

JANUARY 23 – FEBRUARY 3. 2013

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WHAT'S SLOVAK IN ROTTERDAM



INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

HIVOS TIGER AWARDS COMPETITION MY DOG KILLER

BRIGHT FUTURE FINE, THANKS

SLOVAK FILM INSTITUTE 50TH ANNIVERSARY

SLOVAK FILM NEWS

SLOVAK FILM INSTITUTE

50TH ANNIVERSARY

In 2013, the **Slovak Film Institute** (Slovenský filmový ústav, SFU) celebrates its 50th anniversary.

SFU was established on April 1, 1963 in Bratislava as a branch office of the newly re-opened Czechoslovak Film Institute in Prague. Shortly, the statute of the common film archive of the Czechoslovak and the Slovak Film Institutes was approved at the Congress of the International Federation of Film Archives, FIAF, in New York in 1963. SFU became an independent institution in 1991. Its first director, Ján Komiňár, was followed by over 20 successors, with Peter Dubecký being SFU's current General Manager in office since 1998.

The Act on Audiovision (Act No. 343/2007 coll., in effect as of January 1, 2008) is the main legal standard regulating the field of audiovisual culture in Slovakia, and legally establishes SFU as the only national film institution, responsible for the preservation of the Slovak national audiovisual heritage and its promotion, holding producers' rights to Slovak films made by 1991 during the state monopoly on filmmaking.

In 1963, SFU had nine employees. Today, more than 50 people work in its administration and individual departments. Further expert staff is involved in the Digital Audiovision - national project of digitization of the Slovak audiovisual heritage, financed by Structural Funds of the European Commission.

In recent years, SFU has 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 the EFM Berlin and Marché du Film Cannes.

To celebrate its 50th anniversary, in 2013, SFU plans numerous film events in Slovakia and abroad, as well as release several unique books and DVDs devoted to Slovak cinema,

WWW.SFU.SK

CONTACT

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

CONTACT Slovak Film Institute / Slovenský filmový ústav | Grösslingová 32, 811 09 Bratislava, Slovak Republic | +421 2 5710 1503 | sfu@sfu.sk | www.sfu.sk | www.aic.sk | www.klapka.sk

IN ROTTERDAM 2013 Alexandra Strelková | Jan 27 – 30 | +421 905 730 040 | alexandra.strelkova@sfu.sk

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January 2013



MY DOG KILLER

MÔJ PES KILLER

A ONE-DAY STORY OF EIGHTEEN-YEAR-OLD MAREK LIVING NEAR SLOVAK-MORAVIAN BORDER WITH HIS DAD AND WITH HIS RACIST FRIENDS - HOOLIGANS, HOWEVER, MAREK'S BEST FRIEND IS HIS DOG. MAREK'S LIFE CHANGES WHEN HE DISCOVERS THE SECRET OF HIS LOST MOTHER.

WORLD PREMIERE: 42ND ROTTERDAM IFF

SK, CZ 2013 90 MIN. FICTION

DIRECTOR: MIRA FORNAY

CAST: ADAM MIHÁL, IRENA BERDOVÁ, LIBOR FILO, MARIÁN KURUC

PRODUCTION: MIRAFox (SK), CINEART TV PRAGUE (CZ), ČESKÁ TELEVIZE (CZ)

PRODUCER: MIRAFox | JURAJ BUZALKA | +421 904 881 384 |
JURAJ.BUZALKA@MIRAFox.SK | WWW.MIRAFox.SK

MIRA FORNAY (*1977, SLOVAKIA)

Studied fiction directing at the Academy of Performing Arts (FAMU) in Prague, where she graduated with her diploma film **Small Untold Secrets**. She also holds a diploma from the National Film and Television School in the United Kingdom, where she completed her studies with the film **Alžbeta**. Her first feature, **Foxes** (2009) premiered in the International Critics' Week section of Venice IFF. Her film **My Dog Killer** participated at the Berlinale Co-production Market in 2010, Karlovy Vary IFF Works in Progress presentation in 2012 and won at Thessaloniki IFF Agora Film Market Works in Progress.

FILMOGRAPHY:

2013 | MY DOG KILLER / Môj pes Killer

2009 | FOXES / Líštičky

FESTIVALS & SALES: M-APPEAL WORLD SALES |
MAREN KROYMANN | +49 306 150 7505 |
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IN ROTTERDAM: M-APPEAL WORLD SALES |
ANNE WIEDLACK | JAN 27 - 30 |
+49 157 759 617 75

SCREENINGS:

JAN 29 | 15:30 | PATHÉ 7 - WORLD
PREMIERE

JAN 30 | 15:30 | PATHÉ 7

FEB 01 | 12:15 | PATHÉ 6

FEB 02 | 13:15 | PATHÉ 1

PRESS & INDUSTRY:

JAN 28 | 15:45 | DE DOELEN
WILLEM BURGER ZAAL

JAN 29 | 09:15 | PATHÉ 2

How would you describe your film without revealing the actual story?

It's a film about pride, and about shame, which I see as the most dangerous emotion of all, especially if we do not understand its origins and are not able to accept it, nor share it. It can lead to a tragedy, to an act like the one in the story of Marek.

You were born in Bratislava, live between Prague and Berlin, but the story of My Dog Killer is set in a small town on Czech - Slovakian border. Why?

My grandfather's family comes from that place, and since my childhood I have been fascinated by its locations and images, as well as by its specific rough dialect, the temperament of its people, and the wine produced there. It does not feel like Slovakia at all. I like it. It is my favourite place in the world.

Your story deals with serious issues from both Slovakia's present and its past. How did you approach the collecting of material for the script?

I arranged workshops so I could prepare my non-actors, and I collected material on location, where I interviewed the locals. I asked some of the non-actors to record scenes from their everyday life. All of this contributed to the final story, and also helped to create the main visual concept and composition of the film.

Did you consider casting non-actors already while writing the script? What was the process of casting and production itself like?

Initially, I intended to combine non-actors and actors. But it did not work well. I am glad that I took the risk and made my movie with non-actors only. I enjoyed working with them, and it was a challenge for me. The casting took us almost two years; it was also part of my research. We produced the film with a small crew of 15 people, and shot on 35 mm.

FINE, THANKS ĎAKUJEM, DOBRE

FINE, THANKS IS A FEATURE-LENGTH FILM CONSISTING OF THREE MAIN STORIES, AND AN EPILOGUE. THE STORIES TAKE PLACE DURING THE CURRENT FINANCIAL CRISIS THAT AFFECTS THE INTIMATE LIVES OF THE CHARACTERS AND REVEALS A HARSH PICTURE OF THEIR TWISTED RELATIONS. THE APPLIED NARRATIVE METHOD, WHICH IS BASED ON OBSERVATION AND BORDERS ON DOCUMENTARY FILMMAKING, IS ALSO THE KEY APPROACH IN PORTRAYING A WORLD THAT IS LOSING MORALS BUT HAS NOT YET LOST ALL HOPE.

WORLD PREMIERE: 42ND ROTTERDAM IFF

SK 2013 134 MIN. FICTION

DIRECTOR: MÁTYÁS PRIKLER

CAST: ATTILA MOKOS, MIROSLAV KROBOT, BÉLA VÁRADY, VLADIMÍR OBŠIL, JANA OĽHOVÁ

PRODUCTION: MPHILMS (SK)

PRODUCER: MPHILMS | MÁTYÁS PRIKLER | +421 904 674 408 | MPHILMS@MPHILMS.SK | WWW.MPHILMS.SK

MÁTYÁS PRIKLER (*1982, SLOVAKIA)

Graduated in Film Directing from the Academy of Performing Arts (VŠMU) in Bratislava (class of Stanislav Párnický). In 2005-2006, he studied at the Drama and Film Academy in Budapest, Hungary (class of János Szász and Attila Janisch). He has made several short and medium length fiction films and documentaries. His latest short film **Thanks, Fine** (a short story now incorporated into the omnibus film **Fine, Thanks**) was selected for the competition in the Cinéfondation section at the Cannes IFF 2010. **Fine, Thanks** is his first fiction feature. Mátyás Prikler has been managing the MPHILMS company operating in the field of film production and organising art workshops for young people. MPHILMS is now in production of **Children**, first feature of documentary filmmaker Jaro Vojtek and in development of new Szabolcs Hajdu project **Mirage** and the omnibus project by various directors **Slovakia 2.0**.

FILMOGRAPHY:

2012 | FINE, THANKS / Ďakujem, dobre

FESTIVALS: MPHILMS | DANIELA CHLAPÍKOVÁ | +421 905 199 428 | PR@MPHILMS.SK | WWW.MPHILMS.SK

IN ROTTERDAM: DANIELA CHLAPÍKOVÁ | JAN 24 - 25 / JAN 27 - 28 | +421 905 199 428

SCREENINGS:

JAN 24 | 18:30 | PATHÉ 2 - WORLD PREMIERE

JAN 27 | 21:30 | CINERAMA 4

JAN 28 | 21:45 | PATHÉ 4

JAN 31 | 14:30 | CINERAMA 2

PRESS & INDUSTRY

JAN 28 | 10:00 | DE DOELEN WILLEM BURGERZAAL

What inspired you to make this film?

Well... It was one specific moment when we looked around. It may sound too idealistic, but we wanted to make a movie about the way we live our lives and treat each other. When Béla Tarr talks about his film **Family Nest**, which shows a family with the grandparents, parents, children and a grandchild sharing a single two-room apartment and hating each other in that small space, he says he did not want to knock on the door, but actually kick it down. I felt like I was watching a two-hour documentary.

Was Fine, Thanks meant to be a full-length feature since the very beginning?

Yes, it was. However, I needed a film to graduate from film school, so we decided to shoot one of the stories of the film first. That's how we made **Thanks, Fine**, a short premiered at the Bratislava IFF, then my school started sending it to festivals, we received The Sun in a Net, the Slovak National Film Award, and my film was selected for Cinéfondation in Cannes. And I was pleasantly surprised. Due to the festival success of the short we lost almost a year, however, also thanks to this it was relatively easy to finance the production.

Fine, Thanks is a bilingual film without addressing the sensitive Hungarian-Slovak relations...

It does, in-between the lines, not directly. As for the language, it is simple. I live in a Hungarian-Slovak environment. At home, we have always spoken Hungarian, and as a child I used to find it strange that other people speak Slovak at home. I also found it weird that in Hungary they did not speak Slovak. I was used to using Hungarian at home, Slovak was used in the streets and in the shops. People sometimes ask me why the film is bilingual. For me, it is nothing unusual. For me it is strange if only one language is spoken.

Mátyás Prikler interviewed by Peter Kerekes for Kinečko magazine (www.kinecko.com)

FINE, THANKS FROM ROTTERDAM TO ANGERS

Debut feature film **Fine, Thanks** by Mátyás Prikler, world-premiered in Rotterdam on Jan 24, 2013, travels with its director and creative team directly to Angers to participate in the Competition of First Feature Films at the European First Film Festival Premiers Plans.

Screenings:

Jan 25 | 22:00 | Centre de Congrès

Jan 26 | 14:15 | Les 400 Coups

WWW.PREMIERSPLANS.ORG

2013 NEWS OF THE SLOVAK AUDIOVISUAL FUND

The Slovak Audiovisual Fund announced its new structure for 2013 and current calls for applications. The estimated budget for 2013 is 5 500 000 €.

NEW STRUCTURE OF SUPPORT

Program 1: film development and production

Program 2: film distribution and promotion, film events and festivals

Program 3: publishing, research, education

Program 4: digitization and modernization of cinemas

RUNNING DEADLINES FOR APPLICATIONS IN 2013

Program 1 (film production) | February 18 / September 16

Program 1 (film development) | April 15 / November 11

Program 2.1 (distribution, promotion) | March 11 / June 10
/ September 16

Program 3 | March 11 / June 10 / September 16

Program 4 | February 2 / April 15 / August 19

For more detailed information: WWW.AVF.SK

EFA FOR THE BEST ANIMATION FILM TO ALOIS NEBEL



The European Film Academy Animated Feature Film Award at the 25th edition of the European Film Awards in Valetta, Malta, went to **Alois Nebel** by Tomáš Luňák (CZ-DE-SK, 2011), received by the director in person. The film was produced by the Czech company Negativ, in co-production with the German Pallas Film, Slovak Tobogang and Czech companies UPP, Soundsquare and the Czech Television.

Based on a graphic novel by the same title, **Alois Nebel** depicts the end of 1980s. Rotoscoping was chosen to preserve the visual style of the original. The animation and the visual aspects of the film were supervised by Slovak animator Noro Držiak; animation and post-production works were carried out by his studio Tobogang. **Alois Nebel** is the first Czech (and Slovak) film using the unique technology, combining animation and live-action.

WWW.EUROPEANFILMAWARDS.EU

MADE IN SLOVAKIA AT BRATISLAVA IFF



In collaboration with the Slovak Film Institute, Bratislava IFF (November 9 - 15, 2012) gave new face to its section MADE IN SLOVAKIA. Originally, a non-competitive showcase of the latest domestic films, for the first time it featured the Competition of Slovak Fiction and Animation Films, with full-length Slovak major / minority co-produced films distributed in Slovakia in 2012.

International Jury consisting of Martin Blaney (Screen International), Blagoja Kunovski (Manaki Brothers IFF) and Azize Tan (Istanbul IFF) judged eight films. The UniCredit Bank Award with financial reward of 3 000 € was given to **Made in Ash**, debut feature by Iveta Grófová (orig. **Až do mesta Aš**, SK-CZ, 2012). FEDEORA European Film Critic Jury (Dubravka Lakić, Serbia, Gidi Orscher, Israel, James Evans, Great Britain) awarded **In the Shadow** by David Ondříček (orig. **Ve stínu**, CZ, PL, SK, IL, 2012).

The Film Europe Award is traditionally awarded to Slovak personalities, who represent Slovakia internationally. In 2012, it went to Gabriela Marciniková, young actress who starred in several internationally successful films: **360** by Fernando Mereilles, **Move On** by Asger Leth, **Byzantium** by Neil Jordan.

The Award for Outstanding Contribution to Slovak went to the prominent Slovak actor Štefan Kvietik.

WWW.IFFBRATISLAVA.SK

NEW DVD RELEASES OF SLOVAK ARCHIVE FILMS



Archive film lovers were certainly pleased with the late November release of three international co-operation titles from late 1960s: two memorable films by Alain Robbe-Grillet were released in a double-DVD-collection, as well as the experimental omnibus film **Dialogue 20 40 60** by directors Jerzy Skolimowski, Peter Solan and Zbyněk Brynych.

THE MAN WHO LIES (1968)

A film built on constant confrontation of truth and lies, reality and pretension, the word and the image. Jean-Louis Trintignant won the Best Actor award at the Berlin International Film Festival in 1968.

EDEN AND AFTER (1970)

Café Eden is the meeting place of a group of bored, apathetic students. One night, a stranger walks in and lures them into a strange game.

DIALOGUE 20 40 60 (1968)

This film is an experiment. One dialogue, three filmmakers, three stories. Jerzy Skolimowski (Polish), Peter Solan (Slovak), and Zbyněk Brynych (Czech) created their variations of the same conversation, focusing on couples in their twenties, forties, and sixties.

WWW.KLAPKA.SK