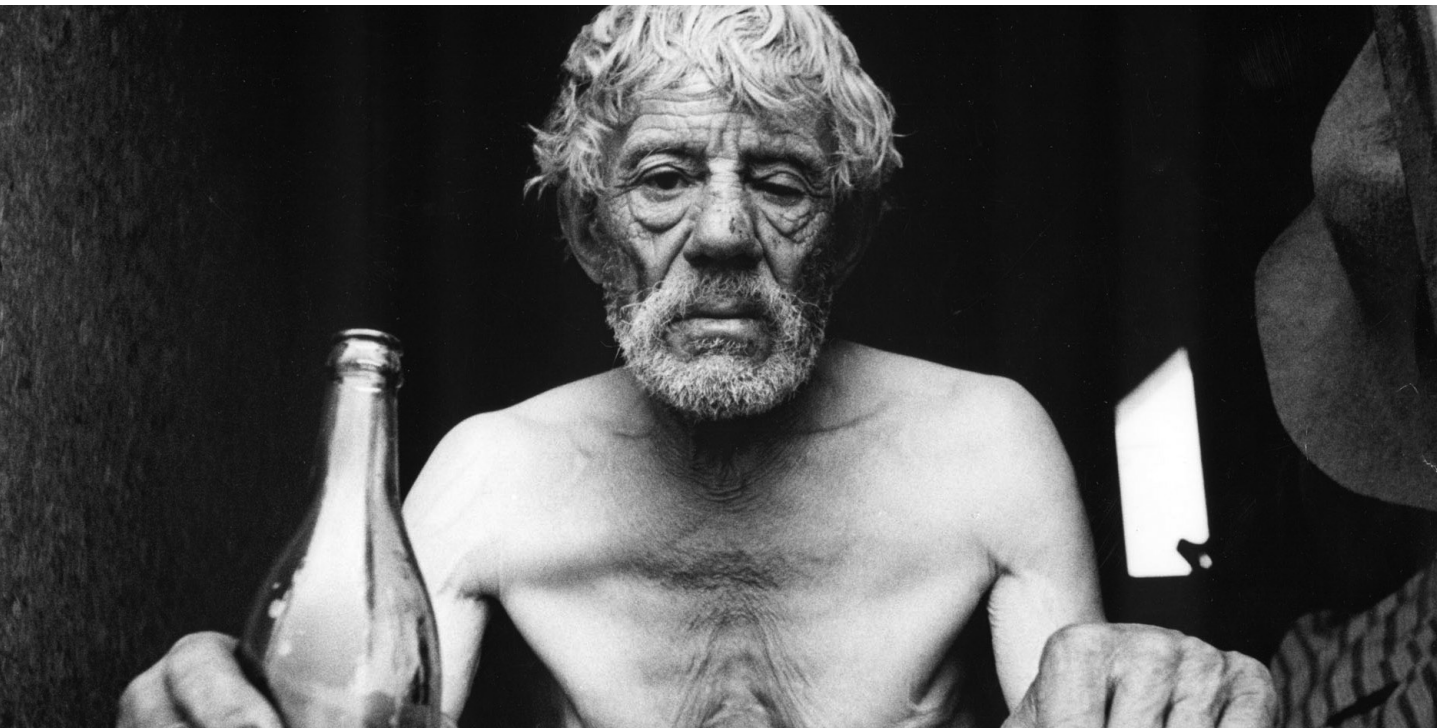
Director & Scriptwriter Dušan Hanák
DOP Alojz Hanúsek
Production Československý film Bratislava (CS)

Contact Rastislav Steranka
Slovak Film Institute
rastislav.steranka@sfu.sk
www.sfu.sk

SCREENINGS ►
Tuesday | July 5 | 14:00 | Grand Hall
Thursday | July 7 | 22:00 | Lazne III Cinema
Friday | July 8 | 8:30 | Congress Hall



Director Dušan Hanák
Photo © Miro Nôta



Liquid Bread

Chlieb náš každodenný

Future Frames

EFP FUTURE FRAMES – Generation NEXT of European Cinema puts a spotlight on outstanding young directors from Europe. Ten film students and graduates will be presenting their films at the 56th Karlovy Vary International Film Festival.

The director Alica Bednáriková got on the radar of foreign festivals rather early – with her student film *Boredom* (2020) about Greta, a compulsive liar whose manipulative behaviour sets off an absurd chain of events. The typically playful narration is also characteristic of her bachelor's graduation film *Liquid Bread* (2021) which premiered at the 75th edition of the Festival de Cannes, in La Cinef selection.



Not unlike *Boredom*, your previous film, *Liquid Bread* is a playful take on film narration. Zoja, the protagonist, visits her family in Southern Slovakia and presents her family members to us one by one. She's recording her commentary on a voice recorder and only at the end, we learn that the purpose of the visit was to find inspiration for her upcoming

film. Could it be so that we have actually been following you, seeking inspiration for *Liquid Bread* this whole time?

I always strive to put a little bit of truth into my films, to have them reflect something we know, to document the lives and feelings of our generation. I base them on situations I've seen or experienced and create a story around them. I wanted *Liquid Bread*

to function as a memory – I'd swear some segments happened exactly that way, verbatim. The rest was enhanced by my memory.

In your film, you bring three generations together under the same roof. The differences start to emerge almost immediately. Nearly everyone knows these situations, why did they speak to you?

I find it interesting to take a closer look at how generations influence one another. Directing the sequences of the late 80's/early 90's was very entertaining, especially because of the costumes and make up. We could really have fun with it, me and make-up artist Danka Táborská plus costume designer Evka Miklišová. Also, many of the costumes belonged to my parents or my friends' parents, which created a certain familiar authenticity. To me, the first generation is the strongest one. The grandparents watch their tiny innocent actions snowball into the consequences, but they are mere observers, as if it didn't concern them anymore. They keep on swimming, without looking back.

Apart from the majority of contemporary student films, your works employ numerous elements you're breaking the fourth wall with, keeping viewers on their toes. I'll mention the commentary of the protagonist contradicting what we see, or wigs and costumes that don't look believable and don't deceive

viewers by trying to pass off everything they see as real. What is your approach to selecting stylistic means?

I see *Liquid Bread* as an anecdote, which allows me to use these formal eccentricities. If a character has boyfriends, she has to be passionately making out with them all in front of her house. If characters drink, they have to drink all together in one room with musical accompaniment. If someone gets injured, they have to have a cast, crutches, and be limping... I'm simply trying to make best use of the means of fiction film. I want the memory I'm exploring in the film to deceive me. It should be interesting, and at the same time, question my memory – to what extent is it really authentic? Because film is fiction and no matter how hard we try to create an authentic portrait of reality, we'll never succeed in it fully, we can only come close to it. Personally, I find it a lot more interesting to admit that fiction is fiction, search for the fragments of truth somewhere in between and find the "life" we know (in dialogues, reactions, emotions, in acting).

***Liquid Bread* is your bachelor's graduation film. What other topics or what direction do you plan on exploring in your works?**

I feel as if I'm still recovering from making my graduation film. I'm trying to gather some inspiration and talk to friends about topics I am curious about as a filmmaker, for example maturing and nostalgia – and how quickly the present becomes nostalgia. Can we now look at the year 2013 and summarise its characteristic attributes? It seems to me that today, we grow out of things a lot sooner, we see things in perspective, observe them from a distance. Present-day stories also intrigue me. I'd like to see more of what I know in films – more themes and allusions we normally use in conversation. I want to hear the Slovak language spoken the way we really use it. I want to see complex female characters, and above all, female friendships.

*Interview by Lea Pagáčová,
translated by Lucia Čuriová.*

What's Slovak in Karlovy Vary?

LIQUID BREAD
CHLIEB NÁŠ KAŽDODENNÝ
SK | 2021 | 26 min. | fiction

Director Alica Bednáriková
Scriptwriter Alica Bednáriková,
Diana Dzurillová
DOP Roman Šupej
Cast Milka Zimková, Karol Čálik,
Ondrej Kovaľ, Viktória Šuplatová,
Patrícia Balajová

Production FTF VŠMU
festivals@vsmu.sk
www.ftf.vsmu.sk

SCREENINGS ▶
Tuesday | July 5 | 18:00 | Small Hall
Saturday | July 9 | 22:30 | Husovka Theatre



Director
Alica Bednáriková



The Word Slovo

Crystal Globe Competition

A non-specialized international competition of feature-length fiction and documentary films presented as world or international premieres.

CZ – SK – PL | 2022 | 104 min. |
historical drama

Director & Scriptwriter

Beata Parkanová
DOP Tomáš Juríček

Cast Martin Finger, Gabriela Mikulková,
Jenovéfa Boková, Marek Geišberg,
Antonie Formanová

Production LOVE.FRAME (CZ), AZYL
Production (SK), KIJORA Film (PL), Czech
Television (CZ), Bontonfilm Studios (CZ)

For Vera, family has always come first. She lives with her husband Václav – an honest, unassuming public notary – in a small town in Czechoslovakia. They protect their marriage with all the power of their love. But what if a crisis were to come from outside? What if the world changed so dramatically that leading ordinary lives suddenly became impossible? For Vera and Vaclav, this upheaval comes in the summer of 1968 with the invasion of the Soviet Army.

Slovak Co-Producer

Maroš Hečko, Peter Veverka
AZYL Production
viliam@azyl.sk
www.azyl.sk

WORLD PREMIERE

Karlovy Vary IFF 2022, Czech Republic

SCREENINGS ►

Sunday | July 3 | 20:00 | Grand Hall
Monday | July 4 | 13:00 | Pupp Cinema
Tuesday | July 5 | 19:00 | Lazne III Cinema
Wednesday | July 6 | 16:00 | Congress Hall



What's Slovak in Karlovy Vary?



Twentyseven Dvadsaťsedem

Works in Development – Feature Launch

Nine projects, which have been developed within the Feature Launch programme and are now looking for co-production partners.

SK – HU – CZ | 100 min. | fiction |
in production

Director & Scriptwriter

Gregor Valentovič
Producer Zora Jaurová
MPhilms
mphilms@mphilms.sk
www.mphilms.sk

David (27) and his three best friends from high school promised that their friendship would last forever. After Hana gets married, Bažo moves abroad, and Maja falls in love with an adventurous traveller, David finds himself all alone. He is forced to embark on a new journey to find out that his adult life as a queer person might be inherently different than of those who grew up with him. *Twentyseven* is a film about the early-life crisis of the late-twenties, who face the finality of having to grow up, understanding that happiness is not to be pursued, and that home is just a state of mind.

Expected Release 2024

PRESENTATION WID

Monday | July 4 | 11:00 |
Lázně III Cinema





The Visitors

Návštevníci

Works in Progress

Ten fiction and documentary feature films in the late stage of production or post-production from the countries of Central and Eastern Europe, the Balkans, the former Soviet Union, the Middle East, and North Africa.

CZ – NO – SK | 85 min. | creative documentary | in production

Director & Scriptwriter Veronika Lišková
DOP Vojtěch Vančura

Production Cinémotif Films (CZ), Peter Kerekes (SK), Česká televize (CZ), Ten Thousand Images (NO)

Slovak Co-Producer
Peter Kerekes
kerekofilm
kerekofilm@gmail.com
www.kerekofilm.com

A young anthropologist arrives with her family in the Svalbard archipelago in order to study how life changes in the polar regions. After the initial falling in love with her new home she soon finds out that it's not "only" the icebergs and permafrost what is vanishing in the High Arctic. Zdenka inevitably has to face the question of how much she may allow herself to get involved in the local community that she was only supposed to observe.

Expected Release 2022

PRESENTATION WIP
Monday | July 4 | 14:00 |
Lázně III Cinema



What's Slovak in Karlovy Vary?



I Don't Love You Anymore

Už tě nemám rád

First Cut Lab

First Cut Lab Karlovy Vary is a programme designed for 2 long feature fiction films in editing phase from the Czech Republic or Slovakia. Its main goal is to foster the artistic potential of the selected rough cuts and, at the same time, to increase the sales, festival and circulation potential of the completed films.

CZ – SK – RO | 90 min. | drama | in production

Director & Scriptwriter Zdeněk Jiráský
DOP Michal Černý

Production i/o post (CZ), ARINA (SK), Tangaj production (RO)

Tereza suggests they run away from home. They stage even rougher videos and pretend Marek kidnapped her. After Marek calls Tereza's mother, there is no way back. They buy train tickets to go as far as possible and end up in Bucharest, in a dirty suburb apartment-block neighbourhood, stealing food. The halcyon free ride is over, and they begin to realize, their escape won't last much longer. Marek wants to return home, but Tereza reminds him he is a wanted kidnapper and if he returns without her, nobody will believe he didn't hurt her. An unfortunate accident confirms Tereza's prediction.

Slovak Co-Producer
Silvia Panáková
silvia@arinafilm.sk
www.arinafilm.sk

Expected Release 2024





Brutal Heat Brutální vedro

**Works in Progress,
First Cut Lab**

Film *Brutal Heat* has been selected for both programmes.

Vincek is sick of himself, his father, everything around him... especially a Sun fragment approaching the Earth - the internet is full of its recordings. Luckily, a friend invites Vincek to his cottage. But on the way there, several unexpected events happen. Vincek gets violently beaten up and robbed, spends the night with two strange girls, quarrels with the rude bus driver... A parallel storyline follows two brothers, one of whom is disabled, who decide to climb the Gerlach peak.

CZ – SK | 80 min. | magic realism coming of age road movie | in production

Director & Scriptwriter Albert
Hospodářský
DOP Tomáš Uhlík

Production nutprodukce (CZ),
Punkchart films (SK)

Slovak Co-Producer
Ivan Ostrochovský, Katarína Tomková
Punkchart films
ivan@punkchart.sk
www.punkchart.sk

Expected Release 2023

PRESENTATION WIP
Monday | July 4 | 14:00 |
Lázně III Cinema

What's Slovak in Karlovy Vary?

Contact

SLOVAK FILM INSTITUTE

National Film Archive

National Cinematographic Centre

seat of Creative Europe Desk Slovak
Republic

Kino Lumière

Film.sk

Klapka.sk

member of FIAF and EEP

REPRESENTATIVES AT THE 56th KVIFF

Slovak Film Institute
Peter Dubecký – Director General

Rastislav Steranka – Director of the
National Cinematographic Centre
rastislav.steranka@sfu.sk
+421 905 539 500

Kristína Aschenbrennerová – Festival
Relations Department
kristina.aschenbrennerova@sfu.sk
+421 917 684 839

Slovak Film Commission
Zuzana Bielíková
zuzana.bielikova@filmcommission.sk
+421 905 360 033

CONTACT & Published by

Slovak Film Institute
Slovenský filmový ústav
Grösslingová 32
SK – 811 09 Bratislava

+421 2 5710 1503
sfu@sfu.sk

www.sfu.sk
www.aic.sk
www.skcinema.sk
www.filmsk.sk
www.klapka.sk
www.kino-lumiere.sk

Production Veronika Krejčová

Editors Lea Pagáčová,
Kristína Aschenbrennerová,
Tomáš Hudák, Rastislav Steranka

Graphic design Marek Menke



SLOVAK FILM INSTITUTE
AND SLOVAK FILM COMMISSION
JOIN FORCES TO PROMOTE
SLOVAKIA AT INTERNATIONAL
FILM MARKETS.

EUROPEAN FILM MARKET,
BERLINALE



MARCHÉ DU FILM,
FESTIVAL DE CANNES

