



AGUA FRÍA DE MAR (Cold Water of the Sea)

Costa Rica, France, Spain, Netherlands, Mexico, 2010

Director: Paz Fábrega

Cast: Montserrat Fernández, Lil Quesada Morúa, Luis Carlos Bogantes

Awards: Rotterdam (Tiger Award)

On New Year's holidays, Mariana and Rodrigo drive to the Pacific coast. There, late at night and in the middle of nowhere, they find Karina who ran away from home. The couple decides to stay the night and deal with the situation in the morning. But by dawn the girl's gone. Set on a luxuriant beach of Bahía Ballena National Park, Paz Fabrega's first film is a beautiful portrayal of two female characters.



ALAMAR (To the Sea)

Mexico, 2009

Director: Pedro González-Rubio

Cast: Jorge Machado, Natan Machado Palombini, Nestór Marín

Awards: Rotterdam (Tiger Award), Morelia (Best Mexican Feature Film & Audience Award)

A young man of Mayan roots and Natan, his half Italian son, embark on an ancestral journey into the open sea. Banco Chinchorro, their main destination is part of the second largest coral reef barrier in the planet. With the help of Matraca, an old fisherman in the area, the day-to-day activities reveal harmony between man and nature, father and son.



ANO NATSU, ICHIBAN SHIZUKANA UMI (A Scene At The Sea)

Japan, 1991

Director: Takeshi Kitano

Cast: Kurodo Maki, Hiroko Oshima, Sabu Kawahara, Susumu Terajima, Katsuya Koiso, Tetsu Watanabe

A deaf teenager working as a garbage collector happens upon a battered surfboard, which awakens a dream in him of becoming a surf champion. His girlfriend, also deaf, lends him her support during the difficult practice sessions and competitions. Though trapped in silence, their expression of love is no less profound. A lyrical masterpiece reminding us that images are often as powerful as words.



EL VUELCO DEL CANGREJO (Crab Trap)

Colombia, France, 2009

Director: Oscar Ruíz Navia

Cast: Rodrigo Vélez, Arnobio Salazar Rivas „Cerebro”, Jaime Andres Castaño, Yisela Álvarez, Karent Hinstroza, Miguel Valoy, Israel Rivas

Awards: Berlinale (Fipresci Prize)

Set in the Afro-Colombian community of La Barra on Colombia's Pacific coast, *El vuelco del cangrejo* tells the story of both the drama of a young man, trying to flee his past, and the upcoming clash between a remote village and modernity, represented by two intruding foreigners. Daniel arrives in the village looking for a boat to leave the country. He intends to stay for only a few days, but a strange shortage of fish has affected La Barra.



FROM HERE TO ETERNITY

USA, 1953

Director: Fred Zinnemann

Cast: Burt Lancaster, Montgomery Clift, Philip Ober, Donna Reed, Franck Sinatra, Deborah Kerr, Ernest Borgnine

Awards: Cannes 1954 (Special Jury Prize), Academy Awards (13 nominations, 8 wins)

Newly arrived at Schofield Barracks in Hawaii, ex-boxer Robert Lee Prewitt (Montgomery Clift) is swiftly ordered by his superior officers to get back in the ring and defend the honor of the regiment. But Prewitt has hung up his gloves for good and refuses, so becoming the butt of sarcasm and abuse from the other soldiers, while the Japanese prepare to attack Pearl Harbor.



HAEBYEONUI YEOIN (Woman on the Beach)

South Korea, 2006

Director: Hong Sangsoo

Cast: Kim Seung-woo, Ko Hyun-jeong, Kim Tae-woo, Song Sun-mi

Festivals: Toronto, Tokyo, Berlinale

Film director, Joong-rae, is preparing for his next movie but is unable to finish his script. So he pleads his friend, Chang-wook, a production designer, to go with him on a trip even though Chang-wook had already made plans with his girlfriend, Moon-sook, a composer. Part French New Wave, part Korean, master filmmaker Hong Sang-soo's unexpected and delightful romantic comedy places two women and two men in a fleeting romance that lasts one night.



MORTE A VENEZIA (Death in Venice)

Italy, 1971

Director: Luchino Visconti

Cast: Dirk Bogarde, Romolo Valli, Mark Burns, Nora Ricci, Marisa Berenson, Carole André, Björn Andresen, Silvana Mangano, Leslie French

Awards: Cannes 1971

Based on a novel by Thomas Mann, *Death in Venice* stars Dirk Bogarde as a German composer who is terrified that he has lost all vestiges of humanity. While visiting Venice, the composer falls in love with a beautiful young boy, and realizes that the child represents an ideal of perfection that he can never match. The final sequence at the beach is one of the most nihilistic and hopeless ones in the history of cinema.



PAULINE À LA PLAGES (Pauline at the Beach)

France, 1983

Director: Eric Rohmer

Cast: Amanda Langlet, Arielle Dombasle, Pascal Greggory, Feodor Atkine

Awards: Berlinale 1983 (Silver Bear)

Recently divorced, Marion decides to spend the end of summer in the family beach house on the Normandy coast. She takes her young cousin Pauline, who is delighted to prolong her holidays, along with her. At the beach, they meet up with Pierre, Marion's ex-lover. He offers to teach them windsurfing and introduces them to Henri who invites them to his place. While at the local casino, Pierre confesses his love to Marion, but she now fancies Henri. Pauline, meanwhile, has met Sylvain...



VERS LE SUD (Heading South)

France, 2005

Director: Laurent Cantet

Cast: Charlotte Rampling, Karen Young, Louise Portal, Ménothy Cesar, Lys Ambroise, Jackenson Pierre Olmo Diaz

Festivals: Venice, Toronto, San Sebastian

On the sun-drenched island of Haiti at the end of the 70's, foreigners idle away their vacations in the palm-fringed paradise of the beach hotels. Brenda, Ellen and Sue, three North American women, converge on the island looking for flirtation, relaxation and respite from their colorless jobs and marriages. They find exactly what they are looking for in Legba an enigmatic local Adonis whose beauty and passion has them enthralled.



PROGRAM OF SHORT FILMS

La Boya (The Buoy), Mariano Salvador – Spain, 2009

L'escale (Fade Far Away), Shalimar Preuss – France, 2007

Killing the Afternoon, Margaret Corkery - UK/Ireland, 2004

Miramare, Michaela Muller – Croatia, 2010

A repülés története (The History of Aviation), Balint Kenyeres – Hungary, 2009

Travelling, Michel Pavlou - Norway, 2006

O zi buna de plaja (A Good Day for a Swim), Bogdan Mustata – Romania, 2008

Zo mooi (So Beautiful), Stefan van de Staak – Netherlands, 2007

Meeting point of the earth, the sea and the sky, the beach is inherently cinematic. It is difficult to imagine a purest cinema frame. It is therefore not surprising that this place conducive to dreams has been an endless source of inspiration for filmmakers. For the beach, most often an enchanted interlude, shares several attributes with the cinema hall. The beach is always an ease, a relaxation; we go down a few steps to arrive there; and, like in cinema, we daydream at the beach with a look towards the distant horizon. It is not by chance that the most important cinema festivals, starting with Cannes, take place on the seaside. In the absence of beach in Bratislava, and as seaside memories of the lucky ones are slowly fading, IFF Bratislava had to prolong the summer by celebrating the inspiring power of this magic place. For the beach means first of all holidays and summer.

DREAM VACATION

It's a safe bet that little Natan has provoked a lot of envy among his classmates in Italy! There are few fathers who would, like in *Alamar*, take their son to Mexico and make them discover the beauties of one of the largest coral reefs in the world. One walks out of the cinema after seeing Pedro González-Rubio's film with a smile on one's lips, with a feeling of delight and harmony with the nature. Not far from there, on a lush beach in Costa Rica, the protagonists of *Agua fría de mar* are also enjoying their holidays in a family circle. A delicate story of initiation, this first feature brings onto the map of cinema a country hitherto known mostly for tourism.

One of the first films of the great Kitano, *A Scene at the Sea*, offers a tender portrait of the first steps in both sports (surfing!) and love. For the beach also means love games and eroticism. In this context, it is impossible to override Eric Rohmer, an unmatched director of beach games, who deceased

earlier this year. His charming comedy *Pauline à la plage* brings to the screen a bunch of naked bodies full of swirling desires.

In the tempting setting of the beach, we indeed usually take our clothes off. The couples in *Woman at the Beach* by Korean director Hong Sangsoo do so, even though they arrive to the sea off season. And the ill-fated lovers in *From Here to Eternity* do so as well, but in glamorous black and white. Newly restored, this classic by Fred Zinnemann, featuring one of the most legendary kisses in the history of Hollywood, will be screened in digital format.

THE BEACH, A SOURCE OF NEW ENERGY

Generally a synonym of abandonment and relief, the beach can also be violent. It thus symbolises a struggle, an escape, or even an end. Erotic games in *Vers le sud* by Laurent Cantet (Palme d'Or winner for *The Class*) take on a completely different flavour once we understand they are rooted in the exploitation of misery. The violence of the money, even symbolic, even if set under the palm trees, ruins human relations. Unlike the rich North American women in *Vers le sud*, the old composer in *Death in Venice* fails to satisfy his desire, and thus, overwhelmed by the sun, he passes away in his chaise longue. The Lido beach turns into a shroud. In *El vuelco del cangrejo*, the beach takes on metaphysical attributes. Though the young Daniel thought at the beginning it would only be a step before he sets out across the Pacific, he is forced to stay there for an indefinite period of time. Gradually, Daniel manages to draw new energy from this virgin land left at the mercy of nature. The beach redefines his relationship with the world. It really does!

Some more beaches, shorter but nonetheless equally intense, happily make up the varied programme of eight short films by young European filmmakers. No better proof that the beaches are unlikely to disappear from our screens. May the injunction "All at the beach!" flock together hordes of people into cinemas!