WHAT'S SLOVAK IN CANNES?
MAY 17 – 28, 2017

OUT
BY GYÖRGY KRISTÓF
SK, HU, CZ > 2017
UN CERTAIN REGARD

SCREENING:
MAY 20 > 18:00 > PALAIS C *B 2070
MAY 21 > 15:30 > PALAIS H *B 2070
MAY 22 > 16:00 > PALAIS H *B 2070
MAY 22 > 16:30 > SALLE DEBUSSY #WORLD PREMIERE
MAY 23 > 11:00 > SALLE BAZIN
MAY 26 > 14:00 > SALLE BAZIN

ATLANTIS, 2003
BY MICHAL BLAŠKÓ
SK, CZ > 2017
CINEFONDAZIONI

SCREENING:
MAY 25 > 11:00 > SALLE BUÑUEL #WORLD PREMIERE

SLOVAK PRODUCER: KATARÍNA KRNAČOVÁ
ON THE MOVE: KATARÍNA KRNAČOVÁ

SCOUTS GUILD
INTRODUCTION

WHAT'S SLOVAK IN CANNES?

May 20 > 18:00 > Palais C *MS - Buyers only
May 21 > 15:30 > Palais H *MS - Buyers only
May 22 > 16:00 > Palais 1 *MS
May 22 > 16:30 > Salle Debussy *World Premiere
May 23 > 11:00 > Salle Bazin
May 26 > 14:00 > Salle Bazin

SK, HU, CZ | 2017 | 83 MIN. | FICTION

DIRECTOR: György Kristóf
SCREENPLAY: György Kristóf, Eszter Horváth, Gábor Papp
DOP: György Póhárnok
CAST: Sándor Terhes, Éva Bandor, Judit Bárdos, Ieva Norvele-Kristóf
PRODUCTION: sentimentalfilm (SK), KMM 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

Interview with György Kristóf, Director of the Film

Meet György Kristóf ("OUT", 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 Competition "A". Atelier (2010) and was presented by Slovak producer Marek Urban at Producers on the Move 2010.

OUT already has a history with Cannes. It was in CI-nofestival "A" 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 C-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 C-Atelier is that you get a good taste of the French, you can see how things work. So coming back now, it won’t be all that strange. Still, I have no idea what they are walking into.

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

True, after a failure with my bachelor degree film at FAMU, I was not accepted to further study for master degree. So, I moved to Bratislava, because I was in the last years of her studies at the film school in Tallin. However, that bachelor degree of mine ended up winning several cinematography focused film festivals, and everywhere we were given 3mm stock as a part the awards. We were left with several kilometers of it. So I thought it might be a good start for a short film. Well, it wouldn’t 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 ingénue free? 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. We learnt all his dialogues by heart. Also, his English isn’t something to settle home about, so in case his English was not much of a help. Then there was Belarus actor Victor Nemets as Dmitrij, 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 commu- nation 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 György Póhárnok? Oh yes, I had a quite particular vision. That took our approach and time limits of shooting into considera- tion and realized that this idea cannot quite be ful- filled, and we had to look for more feasible ways. The most crucial moment turned out to be the location scouting, with location actually determin- ing 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.

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Frankly, we hadn’t had storyboards, nor have we set any frame-by-frame plan with the cinematogra- pher. György 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?

Sure, I have one more ‘ nxenaxal’ idea stuck in my head. This one is set in New York City of 1973, an era when the city was still totally chaotic and free, and the music clubs and new music genres were getting on with DJ 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
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 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?

The story is based on real events and opens discussion about the dilemma of moral values when a person finds himself in a border situation. It’s important for me that in the development of both characters equally, something is revealed about how 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 price 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 his goal. Crossing the border in Atlantis, 2003 represents a certain breaking point, which I wanted to see in the story be used 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 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 consciousness. In my films, I like to confront my characters with border-line situations, when they can truly unravel 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 supported by 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 premieres 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 Zbroch 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 a land of dreams anymore.

Full interview at www.aic.sk
Katarína Krnáčová
Meet Katarína Krnáčová (*1975), film producer, founder of production company Silvertree and EAVE 2015 graduate. Katarína had worked on such films as Mátyás Prikler’s short films, Fire (2005) and feature debut Fire, Thanks (2015), as well as Mirá Fornay’s award-winning My Dog Killer (2013) and the omnibus film Slovakia 2.0 (2017) before setting up her own company Silvertree in 2014. She was the delegate producer for Iveta Grófová’s Crystal Bear-winning Little Harbour (2017), is now developing Martina Saková’s children’s comedy Summer With Bernard, Ján Bohúš’s road movie Stand Up, and a TV drama series 1889.

What does being part of Producers on the Move mean to you?
It is for me an opportunity to meet new people, as well as to improve knowledge and create a ground for both friendships and professional contacts. That might very well be a beginning of interesting things. The thing is that it was during these times, 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 experience how it feels to be a producer with a wide number of films, Afghan Women Behind the Wheel, the, d. S. Kamai, Fire, Thanks, d. M. Pílér, 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 positions 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 intervention of working fields. I prefer to look for ways of rather interconnecting things than to make clean cut distinctions. 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 that cooperation, any position 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 capacity 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 Ján Bohúš in development. And last but not least, I have found myself attracted to the world of high-end TV series and I also develop 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 mother of two children, so stories of and about kids are very relevant for me. 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.

A film you could watch a million times:
Favourite word:

Little Harbour
A OMGÉTHOFFER
A BHWÁRA
CZ, SK • 2016 • 94 min • fiction
Director: Jirkaasiová
Production: I detach My Mother’s body from her or his role and scope of tasks, but without that cooperation, any position 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 capacity 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.

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This year, Slovak cinema is present at the Marché du Film’s Village International for the 13th 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!