

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 *EFM
FEB 12 > 10:00 > HKW *WORLD PREMIERE
FEB 13 > 15:30 > FILMTHEATER AM FRIEDRICHSHAIN
FEB 13 > 18:30 > CINEMAXX 12 *EFM
FEB 17 > 15:30 > ZOO PALAST 1

A PROMINENT PATIENT

BERLINALE SPECIAL

BY JULIUS ŠEVČÍK
CZ, SK 2016

FEB 11 > 15:30 > CINEMAXX 10 *EFM - BUYERS ONLY
FEB 12 > 11:00 > CINESTAR 4 *EFM - 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 *EFM - 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 *EFM
FEB 14 > 12:15 > ZOO PALAST 1
FEB 16 > 15:45 > CINEMAXX 9 *EFM
FEB 19 > 21:30 > HAUS DER BERLINER FESTSPIELE

TIGER THEORY

MARKET SCREENING

BY RADEK BAJGAR
CZ, SK 2016

FEB 10 > 13:30 > DFFB CINEMA *EFM

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.

SK, CZ 2017 85 MIN. FICTION

DIRECTOR: Iveta Grófová

SCREENPLAY: Marek Leščák, Iveta Grófová

DOP: Denisa Buranová

CAST: Vanessa Szamuhelová, Matúš Bačišin, Johanna Tesařová, Katarína Kamencová

PRODUCTION: Hulapa film (SK), endorfilm (CZ), Katapult Film (HU), Silverart (SK), Rozhlas a televízia Slovenska (SK)

WWW.FILMPIATALOD.SK

PRODUCER: Hulapa film, Katarína Krnáčová, +421 905 384 615, katarina.krnacova@gmail.com, Iveta Grófová, +421 902 824 855, ivetagrofova@gmail.com, www.hulapafilm.sk

FESTIVALS & SALES: LOCO FILMS, Laurent Daniélou, Juliette Béchu

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WHAT'S SLOVAK IN BERLIN? BERLINALE GENERATION KPLUS

LITTLE HARBOUR

PIATA LOĎ

INTERVIEW WITH IVETA GRÓFOVÁ, DIRECTOR AND PRODUCER OF THE FILM

Director Iveta Grófová made her debut with the feature film *Made in Ash* (2012) 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* has been an eagerly anticipated new film.

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.

First I made a TV documentary about Monika entitled *The Diary of Monika Kompaníková's Cruise* (Denník plavby Moniky Kompaníkovej). This project was initiated and produced by Petr Minařík, a book publisher. It was actually a road movie 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's a Harbour*. It 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.

The main role – little Jarka – was played by ten-year-old Vanessa from Bratislava who had absolutely no experience whatsoever with acting. It must be very demanding to direct children and

you have to have your own methods of doing it.

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 Vanessa. 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 Denisa Buranová. Why have you chosen a debutante for your team?

Denisa 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*. Denisa is a very strong aesthetician, she's 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.

So you started with animated film, then you switched to documentary at the Academy of Performing Arts and now you've made two fiction films. What took you away from animated reality to the real one?

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. Paradoxically, then I was again attracted to animated film which I combined with documentary. If I were now to find a theme requiring animated form, I would try to create an animated film.

abridged from Film.sk (English Special Edition)

This films was financially supported by

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MINISTRY
OF CULTURE
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SCREENINGS

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FEB 17 > 15:30 > ZOO PALAST 1

WORLD PREMIERE:
GENERATION KPLUS

67th Internationale
Filmfestspiele
Berlin
Generation

WINTER 1939. FLAMBOYANT CZECH DIPLOMAT JAN MASARYK HAS FLED TO AMERICA TO ESCAPE HIS RECENT PAST. GERMANY HAS INVADED CZECHOSLOVAKIA AND MASARYK IS NOW A MAN WITHOUT A NATION. IN AMERICA, HE TRIES TO FORGET THE PERSONAL AND POLITICAL BETRAYALS HE AND HIS COUNTRY HAVE SUFFERED – BUT THESE EVENTS SHADOW HIS EVERY STEP.

CZ, SK | 2016 | 114 MIN. | FICTION

DIRECTOR: Julius Ševčík

SCREENPLAY: Petr Kolečko, Alex Königsmark, Julius Ševčík

DOP: Martin Štrba

CAST: Karel Roden, Oldřich Kaiser, Hanns Zischler, Arly Jover, Emília Vášáryová

PRODUCTION: IN Film Praha (CZ), Rudolf Biermann (SK), Česká Televize (CZ), Rozhlas a televízia Slovenska (SK), ZDF/ARTE (DE)

PRODUCER: IN Film Praha, Rudolf Biermann, +420 222 515 357, produkce@infilm.cz, www.infilm.cz

FESTIVALS: IN Film, Lucie Pardubová, +420 222 515 357, +420 606 561 769, produkce@infilm.cz, www.infilm.cz

SALES: Beta Cinema, +49 89 673 469 828, beta@betacinema.com, www.betacinema.com

WORLD PREMIERE:
BERLINALE SPECIAL



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 fitting 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 (1925 – 1938) and Minister of Foreign Affairs of Czechoslovak Republic (1940 – 1948), Jan Masaryk died under mysterious circumstances shortly after the Communists 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 in Czech Republic, has been cast notable roles in foreign productions, and actually portrayed Jan Masaryk's father, the first Czechoslovak president. How much was the choice influenced by this?

We have known from the very beginning, I dare to say, that we want Karel Roden for the role. I don't

think we paid any attention to his popularity or the fact that he played Tomáš Garrigue Masaryk. Roden is very natural no matter if he is to act in Czech or English. And he is an excellent actor who goes into depth of the role; for the role of Masaryk, he did study his persona thoroughly. It is only fair to add that we were extremely happy when he accepted the part.

This will be your third film presented at Berlinale, after Landscape (d. Martin Šulík, 2001) and I Served the King of England (d. Jiří Menzel, 2007). What does being part of the Festival mean to you?

Actually fourth, if we count in *Kawasaki's Rose* (d. Jan Hřebejk, 2009), that was screened as the opening film for Panorama, at the time. Senu strictu, I was the producer at Koliba Studios, when it produced *When the Stars Were Red* (d. Dušan Trančík, 1990) that was in the Competition in 1991. Still, five films for this long a period 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.

You have worked with Slovak director Martin Šulík (Landscape – Berlinale 2001) on almost all of his films. Currently you prepare another common project. Could you introduce Tlmočník a bit?

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.

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 environment?

I consider both, Czech Republic and Slovakia "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 of the scriptwriters, in their ability to write in genre, to write diverse stories. Slovakia seems to be more stuck in conviction 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 Bieliková, Katarína Hollá, just to name a few.

This film was financially supported by



SCREENINGS

FEB 11 > 15:30 > CINEMAXX 10 *EFM-BUYERS ONLY

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FEB 18 > 18:00 > CUBIX 8

FEB 19 > 14:00 > CINEMAXX 7

SPOOR POKOT CEZ KOSTI MŔTVYCH



A STORY ABOUT JANINA DUSZEJKO, AN ELDERLY WOMAN, WHO LIVES ALONE IN THE KLODZKO VALLEY WHERE A SERIES OF MYSTERIOUS CRIMES IS COMMITTED. DUSZEJKO IS CONVINCED THAT SHE KNOWS WHO (OR WHAT) IS THE MURDERER, BUT NOBODY BELIEVES HER. AS THE DIRECTOR AGNIESZKA HOLLAND SAID, THE FILM COULD ALSO BE CALLED: NO COUNTRY FOR OLD WOMEN. BREAKING THE RULES OF STORYTELLING AND GENRE, THE FILM SHOWS NOT ONLY CRUELTY TO ANIMALS, BUT ALSO TO OUTSIDERS.

PL, DE, CZ, SE, SK; 2017, 128 MIN., FICTION

DIRECTOR: Agnieszka Holland

SCREENPLAY: Agnieszka Holland, Olga Tokarczuk

DOP: Jolanta Dylewska

CAST: Agnieszka Mandat, Wiktor Zborowski, Miroslav Krobot, Patrycja Volny, Tomasz Kot

PRODUCTION: Studio Filmowe Tor (PL), Heimatfilm + CO (DE), nutprodukce (CZ), The Chimney Group (SE), nutprodukcja (SK)

PRODUCER: Studio Filmowe Tor, +48 2 2845 5303, tor@tor.com.pl, www.tor.com.pl

SLOVAK CO-PRODUCER: nutprodukcja, Jakub Viktorín, +421 948 050 189, jakub.viktorin@gmail.com

FESTIVALS & SALES: Beta Cinema, +49 89 673 469 828, beta@betacinema.com, www.betacinema.com

WORLD PREMIERE: COMPETITION

This film was financially supported by



SCREENINGS

FEB 10 > 14:45 > CINEMAXX 4 *EFM-BUYERS ONLY

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FEB 19 > 21:30 > HAUS DER BERLINER FESTSPIELE

SUCCESSFUL BEGINNING OF 2017 FOR SLOVAK FILMS

The beginning of year 2017 kicked off wonderfully for Slovak films.

Film **The Teacher** (d. Jan Hřebejk, 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 best portrays all the qualities that continue to render the eastern-central European Cinema so great, such as innovative writing, superb acting and a wicked sense of humour.*”

The festival featured further Slovak films in Italian premieres. Within the Documentary Competition vied **A Hole in the Head** (d. Robert Kirchhoff, SK-CZ), essayistic 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 Porraimos, the Roma Holocaust. Furthermore, coproduction title **I, Olga Hepnarova** (d. Tomáš Weinreb, Petr Kazda, CZ-PL-SK-FR) competed within the Feature Film Competition.

In addition, a graduate short **Chilli** (d. Martina Mikušová, SK) was screened in the animation programme. Likewise, **Wishing on a Star**, directed by

Peter Kerekes, has won CNC Development Award as the best of the 22 projects in competition of co-production forum When East Meets West.

Prestigious **Rotterdam International Film Festival's** section Bright Future world-premiered Tereza Nvotová's second film **Filthy** (SK-CZ). The film tells a story of sensitive seventeen-year-old Lena whose teenage world is shattered by a horrific event. „*The period in between childhood and adulthood fascinates me - it's the first time you have to fight hard for your truth, 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 a 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 ever assembled including his last film **The Wolf from Royal Vineyard Street** (CZ-SK-FR).

more news on Slovak films at: www.aic.sk

THE GWFF COLLECTIVE SOCIETY SCHOLARSHIP GRANT

It is our great pleasure to announce that talented Slovak production student **Radka Babincová** has won the 4500 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 from Macedonia.

The GWFF collective society was established in 1982 by film and television producers. Its aim is to administer and collect the remuneration claims due to producers and film authors under the Copyright Act in the case of reproduction and secondary use. Among other activities, the company focuses on promoting and supporting young talents of the audiovisual industry by donating various financial prizes and scholarships.

The annual GWFF prize is endowed with 4500 Euros and can be used to finance foreign studies at one of the leading European or American film universities of the contestant's choice.

The prize will be awarded by Gerti Müller-Ernstberger, head of GWFF, on Wednesday, February 15 during the **East European Brunch** hosted by

FilmFestival Cottbus and east west coproduction market connecting cottbus.

Scholarship participants have been selected by the programming team of FilmFestival Cottbus, in collaboration with film institutions from Central and Eastern European countries.

Radka is studying film production at Film and TV faculty of Academy of Performing Arts in Bratislava, and has been involved in numerous successful film projects such as **The Teacher** by Jan Hřebejk (production coordinator), **Agave** by Ondrej Šulaj (production assistant) and a great number of student short films (executive producer). She is currently working as Head of Development at TRIGON PRODUCTION, one of the biggest film production companies in Slovakia.

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!



BERLINALE TALENTS

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 IFF 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 VPP (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)

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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

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SLOVAK FILM INSTITUTE

National Film Archive, National Cinematographic Centre, Creative Europe Desk Slovakia, Lumière Cinema, Klapka.sk Store, member of FIAF and EFP

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