WHAT'S SLOVAK IN KARLOVY VARY?

JUNE 29 – JULY 7, 2018
The story of a family in a half-time of its decay.

Interview with Michal Duřiš

Despite being raised in a family strongly rooted in theatre, Michal Duřiš (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? 

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 Párníček, 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...
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 willingness to defend it to the army and monarchy is heart Whose dedication to ral hoferik is a soldier at

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 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
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 bit of a 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?

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.
INTERVIEW WITH
IVAN OSTROCHOVSKÝ


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-mentioned films Made in Ash and Winter Flies. It was my first collaboration with Jirka Konečný and Olmo Omerzu. They are smart and we are in some aspects smarter than I am. As I have already mentioned, I believe that the people whose film I am producing are smarter than me, and I fully trust them. 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 Nine 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):


SK > 70 min. > CREATIVE DOCUMENTARY > IN PRODUCTION DIRECTOR: Jaro Vojteč SCREENPLAY: Marek Leščák, Jaro Vojteč DOP: Peter Baláč, Tomáš Stanek, Noro Huba 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 income. 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, RO > 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:

Contemporary family drama Moments is structured around the character of young, warm-hearted woman Aněžka who is always there for her family, strives 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.

**Moments**

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

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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?

**Circus Rwanda**

CZ, SK > 2018 > 80 min. > DOCUMENTARY
DIRECTOR & SCRIPTWRITER: Michal Varga
DOP: Jakub Jelen, Matěj Piňos
CAST: Rosťa Novák, eliseé 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 Viktorin, jakub.viktorin@gmail.com

This film was supported by

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**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
**The Interpreter**

**TLMOČNÍK**

Director & Script Writer: Jan Švankmajer

Dop: Jan Růžička, Adam Oľha

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

Production: ATHANOR (CZ), PubRes (SK)

**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. > 16.30 > HUSOVKA THEATRE

2. 7. > 19.30 > LÁZNĚ III

4. 7. > 14.00 > CINEMA B

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**Let There Be Light**

**NECH JE SVETLO**

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

**DIRECTOR & SCRIPTWRITER:** Marko Skop

**DOP:** Jan Meliš

**PRODUCTION:** ARTILÉRIA (SK)

**CO-PRODUCTION:** Negativ (CZ)

**CONTACT:** ARTILÉRIA, artiliera@artiliera.sk, www.artiliera.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 @KVFF:**

2. 7. > 14.00 > ČAS CINEMA

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**Insect**

**HMYZ**

Director: Martin Sulík

Screenplay: Marek Leščák, Martin Sulík

Dop: Martin Štrba

**CAST:** Peter Simonischek, Jiří Menzel, Zuzana Mauréry, Attila Mokos

Production: Titanic (SK), Film Praha (CZ), coop99 filmmproduktion (AT), RTVS – Radio and Television Slovakia (SK), Czech Television (CZ)

**FESTIVALS:** Celluloid Dreams, Pascale Ramonda, pascale@pascaleramonda.com

**SALES:** Celluloid Dreams, Hungameh 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

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**Atlantis, 2003**

**ATLANTÍDA, 2003**

Director & Script Writer: Michal Blaško

Dop: Adam Mach

**CAST:** Levan Mania, Elizaveta Maximova, Vladislav Sarlíský

Production: FTF VŠMU (SK), Bratislava, Slovakia

**FESTIVALS:** Film Praha (CZ), Film Praha (CZ)

**CONTACT:** FTF VŠMU, vsmu.sk, ftf.vsmu.sk

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

**This film was financially supported by**

**Czech films 2017 – 2018:**

29. 6. > 16.30 > HUSOVKA THEATRE

2. 7. > 19.30 > LÁZNĚ III

4. 7. > 14.00 > CINEMA B

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**Prague Short Film Festival Presents**

**PRAHA SHORT FILM FESTIVAL PRESENTS:**

29. 6. > 16.30 > HUSOVKA THEATRE

2. 7. > 19.30 > LÁZNĚ III

4. 7. > 14.00 > CINEMA B

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**Czech films 2017 – 2018:**

29. 6. > 10.30 > NÁRODNÍ DŮM

5. 7. > 14.00 > CINEMA B
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.

“..."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 psycholology, 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 Stráňava 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. Basiclly, we have reached this mutual satisfaction by continuous interaction. Martin knows exactly what the director wants. That’s why his films are so diverse.”

Martin Mňahončák, Jana Hlaváčová

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

SCREENING: 1. 7. > 17.30 > CINEMA A
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 public 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 (EUF CN), 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