



A SHORT ANIMATED FILM ABOUT A DREAM AND SNOW
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SYNOPSIS

A short film about a woman waiting for her love, about a man who looks for a perfect snowflake in far-away countries and about snow which conceals and melts dreams.

ABOUT THE FILM

Snow is a short animated film about love. It depicts the story of a young woman, Maja, who yearns so desperately for love that she loses contact with reality and starts to fall into the dark corners of her own imagination. The multi-layered film testimony touches in artistic and ideological terms on the cultures of the Far East. The heroine discovers that the purpose of her journey is to overcome the illusion, the Maya, that conceals the truth.

Ivana Šebestová is the author of the film's concept, as well as the director, visual artist and animator. She also made the successful and internationally acclaimed short film *Four* (*Štyri*, 2007). She develops the characteristic features of her signature in the new work: cut-out 2D animation, the painter's visual approach, but also non-traditional narrative procedures. The world of a heroine filled with strong emotions continues to be the main theme of her works.

Several personalities of Slovak cultural life came together in the making of *Snow*. The musical duo Longital put their distinct imprint on the film and a fragment of Ivan Štrpka's poetry can be heard in the commentary, while Soňa Norisová and Tomáš Maštalír lent their voices to the animated characters. The story was created by Šebestová and Katarína Moláková; director and animator Michal Struss brought the professional qualities acquired over many years to the image post-production. Ivana Laučíková is the producer of the film.

The film was made by feel me film, a company which has already produced *Four* (*Štyri*, 2007) and *The Last Bus* (*Posledný autobus*, 2011). *Snow* was made in co-production with the French company Les Trois Ours.

The film was supported by the Audiovisual Fund; Slovak post-production studios ekran, plaftik and FilmPark are partners in the film.

The film received its ceremonial release on 12 June 2013 in Bratislava; the Association of Slovak Film Clubs will bring it to Slovak cinemas in September 2013.

BASIC PARAMETERS OF THE FILM

GENRE: short drama

IMAGE FORMAT: full HD, 16:9

SOUND FORMAT: 5+1

LANGUAGE VERSIONS: Slovak, English and French subtitles

TARGET AUDIENCE: adult audience

DISTRIBUTION MEDIA: DCP, digital formats (a 35 mm print is also available, Dolby SR)

FOOTAGE: 18 minutes

YEAR OF PRODUCTION: 2013

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FILM CREW

DIRECTOR: Ivana Šebestová

STORY: Ivana Šebestová

SCRIPT: Katarína Moláková, Ivana Šebestová

SCRIPT EDITOR: Ivana Laučíková
I'm Thinking of Snow, a poem by Ivan Štrpka, has been used in this film.

MUSIC: Longital

CAST: Soňa Norisová, Tomáš Maštalír, Vladimír Obšil

VOICE-OVER DIRECTOR: Juraj Johanides

ART DESIGNER: Ivana Šebestová

ANIMATION: Ivana Šebestová, Štefan Gura, Peter Skala, Michal Struss

3D CGI PROJECT DEVELOPMENT: Tomáš Slančík

VFX AND COMPOSITING SUPERVISOR: Michal Struss

EDITOR: Matej Beneš

GRADING: Peter Košťál

SOUND: Tobias Potočný

RE-RECORDING MIXER: Romaric Normand

GRAPHIC DESIGNER: Martin Derner

WEB-SITE: Braňo Pepel

PRODUCTION MANAGER: Monika Křupalová

PRODUCER: Ivana Laučíková

CO-PRODUCER: Olivier Catherin



IVANA ŠEBESTOVÁ
(*1979, Poprad, Slovakia)

She graduated in animated film from the Film and Television Faculty of the Academy of Performing Arts, Bratislava, where she currently teaches.

Her master's degree film *Lionardo Mio* (2005) gained an award at the Bologna European Festival of Film Schools. She won twelve domestic and international awards for her debut film *Four* (*Štyri*, 2007). She took part in the production of the animated musical *Stones* (*Kamene*, 2010) by director Katarína Kerekesová. Together with her, she also created an educational film for the Slovak

National Museum called *How I Went with Grandpa to Visit the Ancestors* (*Ako som šiel s dedkom na návštevu k predkom*, 2010).

FILMOGRAPHY:

- 2013: *Snow* (*Sneh*)
- 2010: *How I Went with Grandpa to Visit the Ancestors* (*Ako som šiel s dedkom na návštevu k predkom*)
- 2007: *Four* (*Štyri*)
- 2005: *Lionardo Mio*
- 2001: *My Love* (*Láska má*)

EXCERPTS FROM THE INTERVIEW WITH THE DIRECTOR

Your films Four and Snow are quite romantic and full of emotion - that is not so common today in an era of cynicism and sarcasm. Why does this type of narrative appeal to you?

I've got a book in my library called *The Quest for Truth and Beauty* (*Hľadanie pravdy a krásy*). I am mesmerised by this phrase and if I were to choose a motto for my works, it would probably be this. I try to make beautiful things because beauty moves me and I would like to mediate this feeling to others.

Do you think that Snow will reach out to the male population too?

Snow is a film about love, about the relation between a man and a woman. Is love solely a matter for women? Men also make films (poems, songs, novels) about love. The male audience can learn something about the women's view of the matter in *Snow*; maybe what will interest them will be the adventurous line of Man's wandering or the references to eastern philosophies.

Which of the ideas in the script of Snow was the first or most important for you?

At the beginning of the film there was the idea that, if I really yearn for something, it

can come true only at the moment I give up this big desire. The protagonist, Maja, yearns for perfect love, a perfect man; the Man looks for the perfect snowflake. Maja has to give up her desire for perfection in order for a new perspective to open up for her.

What role does knowledge of the culture and philosophy of the Far East play in understanding the meaning of the film?

The film refers to eastern philosophy (e.g. giving up a desire and overcoming an illusion, the *Maya*) and mythology (e.g. the film has a reference to the legend surrounding Mount Kailash in Tibet, which says that no one can climb to the summit of the mountain because the deity residing there would kill them). With screenwriter Katka Moláková, we tried to create a story that would remain comprehensible for audiences without this knowledge. Of course, an informed viewer is able to find several levels of meaning in the film.

What was specific about the visual design?

The visual aspect of the film has two positions: the world of the city where Maja lives is based on Central European tradition. Images from the Man's journeys were in turn inspired by the art of specific countries – for instance by Japanese wood carvings or Tibetan mandalas. I used tie-dyed paper as the basis, which is also a technique traditionally used in Asia.

CONTACTS

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