



I still see colors

Director: Viktor Portel, Adam Patyk

Genre: documentary

Stage of Production: production

Country: Czech Republic

Runtime: 30' – 40'

Estimated date of premiere: 1. 10. 2027

Total Budget: 40.000 EUR

Financing in Place: 20.000 EUR

Synopsis:

The progression of age-related macular degeneration is subtle at first. Colors lose their intensity, and vision gradually becomes blurred. As the disease advances, objects in the center of the visual field disappear into a dark spot that relentlessly expands. Eventually, a person loses the ability to read or recognize the faces of loved ones.

Blahoslava Procházková is the niece of world-renowned film director Miloš Forman. They are connected not only by the same disease, which caused Miloš to lose his sight toward the end of his life, but also by the years he spent growing up with her family after the death of his parents.

As the film's imagery gradually moves toward an inevitable end, something emerges that we rarely associate with the fate of a cinematic genius: the family that took him in after his parents died, and the life of a woman who remained imprisoned under the communist regime while he was creating films in the free world. What do we see when we stand face to face with genius? What remains unseen? And what do we choose not to see?

Director's Statement:

Blahuška Procházková is an elegant, ageing lady who has captivated us. Despite her deteriorating eyesight, she runs a guesthouse on the shores of Máchovo Lake, prepares breakfast for the guests and swims in the lake with her grandchildren. She is also Miloš Forman's niece and the last living witness to his early years. She grew up with him in the same household after his parents were murdered in Nazi concentration camps. Her father took the then thirteen-year-old Miloš under his wing, and Miloš lovingly "looked after" little Blahuška as only older brothers can. When she screamed, he would dunk her in the lake so that she would stop for a moment and he could get back to his games.

Our film explores a relationship: between an older brother and a younger sister, a genius and an “ordinary person”, someone who emigrated and someone who decided to stay. Blahuška admires Miloš deeply, but she is more than a narrator of his story: her own life is closely intertwined with his at several pivotal moments. When she, too, tragically lost her father at the age of twelve, Miloš became a source of support, a kindred spirit bound to her by a shared experience. This affinity and mutual understanding forged a unique bond between them, bridging generations.

As Blahuška approaches the end of her life, another connection emerges: age-related macular degeneration, which robbed Miloš Forman of his sight and with which Blahuška is now struggling. We seek to weave this progressive, irreversible condition into the film’s genetic code, allowing a black spot to inevitably permeate it. Through this loss of sight, we explore the loss of our ability to see in a broader sense. What is the less visible side of Miloš’s emigration? What did it mean for those who stayed behind? And do we forgive geniuses everything?

Production Company: Post Bellum

Looking for: Financing, Distribution & Festival Opportunities