WHAT’S SLOVAK IN KARLOVY VARY?

JUNE 28 – JULY 6, 2019
INTERVIEW WITH MARKO ŠKOP

Scriptwriter, director and producer Marko Škop gained international renown as a documentary filmmaker with films such as Other Worlds (2006) and Osadet (2009). His 2015 fiction feature debut Ève Nové tells the story of a former film star who has just been released from rehab and tries to find her place within her family that she hurt. Ève Nové's latest fiction feature Let There Be Light examines the possible consequences of fathers' decision to be absent from their families in order to earn more money abroad.

Both Let There Be Light and Ève Nové have been pitched in Karlovy Vary IFF's Works in Progress. How would you evaluate the experience?

Being a public pitch, Works in Progress offers an opportunity to present short clips from your film to a big number of film professionals at once. I consider one-on-one meetings as the most beneficial, but a panel presentation in front of a big auditorium for sure brings the project to the attention of a wider circuit of film professionals.

In the Film.sk 10/2015 interview you stated that you had decided to make Ève Nové a fiction feature "exactly because it allowed a deeper dive into the suffocating unresolved relationship". In what way was it easier for you to portray the ideas presented in Let There Be Light as a fictional story rather than a documentary?

Fiction film allows me to create a more complex model of family relations, to look across generations from grandparents to grandchildren. When you are making a documentary, there is always the question of ethics, where you have to decide what to show and what better not, so that you don't cause harm to the real people and their real lives. The choice between fiction and documentary thus depends on the subject. If I find a topic that feels a better fit, I'd gladly make my return to documentary.

Let There Be Light develops several strong ideas and themes. What was the idea that started it all? How has it transformed during the scriptwriting process?

In the beginning, there was the idea of an absent father. A father who is not there with the family bringing up the children and being a role model because he is earning money. I believe that a father who is too strict, emotionally distant, is just as dangerous as a father that is not with his children.

As I studied family constellations of Slovak economic migrants, further themes resurfaced. One of them was nationalist indoctrination of young adults which is a burning issue in Slovakia at the moment.

What was the most difficult moment of the script?

To find the balance between a subjective family drama and social commentary. It was important for me to capture both. The parallel flow of energies was one of the challenges that called for the assistance of script-counsellors Zuzana Liová and František Kráhenbíl; both have already worked with me on Ève Nové and I found their contribution indispensable.

Once again you chose a striking title that feels a better fit, I'd gladly make my return to documentary.

The advantage is that I am responsible for the whole line of my previous thoughts, with light comes shadow. Nevertheless, we should keep in mind that with light comes shadow. We have light in the title of a drama about a family threatened by a shadow; I found this contrast interesting and wanted to develop it further. Together with DoP Ján Meliš, we wanted the style of the film to accentuate these ideas. That is why we opted for hard lighting, backlight, and dark corners.

Is there any specific reason for setting Let There Be Light in Orava? It is quite a distinctive rural part of Slovakia.

There is actually no link between Orava and the story, my idea was to create a film that can take place anywhere in Slovakia. I did my research for the film in Orava and we came across a perfect house. Moreover, in the winter, the region is covered with snow that worked well with our ideal images. Nevertheless, vis maior was not in our favour. During the shooting, there was barely any snow and even less sunny days that we needed for the intended hard light in the exteriors. I am happy to say that these problems have not affected the film at all and I am content with the result.

You are both, the director and the producer of your films. What are the advantages and what are the drawbacks?

The advantage is that I am responsible and accountable for everything. That might actually be the drawback as well, there are tough moments in every production. There are two sides to every coin. Or, to stay in the line of my previous thoughts, with light comes shadow.

This film was financially supported by...
Interview with Pavel Pekarčík

Silent Days marks Pavel Pekarčík’s first sole feature film directing credit even though he is an experienced filmmaker who made multiple short films, was involved in Martin Šulík’s Gypsy or Iveta Gregorová’s Made in Ash and together with Ivan Ostrochovsky and Peter Kerekes co-directed feature documentary Velvet Terrorists, which premiered at Venice Film Festival in 2013. He co-directed Tagesspiegel Readers’ Jury Award at Berlinale in 2014.

In the film you follow a very specific group – deaf children and teenagers from Roma settlements. How did you come up with the idea and find the protagonists? Was it an initial idea or did it change during production?

The idea for the film came from a discussion with my wife. We were going through some photographs from the settlements and she asked me about this boy with beautiful eyes. I told her he is a deaf-mute named Bajo. It was then that I realized that deaf Roma children actually build “other” worlds inside the “other” worlds; they are on the margin of the margin.

Children watching their idols on TV and trying to imitate them is a strong motive in the film especially when we know that their worlds are miles apart. I think you can absorb some of the “other” worlds thanks to the rhythm of the protagonists. I think you can find other protagonists – every kid has a dream, we just needed to be attentive.

Silent Days was shot because suddenly there were three or even four different worlds in this shot. First, there is a fictional world of Bloodsport. Then, there is Jean-Claude Van Damme and his real life which is so far away from Marián’s world of a small damaged house without running water or electricity. And possibly the fourth is the world in which the audience watching the film knows that Marián will never be a Van Damme, nor a train conductor. That’s how the basic structure of the film came to be. It was easy then to find other protagonists – every kid has a dream, we just needed to be attentive.

We can see that you were following the characters for a long time. How many years have you been working on the film?

First shots and the concept of the first story were made around 2012, but I cannot say I was shooting for seven years. I have spent a lot of time with the protagonists, which also means that I helped them with various day-to-day issues. When I speak of “other” worlds, you need to understand that their world is really different. Only in such places you start to realize how divided our society is. Up until such an experience, you spend time mostly with your friends of similar age and background – people who are basically the same as you, but all of a sudden you see that there are people who are dealing with completely different problems.

The film is shot in static, loosely connected images, often in unusual composition, which reminds of a series of photographs - come alive. Why did you choose this approach?

At first I was shooting the film by myself. I wanted to experience something that is not possible with a bigger crew. Only later DoP Oto Vojtičko joined me so if you see the film, all the bad shots are mine and all the good ones are his. And since, in terms of editing, I didn’t want to narrate scenes in a classical way, wider shots prevailed, I didn’t want to tell the protagonists to do something again and again just so we could change the position of the camera or switch lenses. One of the effects of no cuts in the scenes is that the audience can get a better grip on the rhythm of the protagonists. I think you can absorb some of the “other” worlds thanks to this slowness. Now you mention series of photograph-like images, that may be because at the beginning I was thinking quite intensively about crossovers between the media of film and photography and how they influence one another.

The film is listed as a hybrid between fiction and documentary. Can you describe how you were working with reality and its transformation?

In each story there are situations that were shot as an observation. These are authentic moments that would be difficult for a scriptwriter to come up with and for a crew of 50 to shoot. But to give the series of images some structure and story we needed to create some of the situations. My friends Marek Leščák and Ivan Ostrochovsky helped me with that. At first I wanted to make this film on my own, but after a while I realized it would not be that easy. That’s why I asked people for advice and they stepped in, many times helping me selflessly; I managed to get to know some very nice people with whom I wouldn’t be able to make this film for which I am very thankful. And of course, throughout the years I have developed good relations with the protagonists too, so when we needed to recreate some piece of reality, it was easy – even in a made-up situation they were comfortable and authentic. Now, even I am not sure which scenes were authentic and which were staged.

This film was financially supported by Czech Film Institute.
INTERVIEW WITH GREGOR VALENTOVIČ

Gregor Valentovič is currently in his final year of Film Directing studies at the Academy of Performing Arts in Bratislava. His previous short film, The Test (2016) premiered at Premiers Plans Film Festival in Angers, France and was awarded at several short film festivals. Apart from short films, he directed several music videos and commercials.

What does it mean to you to have the premiere of your graduation film at an A-list festival like Karlovy Vary?

First and foremost I am very thankful. And I feel lucky, I don’t actually know how many films applied, I don’t even know who was on the selection committee, but for a young filmmaker there’s always just slight hope it could happen. So yeah, I’m just thankful, happy and excited. Karlovy Vary has been my favorite film festival (and place) to visit in the past years so it feels wonderful to have the opportunity to screen my short film here.

In 2018, you presented Kid as a project within the Works in Progress selection at the 25th ICF Febiofest in Bratislava. What was the experience like? Did you get any helpful feedback that contributed to the film?

The experience was nice, I remember being super ill while presenting, so I didn’t even have time to be nervous. The pitch was in English which was also comfortable for me, although presenting after Peter Bebjak and before Marko Škop isn’t the best place you want to pitch your “unimportant” short film. I don’t really remember any specific feedback, maybe one or two people said they liked the presentation. But more importantly it was about getting the first feel of how these things work and what I might expect in the future, when, hopefully, presenting a bigger project.

Kid is a coming of age story about friendship and loneliness. The subject fits a graduation film quite well. Where did the inspiration come from?

The inspiration came from my own life and the lives of my friends. Our friendship was going through this tough period when each of us was going separate directions, which really wasn’t easy for me. Based on my theory that you should make films about what worries you, I made a film about it, although I wasn’t even sure it was a topic. Apparently it was.

Apart from directing (short) films, you have been involved in several music videos and commercials. Music plays an important role in Kid, too. How do you work with music in film?

I love music. If I weren’t making movies, I would be making music. But movies are a good way of combining both, therefore I chose filmmaking. It really depends on the mood of the film what kind of music I pick. I have had orchestral music in my shorts in the past, recently I have been working more with songs. Also, there’s the question of diegetic and non-diegetic music, but again, I prefer the combination. I am somewhat allergic to 90% of the directors’ musical choices so I don’t try to overuse it, only when it really suits the particular scene, when I feel it can enhance the narrative. I love to use Slovak and Czech music (songs) in my shorts. Sometimes you really need to dig deep for a good catch but when you do… For instance, all the music in Kid is Slovak. Not out of patriotic reasons, I just feel there’s great music being produced here that deserves more attention, plus it’s so much easier with the copyrights, too.

In the film you make an allusion to Xavier Dolan. Are you a fan of the director? Which film directors are influential for you?

I am a fan of Xavier Dolan although if you’re asking about directors who influenced me, he probably wouldn’t come to my mind in the first run. I truly respect him, enjoy many of his films, but I used him more as a reference for being (not only) a gay icon for artists, moviegoers and general public alike. If I were to name the directors that inspire me, I would mention Ulrich Seidl, Richard Linklater, the Dardenne brothers, Krzysztof Kieślowski and Mia Hansen-Løve, the last one being my ultimate inspiration lately.

What future projects are you currently working on? What are your plans after graduation?

At the moment I am developing a TV series based on the main characters of Kid. It’s actually the same story only more detailed and better structured. Each of the main four gets their own story. I am co-writing it with my great teammates Marcela Žgančíková and Martina Buchelová and would love to shoot it some time next year if we get the chance. I am also writing my feature debut lately. What one simple family that finds itself changed by the fall of Socialism in Czechoslovakia. But that one is a bit further on.

SK 2019 27 MIN. FICTION

DIRECTOR: Gregor Valentovič
SCREENPLAY: Gregor Valentovič, Marcela Žgančíková
DOP: Anna Smoroňová
CAST: Dávid Uzská, Jana Labajová, Michaela Fech, Pavol Šimun
PRODUCTION: FTF VŠMU (SK), ARTICHOKE (SK)

CONTACT: FTF VŠMU, festivals@vsmu.sk, www.ftf.vsmu.sk

FUTURE FRAMES:

KID

Interview with Gregor Valentovič

SK 2019 27 MIN. FICTION

DIRECTOR: Gregor Valentovič
SCREENPLAY: Gregor Valentovič, Marcela Žgančíková
DOP: Anna Smoroňová
CAST: Dávid Uzská, Jana Labajová, Michaela Fech, Pavol Šimun
PRODUCTION: FTF VŠMU (SK), ARTICHOKE (SK)

CONTACT: FTF VŠMU, festivals@vsmu.sk, www.ftf.vsmu.sk

FUTURE FRAMES:

2. 7. > 18:30 > SMALL HALL "WORLD PREMIERE"

6. 7. > 22:30 > LÁZNĚ III CINEMA
THE BARNABÁŠ KOS CASE

According to his own words, Peter Solan became a film director by sheer coincidence: due to interrupted medicine studies and a post-war cinema in Banská Bystrica. Later he recalled how he was fascinated by American films by such directors as Frank Capra, John Ford, or William Wyler. In 1953 he began his studies in film direction at FAMU in Prague where Soviet films were very much debated (mainly those by Vsevolod Pudovkin, Grigori Aleksandrov). In 1953, Solan started working at Koliba studios in Bratislava where he, at first, had to carry out various compulsory tasks – making short documentary films, film portraits (Fraňo Kidl, Railway Track), fiction propaganda films (The Man Who Knocks) et al. Over the course of his career he mostly worked with two scriptwriters: novelist and playwright Peter Karvaš (The Devil Never Sleeps, The Barnabáš Kos Case, A Little Survey, Seven Witnesses), and scriptwriter and novelist Tibor Vichta (The Boxer and Death, A Face in the Window, Before Tonight is Over). He didn’t rely on pomposity, controversy or sensationalism of human dignity. A discrete film direction, developing an unobtrusive “style of suspense” and intensification of filmic testimony about strengths and weaknesses of a human being in borderline situations were basic attributes of Solan’s cinematic style. He cared for openness – whether it is Komínek, a boxer who succumbs to a feeling of his own importance and geniality, a “Kafkaesque” comedy about absurdist theatre and works by Franz Kafka. Karvaš’s initial satirical mockery of bureaucratic apparatus. Peter Solan made the film about Barnabáš Kos as a case study about invincibility of absurdity. It recalls his years-long struggles for creative freedom (The Boxer and Death, 1958 – 1962, Before Tonight is Over, 1957 – 1965). As time went by, the voices doubting the Kos Case adaptation as a meaningless anachronism have become louder and louder. However, new cases only confirm the story is still relevant and up to date.

Martin Kaľuch

OUT OF THE PAST:

2. 7. > 13:00 > KARLOVY VARY MUNICIPAL THEATRE
4. 7. > 10:30 > LÁZNĚ III CINEMA
5. 7. > 18:30 > KARLOVY VARY MUNICIPAL THEATRE
IT'S BETTER TO BE WEALTHY AND HEALTHY THAN POOR AND ILL

Wealth, health and tolerance

Júraj Jakubisko made a film about present times in the course of a couple of months, directly in the boiling point of post-revolutionary re-arrangements of Czechoslovakia. He made a film about times of anarchy which we go through on our journey from totalitarianism to democracy, a film about "wealth which we used to reject and now we worship, about two nations in one state", as director has said. Money and national awareness have become central themes in the lives of contemporary men.

The film it’s better to be Wealthy and Healthy Than Poor and Ill concludes his trilogy about freedom and happiness. If in its first and second instalments (Birdies, Orphans and Fools, 1969 and Sitting on a Branch I Am Fine, 1989) the main protagonists were two men and a woman, this time it’s vice versa. "Times have changed, the same goes for values" Jakubisko says. "In these predatory times, when intolerance and a power struggle are at the fore, it is not tough men who could be heroes, it is women. Sensitve, impulsive and much more vulnerable – but only at first sight." Men turn coats, theirs and those of times. Women have to constantly orientate themselves and make themselves home in altered maps of their microcosms. The world is reflected in their fate. Jakubisko follows women’s fate on the backdrop of times and times on the backdrop of their fate. It wouldn’t be Jakubisko, if he wasn’t developing his favourite motifs of various premonitions, prophecies and visions, mostly when, in connection with post-revolutionary boom of mysticism, they take on a new dimension. It is via this film that Margit, using her premonition, saves the main female protagonists from a fatal crash with furiously overtaking trucks, only to be instantly robbed of the car she is sitting in, guarding a precious cargo. [Film's protagonists] Nona and Ester find her sleeping on a roundabout. She had a dream in which two angels lifted her and she flew… Jakubisko enhances the real world with mysterious manifestations of the human soul. However, they remain eternally free and shifting in their space of magical fantasy. Jakubisko laughs at everything that would like to define or canonize them. A poetic soul binds them together with reality through creation of fantastic images, toying with their very existence. They are part of Jakubisko’s game of foolishness.

Like a magician who pulls a rabbit out of his hat, with jakubisko, a paper bird flies out of a can, a vegetation of inflatable plants conceals and the general principle found in part of the gene that is the rudiment of the tiny, fictive mind can conjure up a situation where angels lifted her and she flew… Jakubisko envisions the world inhabited by peculiar old men gifted with special abilities. Only a liberated poetic mind can conjure up a situation where Margit, using her premonition, saves the main female protagonists from a fatal crash with furiously overtaking trucks, only to be instantly robbed of the car she is sitting in, guarding a precious cargo. [Film's protagonists] Nona and Ester find her sleeping on a roundabout. She had a dream in which two angels lifted her and she flew… Jakubisko enhances the real world with mysterious manifestations of the human soul. However, they remain eternally free and shifting in their space of magical fantasy. Jakubisko laughs at everything that would like to define or canonize them. A poetic soul binds them together with reality through creation of fantastic images, toying with their very existence. They are part of Jakubisko’s game of foolishness.

A good many critics have let themselves be canonized. A poetic soul binds them together with reality through creation of fantastic images, toying with their very existence. They are part of Jakubisko’s game of foolishness. Jakubisko’s game of foolishness.

A good many critics have let themselves be canonized. A poetic soul binds them together with reality through creation of fantastic images, toying with their very existence. They are part of Jakubisko’s game of foolishness.

JURAJ JAKUBISKO (1938)
DIRECTOR’S FILMOGRAPHY (SELECTED)

1967 – The Prime of Life (a.k.a. The Years of Christ)
1968 – Deserters and Pilgrims
1969 – Birdies, Orphans and Fools
1979 – Build a House, Plant a Tree
1981 – Infidelity in a Slovak Way
1985 – Freckled Max and the Ghosts
1987 – Sitting on a Branch I Am Fine
1989 – The Prime of Life
2004 – Bathory
2008 – Bathory
2014 – Post Coitum
2019 – An Ambiguous Report about the End of the World
2019 – It's Better to Be Wealthy and Healthy Than Poor and Ill
2019 – Sitting on a Branch I Am Fine
2017 – Fredluck Max and the Ghoasts
1985 – Lady Winter
1983 – The Millenial Bee
1981 – Infidelity in a Slovak Way
1979 – Build a House, Plant a Tree
1969 – Birdies, Orphans and Fools
1968 – Deserters and Pilgrims
1967 – The Prime of Life (a.k.a. The Years of Christ)
“Nobody fucks with the truth”, says Vlastimil Reiner, a retired and immobile 90-year-old ex-army colonel, as his friend Tonda helps him with his personal hygiene. The two old men are about to embark on the last mission of their lives: to find and kill the former Communist prosecutor who used to send the nation’s elite to their deaths.

ČZ, SK | 2019 | 85 MIN. | FICTION
ORIGINAL TITLE: Staříci
DIRECTOR & SCRIPTWRITER: Martin Dulek, Ondřej Provazník
DOP: Lukáš Milota
CAST: Jiří Schmitzer, Ladislav Mrkvíčka, Dušan Kaprálik
PRODUCTION: endorfilm (ČZ), sentimentalfilm (SK), Czech Television (ČZ)

This film was financially supported by

A portrait of the legendary and iconic figure of Czech culture: actor, musician, poet, composer, writer, filmmaker, graphic designer, theatre director and collector, Jiří Suchý. With his versatile genius talent, he has influenced several generations. Over the course of sixty years, Jiří Suchý introduced 97 theatre plays, wrote lyrics to 1,400 songs and music to 500 songs.

ČZ, SK | 2019 | 104 MIN. | DOCUMENTARY
ORIGINAL TITLE: Jiří Suchý – Lehce s životem se prát
DIRECTOR & SCRIPTWRITER: Olga Sommerová
DOP: Olga Špátová
CAST: Jiří Suchý, Jitka Molavcová, Stanislav Štepka, Ondřej Suchý, Karel Gott
PRODUCTION: CINEART TV Prague (ČZ), ARINA (SK)

This film was financially supported by

OFFICIAL SELECTION – OUT OF COMPETITION:
30. 6. > 16:00 > KARLOVY VARY MUNICIPAL THEATRE *WORLD PREMIERE
1. 7. > 10:30 > CINEMA A *PRESS & INDUSTRY
1. 7. > 19:00 > CONGRESS HALL
4. 7. > 19:00 > NÁRODNÍ DŮM CINEMA
5. 7. > 20:00 > CINEMA B

SPECIAL EVENTS:
3. 7. > 18:00 > CINEMA C *PRESS & INDUSTRY
4. 7. > 18:30 > KARLOVY VARY MUNICIPAL THEATRE *WORLD PREMIERE
5. 7. > 13:00 > NÁRODNÍ DŮM CINEMA
6. 7. > 22:30 > CINEMA B
The story of Jan Palach is a story without any surprising ending, since it is impossible to conceal the outcome in the case of Palach. Everyone knows what he will do, how he will do it, when and why he will do it. There are no popular conspiracy theories surrounding Palach either, as his case was duly investigated by two regimes, Palach either, as his case was duly investigated by two regimes, since it is impossible to conceal the outcome in the case of Palach.

In 1938, young Czechoslovaks learn to play basketball from American Mormons at YMCA camp. When the war starts, their coach is arrested and executed and the team is taken over by young lawyer Franta. After the liberation, Franta visits the prison where their coach died, picks up a handful of soil, puts it in a box and fastens it with tricolour stripe. The team carries this talisman to European Championship in Geneva and miraculously, they become the winners. However, everything changes again with the communist coup. The basketball players are persecuted, Franta is arrested. The weakened team is still going to the championship in Paris. But will they succeed?

Song (20), a young Vietnamese, was naive to believe he might find a better future in Europe but now he is in the Vietnamese district in Prague, locked in a marijuana laboratory, and he lives as a modern slave. The police raids the building. Song runs away across the rooftop of a condo building in a nearby district in Prague, locked in a marijuana laboratory, and he lives as a modern slave. The police raids the building. Song runs away across the rooftop of a condo building in a nearby district where he breaks down. Mr. Retaf (75) lives alone. He is fond of the old times, living in strong opposition to the modern world. Retaf goes up onto the roof and meets Song standing on the very edge of the roof crying. Retaf intervenes…

This film deals with the issue of death, but it does so in a simple metaphorical and symbolic way on the relationship between a little boy and his grandpa. The film explains that none of us are here forever and that all living creatures must die, but also shows that death doesn’t mean the end of our journey.

This film was financially supported by:

This film was financially supported by:

The Kite

This film was financially supported by:

This film was financially supported by:
MIMI & LISA:
CHRISTMAS LIGHTS MYSTERY

SK, CZ | 2018 | 67 MIN. | ANIMATED

ORIGINAL TITLE: Mimi & Líza: Záhada vianočného svetla
DIRECTORS: Katarína Kerekesová, Ivana Šebestová
SCREENPLAY: Katarína Kerekesová, Ivana Šebestová, Katarína Moláková
PRODUCTION: Fool Moon (SK), RTVS – Radio and Television Slovakia (SK),
MAUR film (CZ), ekran (SK)
CONTACT: Fool Moon, Katarína Kerekesová, kata.kerekesova@foolmoonfilm.com,
www.foolmoonfilm.com

FESTIVALS & SALES: Planet Nemo Animation, www.planetnemoanimation.com

Blind Mimi and her best friend Lisa discover the world around them and experience fantastic adventures. Lisa with her magical ability to bring about strange situations and fun, and Mimi with her special gifts and skills perfected in her world behind closed eyes.

In each episode, they jointly get to know exceptional people living in their flats of the dull grey building. These neighbours open doors not only into their homes, but also into new, unknown worlds.


This film was financially supported by

**PEOPLE NEXT DOOR:**
28. 6. > 10:00 > ČAS CINEMA
29. 6. > 11:30 > CINEMA B
1. 7. > 11:30 > DRAHOMÍRA CINEMA
6. 7. > 10:30 > CONGRESS HALL

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

REPRESENTATIVES AT 54TH KARLOVY VARY IFF

SLOVAK FILM INSTITUTE:
Peter Dubec ký – General Manager
Rastislav Steranka – Director of National Cinematographic Centre
Kristína Aschenbrennerová – Foreign Department
Tomáš Hudák – Foreign Department
Miroslav Ulman – Audiovisual Information Centre, Film.sk magazine

Contact:
Slovak Film Institute
Großlingová 32, SK-811 09 Bratislava
+421 2 5710 1503, sfu@sfu.sk
www.filmsk.sk, www.skcinema.sk

SLOVAK FILM COMMISSION:
Zuzana Bieliková – Film Commissioner
Eva Pospíšilová – Project Manager

Contact:
Großlingová 53, SK-811 09 Bratislava
+421 905 360 033,
zuzana.bielikova@filmcommission.sk
www.filmcommission.sk

**SLOVENSKÝ FILMOVÝ ÚSTAV SLOVAK FILM INSTITUTE**

MINISTRY OF CULTURE OF THE SLOVAK REPUBLIC

Château Imallianský