

WHAT'S SLOVAK IN CANNES?

SLOVAK
PRODUCER
ON THE
MOVE:
PETER BADAČ

MAY 8 – 19, 2018

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 *Pandas* (2013) by Matúš Vizár, awarded at Cannes Cinéfondation in 2013, 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 Speckenbach, premiered at Locarno IFF 2017.

What does being a Producer on the Move mean to you?

First, it is an honour for me to be among 20 promising European film producers and represent Slovakia at such a prestigious platform. The fact that the participation is not automatic, but producers have to meet quite strict criteria only adds to the feeling.

At the same time, it is a wonderful opportunity to connect with colleague producers from other European countries and to exchange individual experience, news and perhaps even insider information on the industry in other countries. I look forward to interesting talks on new trends and directions of audiovisual production.

As a producer, how much do you put yourself into a film project?

Film for me is a collaborative piece of art; it is not made by only one author, but a whole team, including the producer. Therefore, openness to discussion is very important. I am not a directive kind of person. You know, one that does not allow any but his/her way. I prefer to talk with my team, look for the most suitable solutions that will meet their expectations and artistic ambitions, and in the same time are acceptable for my goals and me as the producer.

I believe the recent collaboration with Tereza Nvotová on *Filthy* is a good example. Tereza is quite a stubborn author, but she is open to constructive discussion and search for solutions. The result is a film that resonated well with the audience, and whose admission, as well as the impact of the main idea on the public have surpassed even my expectations.

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.

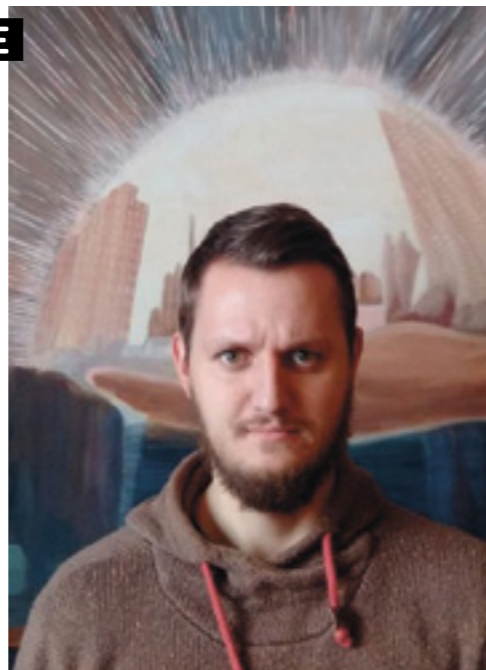
Both *Filthy* and *Freedom* are about strong decisions of women and their consequences. After being raped, Lena opts for (attempted) suicide over speaking up, and Nora just leaves her husband and two children. Can we speak of an artistic intention or is it just a coincidence?

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.

Can you give us some insider information on BFILM's current projects?

I would mention *Weirdo in the Underground* that we are developing with Vilo Vadal as director and Viliam Klimáček as scriptwriter. The idea is of a cross-genre film in Michel Gondry style, but Viliam's approach is much less dreamy and poetic. If things continue going well, we should start shooting next year.

The feature-length film by Peter Budinský *Heart of a Tower* is a project that we have been intensely working on for some time



already. Now we are gathering finances so in 2019 we could start with animation and hopefully, in 2021 we might be ready to present to the audience one beautiful and artistically peculiar animated family film.

In 2018, we should also finish two animation shorts. We will present *The End* by David Štumpf and Miša Mihályiová at Mifa Pitches at Annecy Festival in just a couple of weeks. Its release is planned for the end of 2018. Martin Smatana has just started animating *The Kite*. We very much hope to repeat the success of his *Rosso Papavero*, and present it at Berlinale in 2019.

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.

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°efp producers on the move

*** PERSONAL QUOTE:** „There is little success where there is little laughter.“ (Andrew Carnegie)

FAVOURITE WORD: approximative
FAVOURITE MEAL: beef tartar

A FILM YOU COULD WATCH MILLION TIMES: Blockbuster (Trhák, d. Zdeněk Podskalský, 1980)

Cover photo: *Filthy* / Špina (2017)



On the occasion of the anniversary of director Dušan Hanák, Slovak Film Institute has recently digitally restored his film *Private Lives*, that will be released on DVD later this year.

PHOTO © Archive SFI

Private Lives / *Súkromné životy* (1990) photo: Vladimír Vavrek

SPEAKING WITH PETER DUBECKÝ

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 was the result of 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 when licensing films to public or private television companies, an HD medium is a basic requirement for the screening. Thanks to the Digital Audiovision 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 programming 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 screen-

ing 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 fulfills 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 or 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 prominent and the SFI has to react to it.

How do you perceive the SFI's position today when compared with national film institutions in the V4 countries, in regard to its activities but also international status?

The fact that Slovak cinema is very small plays somewhat in our favor, as hardly any of the V4 countries can boast of having most of their audiovisual heritage restored and digitised. I am very glad that our procedure within the Systematic Restoration and Rescue of the Audiovisual Heritage Project, where we have already managed to restore 80 percent of the materials in the total ar-

chive 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 Paštéková, 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 *Jánošík* by director Jaroslav Siakel' in 1921.

Abridged from Film.sk (Special English Edition)

PRESENTATION OF THE NATIONAL FILM ARCHIVE OF SLOVAK FILM INSTITUTE AT INTERNATIONAL SHORT FILM FESTIVAL OBERHAUSEN 2018.

International Short Film Festival Oberhausen (May 3 – 8, 2018), one of the world's most respected short film events, presented a programme of Slovak archive shorts. Every year, carefully selected archives present projects and programs in order to draw attention to the often neglected subject of archiving and restoring experimental films. Slovak Film Institute, commemorating its 55th anniversary in 2018, presented its selection of six short archive films entitled *Traces of Experiment in Slovak Short Film*.

Since the beginning of the National Digital Audiovision Project in 2011, National Film Archive has been collaborating with curators to set concepts and strategies of archival preservation and further digitisation and digital restoration of its audiovisual archives. *Traces of Experiment in Slovak Short Film* has been compiled as one of the curatorial concepts for presentation of films from the 1960s.

The selection traces the most evident experimental tendencies in Slovak short film. Selected shorts were mostly made during the „Golden Era“ of the 1960s, with rather relaxed political interference and bureaucratic control of filmmaking in nationalized Czechoslovak film industry. While the industry still employed the model of centrally planned socialist cinema, we can witness that for the first time since 1945, certain experimental tendencies can be traced, mostly in the works of young generation of filmmakers such as Dušan Hanák, Juraj Jakubisko or Dušan Trančík. However, filmmakers of the older generation (documentary filmmakers such as Martin Slivka)

too began seeking different ways of working with cinematic images, music or sound, discovering new ways to express ideas or even document reality without implying the usual way of reading a film or employing literal illustrations (eg. refusing the use of voiceover, its non-descriptive use). The shift in their thinking was, at the same time, inspired by contemporary experimental (electronic) music – when significant music composers of that era (Ilja Zeljenka, Roman Berger and Pavol Šimai) started collaborating on their films.

Selected films deal with social and political engagement of their authors but already show seeping of external influences of formal means of artistic expression into their work, refining their auteur signatures (e.g. influence of Polish experimental animation).

🌸 FILMS PRESENTED IN THE PROGRAMME (LISTED CHRONOLOGICALLY):
Water and Work / Voda a práca (d. Martin Slivka, 9 min., 1963)
Prišiel k nám Old Shatterhand / Old Shatterhand Came to See Us (d. Dušan Hanák, 12 min., 1966)
Fotografovanie obyvateľov domu / Photographing the House Dwellers (d. Dušan Trančík, 16 min., 1968)
Oko / Eye (d. Juraj Bindzár, 6 min., 1968)
Lili Marlen (d. Peter Mihálik, 5 min., 1970)
Bubeník červeného kríža / The Red Cross Drummer (d. Juraj Jakubisko, 13 min., 1977)

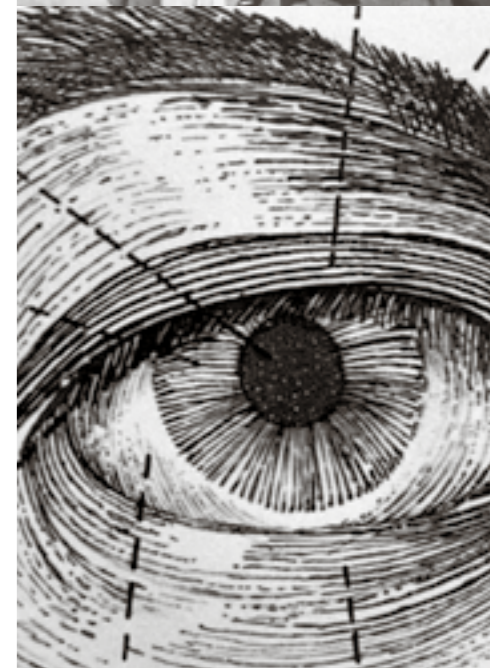


PHOTO © Archive SFI
Water and Work / Voda a práca (1963)
Photographing the House Dwellers /
Fotografovanie obyvateľov domu (1968)
Eye / Oko (1968)

THEY SAID ABOUT SFI...



ZUZANA GINDL-TATÁROVÁ,
SCRIPTWRITER
AND SCRIPT CONSULTANT

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-internet days it managed to develop thematically wide high quality documentation and publishing activities.

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 audience.



RUDOLF URC,
SCRIPT CONSULTANT,
FILM JOURNALIST
AND AUTHOR

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 of 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.

It is a great pleasure to find yourself amidst the lively, pulsing flow in the Cinemathèque of Cinema Lumière, new and newer impulses coming with presentations of artists, oeuvres, schools and waves, films of various types and genres. And let's not forget the wide range of publishing activities full of original ideas.



RICHARD BLECH,
FILM CRITIC
AND HISTORIAN

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 Dubecký, 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 provides 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.



JURAĽ LEHOTSÝ,
FILM DIRECTOR
AND SCRIPTWRITER

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.

WHAT'S SLOVAK IN CANNES?

THE INTERPRETER TLMOČNÍK



SK, CZ, AT > 2018 > 110 MIN. > FICTION
DIRECTOR: Martin Šulík
SCREENPLAY: Marek Leščák, Martin Šulík
DOP: Martin Štrba
CAST: Peter Simonischek, Jiří Menzel, Zuzana Mauréry, Attila Moks
PRODUCTION: TITANIC (SK), IN Film Praha (CZ), coop99 filmproduktion (AT), Rozhlas a televízia Slovenska (SK), Česká televize (CZ)

FESTIVALS: Celluloid Dreams, Pascale Ramonda, pascale@pascalaramonda.com
SALES: Celluloid Dreams, Hengameh Panahi, +33 1 49 70 03 70, info@celluloid-dreams.com, www.celluloid-dreams.com

WORLD PREMIERE:
68TH BERLINALE IFF

DOC ALLIANCE GOES TO CANNES

DUBČEK: ALL MEN BECOME BROTHERS DUBČEK: VŠICHNI LIDÉ BUDOU BRATŘI



CZ, SK > 100 MIN. > DOCUMENTARY
DIRECTOR: Robert Kirchhoff
PRODUCTION: endorfilm (CZ), atelier.doc (SK)
CONTACT: atelier.doc, +421 904 610 694, office@atelierdoc.sk, www.atelierdoc.sk

SLOVAK FILM NEWS

SLOVAK NATIONAL FILM AWARDS THE SUN IN A NET 2018

Slovak national film awards The Sun in a Net, which received its name after the Slovak classic film by Štefan Uher, spotlight the most remarkable Slovak films released in the previous year. The 8th edition awarded 9 films of a total of 16 nominees.

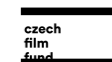
The most awarded film was *The Line* (d. Peter Bebjak) which won six prizes including Best Fiction Film. Crime-drama about a gang of criminals smuggling cigarettes across the Slovak-Ukrainian border received further awards for Best Direction

(Peter Bebjak), Best Film Editing (Marek Kráľovský), Best Film Sound (Viktor Krivosudský), Best Music (Viktor Solovíc) and Best Actor in a Leading Role (Tomáš Mašťalír). *A Hole in the Head* by Robert Kirchhoff became Best documentary, and producer and director Katarína Kerekesová won in the category Best Animation with *Hero Daddy*, one episode from TV series *The Websters*.

Multiple awards went also to filmmakers of *Little Harbour* (d. Iveta Grófová) which won in three categories – Best Film Screen-

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



SCREENING
MAY 15 > 11:30 > ARCADES 3

PRESENTATION
MAY 12 > 12:00 > PALAIS K

play (Marek Leščák, Iveta Grófová), Best Cinematography (Denisa Buranová) and Best Art Direction (Iveta Grófová, Denisa Buranová, Miroslav Král, Iva Němcová). Family musical comedy *Spievankovo and Queen Harmonia* by Diana Novotná received the Audience Award.

Awards for Outstanding Contribution to Slovak Cinema went to set designers Viliam J. Gruska and Roman Rjachovský.

www.aic.sk, www.sfta.sk

WHAT'S SLOVAK IN CANNES?

KEEP AN EYE ON UPCOMING SLOVAK FILMS

BUNKER BUNKER

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.

EXPECTED RELEASE: 2020

* **Katarína Krnáčová** was Slovak Producer
on the Move in 2017, she had worked on
such films as Máttyás Prikler's middle-length
film *Thanks, fine* (Cinéfondation 2010) or *Little
Harbour* by Iveta Grófová (Crystal Bear at
Berlinale 2017).

* **György Kristóf's** feature debut *Out* was
screened in Un Certain Regard at the 70th
Festival de Cannes.

This project was financially supported by



ODE TO JOY MALÝ

SK > 100 MIN. > DRAMA > IN DEVELOPMENT

DIRECTOR: Juraj Lehotský

SCREENPLAY: Timotej Križka, Juraj Lehotský

DOP: Timotej Križka

PRODUCTION: Lehotsky Film (SK),
kaleidoscope (SK)

CONTACTS: Lehotsky Film, Juraj Lehotský,
+421 948 006 828, lehotskyjuro@gmail.com
Kaleidoscope, Katarína Tomková,
+421 908 281 407, katarina@kaleidoscope.sk,
www.kaleidoscope.sk

A story of two little people, Matúš and
Dávid, who are making their living as street
musicians, playing the bass. But Matúš
wants to become bigger... aiming all the
way up to the philharmonic orchestra.

EXPECTED RELEASE: 2020 – 2021

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

This project was financially supported by



POWER MOC

SK, HU, CZ, BE > 100 MIN. > DRAMA >
IN DEVELOPMENT

DIRECTOR: Máttyás Prikler

SCREENPLAY: Marek Leščák, Máttyás Prikler

DOP: Gergely Pálos

PRODUCTION: MPhilms (SK), Proton Cinema
(HU), Negativ (CZ), Les Films du Carré (BE)

CONTACT: MPhilms, Máttyás Prikler,
+421 904 674 408, matyas.prikler@mphilms.sk,
www.mphilms.sk

Power tells a story of a well-established
politician who gets involved in an accident
resulting in death of an innocent person.
The consequent efforts to investigate and
- above all - to cover up traces leading to
this precarious incident expose the hidden
machinery of political power in current
democracies. The film brings up questions
about the true identities of important
political figures and reveals stories hidden
behind their public masks. Furthermore, it
arouses questions about truth and its vari-
ous forms in current public life, as well as
the different ways of finding or hiding it.

EXPECTED RELEASE: 2020

* **Máttyás Prikler's** middle-length gradu-
ation film *Thanks, fine* was screened in Ciné-
fondation at the 63rd Festival de Cannes.

This project was financially supported by



SLOVAK FILM INSTITUTE AT MARCHÉ DU FILM

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 inter-
ested in Slovak cinema and audiovisual industry,
as well as a networking place for Slovak film pro-
fessionals 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 pub-
lished by Creative Europe Desk Slovakia.

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 Dubecký, May 12 - 18, sfu@sfu.sk

Rastislav Steranka, May 9 - 16,
rastislav.steranka@sfu.sk

Kristína Aschenbrennerová, May 7 - 18,
kristina.aschenbrennerova@sfu.sk

Imelda Selková, May 8 - 18,
imelda.selkova@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 Re-
public, Lumière Cinema, Klapka.sk Store, member
of FIAF and EFP

CONTACT

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Château Topoľčianky