WHAT’S SLOVAK IN BERLIN?
FEBRUARY 9–19, 2017

LITTLE HARBOUR
GENERATION KPLUS
BY IVETA GRÓFOVÁ
SK, CZ 2017
FEB 11 > 16:15 > CINEMAXX 12 ★★EPF★
FEB 12 > 10:00 > HKW ★WORLD PREMIERE★
FEB 13 > 15:30 > FILMTHEATER AM FRIEDRICHSHAIN
FEB 13 > 18:30 > CINEMAXX 12 ★EPF★
FEB 17 > 15:30 > ZOO PALAST 1

A PROMINENT PATIENT
BERLINALE SPECIAL
BY JULIUS ŠEVČÍK
CZ, SK 2016
FEB 11 > 15:30 > CINEMAXX 10 ★EPF★ BUYERS ONLY
FEB 12 > 11:00 > CINESTAR 4 ★EPF★ BUYERS ONLY
FEB 15 > 21:30 > CINEMAXX 9 ★PRESS★
FEB 17 > 20:00 > KINO INTERNATIONAL ★WORLD PREMIERE★
FEB 18 > 18:00 > CUBIX 8
FEB 19 > 14:00 > CINEMAXX 7

SPOOR
COMPETITION
BY AGNIESZKA HOLLAND
PL, DE, CZ, SE, SK 2017
FEB 10 > 14:45 > CINEMAXX 4 ★EPF★ BUYERS ONLY
FEB 12 > 9:00 > BERLINALE PALAST ★PRESS★
FEB 12 > 16:00 > BERLINALE PALAST ★WORLD PREMIERE★
FEB 13 > 9:30 > FRIEDRICHSTADT-PALAST
FEB 13 > 12:00 > HAUS DER BERLINER FESTSPIELE
FEB 13 > 15:30 > CINEMAXX 10 ★EPF★
FEB 14 > 12:15 > ZOO PALAST 1
FEB 16 > 15:45 > CINEMAXX 9 ★EPF★
FEB 19 > 21:30 > HAUS DER BERLINER FESTSPIELE

TIGER THEORY
MARKET SCREENING
BY RADEK BAJGAR
CZ, SK 2016
FEB 10 > 13:30 > DFFB CINEMA ★EPF★
A STORY INSPIRED BY TRUE EVENTS ABOUT TWO CHILDREN WHOSE INNOCENT PLAY WILL CHANGE THEIR LIVES FOREVER. TEN YEARS-OLD AND LIVING WITH A MOTHER WHO IS NOT YET READY TO BE A MUM, JARKA IS PUSHED BY HER DESIRE TO LOVE AND FORM A FAMILY TO THE POINT WHERE SHE FINDS HERSELF GIVING SHELTER TO TWO ABANDONED TWIN BABIES.

INTERVIEW WITH IVETA GRÓFOVÁ, DIRECTOR AND PRODUCER OF THE FILM

Director Iveta Grófová made her debut with the feature film Little Harbour (2013) which the Slovak Film and Television Academy selected as the national candidate for the Academy Awards. Her next film, the adaptation of the book She’s a Harbour by Monika Kompaníková, thanks to a documentary project initiated and produced by Petr Minařík, a book publisher. It was actually a roadmovie compiled from Monika Kompaníková’s book-reading tour. I got a very good feeling from our communication during the tour and I became enthusiastic about her book.

After auteur films, here you are with a free adaptation of the successful novel She’s a Harbour. However, you got to know the author of the book, Monika Kompaníková, thanks to a documentary project. I made a TV documentary about Monika Kompaníková’s Cruise [Denník plavby Moniky Kompaníkovej]. This project was initiated and produced by Petr Minařík, a book publisher. It was actually a roadmovie compiled from Monika Kompaníková’s book-reading tour. I got a very good feeling from our communication during the tour and I became enthusiastic about her book. She is a harbinger and I was just before the premiere of Made in Ash in Karlovy Vary in 2012 and without much further thought I decided to try to make a film based on this book.

It is an original game played with the reader and I hope, subsequently, also with the audience. The book has a very powerful emotional plot capable of readily drawing the readers in and not letting them go up to the very last lines. At the same time, I found many layers in it which were also a challenge for me. Because, on the one hand, we look at the moving story of two children who try to take care of babies as best as they can but, on the other hand, there is an inner tension, a concern for the lives of the babies, beneath all this. Balancing between the positive aspect and the inner tension, even fear drew me to the book.

I approached several crew members as debutants. I found them in documentary films. What took you away from animated reality? I think that I searched for myself for three years at the Animation Department of the Film and Television Faculty of the Academy of Performing Arts. This also concerns themes that I would like to bring. And I found them in documentary film. Parasitically, then I was again attracted to animated film which I combined with documentary film. It was even more to find a theme requiring animation. I would like to create an animated film.

The most important thing was to find a really talented little girl. Her role required deeper psychology in the acting performance and, at the same time, I looked for a certain spark, a temperament within her to make the character of Jarka interesting for audience. And I found this girl in Vanesa. The most difficult thing was motivating the children to make them want to shoot the film and to make them enjoy it. Once something became routine to them, it wasn’t so easy to figure out how to continue effectively. Of course, making the child characters credible was a great challenge. We took a big chance because the main heroine really is in almost every shot and she has to carry the entire film. And we also know that adult audiences have difficulties in identifying with a child in the title role. I tried to do my best to avoid feeling somewhat embarrassed from the child acting performance.

Little Harbour is the first full-length film for director of photography Dennis Buranová. Why have you chosen a debutante for your team? Dennis Buranová took part in making the documentary The Diary of Monika Kompaníková’s Cruise we already mentioned. Thanks to this she became very closely connected to the book. She also collaborated with me when making the documentary Blues for Single Mothers and on other smaller projects. I was looking for a good partner for collaboration as the visual aspect of the film is very important for me. And I admit that I rather wanted a female cinematographer for Little Harbour. Dennis is a very strong aesthetician, she got a feeling for the atmosphere. The film is her full-length debut and I was also happy about the enthusiasm she brought into the film. In essence, I approached several crew members as debutants who are younger than me. And I did so deliberately. They brought some fresh air into the film and I believed that it would be something exceptional for them, hence they would be able to cope with the demanding conditions entailed when working with children and babies.

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FEB 11 > 16:15 > CINEMAXX 12 *EFM
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What’s Slovak in Berlin? Berlinale Special

A Prominent Patient
Masaryk

Interview with Rudolf Biermann, producer of the film

In the previous 10 years your production company IN Film has produced 20 films. What is the key factor for you when it comes to choosing a project? It is not that simple to answer. Nevertheless, our priority is to search for topics and then find the best scriptwriters and directors to carry them out. Still, as long as they are good, we are open to finished scripts or ideas coming from the film-makers themselves.

Czechoslovak diplomat and politician, ambassador in London (1905 – 1938) and Minister of Foreign Affairs of Czechoslovak Republic (1940 – 1948), Jan Masaryk died under mysterious circumstances shortly after the Communities came to power. Yet a prominent patient treats a different period of his life. It happened quite spontaneously. It was co-writer and director of the film Julius Ševčík who approached us with a project he had already been working on for some time. As the script was excellent, we agreed on cooperation quite quickly. Actually, it was the fact that the project did not focus on the so many times retold story of Masaryk’s unresolved death, that won us over. And who knows, there might be a sequel to our story…

The lead role was entrusted to Czech actor Karel Roden. He belongs to much preferred actors on those pages of our history that have not been properly treated yet. Still, it will be a witty and charming film made with the typical Šulík touch. As a Slovak national you have been working in Czech Republic for quite some time. What is your perception of the differences between Czech and Slovak audiovisual environments?

I consider both, Czech Republic and Slovak “my territories”. To me it is more about making films, that bring me joy and satisfaction. About the differences, well, besides the most obvious as traditions, language, market size, there is the variability of styles on the scriptwriters, in their ability to write in genre, to write diverse stories. Slovakia seems to be more stuck in connection that the auteur cinema deserves some privilege, excluding the idea of a producer being able to come with an original idea, a casting tip, or even being a partner in discussion on the various concepts. Yet, when it comes to digitalisation, Slovakia does more than well. I found putting together a filming crew in Slovakia quite tricky, as many of the best Slovak film professionals work in Czech Republic: Martin Štrba, Katarína Biliková, Katarína Hollá, just to name a few.

You have worked with Slovak director Martin Šulík (Landscapes and著作 – Berlinale 2005) on almost all of his films. Currently you prepare another common project. Could you introduce “Tomiži na běži”?

It will be a road movie about serious issues, that will make us, Slovaks, face our own past, with focus on those pages of our history that have not been properly treated yet. Still, it will be a witty and charming film made with the typical Šulík touch.

When the Stars Were Red (d. Dušan Trančík, 1990) was in the Competition in 1991. Still, five films for the Berlinale is not much to write home about. Berlinale demands high quality of the films they select. I believe the films we mentioned do have it.

If you were asked for advice to the young Slovak director, what would you say?

The young generation in Slovakia has far fewer chances to bring their films to the Berlinale, than their Czech colleagues. If I were to give a piece of advice to a Slovak director, I would say: go for it, if you believe in your project, no matter how much you think we were extremely happy when he goes into depth of the role; for the role of Masaryk’s father, the first Czechoslovak president. Roden is very natural no matter if he is to act in Czech or English. And he is an excellent actor who

INTERVIEW WITH MARTIN ŠULÍK, DIRECTOR OF THE FILM

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WHAT'S SLOVAK IN BERLIN?

The beginning of year 2017 kicked off wonderfully for Slovak films. Film The Teacher (d. Jan Višňovský, SK-CZ) got the honour to open Trieste Film Festival. The title had captivated the directors of the festival. “We are very proud to launch the 28th edition with a film that not only portrays all the qualities that continue to endure the 28th edition of European Cinema on screen, such as innovative writing, superb acting and a wicked sense of humour,” said Tereza Nvotová.

The festival featured further Slovak films in Italian premieres. Within the Documentary Competition was Hole in the Head (d. Robert Krichhoff, SK-CZ), enigmatic film about the fates of the European Romani, tied to the countries they have inhabited and still inhabit, reflecting the hidden side of the great tragedy known as Romany. The Roma Holocaust. Furthermore, coproduction title I, Olga Hepnarová (d. Tomáš Weinreb, Petr Kada), competed within the Feature Film Competition.

In addition, a graduate short Chili (d. Martina Mikušová, SK) was screened in the animation programme: Liksama. Visiting on a Star, directed by Peter Keremea, has won CNC Development Award as the best of the 22 projects in competition of co-production forum When East Meets West.

What’s SLOVAK in Berlin? The Wolf from Royal Vineyard Street (d. Tereza Nvotová, SK-CZ) was screened in the animation programme: Liksama. Tereza Nvotová’s second film Filthy (SK-CZ) was awarded at Rotterdam International Film Festival. The film tells a story of sensitive seventeen-year-old Lena whose teenage world is shattered by a horrific event. "I, Olga Hepnarová" - the first time you have to fight hard for your tooth, the first time you realize the world is not acting as you wish and is therefore changing fast. When adolescence is complicated by trauma, such as rape, the world turns upside down. Not only is rape taboo, it’s also surrounded by myths of dark streets, short skirts and cruel strangers. In reality, most abuses happen behind the doors of our own homes,” said Tereza Nvotová.

The festival also prepared the most extensive retrospective of the work of Jan Němec over all including his last film The Teacher by Jan Hřebejk (d. Tomáš Weinreb, Petr Kada). The Chimney Group (SE), nutprodukcia (SK) supported by Studio Filmowe Tor, +48 2 2845 5303, tor@tor.com.pl, www.tor.com.pl.

It is our great pleasure to announce that talented Slovak production student Radka Babíková has won the 4 500 Euro scholarship grant. Funded by German collective society GWFF – Gesellschaft zur Wahrnehmung von Film- und Fernsehrechten mbH. The price is being awarded in co-operation with FilmFestival Cottbus since 2007. Previous award winners were, among others, Georgian producer Vladimir Katcharava and Marija Dimitrova (producer). Production forum When East Meets West.

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In the name of Slovak Film Institute we want to thank GWFF for giving our candidate this fantastic opportunity to develop her skills further and broaden her knowledge in audiovisual education.

Congratulations Radka!
CENTRAL EUROPEAN CINEMA STAND NO. 137
Martin-Gropius-Bau
Slovakia is hosted at the European Film Market in Berlin for the 12th time. With friends and colleagues from Czech Republic and Slovenia, under the umbrella of the Central European Cinema, Slovak Film Institute offers an informational and promotional point for Slovak cinema and a networking place for Slovak film professionals and their international counterparts.
Come & meet us at the EFM!
www.efm-berlinale.de

REPRESENTATIVES AT BERLINALE 2017
Peter Dubecký, Feb 11 − 15, sfu@sfu.sk
Rastislav Steranka, Feb 8 − 15, rastislav.steranka@sfu.sk, +421 905 539 500
Alexandra Strekalová, Feb 10 − 15, alexandra.strekalova@sfu.sk, +421 905 730 040
Imelda Selková, Feb 10 − 18, imelda.selkova@sfu.sk, +421 905 546 994
Soňa Balážová, Feb 8 − 18, sona.balazova@sfu.sk, +421 905 422 281
Vanda Vacvalová, Feb 11 − 13, vanda.vacvalova@sfu.sk, +421 908 748 723

SLOVAK FILM INSTITUTE
National Film Archive, National Cinematographic Centre, Creative Europe Desk
Slovakia, Lumière Cinema, Klapka.sk Store, member of FIAF and EFP
CONTACT
Slovak Film Institute / Slovenský filmový ústav
Großlingová 32, SK-811 09 Bratislava
+421 2 5710 1503, sfu@sfu.sk

MARTA PROKOPOVÁ
DIRECTOR, SCREENWRITER
Marta Prokopová (1991) just graduated from Academy of Performing Arts in Bratislava where she studied animation. During her studies she made three short animated films which were presented at several international film festivals including Annecy (Family – Basis of Life, 2013) or Animafest Zagreb (White Forest, 2014 and Mila Fog, 2015). She was a member of the student jury at San Sebastian IFF. She took part in the exhibition at Tricky Women IFF in Vienna (2015) and in Gallery Solyanka VPF Video/Performance/Animation in Moscow at the exhibition of world young talents. Recently she won Slovak Anča Award for the best Slovak film at Fest Anča IFF with Mila Fog.

A short info about your upcoming projects:
Currently I am working with scriptwriter and director Michal Blaško on a new animated short film Wild Beasts. Michal has made several short films and his last one, Fear, was presented at San Sebastian IFF in the category Student films and was awarded best short film at Vilnius IFF (2016).

Your statement about Wild Beasts:
Animals have taken over the world! No, not by violence, bloodshed, corruption or anything “planet of the apes” like – people just let them. They were tired of being lords of the nature for so long and went on a well-deserved vacation. Now it’s animals who must face all the responsibilities, dilemmas and problems, just like people did before them. Wild Beasts is an unchronological mosaic of situations of two animals and one human character, who all struggle in this new kind of society.

Why did you decide to join Berlinale Talents?
It’s actually really simple. I feel honest, deep, passionate, pure love for film. To have an opportunity to meet people who feel the same, and the possibility to touch their space just for a moment is always pretty inspirational for me.

Personal quote:
“We don’t need the destruction of entire cities to know what it’s like to survive a catastrophe. Whenever we lose someone we love deeply we experience the end of the world as we know it. The central idea of the story is not merely that the apocalypse is coming, but that it’s coming for you. And there’s nothing you can do to avoid it.”

Dale Bailey

Favourite word:
passion
Favourite film:
Toni Erdmann /at this moment/
Favourite meal:
salad, wine and cigarettes

Filmography:
upcoming: Divoké bytosti/Wild Beasts, drama (short)
2015: Mila Fog/Mila Fog, drama (short)
2014: Biely les/White Forest, horror (short)
2013: Rodina - základ života/Family - Basis of Life, bizarre drama (short)

Contact:
Marta Prokopová, +421 944 466 627, martuska.prokopova@gmail.com, http://martaprokopova.tumblr.com/
www.berlinale-talents.de

WHAT’S SLOVAK IN BERLIN?
SHORT FILM STATION

BERLINALE TALENTS