

INTERNATIONAL FILM SEMINAR

TRE NØTTER TIL ASKEPOTT / TŘI OŘÍŠKY PRO POPELKU / THREE NUTS FOR CINDERELLA

December 15, 2015, The National Library of Norway



Foto: Czech State Cinematography Fund

10.15-10.30: **Opening remarks** by Eirik Frisvold Hanssen

10.30-11.15: Tereza Frodlová and Jeanne Pommeau: **Digital Restoration and Three Nuts for Cinderella**

11.15-11.45: Pavel Skopal: **The Story of a Successful Co-production. National, International, and Transnational Elements in the Barrandov's Cooperation with DEFA**

11.45-12.15: Radomír D. Kokeš: **Layered Construction of Three Nuts for Cinderella: Space, Narrative and Historical Norms**

12.15-13.15: Lunch

13.15-13.45: Anna Sofia Rossholm: **Theoretical and Historical Reflections on Film Translation**

13.45-14.15: Sara Brinch: **Like a Fairy Tale. The popularity of Three Nuts for Cinderella in Norway**

14.15-14.45: **Q&A** with Václav Vorlíček, Sara Brinch and Michal Bregant, moderated by Maria Fosheim Lund.

18.00: **Screening** of *Tre nøtter til Askepott / Tři oříšky pro Popelku / Three Nuts for Cinderella* (Václav Vorlíček, 1973) at Cinemateket.

Michal Bregant is the CEO of the National Film Archive in Prague. He is a film historian, critic, and curator. He was the editor-in-chief of the quarterly *Illuminace* (Journal for film theory, history, and aesthetics). In the period 2002-2008 he was the dean of FAMU (Prague Film Academy) and the Chair of FAMU International 2008-2012. Since 2011 he has been a member of the Czech commission of UNESCO. He is also member of the Executive Committee of ACE (Association des Cinémathèques Européennes).

Sara Brinch, PhD is an Associate Professor of Media Studies at the Department of Art and Media Studies, Norwegian University of Science and Technology (NTNU). Brinch has worked on film history, documentary cinema and television, and is co-editor of several books in Norwegian. She is currently doing research on biopics and historical fiction.

Tereza Frodlová works as the film restorer in National Film Archive in Prague (Czech Republic). She graduated at Department of Film Studies and Audiovisual Culture at Masaryk University, Brno and Center for Audiovisual Studies at The Film and TV School of the Academy of Performing Arts in Prague. Currently she works on digital restoration of Czech film heritage and focuses on ethics of film restoration and the history of cinema technology. She has recently finished supervising the digital restoration of Jiří Trnka's *Staré pověsti České / Old Czech Legends*.

Radomír D. Kokeš is assistant professor on the Department of Film Studies and Audiovisual Culture (Masaryk University). He examines the history of film style and narrative of Czech cinema, constructive principles of Hollywood films, features of serial fictional worlds and history of the neoformalist poetics of film. He published a book *Rozbor filmu [Film Analysis]* (2015). He is now completing two book-length-studies, the first one is devoted to serial fiction poetics and the second one will be about narrative tactics of contemporary Hollywood cinema. He presides the independent scholar society Brněnský naratologický kroužek [Brno Narratological Circle].

Jeanne Pommeau studied restoration at the University of Paris 8 (France) absolving with a Master in Valorisation of Film Heritage. She works as a restorer in National Film Archive in Prague (Czech Republic) where she focuses on both digital restoration and restoration of applied colors using traditional tinting and toning techniques. She worked for example on digitization of *Ostře sledované vlaky / Closely watched trains* (Jiří Menzel, 1966), reconstruction of *Příchozí z temnot / [The Arrival from the Darkness]* (Jan S. Kolár, 1921) and restoration of colors of *Bílý ráj / [White paradise]* (Karel Lamač, 1924).

Anna Sofia Rossholm, PhD, assistant professor in Film Studies, Linneaus University, Sweden. Rossholm has published articles and a book on speech representation and film translation during the period of the introduction of sound film. She is currently working on a research project on Ingmar Bergman's notebooks and screenplays.

Pavel Skopal is an assistant professor at the Department of Film Studies and Audiovisual Culture, Masaryk University, Brno, Czech Republic. He has edited an anthology comparing cinema industry in Czechoslovakia and GDR in the 1950s (*Cinema in Service of the State*, 2015), and published *The Cinema of the North Triangle* (in Czech, 2014), a book of comparative research on cinema distribution and reception in Czechoslovakia, Poland and the GDR in the period 1945–1970. His current book project is devoted to international co-productions in the Eastern Bloc, 1953-1989.

Václav Vorlíček started as assistant director at Barrandov studios in the mid-1950s. His first feature as a director, a children's movie *The Lupinek Case*, was released in 1960. He has made several comedies and fairy tale films, such as *Three Nuts for Cinderella* (1973), *The Prince and the Evening Star* (1978) and the successful television series *Arabela* (1979). He returned to fairy tale genre with his last film to-date, *Little Witch on a Broomstick* (2011), the sequel to his popular comedy about a young witch *The Girl on the Broomstick* (1971).