

presents

**COLLECTION OF SHORT ANIMATED FILMS BY JAROSLAVA HAVETTOVÁ**

(Slovakia [Czechoslovakia], 1969 – 1988, 58 min 43 sec)

*All the films have been digitally restored and are available on 2K DCP  
in Slovak/Czech (OV) with English subtitles.*

**Jaroslava Havettová: The First Lady of Slovak Animated Film**



Photo: ©Miro Nôta

Director, artist, and animator Jaroslava Havettová is known by many as the first lady of Slovak animated film. We can trace the beginnings of her career to the 1960s, within the formation of the first group of young animators in Bratislava. Her films are characterised by their inimitable poetic style. They deal with moral issues, destiny, sacrifice, and the role of an individual in society. Moreover, they analyse the individual characteristics of her main characters and interconnect them with the general issues faced by contemporary society.

The film selection comprises key titles from Havettová's oeuvre, starting with a music video **The Song** (*Pieseň*, 1969), visually inspired by *Yellow Submarine*. In that same year, Havettová released her timeless short film **Statue** (*Socha*), accompanied by a commentary by famous Slovak actor Marián Labuda, that criticises dogmatists who push ideological clichés without considering the reality around them. **Until the Pitcher Is Broken at Last** (*Kým sa ucho neodbije*, 1971) represents a noteworthy technological and narrative attitude to animation. This short film is inspired by Haban faience ware and Slovak sayings. The music was composed by Pavol Hammel and Marián Varga, and the film was narrated by members of the Radošina Naive Theatre. After a short break, Havettová returned with **Contacts** (*Kontakty*, 1980) which uses suggestive images depicting absurd, futile, and hopeless tragedies with dream-like ease. These bitter rules of this world are presented against the backdrop of Dežo Ursiny's music. She also took a critical stance toward our society in her film **The Last Stone** (*Posledný kameň*, 1982), which she co-directed with Július Hučko. Come the mid-1980s, her works predominantly featured topics such as a value crisis, breach of trust, and abuse of kindness. Other such films that talk about opportunism are **Heeelp!** (*Pomóóóc*, 1985) and **Why We Like Hens** (*Prečo máme radi sliepky*, 1986). The selection concludes with Havettová's magnum opus — an experimental film collage **Fate** (*Úděl*, 1988). The film about a ceaseless stereotype gained multiple prestigious awards, including the Silver Bear at the Berlin International Film Festival. It raises new existential questions about the supremacy of consumerism, the power of money, and the crisis of relationships.

The work of Jaroslava Havettová represents an essential part of Slovak animation. She herself is an equally important part of the group of female authors that started to take shape in Slovakia only after 1989.



### PIESEŇ | THE SONG

**Director:** Jaroslava Havettová

**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1969

**Duration:** 4 min 22 sec

Waldemar Matuška and Helena Vondráčková, legends of Czechoslovak pop music, fly through dreamscape revealing their secret love in a song.



### SOCHA | STATUE

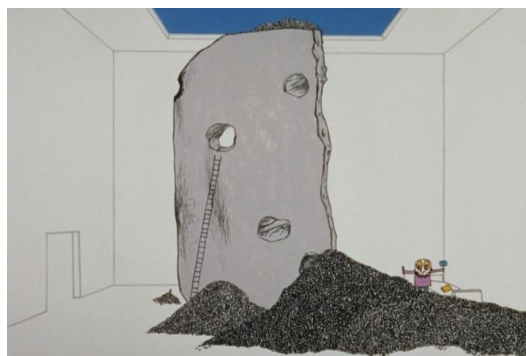
**Director:** Jaroslava Havettová

**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1969

**Duration:** 6 min 35 sec

Every sentence, every word can hide multiple meanings. When stupidity takes over the mind, we won't see them. When anger and stubbornness join in, together they can crush even the biggest rock.



### KÝM SA UCHO NEODBIJE |

### UNTIL THE PITCHER IS BROKEN AT LAST

**Director:** Jaroslava Havettová

**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1971

**Duration:** 10 min 30 sec

The Haban faience ware is decorated with the tumultuous life of Eve, who leaves Adam and, with a bottomless pitcher of red wine, walks through the lives of many men until the pitcher breaks.



### KONTAKTY | CONTACTS

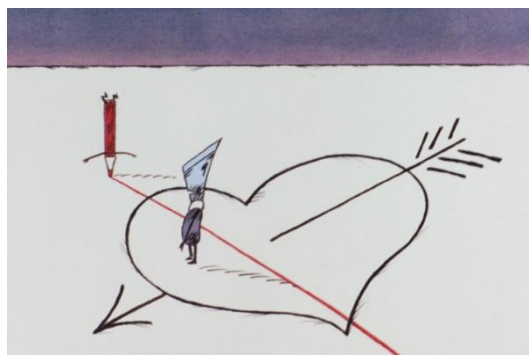
**Director:** Jaroslava Havettová

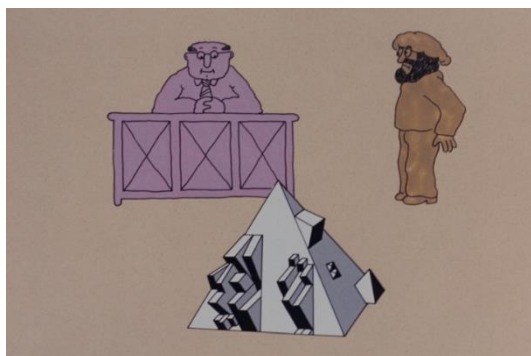
**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1980

**Duration:** 10 min 43 sec

A collection of unfortunate decisions and endings of interpersonal relationships. A dull pencil, wrinkled clothes, wet matches. They are helpless. They have lost their meaning and need help. However, the rescuer hasn't got the faintest idea that he will soon become a victim.





### **POSLEDNÝ KAMEŇ | THE LAST STONE**

**Director:** Július Hučko, Jaroslava Havettová

**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1982

**Duration:** 4 min 5 sec

No, no and no. The sculptor tries in vain to read the thoughts of the official, who just shakes his head dismissively at each of his works. However, he has no idea that decisions are based on not only public but also private interests.

### **POMÓÓÓC! | HEEELP!**

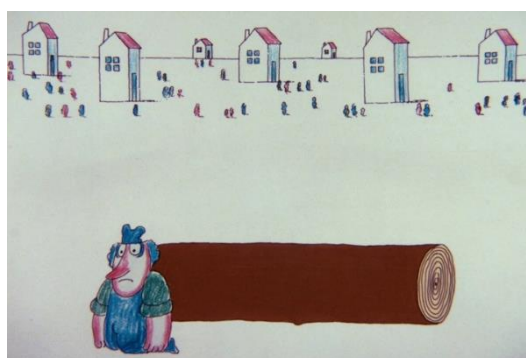
**Director:** Jaroslava Havettová

**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1985

**Duration:** 5 min 27 sec

How to ask for help in a proper way? On your knees, loudly, with your hands clasped and especially with your pockets full of thank yous. There is never a shortage of (un)selfless helpers.



### **PREČO MÁME RADI SLIEPKY | WHY WE LIKE HENS**

**Director:** Jaroslava Havettová

**Country:** Slovakia [Czechoslovakia]

**Year of Production:** 1986

**Duration:** 6 min 45 sec



Flying. Man's age-old desire will be solved by a simple invention. Despite its brief functionality, it can affect the lives of generations to come, but not all of them. One who is unable to take off and see the world from a perspective, decides to approach the feathered creatures in a different way.

### **ÚDĚL | FATE**

**Director:** Jaroslava Havettová

**Country:** Czech Republic, Slovakia [Czechoslovakia]

**Year of Production:** 1988

**Duration:** 10 min 57 sec

A man is climbing up a hill, pushing a large boulder. When he can no longer manage, he lets it go. It rolls down the hill and opens the night city, city of games and vices. He is winning. While he lets himself be carried away by the shining lights and lascivious curves of the women, money starts pouring in. When the night turns into day, the magic is gone and the winner turns into a loser.

