

WHAT'S SLOVAK IN KARLOVY VARY?



JUNE 29 – JULY 7, 2018

THE STORY OF A FAMILY
IN A HALF-TIME OF
ITS DECAY.

FUTURE FRAMES

WARM COMEDY ABOUT DEPRESSION, MADNESS AND UNFULFILLED DREAMS

HREJIVÁ KOMÉDIA
O DEPRESII, ŠIALENSTVE
A NESPLNENÝCH SNOCH



INTERVIEW WITH MICHAL ĎURIŠ

Despite being raised in a family strongly rooted in theatre, Michal Ďuriš (1993) decided to study film instead. After four years of education in film photography, editing and sound design at Private Secondary Art School in Košice, he worked as camera operator, grip, assistant director and director of photography on short promo videos, commercials and music videos. In 2014 he got accepted to the Academy of Performing Arts in Bratislava, where he is currently studying for a Master's Degree in Film and Television Directing; he also collaborates with several theatres as freelance director.

Your Bachelor Degree graduation film *Warm Comedy About Depression, Madness and Unfulfilled Dreams* is a very unconventional work when compared to other live action student films produced in Slovakia. What inspired you?

The biggest influence for me were theatre plays by alternative Slovak theatres, such as Theatre S.T.O.K.A, Theatre Disk, Theatre Pôtoň, DPM and SKRAT. I really admire their work.

The film deals with marital problems, personal struggles of each of the family members, and their impact on the whole

family. Why did you choose this topic?

At the origin of every story, there is always the topic. It's crucial to me that the topic of my films touches me personally; it must be something which I have experienced. It is the personal experience that motivates me the most to share the story with the world through my work.

In this particular case, the title of the film represents the topic itself and its frame. I wrote down my own experiences and situations I was involved in and discussed them with the actors. Together we fused the experiences, theirs with my own, and transformed them into the final draft of the screenplay.

European Film Promotion's Future Frames programme is an important platform for emerging talents. What does it mean for you to have your film premiered within this competition section and what are your expectations?

My expectations are mainly local. If I gain wider international attention, that's great, but for me the most important thing about being selected for the Future Frames programme is that it kind of legitimizes my actor-director driven approach. At the same time, the success of the film proves institutions that decided to support this unusual project without screenplay, solely based on the story sketch and the director's vision, that competitive projects can be created

outside of the usual ways.

Is there anyone in the Slovak audiovisual community whose work influences you, to whom you look up to?

Unambiguously my professors, who not only help me as professional consultants, but most of all they are there for me on the personal level; they motivate me and give me moral support. I must name notably Stanislav Párnický, Martin Šulík, Palo Korec and Teodor Kuhn.

What upcoming projects can we look out for in near future?

At the moment, I am rehearsing a theatre play with Braňo Mosný, actor from the new Theatre S.T.O.K.A. It's a cynical monodrama about the downfall of a character and the search for a new identity.

Apart from that I am working on a film entitled *Opulentná Psota*, set in the nostalgic, post-revolutionary period of the 1990s. It tells a story of the members of a multi-generational family living on the periphery of a bigger city. The film is psychologically mapping each one of the characters in their specific attempts to find their own happiness.

This film was supported by



SK 2017 22 MIN. FICTION

DIRECTOR: Michal Ďuriš

SCREENPLAY: collective work

DOP: Sophia Boyd

CAST: Peter Tilajčík, Szidi Tobias, Adrián Jastraban, Tadeáš Kolník

PRODUCTION: FTF VŠMU (SK)

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

WORLD PREMIERE:
53RD KARLOVY VARY IFF

FUTURE FRAMES:

3. 7. > 19.00 > CONGRESS HALL *WORLD PREMIERE

7. 7. > 22.30 > LÁZNĚ III

A DRAMATIC STORY SET ON THE RUSSIAN FRONT DURING THE FINAL DAYS OF WORLD WAR I IS AN UNCOMPROMISING INDICTMENT OF THE CRUELTY AND POINTLESSNESS OF WAR. THE MAIN CHARACTER CORPORAL HOFERIK IS A SOLDIER AT HEART WHOSE DEDICATION TO THE ARMY AND MONARCHY IS BOUNDLESS, ALONG WITH HIS WILLINGNESS TO DEFEND IT TO HIS LAST GASP. HOWEVER, HIS EXAGGERATED SENSE OF DUTY AND OCCASIONAL ALMOST BLIND BELIEF IN IDEALS PROVE FATAL FOR HIM.

CS 1980 85 MIN. FICTION

DIRECTOR: Martin Hollý

SCREENPLAY: Vladimír Kalina, Jiří Křižan

DOP: František Uldrich

CAST: Vlado Müller, Josef Bláha, Ilja Prachař, Radovan Lukavský, Jiří Kodet, Oldřich Velen, Pavel Zedníček, Miroslav Zounar, Ladislav Frej, Jan Skopeček, Jiří Zahajský, Vítězslav Jandák, Jan Pohan, Jiří Krampol, Ivan Palúch

PRODUCTION: Slovenská filmová tvorba Bratislava (CS), Filmové studio Barrandov (CS)

CONTACT: Slovak Film Institute, Grösslingová 32, SK-811 09 Bratislava, rastislav.steranka@sfu.sk, www.sfu.sk

**INTERNATIONAL PREMIERE
OF DIGITALLY RESTORED FILM**

OUT OF THE PAST

SIGNUM LAUDIS

SIGNUM LAUDIS

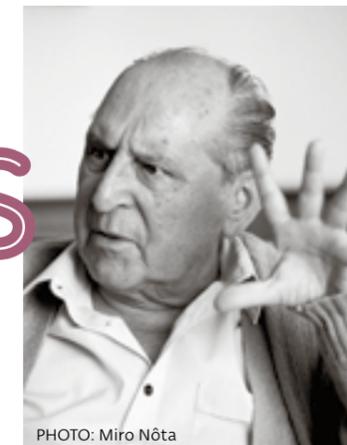


PHOTO: Miro Nôta

INTERVIEW WITH MARTIN HOLLÝ

Every year, Out of the Past section brings classic, cult, rare and unfairly overlooked films, screened in their original or restored versions to Karlovy Vary IFF. This year's edition will introduce digitally restored film *Signum Laudis* (d. Martin Hollý) in its international premiere. Back then, when this World War I psychological drama was presented for the first time at the Festival in 1980, it received the Special Jury Prize. In 1981, an interview with Martin Hollý was published in Czechoslovak film magazine *Film a doba*, in which the director describes his relationship with history and the way he reflects it in the film.

Most of your recent films are set in the recent past. What fascinates you about the 20th century?

I believe in the connection between two generations. Whatever happens to the younger generation always somehow refers to the preceding one. History does not only concern the past, it is also reflected in the present. I consider the topics of my films a current issue. The heroes who have lived through World War I carry their feelings and opinions of that period with them into the present, where they are confronted with the contemporary views and feelings of my younger generation, waiting for reaction. Although I haven't experienced the historic event, I am becoming a part of it by meeting the ones who survived. It is my luck to be allowed to confront my feelings and opinions with theirs, and face them with my experience of World War II. Through this, I am discovering World War III that is happening inside us, becoming more and more palpable. It's a psychological war. This means that we are entering a massive

trinity game of the moment, the situation and the decision. That's why I love my job so much.

The characters in my film have no prospect of the future. I feel like a fortune-teller because only I know what will happen. I have the capacity to create the world of the past with all its characteristics, even with the stench of the trenches; and yet I know how it will end. That's how my world can exist. I am the only one who knows if the character's hopes are right or wrong. This man who lives in the present wants to shake off the burden of history, he is constantly fighting with his ancestors, his own atavisms, generic atavisms, trying to find his own path again with me. This fight for the idea not only makes him a better person, but also improves the society of today.

After all, society and individuals will only be judged by the merciless history. And history only follows one path – the path of progress. History taught us that evolution of nations, of whole societies and of individuals does not happen in tranquility but in constant modification of injustice, unfairness, sweat and unfortunately, blood as well. That is how I know my films need to be set in the past decades, instead of the present time where I could only presume how the conflict would turn out.

There is a recurring motive of horses and trains in your films. Does it have a symbolic meaning?

It's my childhood memory. Railway station. There is always someone departing, someone arriving. Where did they come from? Where are they going? As a kid, I used to spend a lot of time at the train station even without knowing who is coming and who is going. I became curious just like the astronomer searching for the stars. That's why the trains became a symbol of my curi-

osity, representing my desire to explore the world and the people within. The horses have a symbolic meaning too. They are noble animals that live with us for a long time, helping us with hard work, fighting next to us in the battlefield; and yet, we are capable of abusing them. Think of the scene in *Signum Laudis* when Radovan Lukavský in the role of general Gross asks: „Kill the horses?“. This one sentence and the look on his face express the philosophical complexity of it all. This horrifying moment makes even his fake moustache rise. A great moment of a great actor. But not just that – it's the truth, almost a physical truth. And that's what it's all about.

SOURCE: Brechtová, A. (1981). Bohatství žánrů – jednota myšlenky, rozhovor s režisérem Martinem Hollým. *Film a doba*, 8, 431-432.

✿ MARTIN HOLLÝ (1931 – 2004) FILMOGRAPHY (SELECTED):

1990 – Silent Pain
1983 – The Dead Teach the Living
1982 – Salt More than Gold
1981 – Night Riders
1980 – Signum Laudis
1979 – Custom-Tailored Death
1977 – Private War
1974 – Who Leaves in the Rain...
1973 – The Sin of Katarína Padychova
1971 – Eagle Feather
1970 – The Copper Tower
1968 – The Ballad on the Seven Hanged
1964 – A Case for the Defense Attorney
1962 – Crows Fly Over

OUT OF THE PAST

3. 7. > 13.00 > KARLOVY VARY MUNICIPAL THEATRE

7. 7. > 13.30 > LÁZNĚ III



OFFICIAL SELECTION – COMPETITION



DOMESTIQUE DOMESTIK

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

CZ, SK > 2018 > 116 MIN. > FICTION

DIRECTOR & SCRIPTWRITER: Adam Sedlák

DOP: Dušan Husár

CAST: Tereza Hořová, Jiří Konvalinka, Miroslav Hanuš, Tomáš Bambušek

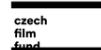
PRODUCTION: Shore Points (CZ), sentimentalfilm (SK), Elekta Film (CZ), Soundsquare (CZ), UPP (CZ), Czech Television (CZ)

WORLD PREMIERE:
53RD KARLOVY VARY IFF

CONTACT: Shore Points, Jakub Jíra, jakub@shorepoints.cz, www.shorepoints.cz

SLOVAK PRODUCER: sentimentalfilm, Ivan Ostrochovský, ivan@sentimentalfilm.sk, www.sentimentalfilm.sk

This film was supported by



Film Foundation of Czech Television,
RWE and Barrandov Studio

OFFICIAL SELECTION – COMPETITION:

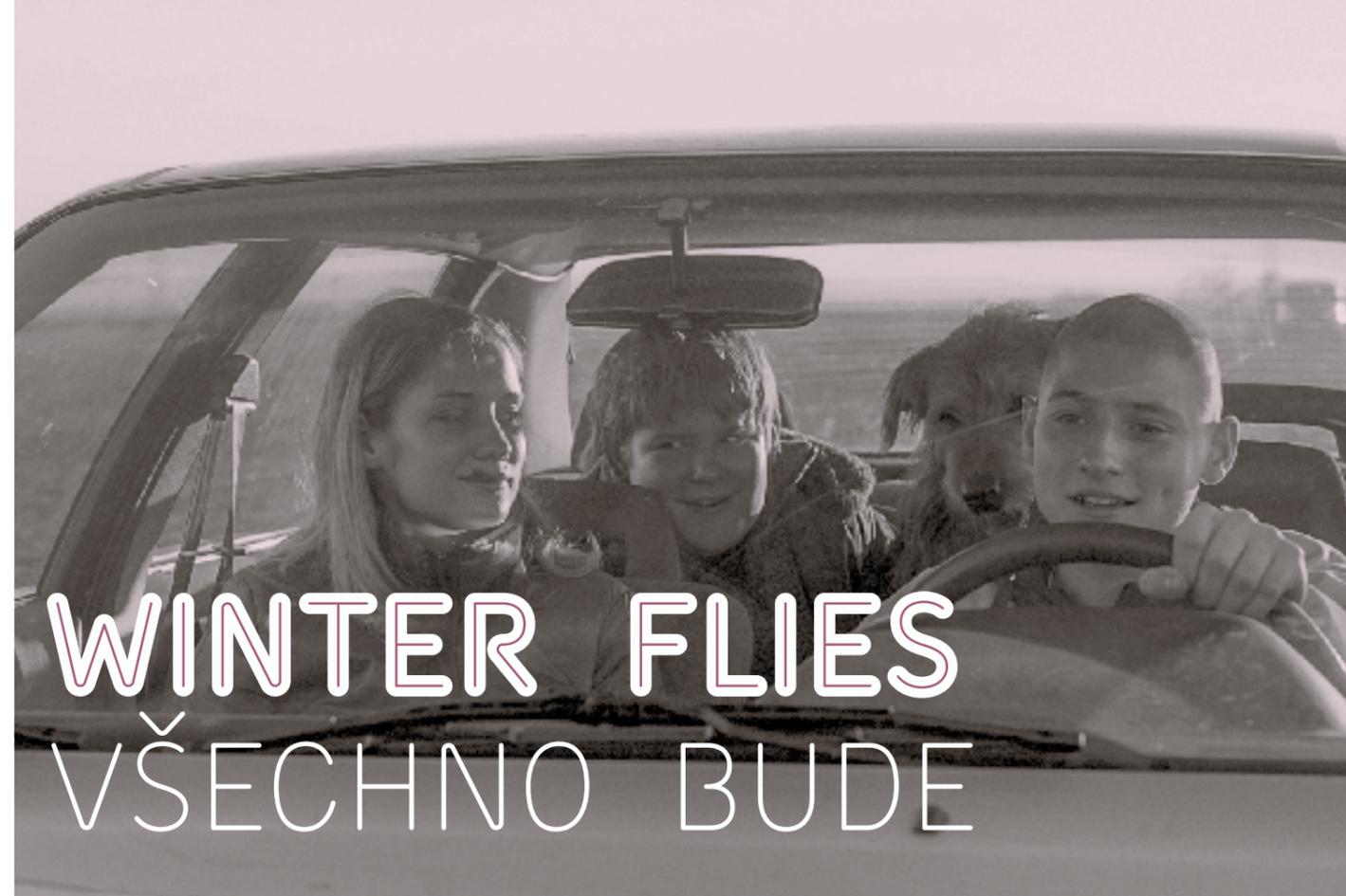
3. 7. > 10.30 > CONGRESS HALL *PRESS & INDUSTRY

3. 7. > 20.00 > GRAND HALL *WORLD PREMIERE

4. 7. > 13.00 > PUPP CINEMA

6. 7. > 11.30 > DRAHOMÍRA CINEMA

OFFICIAL SELECTION – COMPETITION



WINTER FLIES VŠECHNO BUDE

The story begins at a police station with the interrogation of Mára, a teenager who is said to have stolen a car and driving it across the country. The boy will not reveal who he is, where he is from, nor whether the car, registered on the other end of the country, has been stolen or just borrowed. The cops cannot believe that the boy could have possibly made such a long trip on his own. Gradually, Mára begins to tell a story full of fantastic details. The line between truth, lies and manipulation is very thin.

CZ, SI, PL, SK > 2018 > 85 MIN. > FICTION

DIRECTOR: Olmo Omerzu

SCREENPLAY: Petr Pýcha

DOP: Lukáš Milota

CAST: Tomáš Mrvík, Jan František Uher, Eliška Křenková, Lenka Vlasáková, Martin Pechlát

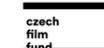
PRODUCTION: endorfilm (CZ), Cvinger film (SI), Koskino (PL), Punkchart films (SK), Czech Television (CZ)

WORLD PREMIERE:
53RD KARLOVY VARY IFF

CONTACT: endorfilm, Jiří Konečný, jiri@endorfilm.cz, www.endorfilm.cz

SLOVAK PRODUCER: Punkchart films, Ivan Ostrochovský, ivan@punkchart.sk, www.punkchart.sk

This film was supported by



Slovenian Film Centre
and Polish Film Institute

OFFICIAL SELECTION – COMPETITION:

1. 7. > 10.30 > CONGRESS HALL *INDUSTRY & PRESS

1. 7. > 20.00 > GRAND HALL *WORLD PREMIERE

2. 7. > 13.00 > PUPP CINEMA

4. 7. > 11.30 > DRAHOMÍRA CINEMA



PHOTO: Miro Nôta

INTERVIEW WITH IVAN OSTROCHOVSKÝ

Meet Ivan Ostrochovský (1972), film author, director and producer. Before his fiction feature debut *Koza* (2015) premiered at the 64th Berlinale, Ostrochovský had made several documentaries, eg. *Lesser Evil* (2004), *Ilja* (2010) and *Velvet Terrorists* (2013) with Pavol Pekarčík and Peter Kerekes, awarded with the FEDEORA Award at the 48th KVIFF and Tagesspiegel Readers Award at the 63rd Berlinale. He produced *Nina* (2017) by Juraj Lehotský, *5 October* (2016) by Martin Kollar and *Sunrise Hotel* (2016) by Mária Rumanová, coproduced documentary by Erika Hníková *Matchmaking Mayor* (2010), feature debut of Iveta Grófová *Made in Ash* (2012) and many more.

Two of the films you coproduced were selected for Official Selection – Competition at Karlovy Vary IFF – *Domestique* (d. Adam Sedlák) and *Winter Flies* (d. Olmo Omerzu). How was the collaboration with your Czech colleagues?

I have collaborated with Jirka Konečný and Olmo Omerzu already on their previous film, *Family Film*, and I enjoyed it. I think Olmo creates a very specific and much needed path in Czech cinema. I am his fan and I am glad I could be a part of this project.

Domestique is my first collaboration with Jakub (Jíra - ed.) and Adam (Sedlák - ed.). I actually prefer not to work with pe-

ople whose work I don't know, but Adam's clear creative and visual concepts made me change my mind. I believe this is not the last time we hear of him.

What does a film project have to have for you to decide to join in as a (co)producer?

The key for me is, that people who make the film and with whom I enter into cooperation, are in some aspects smarter than I am.

You are also scriptwriter and film director. Yet, when acting as the film's producer, how much do you get artistically involved?

That depends. Yet, with the majority of projects I don't enter the creative process at all. As I have already mentioned, I believe that the people whose film I am producing are smarter than I am, and I fully trust them. I have developed a custom to wait at least one year from the premiere to watch the film I coproduced. I still haven't seen *Nina* which premiered here, at Karlovy Vary IFF last year.

As a beginner producer I used to come to the editing room. However, I either left disappointed with the feeling things were not going quite that well, or, on the other hand, when everything was great my author-ego was jealous. No matter what, I never left the room in a good mood. So I stopped going there. Honestly, it seems that my absence hasn't had any negative

effect on the quality of the film and I sleep better ever since.

How do you see the evolution of the Slovak audiovisual environment and its conditions for film production and coproduction?

Frankly said, a growing number of films being made, growing cinema admissions, growing success at important international film festivals such as Cannes, Berlin or Toronto speak for themselves.

✿ IVAN OSTROCHOVSKÝ FILMOGRAPHY (SELECTED):

- Upcoming – 7 days (d. Jaro Vojtek)
- Upcoming – Censor (d. Peter Kerekes)
- Upcoming – The Disciple (d. Ivan Ostrochovský)
- 2017 – *Nina* (d. Juraj Lehotský)
- 2016 – *5 October* (d. Martin Kollar)
- 2016 – *Sunrise Hotel* (d. Mária Rumanová)
- 2016 – *This Is Not Me* (d. Miro Remo)
- 2016 – *Difficult Choice* (d. Zuzana Piussi)
- 2015 – *Koza* (d. Ivan Ostrochovský)
- 2013 – *Velvet Terrorists* (d. Ivan Ostrochovský, Pavol Pekarčík, Peter Kerekes)



SK > 70 MIN. > CREATIVE DOCUMENTARY > IN PRODUCTION

DIRECTOR: Jaro Vojtek
SCREENPLAY: Marek Leščák, Jaro Vojtek
DOP: Peter Balcár, Tomáš Stanek, Noro Hudec
PRODUCTION: Punkchart films (SK)
CONTACT: Punkchart films, Ivan Ostrochovský, ivan@punkchart.sk, www.punkchart.sk

Through the fates of three characters - a truck driver, a carer in Austria and a group of manual workers – *7 Days* shows the lives of people who have to travel home after working hard on their so-called weekly tours. The film reflects their dreams and desires, but also the sacrifices they have to make when their relatives depend on their incomes. It follows the double lives they live: when they are in foreign cities – in hostels, in households of other people, and when they are at home, only on Sunday. What happens to them? What do they dream about? A social probe into the phenomenon of weekly tours where the time spent remote from their homes destroys what they are actually working for: their families and relationships with their loved ones.

EXPECTED RELEASE: 2019

This film was supported by



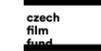
SK, CZ, UA > 80 MIN. > DRAMA > IN PRODUCTION

DIRECTOR: Peter Kerekes
SCREENPLAY: Ivan Ostrochovský, Peter Kerekes
DOP: Martin Kollar
PRODUCTION: Punkchart films (SK), endorfilm (CZ), Peter Kerekes (SK), Arthouse Traffic (UA)
CONTACT: Punkchart films, Ivan Ostrochovský, ivan@punkchart.sk, www.punkchart.sk

The story of a young woman Ljuba, who is sentenced to six years in jail for killing her unfaithful husband. Soon after she discovers that she is pregnant. After giving birth to her son Kolja, she is serving her punishment in Odessa prison. Ljuba does not want her child to end up in an orphanage, which is the common fate of children leaving the prison nursery after three years. Ljuba is determined to do anything not to let this happen... In prison, she meets Irina, a 40-year old woman who works there as an operational security officer. Irina, who surveys all of Ljuba's failed rendezvous and reads all her letters, soon understands her new opportunity.

EXPECTED RELEASE: 2019

This film was supported by



SK, CZ, RO, IE > 90 MIN. > DRAMA > IN PRODUCTION

DIRECTOR: Ivan Ostrochovský
SCREENPLAY: Rebecca Lenkiewicz, Marek Leščák, Ivan Ostrochovský
DOP: Juraj Chlpík
PRODUCTION: Punkchart films (SK), RTVS - Radio and Television Slovakia (SK)
CONTACT: Punkchart films, Ivan Ostrochovský, ivan@punkchart.sk, www.punkchart.sk

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

EXPECTED RELEASE: 2019

This film was supported by



and CNC

EAST OF THE WEST – COMPETITION

MOMENTS CHVILKY

Contemporary family drama *Moments* is structured around the character of young, warm-hearted woman Anežka who is always there for her family, tries to help everybody and keep her promises. But she learns in the course of the story that one's self-sacrifice has to be limited and that sometimes she also needs to fulfil her own dreams and longings. *Moments* is a film about everyday life, primary emotions, family relations and the desire for harmony that we all struggle with.

CZ, SK > 2018 > 95 MIN. > FICTION

DIRECTOR & SCRIPTWRITER: Beata Parkanová

DOP: Martin Douba

CAST: Jenovéfa Boková, Martin Finger, Lenka Vlasáková,

Alena Mihulová, Marek Geišberg, Jaroslava Pokorná, Viktor Tauš

PRODUCTION: Heaven's Gate (CZ), Fog 'n' Desire Films (CZ), Czech Television (CZ), KFS production (SK)

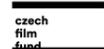
WORLD PREMIERE:

53RD KARLOVY VARY IFF

CONTACT: Heaven's Gate, Viktor Tauš, viktor@heavensgate.cz

SLOVAK PRODUCER: KFS production, Michal Kollár, michal@fogndesirefilms.com

This film was supported by



SPECIAL EVENTS

CIRCUS RWANDA CIRKUS RWANDA

Europe meets Africa on the stage of a contemporary circus, in the creation of a spectacular joint show. But what happens when a hot-tempered artistic control-freak from the heart of Europe works with easy-going acrobats from the heart of Africa?

CZ, SK > 2018 > 80 MIN. > DOCUMENTARY

DIRECTOR & SCRIPTWRITER: Michal Varga

DOP: Jakub Jelen, Matěj Piňos

CAST: Rosta Novák, Eliséé Nyiosenga

PRODUCTION: Xova Film (CZ), Czech Television (CZ), nutprodukcia (SK), RTVS – Radio and Television Slovakia (SK)

WORLD PREMIERE:

53RD KARLOVY VARY IFF

CONTACT: Xova Film, Marek Novák, marek@xovafilm.cz, www.xovafilm.cz

SLOVAK PRODUCER: nutprodukcia, Jakub Viktorín, jakub.viktorin@gmail.com

This film was supported by



EAST OF THE WEST – COMPETITION:

1. 7. > 15.30 > CINEMA A *PRESS & INDUSTRY

2. 7. > 18.30 > KARLOVY VARY MUNICIPAL THEATRE *WORLD PREMIERE

3. 7. > 16.30 > LÁZNĚ III

5. 7. > 13.30 > HUSOVKA THEATRE

6. 7. > 17.30 > CINEMA A *PRESS & INDUSTRY

SPECIAL EVENTS

1. 7. > 21.00 > ČAS CINEMA *WORLD PREMIERE

3. 7. > 17.00 > CINEMA B

5. 7. > 22.30 > HUSOVKA THEATRE

CZECH FILMS 2017 - 2018



INSECT
HMYZ

CZ, SK > 2018 > 105 MIN. > FICTION, ANIMATION

DIRECTOR & SCRIPTWRITER: Jan Švankmajer

DOP: Jan Růžička, Adam Ol'ha

CAST: Jaromír Dulava, Kamila Magálová, Jiří Lábus, Ivana Uhlířová, Norbert Lichý, Jan Budař

PRODUCTION: ATHANOR (CZ), PubRes (SK)

FESTIVALS & SALES: ATHANOR - společnost pro filmovou tvorbu, Jaromír Kallista, athanor@nexta.cz, www.athanor.cz

A local pub in a small town. It's Monday and the bar is closed, the chairs are turned upside down on the tables. The pub is empty except for six amateur actors sitting in a corner. They've met to rehearse "The Insect Play" by the Čapek brothers. On a raised platform across the room we see a stage, set for Act II of the play. As the rehearsal progresses, the characters of the play are born and die without any regard to time. The actors slowly become one with them and some of them undergo frightening transformations...

This film was financially supported by

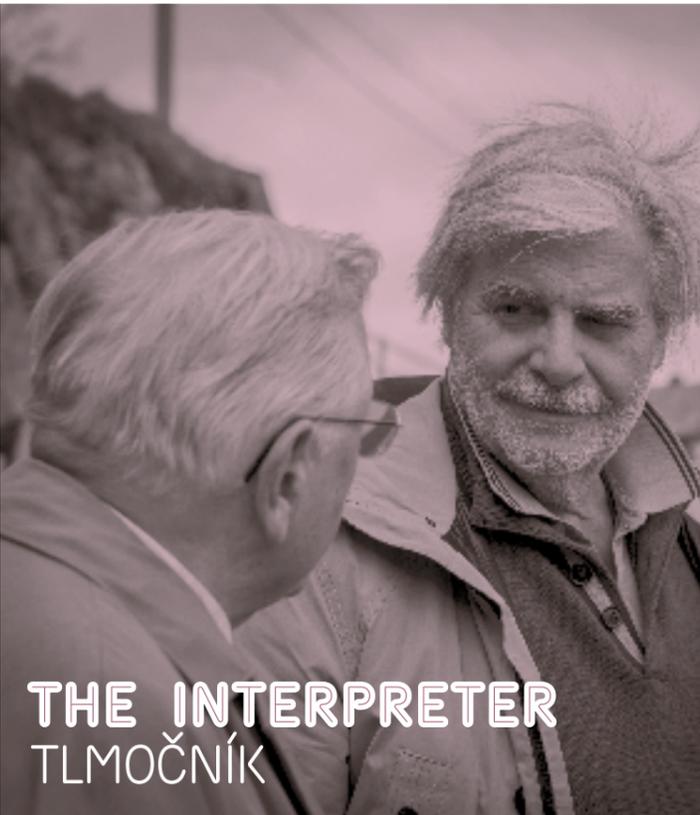


CZECH FILMS 2017 - 2018:

29. 6. > 10.30 > HUSOVKA THEATRE

2. 7. > 16.00 > NÁRODNÍ DŮM

5. 7. > 14.00 > CINEMA B



THE INTERPRETER
TLMOČNÍK

SK, CZ, AT > 2018 > 110 MIN > FICTION

DIRECTOR: Martin Šulík

SCREENPLAY: Marek Leščák, Martin Šulík

DOP: Martin Štrba

CAST: Peter Simonischek, Jiří Menzel, Zuzana Mauréry, Attila Mokus

PRODUCTION: TITANIC (SK), IN Film Praha (CZ), coop99 filmproduktion (AT), RTVS – Radio and Television Slovakia (SK), Czech Television (CZ)

FESTIVALS: Celluloid Dreams, Pascale Ramonda, pascale@pascalaramonda.com

SALES: Celluloid Dreams, Hengameh Panahi, info@celluloid-dreams.com, www.celluloid-dreams.com

A book by a former SS officer detailing his time and deeds in Slovakia falls into the hands of the interpreter, Ali Ungár. He realises that the SS officer is responsible for the death of his parents. He travels to Vienna but, in place of the killer, he finds only his son, Georg, a former teacher who has distanced himself from his father's past throughout his life. However, the interpreter's visit awakens his interest and he decides to find out who his father actually was.

This film was financially supported by



CZECH FILMS 2017 - 2018:

29. 6. > 13.30 > HUSOVKA THEATRE

1. 7. > 9.00 > CINEMA B

5. 7. > 16.30 > LÁZNĚ III

PRAGUE SHORT FILM FESTIVAL PRESENTS



ATLANTIS, 2003
ATLANTÍDA, 2003

SK, CZ > 2017 > 30 MIN. > FICTION

DIRECTOR & SCRIPTWRITER: Michal Blaško

DOP: Adam Mach

CAST: Levan Mania, Elizaveta Maximova, Vladislav Šarišský
Production: FTF VŠMU (SK), FAMU (CZ)

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

2003. Martin and Denisija, a young couple from Ukraine, are trying to get to Germany.

This film was financially supported by



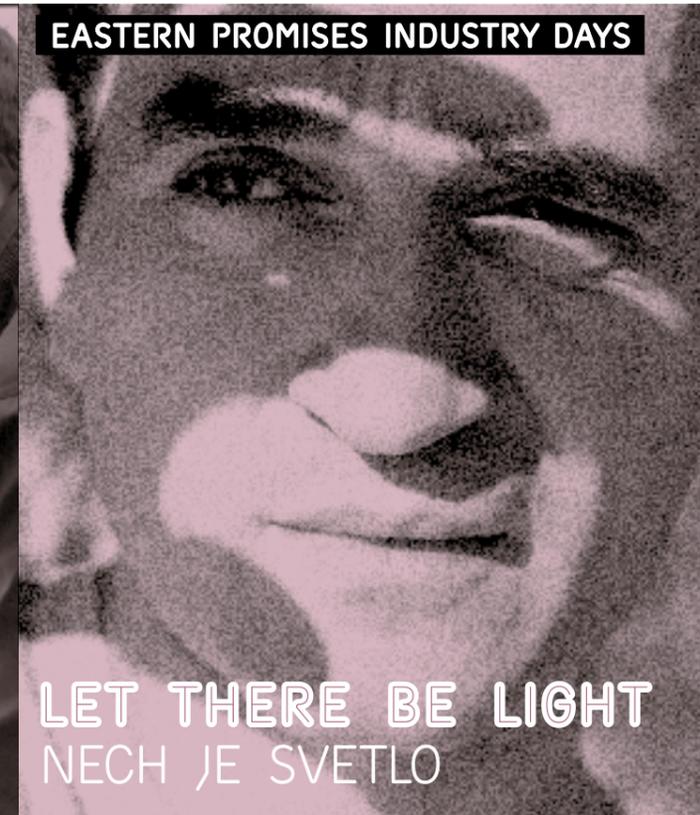
PRAGUE SHORT FILM FESTIVAL PRESENTS:

29. 6. > 16.30 > HUSOVKA THEATRE

2. 7. > 19.30 > LÁZNĚ III

4. 7. > 14.00 > CINEMA B

EASTERN PROMISES INDUSTRY DAYS



LET THERE BE LIGHT
NECH JE SVETLO

SK, CZ > 100 MIN. > DRAMA > IN POST-PRODUCTION

DIRECTOR & SCRIPTWRITER: Marko Škop

DOP: Ján Meliš

PRODUCTION: ARTILERIA (SK)

CO-PRODUCTION: Negativ (CZ)

CONTACT: ARTILERIA, artileria@artileria.sk, www.artileria.sk

A guest-worker in Germany, Milan (40), discovers that back home in Slovakia his teenage son has become involved with home guards when he is accused of bullying and killing a classmate. The father starts searching for the truth about what happened, the truth about himself...

EXPECTED RELEASE: 2019

This project was supported by



RTVS - Radio and Television Slovakia and Czech Television

WORKS IN PROGRESS @KVIFF:

2. 7. > 14.00 > ČAS CINEMA

40-YEAR-OLD LONER OLIVER WORKS AS AN AIR TRAFFIC CONTROLLER. HE SEEMS COLD AND DISTANT TO OTHERS. HE FILLS HIS EMPTY PERSONAL LIFE WITH WATCHING TV AND SPYING ON A FAMILY LIVING ACROSS THE STREET, WHICH HE CONSIDERS THE MODEL OF HAPPINESS. FIRST HE ONLY OBSERVES THEM, BUT WITH TIME HE WANTS TO KNOW MORE. HE LEARNS THAT THINGS OFTEN AREN'T WHAT THEY APPEAR FROM A DISTANCE.

SK 2011 104 MIN. FICTION

DIRECTOR & SCRIPTWRITER: Peter Krištúfek

DOP: Martin Štrba

CAST: Ivan Trojan, Kristína Turjanová, Dagmar Bruckmayerová, Martin Mňahončák, Jana Hlaváčová

PRODUCTION: JMB Film and TV Production (SK), RTVS – Radio and Television Slovakia (SK)

CONTACT: JMB Film and TV Production, Milan Stráňava, milanstranava@jmbfilm.sk, www.jmbfilm.sk

HOMMAGE TO PETER KRISHTUFEK

VISIBLE WORLD

VIDITEĽNÝ SVET



„I wonder how far people are willing to go when pursuing their goal. And what if this goal is, for example, to snatch the happiness of other people. Is this view distorted? Am I putting my own story into their lives? The film *Visible World* is a demonstration of the brutal and violent things often done by people who are basically ordinary. They are not demonic, but mostly unhappy, sad and frustrated. Evil can really be banal. In fact, all of us are capable of violence. I am interested in the subject of privacy, its boundaries and in what we do when no one is watching.”

Peter Krištúfek

Peter Krištúfek introduced his work at Karlovy Vary International Film Festival for the first time in 2009. His feature-length documentary debut *Snapshots*, portrait of Slovak music legend Dežo Ursiny, world-premiered in section 2009: A Musical Odyssey. Two years later, Krištúfek returned with his feature debut *Visible World* screened within East of the West Competition.

This psychological drama tells the story of Oliver, midlife loner who spies on a family living in the apartment block across the street. „My ex-girlfriend was living in the residential district Dlhé diely. I spent most of the time on the balcony of her apartment observing the surrounding blocks, so it was somewhat natural for me to start thinking about the lives of the neighbors. We used to have dinners on the balcony and I was always thinking about who was watching us. Dinner on the balcony looks like an advertisement for sheer happiness – everything seems fine, the world is wonderful and safe. And this is the beginning of my film. Oliver, the main character – and observer – is not one particular person, but a combination of

people I have met or have been observing.” Krištúfek explains in an interview for magazine *Film.sk*.

Even though most of the time the film focuses on Oliver, he remains a mystery to his friends, family and the audience. The film rarely reveals the main character's psychology, the director focuses on capturing the authentic impression and avoids purpose-made motivations. „I wanted to make a film with minimalistic formal elements and storytelling. The same goes for acting. It was kind of a torture for some actors, although it seemed natural to Ivan Trojan. I wanted to avoid all the poetic or romantic shots and I was curious how DoP Martin Štrba would approach my conception. Not only he captured what I wanted, but also managed to further emphasize my naturalistic approach. Visual aspect of *Visible World* is really strong. Basically, we have reached this mutual satisfaction by continuous interaction. Martin knows exactly what the director wants. That's why his films are so diverse.”

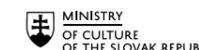
Loneliness, dysfunctional relationships, desperate search for happiness and interference with privacy are emphasized not only in the visual aspect, but also through the sound design. Director Peter Krištúfek has composed a score that underlines all the hidden and suppressed emotions of the main character. „I wanted to preserve that minimalism also in the sound design. I used only a few instruments to keep it simple. To make sound flawless, I needed a strong partner so I asked Oskar Rózsa, my longtime friend, to supervise my composing and he did a really good job. It was somewhat interesting to approach him as a colleague - professional, rather than a friend whom you meet for wine and dine. My aim was to avoid the redundancy in music. Probably the most emotional musical part is the one over the

end credits. Talking about sounds – I became fascinated by the housing estates because of their specific noises.”

Even though *Visible World* did not take home any award from the 46th Karlovy Vary IFF, it opened discussion about important current social issues. Its anti-romantic approach, the poetics of the cold urban space has enriched the mosaic of new Slovak Cinema.

Source: Jaremková, M. (2011). Scenár je neexistujúca vec. *Film.sk*, 07/08, 24-27.

This film was financially supported by



* PETER KRISHTUFEK (1973 – 2018)

Peter Krištúfek was a person of many talents but was recognized mostly for his literary works and filmmaking. He graduated from the Academy of Performing Arts in Bratislava with a MA degree in film and television directing. His filmography consists of more than 20 television documentaries, TV drama *Long Short Night*, feature-length documentary *Snapshots* and fiction drama *Visible World*. He was also an established writer publishing short stories in Slovak and Czech literary journals, almanacs and anthologies. In 2002, he published his first book, a collection of short stories entitled *An Inaccurate place*. His works received strong recognition and many notable literary prizes. He also moderated radio sessions, composed music and played in the bands *EYE* and *Different Silence*.

SCREENING:

1. 7. > 17.30 > CINEMA A

SLOVAK FILM COMMISSION



PHOTO: Peter Reefe Kováč

Recent adjustments in the Audiovisual Support Program of the Slovak Audiovisual Fund led to the formation of Slovak Film Commission (SFC) as a new organizational unit of the Fund. Support for the audiovisual industry based on retroactive support of non-state investments in film production in the Slovak Republic, has gained another impetus for Slovakia to become a more attractive and accessible partner for foreign film productions or domestic investors.

The main tasks of the SFC will include intensive promotion and marketing of Slovakia as a competitive film country with suitable conditions for audiovisual production, presentation and mediation of creative business opportunities for Slovak audiovisual professionals with emphasis on all stages of film production, presentation of related services and individual regions of Slovakia in order to increase employment of the population and professionals in the audiovisual field, as well as to strengthen the demand for film production services (technology rentals, production and post-production services, animation, catering, etc.)

SFC intends to achieve these goals through active presentation in Slovakia and on international film markets, personal meetings and specialized events. SFC will also create and continuously update a pub-

lic database on film infrastructure in the Slovak Republic, launch a website as well as printed materials with information on the Slovak audiovisual environment, administer the provision of expert advice and maintain active cooperation with foreign film commissions and professional audiovisual organizations. The natural ambition of SFC is to become a member of the European Film Commissions Network (EUFCN), which currently brings together 97 national and regional film agencies from 29 European countries.

Primary focus of SFC is to attract producers of feature, documentary and animated audiovisual works to Slovakia and its regions and to progressively streamline the benefits of audiovisual production in Slovak regions for both foreign and domestic producers and investors. The secondary objective is to support tourism in individual regions.

On June 1st 2018, Zuzana Bieliková was appointed the manager of SFC. She is a Prague's FAMU production graduate having worked on various professional positions in film production for almost 15 years. She has also actively devoted herself to foreign film marketing, where she has gained worthy knowledge of the current situation on the film and television market in an international context. She has experience with

managing projects for important film and television events (Marché du Film in Cannes, European Film Market in Berlin, Discop and other) as well as a large database of contacts of film producers, experts, sales agents, distributors and directors.

According to Zuzana Bieliková, SFC will actively work on mapping and improving conditions for the realization of films in Slovakia on the national and regional level. "The ultimate goal of SFC is to achieve a stable and welcoming film environment that is capable of competing with other countries. The commission will present Slovakia as a film country offering producers favorable conditions for shooting their films, or parts of them, here. With the right adjustments, SFC should become an independent mediator between Slovak and foreign filmmakers, as well as institutions at local or national level. It will also actively involve foreign filmmakers with their Slovak partners and help coordinate their activities", added Zuzana Bieliková.

Source: SFC Press Release

SLOVAK FILM INSTITUTE

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

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REPRESENTATIVES AT 53RD KARLOVY VARY IFF:

Peter Dubecký – Director General
Rastislav Steranka – Director of National Cinematographic Centre
Imelda Selková – Foreign Department
Kristína Aschenbrennerová – Foreign Department
Miroslav Ulman – Audiovisual Information Centre, Film.sk magazine

