WHAT'S SLOVAK IN CANNES?

MAY 8–19, 2018

SLOVAK PRODUCER ON THE MOVE: PETER BADAČ
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PRODUCERS ON THE MOVE

PETER BADAČ

Meet Peter Badač (1986), producer at film production company BFILM and lecturer at FAMU in Prague and Academy of Performing Arts in Bratislava.

His portfolio includes films, TV shows and programmes, and commercials. He has worked on such films as animated short Pendoz (2015) by Matti Višar, awarded at Cannes Cinéfondation in 2015, or features Filthy (2017) by Tereza Nvotová, premiered at IFF Rotterdam 2017, awarded with Czech Film Critic Award for Best Film of 2017, and Freedom (2017) by Jan Speekenbach, premiered at Locarno IFF 2017.

BFILM has in its portfolio short and feature-length films, animated as well as live action. Which would you call your coup de coeur?

My very first projects were auteur animation short films, and I am still devoted to them. Then we embraced animated films for children, feature-length animation, as well as live-action features and shorts; currently, BFILM has several interesting TV projects in development stage as well. Each category connects with filmmakers with whom we have been working for several years, so it is impossible for me to pick my favorite type of production. Yet, the growing potential of TV production and the changes in TV programmers’ thinking fascinates me.

Both Filthy and Freedom are about strong decisions of women and their consequences. After being raped, Lena opts for (attempted) suicide over speaking up, and Nora just leaves her husband and two children. Can we speak of an artistic intention or is it just a coincidence?

The latter. It just turned out that way that both films have female lead and both were released in 2017. On the other hand, I am glad that there are filmmakers choosing strong ideas and introducing strong female characters with interesting stories that have potential to speak to both, Slovak and international audiences. But for me, it is the filmmaker’s personality that is crucial, not that much the story itself. I think that nowadays many films are made just because there is this possibility. No one thinks about whether or not there is a need for this film, what is its audience, what is its message or idea. I believe these are important questions the filmmaker should be able to answer. Otherwise the project loses its allure.

If you were to leave everything behind, where would you go?

This is my 4th Festival de Cannes and I have already learnt that it can be quite intense with all the meetings, presentations, new people and old friends. That is why right after the Producers on the Move ends, I am leaving all the buzz behind and go to visit my friends in Singapore and New Zealand. The plan is to relax and gather energy for the upcoming BFILM projects.

CONTACT: Peter Badač, BFILM, +421 908 882 273, peter@bfilm.sk, www.bfilm.sk

*efp* Personality trait: There is little success where there is little laughter.

FAVOURITE WORD: approximative

FAVOURITE MEAL: beef tartar

A FILM YOU COULD WATCH MILLIONS TIMES: Blockbuster (Trhák, d. Zdeněk Podskalský, 1980)
In 2018, Slovak Film Institute (SFI) commemorates its 55th anniversary. In the last five years, it has experienced dynamic development. Its Digitisation Workplace has become renowned, the institute published fairly extensive history of Slovak Cinema 1896 – 1969, and began releasing Slovak films on Blu-rays. How does the SFI General Director Peter Dubecký see it?

Five years have passed by very quickly. What do you consider important in this period with regard to the SFI’s activities and development?

The completion of the digitisation workplace was a key event. The digitisation of over 1,000 films has made it possible to digitise all the work of our institution, and we continue digitising more than 50 titles a year within the sustainability of the project. It is also important that we have managed to digitise not only full-length feature films, but also documentaries and newsreels, because not only full-length feature films, but also documentaries and newsreels, because when licensing films to public or private television companies, an HD medium is a basic requirement for the screening. Thanks to the Digital Audiostream Project, we have started to release Blu-rays as well.

Cinema Lumière seems to have found its audience, after it re-opened six years ago. Yet, I guess it didn’t happen overnight. A huge amount of work has been done in Cinema Lumière. The cinema underwent a planned renovation of the screening rooms and technological equipment. Today, all four screening rooms are digitised and the cinema also has 35 mm projectors available; these are the sole ones in use on a daily basis in Slovakia. The overall programme has also been stabilised with a focus on European and Slovak cinema, which constitutes eighty percent of the programme. Nowadays, it is a cinema capable of screening twenty different films a day with excellent attendance figures.

What are the current priorities of SFI? The institution’s mission has not changed but how have its priorities shifted in the period of new media and technologies?

SFI is the only memory and fund institution with all its basic activities defined within the Audiovisual Act. Its chief priority is the protection of audiovisual heritage. It fulfils its mission via two organisational units – National Film Archive (NFA) and National Cinematographic Centre (NCC). This is also reflected in the relationship to the International Federation of Film Archives (FIAF) and European Film Promotion (EFP), where Slovakia is represented by Rastislav Steranka, Director of the NCC. As for the future, I think that, in addition to making films available for theatrical (re-)release and television licensing, the SFI will have to focus more on new opportunities, such as VOD or other distribution platforms for mobile devices. It’s good that we are prepared for it as we have almost one hundred feature films in HD quality. Ideally, it would be good to have all the key works of Slovak cinema digitised, as technological progress is really important that we have managed to digitise our archive fund, serves as a role model for the archives in Prague and Budapest. We collaborate successfully with film archives from the neighbouring countries. Recently, together with the archive in Prague, we digitised for instance the soundtrack of The Shop on Main Street (Obchod na korze) which we are going to release on DVD and Blu-ray this year.

I am glad that I can say our institution is respected abroad and that others turn to us requesting not just collaboration but also expert guidance.

Last year’s most significant publishing event of SFI was the release of the first volume of History of Slovak Cinema 1896 – 1969, which is the result of the long-term work of its authors.

The authors, Václav Macek and Jelena Patšková, have come out with a supplemented issue after twenty years, extended by new studies, and perspectives. The layout and illustrations, both photographs and written archival documents, are attractive for readers and they have the effect of transforming this publication into a work we can be proud of. The first volume reflects the period of 1896 – 1969 and we would like to complete the second volume by the centenary of Slovak cinema that we should commemorate on the occasion of the first Jihlava FilmFestival in 1921.

Abridged from Film.sk (Special English Edition)

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Tey Said About SFI...

For me, SFI has, even during the socialist times, been a warrant of well-founded thinking on film as well as news and information from both sides of the Iron Curtain. Moreover, at the Institute you could quite easily find the films that were otherwise difficult to see. The Institute initiated and backed many film events and debates, providing them with a mark of quality and objectivity, despite the times. Even during the turmoil of the 1990s it managed to become victorious in the fight for the film archive and prevented privatization of our national film heritage. Last but not least, already in the pre-socialist times it created a modern digitalization centre in the basement of the Institute itself; thanks to that not only has the venue gained a new life, but a whole new audience for Slovak cinema has been given also to the old films to be saved for generations to come.

Nowadays, also thanks to active in-house digitalization and digital restoration centre, Slovak Film Institute gave a new life to Slovak cinema and thus facilitates its accessibility for Slovak and international audiences.

You don’t need big words for it to be known, that nowadays Slovak Film Institute is the heart of the Slovak film industry blood circulation. Yes, it indeed is a vital institution.

All you need to know about current and past events of national cinema, Slovak Film Institute can provide. Valuable archive collections, written records, photographs and films are the building cells for the film history. You need an update on current world cinema? Come to the Institute and ask.

Since the 1970s, Slovak Film Institute has been archiving foreign films and publications and thus facilitating Slovak film history research. After the dismissal of state monopoly in film industry in the early 1990s, the inauguration of new General Director, Peter Dubec, meant an important positive step for Slovak film culture. From that moment on, the Institute itself has become a strong cinema centre and it is impossible to imagine further industry development without its presence. International cooperation with film institutions brings new perspectives and exchanges, while constant dialogue with the Academy of Performing Arts in Bratislava has for result a constant flow of young film professionals, critics and scholars.

Slovak national film awards The Sun in a Net, which received its name after the Slovak-Ukrainian border tragedy of 1969, is an annual film award recognizing the top films of the previous year. The 8th edition awarded films from 2018. The most remarkable Slovak films released in the previous year. The 8th edition awarded films from 2018. The most remarkable Slovak films released in the previous year.

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The Interpreter

TLMOČNÍK

Petr Konečný

SK, CZ, AT • 2018 • 110 MIN. • FICTION

DIRECTOR: Martin Sulík
SCREENPLAY: Marek Leščák, Martin Sulík
CAST: Martin Štrba

FESTIVALS: Cells 13, Prague, Czechia (CZ), coop99, Cluj, Romania (RO), Locarno, Switzerland (CH)

WORLD PREMIERE: 68th BERLINALE IFF

THE INTERPRETER

TLMOČNÍK

A book by a former SS officer detailing his time and deeds in Slovakia falls into the hands of the interpreter, Ali Ünşor. He realizes 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.

The film was financially supported by the Ministry of Culture of the Slovak Republic, the Ministry of Culture of the Czech Republic, the Slovak National Film Agency, the Czech National Film Agency and the Slovenské filmové studio. It is distributed internationally by World Sales.

THE SUN IN A NET

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Slovak Film Institute

Slovak Film Institute has developed and keeps developing a functional international dialogue to promote Slovak cinema. It systematically assists our films to be visible and to be available worldwide, to be made known to the foreign audiences.

Yet, I consider the biggest current deeds of the Institute being the creation of a modern digitalization centre in the basement of the Cinema Lumière and the saving and restoration of the Cinema itself; thanks to that not only has the venue gained a new life, but a new life has been given also to the old films to be saved for generations to come.

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du Film´s Village International for the 15th time!

This year, Slovak cinema is present at the Marché du Film Institute at Slovak Film Institute, published by Creative Europe Desk Slovakia.

Bunker Bunker

What’s Slovak in Cannes?

Keep an Eye on Upcoming Slovak Films

SK, RO, FR, HU > 80 MIN. > DANCE SCI-FI THRILLER > IN DEVELOPMENT
DIRECTOR: György Kristóf
SCREENPLAY: György Kristóf, Ieva Norvele, Eszter Horváth
DOP: Gergely Pohárnok
PRODUCTION: Silverart (SK), Dynamo Productions (SK), HiFilm Productions (RO), Arizona Productions (FR), KMH Film (HU)
CONTACT: Silverart, Katarína Krnáčová, +421 905384 615, katarina@silverartfilm.sk, www.silverartfilm.sk

Co-Production Forum: pitching at SOFIA Meetings 2018

A dance science-fiction thriller telling a story about a run-away prisoner and his raise to power as a leader of a group of prisoners on their journey to freedom.

SELECTED RELEASER 2020 – 2021

Juraj Lehotský’s feature-length documentary debut Blind Loves screened in Quinzaine des Réalisateurs at the 61st Festival de Cannes and won CICAE Award for Art Cinema.

Come and Meet us at Pavilion No. 131!

Pavilion No. 131 > Czech Republic > Slovak Republic > Village International > Marché du Film

Representatives in Cannes 2018

Peter Dubecský, May 12 – 18, sfu@sfu.sk
Rastislav Steranka, May 9 – 16, rastislav.steranka@sfu.sk
Kristína Aschenbrennerová, May 7 – 18, kristína.aschenbrennerova@sfu.sk
Imelda Selková, May 8 – 18, imelda.selkov@sfu.sk
Lea Pagáčová, May 8 – 15, lea.pagacova@sfu.sk
Vanda Vacvalová (SFI sales), May 11 – 14, vanda.vacvalova@sfu.sk

Slovak Film Institute
National Film Archive, National Cinematographic Centre, seat of Creative Europe Desk Slovak Republic, Lumière Cinema, Klapka.sk Store, member of FIAF and EPP

Contact
Slovak Film Institute / Slovenský filmový ústav Grösslingová 32, SK-811 09 Bratislava
+421 2 5710 1503, sfu@sfu.sk

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Château Teplice Červené

This year, Slovak cinema is present at the Marché du Film’s Village International for the 15th 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 17 – 18 catalogue, the Upcoming Slovak Films online database and Report on the Slovak Audiovisual Situation in 2017 published by Creative Europe Desk Slovakia.

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SK, RO, FR, HU > 80 MIN. > DANCE SCI-FI THRILLER > IN DEVELOPMENT
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