Go outside
And look carefully
Evaporating slowly
Messages from the sidewalk
Brushes swaying in the wind
That tears leaves from the trees
And tarpaulins from scaffolding
Traces of tanks
Braking cars
Hellish machines
Stuck in the mud
It's seemingly calm around here
Tune the string
And make a sound
You'll ripple the silver surface
And in the underground
Twists
A giant animal
Fluffing up
And sending
Upwards
Its ambassadors
Sprouting messages
Dear movie enthusiasts,

I would like to welcome you to Ji.hlava and the 27th annual International Documentary Film Festival. This year will once again offer up many interesting films. Personally, as a member of the Czech Olympic Committee, I’m very much looking forward to the documentaries capturing the moments and behind-the-scenes situations of the Summer Olympics in Tokyo, which I participated in two years ago. I’ll also be happy to compare my own experiences with the contemporary era of independent Czechoslovakia.

PETR ŘÍŠKA, Mayor of the City of Ji.hlava

Dear festival visitors,

The twenty-seventh annual year of Ji.hlava IDFF! The largest festival of documentary filmmaking in Central and Eastern Europe will be marked this year mainly by female directors. This year, the festival’s Inspiration Forum will explore the themes of food, water, space, community and AI. All of this will be accompanied by a screening of music and theatre in both present and online forms. See you in Ji.hlava!

MARTIN BAXA, Minister of Culture

Distinguished. Bold. Original. Contempor- ary. Non-pandering – but above all good. These are the epitaphs that must apply to documentaries that Czech Television stands by as producer, co-producer and broadcaster. The door is open for new ideas. We’re behind Ji.hlava, and also behind documentary film!

JAN SÖUCHE
Director General of Czech Television

We’ve been observing the world for you for a hundred years. For a hundred years, we’ve been keeping you company. Czech Radio is celebrating its 100th anniversary in 2023, and you can be a part of it at the festival in Ji.hlava. We’ve prepared the best selection of radio production for you, from audio documentaries and podcasts to a discussion with the investigative team of RadioSoustředí.

RENE ZAVORAL,
General Director of Czech Radio

To our esteemed friends of documentary film,

On behalf of the Creative Europe MEDIA programme, which supports the European audiovisual industry, including the development of new documentary films, film festivals such as Ji.hlava IDFF or its Emerging Producers training programme – I wish you success for the 27th annual year of the festival!

VLÁDKA CHYTILOVÁ,
Creative Europe Desk CZ – MEDIA

Dear friends of the festival,

Making a documentary is a challenging process that requires creativity, professionalism and commitment. As builders, we understand this well, because we know that only the combination of these attributes creates interesting and valuable works that evoke emotions in people.

For you, the audience, we wish all the creators the best of luck in succeeding in this endeavor.

MANAGEMENT OF GEMO A. S.

FESTIVAL CATALOGUE – IMPRESSUM

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EN

FESTIVAL SPOT

DIRECTED BY ALBERT SERRA

Labelled “the discovery of the Cannes Film Festival”, director Albert Serra presents one of the most innovative directors in contemporary cinema.

“I once said in an interview that I decided to become a filmmaker to make fun of the world. They put it in the headlines, and the capitalized words made it seem even more true. I think that’s the healthiest approach an artist can take. All my work is based on this principle. I love Ji.hlava. I love the festival.” Serra says of this year’s festival spot.
Filmmaking is like a unique manuscript

In what ways are documentaries more powerful for you than fictional films?
• Marek: For me they’re freer and more personal. They can respond more quickly to the changes in the world and allow you to think about it, not just experience it. Documentaries give me much more space when I watch them. I don’t feel as pressed by the emotions flowing from the stories. That allows me to connect to specific characters, places or themes more naturally and experience the world differently.
• Andrea: For me, no one type of film is exclusively stronger; the boundaries between them are permeable. What fascinates me about documentaries, though, is how they can often look at aspects of the lived world in ways I hadn’t thought of—or rather, how they can ask me questions that I haven’t yet asked myself. When I discover a film like that, I want to share it with the audience.
• Petr: Documentary filmmakers can discover places and people that feature filmmakers could never even think of. The sources are authentic and believable, not just inspired or made up. That’s what keeps me amused and surprised. With fictional film, it’s very predictable, derivative.

Can you give an example?
• Petr: If you look at the film Body-Soul-Patient by director Jindrich Andrigh, which shows how medical students learn to communicate difficult diagnoses to patients, the incredulity of shows like Ordinance in a pink garden becomes even more apparent.

How are these new perspectives and unexpectedness mirrored in contemporary international documentary film?
• Marek: Very differently. Let’s take the main competition section of Opus and allow the Here and Now Very Often We Lack the Context and the Ability to Grasp It in an Intensity, Energy and Even the Occasional Chance to Associate with Other Films Be- ing Shown. In this way, we can discover unexpected connections and realise that film history is much more interconnected and interwoven than it may seem at first glance. At the same time, we give space to personalities who have been overlooked and underappreciated in the past, which is especially true for women today. It’s interesting to see how Marguerite Duras, Shirley Clarke and Susan Sontag, for example, have blazed a trail for today’s generation of female filmmakers with their bold and original films. What is fascinating about Marguerite Duras’s films is that even today they have the directness, poetry and persistence that appeared in her brother’s work, I expect something similar might happen with nonfiction videos.
• Andrea: The diversity and originality that Marek and Petr are talking about is also evident throughout different media. The core of the program is and always will be on the cinema screen and in the discussions after the screenings. But, in addition to the films, you can also watch documentaries in virtual reality, read a documentary book, or play a documentary game. In Becarbanon, for example, you develop strategies for relating to the world, with climate change as your adversary. Or in the VR zone, you can walk through a spatial documenta- tion of women’s prisons, where mothers can live with their children, and hear their stories and experiences.

Documentary film borders with cinema on one hand and with television journalism, news and the endless universe of internet videos on the other. Where is the imaginary line that determines what films you choose for Ji.hlava?
• Andrea: The evolution is important. The emergence of a documentary film is also collateral research into the subject and conceptual consideration of the directorial and narrative means and the methods of expression. It’s a deep dive into the subject, critical thinking, looking at it from different perspectives. For example, the making of The Mighty Afrin: in the Time of Floods was preceded by several years of research and observing the lives of the inhabitants in a place that is affected by drastic floods for most of the year.
• Petr: Tire also plays an important role. The length of the film also allows us to understand what gives rise to specific facts. Consider the fate of the environmental activist in Lonely Oak, who was part of a group of people defending the forest by living in the treetops. Everything, including the fights with the police, was filmed with a camera that the protagonist wore on his helmet. When he falls and tragically dies, his friends and fellow fighters are there commenting on this footage in the film. Activism, which is often reduced to a few images from television or social media, is seen at once in all layers: personal, ideological and purely procedural, including the doubts and strategies the group uses. At Ji.hlava the stories are dissected, the lives intertwined with their work, and put in new contexts.

This year’s retrospectives go back to the beginnings of cinema and follow the iconic 1960s, the chronicle of modern Czech history and the creation of artificial intelligence. Why are they given such a large space at Ji.hlava?
• Marek: The Translucent Beings section is an exceptional opportunity to see important works in a focused way and on cinema screens. In our environment, we have the opportunity to see more films than ever before, but the cinema experience is incomparable. The festival adds intensity, energy and even the occasional chance to associate with other films being shown. In this way, we can discover unexpected connections and realise that film history is much more interconnected and interwoven than it may seem at first glance.

We talked about this year’s programme, focused viewing, the importance of retrospectives and experiencing the world differently with festival director Marek Hovorka, programme director Petr Kubica and experimental documentary programmer Andrea Slováková.

• Marek: Retrospectives allow us to make a different history of film experimenta- tion. We’re preparing a book based on this corpus of works. This year, we show how artificial intelligence intervenes in various ways in the creation of films representing reality. We’ve already shown such films individually, but if you want to under- stand a phenomenon comprehensively, the concentrated space of the retrospective is what allows you to do so.
• Andrea: Without knowing the context and history, our relation to the present is flat and short-sighted. For nine years, we’ve been presenting retrospectives of experimental films in which theme was key. It allowed us to look at and write a different history of film experimenta- tion. It was about films like The Lorry, she sits together at a table with Gérard Depardieu, reading texts and talking about cigarettes. We expect to nurture.
OPUS BONUM

A sophisticated reflection on the psychological and emotional impact of the spaces we live in juxtaposes the experience of a girl, who spent her childhood with her father in rehabilitation center, with experimental holistic treatment in a hospital in Basel.—Ila Béka, Louise Lemstone

Shiat Shunshi and their son came from Nepal to Poland in search of a better life. Shiat starts working for Uster, but his wife is mentally struck in her home country and is only in contact with her Nepali relatives. Instead of finding happiness, their family begins to fall apart.—Marek Borkh, Distance, Poland

The story of a man who wages a lonely and harrowing battle with a bureaucratic system that refuses to acknowledge that he is alive. The days of watching this struggle for identity become weeks, and the story grows dangerously into an increasingly dark vortex.—Inna Galugerova, A Cairnry Tale, Romania, United Kingdom

From Turin, where the Holy Shroud with the imprint of Jesus’ body is on display, Irene embarks on a new journey — towards faith. Her sojourn through different parts of the world surprises with playful structures and small revelations, turning the film into a truly spiritual road movie.—Irene Dorigotti, Anna, Italy, Switzerland

An amnesic drummer finds a drum kit on a deserted island in southern Thailand. The tropical, conceptual, hallucinatory poetic film is inspired by Robert Desnos’ prose, ARG, 2023, 74 min

A dreamlike journey across the landscape to explore what it means to identify with an industry that has damaged and exploited generations.—Eilene McMillin, Shetland, King Coast, USA

A green glass, a waterbear and fishing trophies are the only things Mai has left of her father. From a snowstorm in Patagonia, she follows his voice to the West Bank to try to find the key to her family’s fate among the ruins of their home.—Mai Maia Gavazes, And West, Argentina

The stories of four heroes from a Roma settlement show what it means to live as the other. What it means to be different from an already minority community. How you are perceived in it if you have a different sexual orientation, a different social status, a different skin colour or a physical disability.—Jaros Vojtech, The Third End of the Stool, Slovakia

A trio of women in their sixties are navigating American roads like thousands of modern-day nomads who can no longer afford to pay for housing. In RVs, they escape their own pasts to finally find peace and friendship without regrets on the road.—Sebastian Wielchman, Nomad Soleil, France, Belgium

In 1934, Portugal’s conservative and autocratic regime organised the Colonial Exhibition, whose symbol was the African-born Guinean woman Rosinha. The search for her fate launches colonial discourse and challenges the idea of Portuguese ‘gentle racism’.—Maria Pessoa, Rosinha and Other Wild Animals, Portugal

The roots of mining culture still permeate the rituals of everyday life in the Appalachian Mountains, even as the economic power of coal wanes. This poetic film journeys across the landscape to explore what it means to identify with an industry that has damaged and exploited generations.—Eilene McMillin, Shetland, King Coast, USA

A dreamlike journey across the landscape to explore what it means to identify with an industry that has damaged and exploited generations.—Eilene McMillin, Shetland, King Coast, USA

Summer and Winter, Robert Manson, GER, IRL, 2023, 40 min

Normal Love, Yannick Momman, CHE, 2022, 92 min

Two Wild Never See It All, Silvan Pech, CZ, SVK, 2022, 92 min

OPUS BONUM JURY

DOMINIQUE AUVRAY

is an editor, director and screenwriter. She was a close collaborator and friend of Marguerite Duras. She has worked with Bertho Schroeder, Benoît Jacquot, Pedro Costa, Naomi Kawase and Claire Denis. She won the Golden Osella for editing at the Venice Film Festival for No Fear, No Die (1990).

UNA GUNJAK

is a Paris-based writer, director and editor. She obtained her MA in Editing at the National Film and TV School. In 2014, her short film Le Glâve premiered at the Cannes Film Festival Critics’ Week and won the European Film Award for Best Short. Excursion, Una’s first feature film, had its world premiere at Locarno 2023. Una is an editing consultant for First Cut Lab

ADÉLA KOMZÝ

is currently studying her PhD at the Documentary Department of FAMU. She worked on the TV mini-series Borovac Bach by Agnieszka Holland. Her film Shooting War was awarded and featured at international film festivals. Her feature documentary film, video essay premiered at IDFF Jihlava 2019. Her latest and critically acclaimed films are Invasive Life Unit (2021) and Art Talent Show (2022).

MICHAEL RENOV

is the Chair of Documentary Department at Haskell Free Library and Vice Dean of Academic Affairs at the School of Cinematic Arts at the University of Southern California. He is the author or editor of several books on documentary film including Shooting Documentary, Collecting Visible Evidence and The Subject of Documentary. He has served as a jury member at several of the most prestigious documentary festivals, including Sundance.

CHRISTOPHER SMALL

is the international curator for DAFilms, the VOD platform of Doc Alliance. He is head of the Locarno Critics Academy, editor of Outlook Film Magazine, a member of IFPRESICI and programmer of Kino Petrohodskia in Prague.

OPUS BONUM AWARDS

USD 10 000 for the winning film • USD 5 000 for the best Central and East European film (in cooperation with Current Time TV) • USD 5 000 EUR for the best film from 4 countries (in cooperation with the International Vorgang Fund) • USD 3 000 EUR for the best debut (in cooperation with AKR) • The jury awards also the best cinematography, editing, sound design, film essay, etc.

OPUS BONUM

In 1954, Portugal’s conservative and autocratic regime organised the Colonial Exhibition, whose symbol was the African-born Guinean woman Rosinha. The search for her fate launches colonial discourse and challenges the idea of Portuguese ‘gentle racism’.—Maria Pessoa, Rosinha and Other Wild Animals, Portugal

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Summer and Winter, Robert Manson, GER, IRL, 2023, 40 min

Normal Love, Yannick Momman, CHE, 2022, 92 min

Two Wild Never See It All, Silvan Pech, CZ, SVK, 2022, 92 min

Plací de la Sol, Hamastia Uma, QAT, 2023, 73 min

- Anton, Irene Dorigotti, ITA, CHE, 2022, 77 min

- A CAUTIONARY TALE, Bine Cegánegersch, ROU, GBR, 2023, 79 min

- Nomad Soleil, Sebastian Wielchman, FRA, BEL, 2023, 87 min

-
**Testimonies**

In a world whose contours are in danger of being blurred by various cynical forces, the documentary does not stand idle. Testimonies section collects the strongest and most daring narratives, emphasizing politics, the pleasure of new knowledge, and the state of coexistence between the human species and nature. Behind the documentary films in the competition stand the unwavering principles of humanity, empathy and solidarity; the matter-of-fact search for stories where others don’t look; and lending a voice to those who don’t have or are denied one. These works also turn the camera on what is long-forgotten, neglected, but also seemingly omnipresent, yet misunderstood.

In a diverse range of topics, the images of this year’s Testimonies not only call for an urgent social discussion, but also a reflection on the behaviour of each one us. For example, Germany’s Lonely Oaks reveals the power of the image as aactivistic tool that stands between us and the lie against the backdrop of the fight for climate justice. In letters between Ceaușescu’s Romania and Iran, the unique relationship between two women is sensitively reconstructed in archival materials by the film Between Revolutions. Distances, this time not geographical but class-related, are also carefully reflected by Édouard Louis in his novels. The film The Many Lives of Édouard Louis introduces the world-famous writer to the screen as well. Among the moments of technological body horror in Another Body, one cannot help but listen sympathetically and not succumb to helplessness in the fight against the aggressive destruction of the autonomy of the female body, just as one must critically see through the fog of lies when the words *Not that kind of guy* are uttered in the face of a credible accusation of rape. And some moments will remain in the memory long after the screening – like the direct confrontation of a British activist too small and the lie against the backdrop of the fact of techno-authoritarianism.

Testimonies Award for the Best Film Testimony 2023

**Testimonies JURY**

**ANDRI SNÆR MAGNASON**

is a writer and documentary filmmaker. His work ranges from poetry to non-fiction, children’s literature, science fiction, theatre and documentary films. He has focused on environmental issues within his work and beyond it. In his latest book, *Of Time and Water* (Czech, 2022), Magnason seeks a new language to explain the climate crisis through science, family stories and mythology. *De Daanval*, a documentary based on his book, explores the exploitation of the Icelandic landscape for commercial purposes in the run-up to the nearing economic crisis. He is the recipient of several international awards such as the Knust Award, the Philip K. Dick award for Lovefi sh and the Grand Prix l’Imaginaire for best foreign science fiction. In 2016, he participated in the Icelandic presidential election with a program that emphasised environmental issues, finishing third.

**PARI MARX**

Paris Marx is a hipster and writer on technology and its relationship to today’s social problems. He is the author of the podcast *The Future of Fiction*, in which he has been giving a behind-the-scenes look at the tech industry since 2020 and problematizing established narratives about technology. He has a degree in urban geography and a background in transportation, and his book *Road to Nowhere: What Silicon Valley Gets Wrong about the Future of Transportation* was published in 2022. He lectures internationally on the politics of technology and his writing has been published in a range of media outlets, including TIME, WIRED, and MIT Tech Review.

**LUCIE RÁČKOVÁ**

As part of her studies in anthropology and experimental biology, Lucie Ráčková focused on researching prenatal stress and its connection with psychological characteristics of offspring in adulthood. She is currently a PhD student in Environmental Physiology at RECEPTOX MU, focusing on human stress research in isolation experiments. She has investigated stress among university employees during a pandemic, in polar explorers in Antarctica, and on several mock space missions. She herself participated in one mission as an analogue astronaut. In addition to stress research, she is interested in the relationship between humans, robots, and the environment.

**AWARDS TESTIMONIES**

Award for the Best Film Testimony 2023
Czech Joy

The Czech documentary competition brings strong stories, charismatic protagonists and tender heroines of our time. We travel to unknown places, forgotten and far away, in reveratory images. Visualization in terms of themes neglected by society brings less poetic realities, but also female power that storms through Czech documen
tary films, nine were directed by women.

The central character of the existential experiment "Notes from Eremonce," a work by Kaveh Daneshmand, which was presented at the Berlinale 2023, struggles with two concepts of the director's consciousness – one real and one written by artificial intel
ligence. Lea Petříková gradually descend into the heart of her film "If Ever Lose My Eyes" as if into a cave full of visionary images and religious motifs. But are we ready to let go of the surrounding sensations, find the peace of nature and go back in time? The answers to these questions can be found in the scenes from the life of a Kyrgyz woman, Atirvaz, presented by director Yury Yagudin. With the sounds of trampling horses or the silence of the vast landscape, the culture of the Czech country seems completely incomprehensible. Why would we choose a carcass of a goat and call it a game?

Japanese-Czech director Haruna Honcoop also brings diametrically opposed places together. She travels among the host cities of the Olympic Games and personally observes the deep divide between the organisations and the environmental
diversity of people who see megalomaniac construction as an unsustainable cycle that devastates almost everything. The fact that we're not heading in the right direction towards a bright future on the planet is also in the mind of Mr Jiří Svo
boda. The father of director and musician Marta Kovaříková has a plan to save the planet, but no one listens to him. So his daughter lends him her voice in "The World According to My Dad" and stands by his side as he walks the path of determination and the fight for climate justice.

"Sometimes it can just seem that everything is in vain, everyone has the right to let it all go, isn't it a waste of time?" asks the protagonist of the remarkable portrait film "Is There Any Place For Me, Please?" director Jarmila Štůková. Martina was dosed with acid by her ex-boyfriend, causing third-degree burns on the upper half of her body and almost complete blindness. The film is based on the heroine's honesty, with which she confesses to causing third-degree burns on the upper body of her ex-boyfriend, doused with acid by her ex -boyfriend, and thus the turns you will never see it all into a living reality. In his debut La Retor, Nikolai Klíngler views the life of seventy-year-old hipster Ian as a metalepic chronicle of social processes. While the取出cult of the 1960s used drugs as a medicinal herb, today they’re poison. In a short film by Jindřich Andráš, we watch medical stu
dents at Charles University trying out a new teaching method based on practice and acting studies – Body-Soul-Patient. Is it possible to revive a forgotten histo
ry, the passing of an important person or a satanic being? The latest documentary by Jan Görgola Jr. and co-director Matěj Hudlíček uses a series of excursions to let loose the dark memories that remain buried in the grounds of the former Uh
erské Hradiště prison – "The Prison of His
tory". Author Jan Ondír and co-director Ivan Oreščovský presents the background of his final years. It reflects on the legacy of a man who, at the end of his life, managed to make his film debut. Leaving, and to grow old with grace, leaving us all with the answer in the phrase "Havel Speaking, Can You Hear Me?" Venice Film Festival's award-winning film "Photographs" by Pavel Pekarký and Ivan Oreščovský returns us to the bru
sly reality of our times. After the outbreak of war in Ukraine in the spring of 2022, the bowels of the Kharkiv region are transformed into an experimental laboratory where children grow up like flowers in a greenhouse – without light, without the buzz of bees or the first love of spring.
Czech Television Documents at Ji.hlava IDFF

Traditionally, Czech Television has been presenting its documentary production over the past year at Horáček Theatre Jihlava in the form of excerpts from the latest documentary series as well as solitary television and distribution co-productions, followed by discussions with the filmmakers.

Slobodanka Radun's film La Robe Noire focuses on contemporary culture and explores the renowned multifunctional space that has hosted artists and ensembles considered to be at the top of their fields in its fifteen years of existence. Dagmar Smírová’s series Female Musicians maps the female songwriting scene. Historical themes are dealt with by Miloš Šmidmayer and Martin Sluñečko in the film A Lonely Voice Against Moscow or in the unusual portrait of Alexander Dubček. At Men Become Brothers by director Robert Kirchhoff. The film Stop Time by director David Cálek offers an original and sometimes even funny look back at lockdown through actress Vanda Hybnerová, singer-songwriter Radůza, theologian Tomáš Halík or the operators of a ski lift in the mountains and a café in the city. Contemporary themes are explored in the award-winning film The War Correspondents by Petr Jančárek or Natálie Císařovská’s A Hopeful Business about egg freezing, which allows women to postpone procreating past the limits of natural conception.

"In terms of content, I see Czech Television as being the most relevant on the Czech market, both in terms of news reporting but also in documentaries or dramas."
— JAN SOUČEK, General Director of CT

Special Event

This important section, which looks at trends in documentary filmmaking, offers a number of films that have already become events when they premiered at Sundance, Cannes or Copenhagen’s CPH:DOX.

Chinese director Wang Bing, who visited Jihlava in 2014, presented an exceptional portrait of living composer Wang Xilin, Man in Black, at Cannes. A powerful experience is also offered by the film Return to Reason, for which a dense sound was composed and recorded by Jim Jarmusch and his band. The film was made as a reminder of the early, surreal films of the American avant-garde filmmaker Man Ray. Jim Jarmusch himself invites you to see the film as follows: “When you see a train, Man Ray would probably prefer you to hear the sound of the ocean.”

Director Greta Stocklassa’s precise, analytical Blix Not Bombs is a portrait of the world-famous diplomat Hans Blix. He was a UN inspector for international arms control until 2003, and was involved, among other things, in the case where the Iraqi regime was accused of producing weapons of mass destruction. “When the world is on fire, call Hans Blix,” the film says. “Why can’t we live in peace?” Stocklassa asks. The film will be accompanied by an online debate with Hans Blix. Prepare your questions.

In cooperation with the National Film Archive, the Ji.hlava festival will present the more than century-old travelogue film The Wonders of the Amazon by director Silvino Santos, which will be accompanied by the music of Czech composer and sound artist Ivan Palacký. The film was until recently considered lost and is a key image in the history of South American documentary film. The film will be screened as part of UNESCO’s World Day for Audiovisual Heritage, celebrated annually on 27 October.

Do you like mysterious crime cases? Czech-based Slovak director Zuzana Pius-si has several of them in her film-in-progress. The film follows stories of miscarriages of justice or people who are in prison with long sentences and seeking a retrial. Why are the Czech Republic and Russia countries where a dog can send you to jail? Why aren't there cases of dubious convictions being reinstated, even when the scent trace method is reasonably doubted by scientific minds? In the debate, Zuzana Pius-si, civil activist and ex-dissident John Bok, chairman of the Salamoun Association Václav Perčevě and lawyer Simon Mach will offer answers.
close your eyes and crawl in
in the underground passage
a passageway
you touch the fruits
you dig deeper
passing Californian earthworms
treasures
litter
hoarders
you're wriggling
you're twisting
segment after segment
greeting a family of the blind
they feel you with their whiskers
you giggle
the earth is trembling
deeper and deeper
beyond any signal
beyond the thermal camera range
beyond the hunters' reach
Fascinations

A film without a plot, a film of distorted images and unusual editing, a film that explores the matter that it itself is made of, a film that stretches the limits of technological possibilities, a film of physiological experiences and intellectual sensations. These descriptions might fit the experimental films presented in the Fascinations section. In no other section will you find a greater variety of methods, materials, motifs or aesthetic qualities. And yet, in the end, they seem to play on the same string: time. Reflections on the permeability of individual memory, in which memories of other people and places creep in, are offered, for example, by Taiwanese filmmaker Erica Sheu or New Zealand film pioneer SJ Ramir. Switching between the moment and eternity is taught by the master of sound images Myun Yi and the explorer of inner and outer universes Youjin Moon. The dystopian timelessness is haunted by Canadians Jessica Arseneau and Maxime-Claude L’Ecyeyer... Together they ask: When are we?

Fascinations: Exprmntl.cz

In this selection of the work of experimental artists active on the Czech audiovisual scene, the creations of established artists such as Adéla Babanová, Zbyněk Baladrán or Vladimir Turner meet with exceptional student and graduate work from studios in Zlín, Prague, Ústí nad Labem and – strongly represented this year – the "Stnatka" in Pilsen. The various positions of Czech audiovisual work in the space between media, types of art, genres and practices include fragile explorations of corporeality, statements about the contemporary art world and essayistic forays beyond the boundaries that limit the human perspective.

ANNA KRIVENKO

is film director, editor and photographer born in Kyiv, Ukraine. Anna graduated from the Centre for Audiovisual Studies at FAMU, Prague. Her films and performances have been screened at Ji.hlava IDFF, Quadroflex Festival, Visions du Réel and DOC Leipzig. Her feature debut ‘The Stone’ premiered and was awarded in the main competition at ZagrebDOX 2019. Her newest feature work-in-progress ‘Yet if the Loving Child was presented at Marché du Film at Cannes Film Festival 2020. Her newest short film ‘Easier Than You Thought won the Jury Award at Other Vision competition 2022 (PAF, Czech Republic).

IRyna Krivenko

was born in Kyiv, where she lived until 2022. She graduated in linguistics from Kyiv National University, a field she now focuses on professionally. She is an expert in English, Spanish and French. In recent years, she has been working on translations in the area of historical literature and teaching foreign languages.

AWARDS FOR FASCINATIONS & FASCINATIONS: Exprmntl.cz JURY

Award for the Best World Experimental Documentary Film of 2023
Award for the Best Czech Experimental Documentary Film of 2023

Computational methods have been used in the creation of art since time immemorial. In film, they began to play a role in the 1920s during the interwar avant-garde period, when filmmakers experimented with translating sounds or musical rhythms into image formations and editing, i.e. the pace of the film’s flow. From the 1960s onwards, we observe the involvement of computers in filmmaking – first to make animated, mostly abstract films, and later to use the computer to create various components of image, sound or editing. The relationship between artificial intelligences and audiovisual output has undergone a common genesis, and its development is still taking place before our eyes. The Fascinations retrospective looks at the most recent segment of these intersections: It will cover the last two decades, in which increasingly autonomous computational tools have greatly helped authors arrange scenes, select images/sounds from a database based on a given key, complete an image through the addition or completion of its elements, or use various transducers between visual and audio elements, for example by converting certain frequencies of sound into specific visual characteristics, or by creating audio based on the evaluation of visual characteristics. We have indeed seen many such films in the past twelve years in the Fascinations programme. This year’s section illustrates the paradigm shift from the use of machine learning tools to the creative autonomy of artificial intelligences, which now act as assistants to the human creator. In “The Artist in the Machine”, neural networks, saturated with collages of magazine clippings of architecture, develop the tension between the face of the human and the building, Me, Myself, and I thematises a common motif in contemporary films made in collaboration with artificial intelligence: Identity. Here, specifically, the artist problematises her own identity through portraits photographs showing her process of aging as presented to her by her intelligent assistant, and a conversation with a chatbot. Media archaeology is also a frequent practice – it is a return to works that depicted or thematised motifs that can be philosophically brought to a more complex consideration when an artificial agent is involved – as we see in Harun Farocki’s “adaptation” of the film under the contemporary allusive title I Thought I Was Hearing Citizens. Filmmakers typically working with analogue film also engage in a dialogue with autonomous assistants. One example is Daniel McIntyre, who is familiar with the audience of Fascinations from his film experiments; this time, however, he confronts the 16mm image with artificial voices and images, culminating in a bing satire on the corporate world. Even the classic experimental filmmaker John Smith has taken on the struggle with an artificial co-creator to create a work humorously updating the genre of the big city symphony through algorithmic translation. Films in this section also represent a critical perspective on the actions of artificial intelligences: the work Fog Face shows the widely (and scientifically) researched phenomenon of the prejudice of artificial intelligences, such that can create fictional misleading constructions of, for example, the supposed facial characteristics of homosexuals. A typical example of the capabilities of artificial intelligences is the deepfake, a convincing simulation – represented in this section by...
Virtual Reality:
For the ninth time, we present a selection of the latest 360° films and interactive installations from around the world that have a strong documentary dimension: they tell real stories, show real spaces or characters, or create poetic visualisations or allusions to exploded visions. Audiences can experience two forms of experiencing spatial works – at designated times in the VR cinema, everyone present is immersed in the same world, in which they can look around and view in all directions while experiencing them in their own way, albeit in the same space-time with others. The interactive installations allow each viewer to co-determine the course or form of the work through their choices, selections or inputs.

Virtual Reality: USA
This year, the section will also present six films and installations from the USA, a country with a developed infrastructure, rich production and numerous co-productions of works in different realities.

Dialogue Duras / Godard
In the fall of 1979, Jean-Luc Godard invited Marguerite Duras to appear in a scene for his film Every Man for Himself. Because Duras refused to be filmed, Godard recorded audio of a conversation with her instead, and later used a few lines of what she said as part of the soundtrack to a sequence in the film.

GODARD • I think that you and I are a bit like rival siblings because, perhaps unjustly, I have a hatred for writing [l’écriture]. Not for writing in and of itself, but once it’s there, it’s always there... Whereas in your case, without the writing—I don’t know whether to call it writing or text... DURAS • I call it the writing [l’écrit].

GODARD • Still, there is some need for an image, isn’t there? DURAS • On the screen, I need both things, neither of which gets in the way of what I would call “the amplitude of speech.” In general, I find that almost all images get in the way of the text. They prevent the text from being heard. And what I want is something that lets the text come through. That’s my only concern. That’s why I made India Song in voice-over.

GODARD • That lets the text come through, but also carries it? Like a ship carries cargo? DURAS • Yes, like a truck carries it. But for me, the cinema hardly exists. I often say it doesn’t exist.

GODARD • Hardly, or hard to do? DURAS • Hardly. Not hard to do, no, I don’t think so.

GODARD • Personally, I think it talks too much. But more than anything, that it repeats its statement, that it repeats something written. I like your films because they don’t come from the cinema, but they cross it.

DURAS • I make my texts bend to the cinema. I’m not going to churn out a text that I would offer to be viewed, to be heard along with images, the way I would churn it out in a book, the way I would offer it to be read in a book. I have to use the screen to structure the reading of the text. That’s not the same thing, after all.

DURAS • But as far as I’m concerned, there is no cinema. Without text, it doesn’t exist.

DURAS • Yes, that’s right. The silence that always exists around a text. Not a text, but the reading of a text. It’s speech that can provide that silence, that creates it.

GODARD • You didn’t want to talk in front of an audience the way you’re talking now. Would you have had the impression you were stupidly repeating yourself?

DURAS • No. Silent film had a lot of text.

DURAS • Yes, that’s right. The silence that always exists around a text. Not a text, but the reading of a text. It’s speech that can provide that silence, that creates it.

GODARD • You had questions you wanted to ask me to introduce the film... DURAS • Yes, or something else.

DURAS • You’re talking about talking to an audience?

GODARD • Yes, but at a festival. Do you go to them?

DURAS • Yes. The festival in Hyères asked me to come just so I would be there. That’s all. Along with everyone else. But they didn’t ask me to speak, nor once. Oh yes, once, on the radio. But that was nothing. And I think that’s the only acceptable option for me now. In Digne, in the heat of the moment, just like that, I had a kind of very violent reaction against speaking after the screening. That’s over now. I will never again speak about my films after a screening. You see, writing is still a little bit like disappearing, like being behind something. As long as you’re writing, you don’t have to appear. A rather simple syllogism, but that’s how it is.

DURAS • Where did this need come from for you, at a certain point, to still be taken on, to be transported by... Was it because the texts were getting more difficult?

DURAS • You know how it is. The requests are endless. People begged me once, they begged me ten times. You give in, and then there it is. But I had gotten physical signs that there was something about all this that was dubious, I would say nearly immoral—about speaking afterwards. It made me physically ill. I was disgusted with myself after I spoke. And that’s how I understood that I was wrong.

GODARD • You had questions you wanted to ask me—you were saying you wanted to come with me?

DURAS • Yes, but when you tell me you hate text...
With the turn of a sentence, we change the whole subject. Without noticing it, you look up at the window: evening is falling. In the morning you will find yourself in front of another book. Pictures, books don’t come out quite clearly. And it can never be put into words, never.

— M. D., Practicalities

Translucent Being: Marguerite Duras

Marguerite Duras can be associated with the New Novel style that overflowed onto cinema screens, but her individuality, originality and exceptional talent cannot be summed up in one phrase. Her work should be seen as a collection of novels, plays and films, because her literary originality is the source of her cinematic uniqueness. Just as her writing was considered anti-literary, so in cinematography it is metaphorically referred to as “film writing”. She is undoubtedly one of the directors who managed to avoid making film adaptations of novels, transformed them instead into image form. She appeals to the viewer’s imagination with an original disjointed narrative. Her political engagement or relationship to feminism thought was publicly significant. Duras is one of the most important French authors, ingeniously handling the word-image, a creator with a constant keenness for detail, sensitively intelligent, effortlessly creative, even in painful reflections of her own megalomania, narcissism, alcoholism and hysteria. “Happiness does not exist and it is precisely in this absence of happiness that there is happiness,” she writes in the literary documentary Le livre dix describing her meeting with the young homosexual philosopher Yann Andréa, who became her lifelong companion.

194 M. D. is born on April 4 in French Indochina. • 1918 Her father is transferred to Phnom Penh, where she dies shortly after. • 1932 Already in France, she graduates from grammar school and begins to study mathematics, law and political science. • 1939 She marries for the first time. A child from this marriage dies at birth. • 1942 She participates in the resistance movement in occupied France. • 1943 Génè Prepared publishes her first novel La Jeune Fille. • 1945 She joins the Communist Party at the end of the war but leaves it in the early 1950s. • 1947 Her son Jean Marcel is born. • 1958 The supreme novel Maman numérique is created. • 1959 She strongly opposes the Algerian war. • 1959 The film Étrennes Min Amour, for which she wrote the script, premieres in cinemas. • 1966 She shoots her first original film, La seven, in collaboration with Paul Saffan. • 1968 During the turbulent May events in Paris, she becomes a member of the Committee of Students and Writers. • 1975 She completes India Song and shoots Her Vérité’s Nove Jesu Bonhoeffer. • 1979 Tormented by alcoholism, she withdraws into privacy and returns to so-called continuous writing after the film. • 1982 She undergoes treatment for alcoholism. • 1984 The seminal autobiographical novel The Lover wins the prestigious Goncourt Brothers prize. • 1985–1989 She spends a long time in the hospital, remaining for five months between life and death. • 1990 The little confusion living as one of her treat texts. • 1996 She dies March 3.

THE MÉLIÈS BROTHERS’ DOCUMENTARY FILM

GEORGES MÉLIÈS, GASTON MÉLIÈS

We are far from knowing their complete filmography and probably never will, the preserved part of their work still says more about the viewing habits of the time and the beginnings of cinema than we have long been willing to admit. Georges Méliès is above all a skilled remediator, Educated, brought up, and finally fused with the world of magic and conjuring, folk theatre and fair entertainment; a caricature artist and finally a connoisseur of all new media, he transferred stories and aesthetics from already existing ones onto film. His all-round skill as a screenwriter, cameraman, creator of special effects and designer of decorations and costumes is unquestionable, as is, of course, his role as director. Although standing in the shadows, his brother Gaston nevertheless came up with an innovative approach to the documentary-style of capturing reality. On 7/24/1912, in San Francisco, he boarded a ship that sailed across the Pacific Ocean, around Tahiti, New Zealand and all the way to Australia, Polynesia and Japan followed. Thanks to his continuous filming during these wanderings, he captured completely unique footage of the lives of the inhabitants of these countries.

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Translucent Being: Pavel Koutecký

Pavel Koutecký was a director with a distinctive authorial signature who placed great emphasis on the visual representation of films. He made films about art, architecture, experimental films with animated elements, social documentaries, travelogues and time-lapse political films, in which he captured the dynamic social development and moods of Czechia and Slovakia in the 1990s as a sensitive observer. He is the author of a large portrait of President Václav Havel, which was completed after his tragic death by director Miroslav Janek. A number of his films were made in cooperation with the Film & Sociology Association.

“For me it’s not just about the film, I also do it to experience something. I’m a shy person and I use film to overcome certain barriers. To me, a documentary is the transmission of an experience, and I use the means of film to pass on to others some of what I gain for myself.”

— PAVEL KOUTECKÝ

Tribute: Naomi Kawase

Subtle but radical, discreet and naturally committed. From the superlatives about Naomi Kawase and the meanings of her films, we could compose a picture as vast as a field of tea leaves. Her Eastern aesthetic makes no secret of its arbitrary simplicity, which is focused on the recovery in which she lives. The epicentre of the themes of her films are personal turbulent family relationships, which are marked by the separation of her father and his subsequent death, or the rural landscape of the Nara prefecture of the Kansai region where Naomi grew up. She first captivated critics in 1997 with the 35mm film Sukuru, for which she received the Camera d’Or as the youngest winner ever. The themes of death, grief, the pain of leaving or illness appear in many of her films. She captures them mostly in the natural reactions of the non-actor ensemble, as in the film Still the Water (2014), which we are screening in the festival’s film programme, or in the sensitive portrait of a nurse entitled The Mourning Forest, which won the Grand Jury Prize at Cannes in 2007.

Naomi Kawase’s intimate narrative style, with its forceful and uncompromising expression, is so much her own that she stuck to it even in the case of the commissioned films on the 2020 Tokyo Olympics. The films that were requested eventually got slightly out of hand for the Japanese broadcaster NHK. The two episodes, like the A and B sides of a vinyl, were screened at Cannes a year later, much like the Games themselves due to the Covid pandemic that we all still remember. The films eventually made it successfully to cinema screens and are making their way around the festival circuit to raise the crucial question of who will compensate the people responsible for the preparations of the Games in Japan, the sports teams and entire delegations for the considerable damages? The testimonies of athletes, the public or workers at all levels convince us that the Olympic Games are a time-space where the boundaries between the personal and political or the athletic and social are thinner than the tip of a fencing sword.

— PAVEL KOUTECKÝ

Tribute: Béla Tarr

Ji.hlava welcomes guests from many worlds: those that are artistic, social and politically engaged. Even though it might seem that the words and images of his films cannot be understood, Hungarian director Béla Tarr speaks to each of them with his deep, almost imperceptible tones. His work, which tells the story of small chapters in people’s lives in epic proportions but often in intimate settings, is based among other things on an uncompromisingly empathetic view of the human; a human without a background, a human without understanding and a home to return to. Intense probes into human emotions, obsessions or fixations that know no end have dazzled at festivals around the world, and Tarr still bears the title of a filmmaker who is perhaps most urgently able to draw attention to the lack of compassion and solidarity at a time when these values are being systematically repressed and ridiculed. The festival will mark the director’s visit with a screening of his monstrous film Werckmeister Harmonies.

— PAVEL KOUTECKÝ

Oh, What a Struggle It Was!
Pavel Koutecký, ČSSR, 1978, 12 min

“It’s always some kind of manipulation. But there is manipulation and misinterpretation. Of course, one models the character in the editing room. So it’s not an objective report, but I don’t think it’s false. That’s what a documentary is – straddling the line between the authenticity of reality and the authenticity of the subjective view of the director. And then there’s a third component – and that’s the viewer. And I try not to manipulate the viewer to the point of offering the only possible interpretation.”

— PAVEL KOUTECKÝ

* Official Film of the Olympic Games Tokyo 2020 Sub A, Naomi Kawase, JPN, 2021, 110 min
* Still the Water, Naomi Kawase, JPN, 2014, 110 min

* Werckmeister Harmonies, Ágnes Hranitzky, Béla Tarr, HUN, FRA, DEU, ITA, 2000, 145 min

* After All, It’s So Easy To Fly, Pavel Koutecký, ČSSR, 1976, 12 min

* Oh, What a Struggle It Was!, Pavel Koutecký, ČSSR, 1992, 7 min

* Naomi Kawase, JPN, 2021, 110 min
* Still the Water, Naomi Kawase, JPN, 2014, 110 min
“Everything is gonna be alright,” says Giovanni in a flash of exhilarating optimism and with a guileless pathos of his own. He faces towards the audience, and the piano melody continues to sound even without his playing. The protagonist and director of 100 Seasons not only crosses the boundaries between viewed reality and performance, but also weaves an increasingly porous membrane between the more traditionally perceived documentary and staged film. From Jihlava section of Constellations is full of such questions about the current state of documentary film – and still leaves room for a generous range of pressing issues, from the social to the cultural to the intrinsically cinematic.

Smoke Sauna Sisterhood, the debut film nominated for the European LUX Prize, draws you into a collective trancelike inside the cinema and a meditation on the power over your own physicality. Here, woman’s bodies emerge from the position of mere objects, as if making it clear that it is time to tell their own stories. Even the legendary Claire Simon’s crushing empathetic observation Our Body analyses the various expressions of femininity as she guides us with unwavering care through the offices of a gynaecological ward in a Parisian hospital.

With its painful portrayal of female belonging, but also with its mesmerizing deconstruction of the layers of film reality, Your Daughters by Kauther Ben Hania dazzled in the main competition at the Cannes Film Festival. The intertwining of realities and levels of social acting and filmmaking ethics also resonate this year among the male and female filmmakers in documentary film, whom we’re happy to welcome back to Jihlava. Authenticity as a malleable form, not just a commonplace or superficial tool of criticism, is thus masterfully handled by Peter Mettler, for example, whose stunning intimate epic While the Green Grass Grows contemplates life and dying in masterful compositions. Constellations thus presents a selection of the best of the world’s documentary film while never forgetting to capture documentary in its inherently subversive and provocative variations, which will keep your eyes fixed to the screen. It does all this with the confidence that in the end, everything will hopefully turn out well.

Siren Test

Siren Test is a section of musical films which, according to its curator Pavel Khusák, asks questions about what determines the shape of today’s world and its creativity, what cultural influences and what unexpected clashes between society and creative personalities have caused certain trends to spread in the globalized world, and also whether we can get to know the nature of today better by looking at its conditions and roots.

The section will include a film about the American subversive collective Negativland (which understood that the tension surrounding copyright, ownership and public space can be more urgent than pop-music itself) and a film about Irmir Schmidt (whose former band CAN connects the fate of Germany with the development of electronic culture).

Pavel Khusák also deals with the topic of Afrofuturism, Music and Film. It is continually interesting to examine a movement that responded to social inequality and oppression with intense imagination. Here Black Americans preferred fantasizing about a science fiction story about a saviour coming from outer space than believing in the end of segregation and racism. The layered creative personality of the “man from Saturn” Sun Ra and his community is still fascinating to watch and interpret today. This section is dedicated to Transalgical Orchestra saxophonist Marshall Allen, who turned 99 this year.

Naked Education

“Im Afrofuturism exists, we must see it in unusual places, in non-traditional constellations of different elements. Glimpses of Afrofuturism can be caught in Raquinia’s paintings, such as Moleskin, which depicts a powered, juggled robot, or John Saga’s The Brother from Another Planet and Lizzz: Borden’s Born in Flames, in recordings such as Jimi Hendrix’s Electric Ladyland, George Clinton’s Computer Games, Herbie Hancock’s Future Shock and Bernie Worrell’s Black Piano. In the intergalactic spewing of Sun Ra’s multidimensional big band orchestra, the astro-funk of Parliament-Funkadelik’s Dr. Sexman and in Live ‘Scratch’ Perry’s esque dish, which at its core sounds like it’s composed of dark matter and recorded in the collapsing gravitational field of a black hole.” — MARK DERY, Black to the Future

Constellations

Short Joy

Short Joy is a stream of films in which new voices of documentary film from around the world are heard in a few minutes. They tell unique stories and show unknown landscapes. Their material is formed by global and social topics as well as personal and confidential ones. They weave this together through various forms of storytelling and embrace the world we live in with artistic vitality and vigour. They offer us other experiences, different perspectives, and knowledge of others and ourselves.

“While the Green Grass Grows,” by Peter Mettler, is a film about an earthquake that occurred in a lake/raging hateful people/ambulance full of the dead/diary of a slow disaster/woman refusing to procreate/seas of drowned children/life after an earthquake

Reality TV

Even a cursory glance at this year’s offer in the TV non-fiction format section shows how broad the field is and how innovative procedures are being implemented in the treatment of topics. Today, the chosen procedure is no longer as important as a well-chosen topic and targeting a specific audience group. Both the British program Naked Education, in which teenagers deal with the human body, and Czech Pick-upers, also aimed at young viewers, will try to convince viewers of this. Docusoap about men who systematically engage in street seduction was created for Nyisilani CT. Two shows are an example of working with historical themes – both of them are aimed at the majority audience, but they seem to appeal especially to the younger ones. The Canadian series Truth & Lies examines the use of lies, half-truths and disinformation over the past 2,000 years. Viewers will still be able to see a project on temporary foster care produced by Czech Television, A Full Nest, with whom they could have met already last year, when his first episodes were created. Why We’re a minirest about four families with seriously ill children, which CT will broadcast during the fall. The program will be completed by Milan Kruml’s lecture Food, sport and screen – Current Trends in Reality TV.
Each of these books is irreplaceably unique, which could be said of all thirty books presented in the first round, from which our jury selected eleven. I see this whole competition, after all, as a celebration of the unquestionable potential of the book as a format. The book as a work of art, a partner in dialogue, a learning tool, an object of emotion, an instrument of knowledge and change.

MAGDALENA PLAŹOWA, writer and juror

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### Documentary Literature

**First Sentences**

The creeking of tall pines echoes through the forest.
— VOJTĚCH BOHÁČ, Vichy, cesty vedou k více

I was about twelve years old and I lived with my parents on a housing project in Víchovice in Ústí nad Labem.
— JIRI ČEKNICKÝ, Konec seriálu. Obílou, bílou noci

I'm a real Romani woman, I'm Romani in every way.
— OLGA FEČOVÁ, Zdeněk pro sobe krále

This book tells the story of my grandmother Zelka in the last seven years of her life, when she suffered from Alzheimer's disease.
— LUBOS HAGALA, Máma má alzheimera

One of the oldest debates in Western thought concerns the relationship between the ideas and the world of things.
— MILOS BROCH, Štěstí – malé jaro digitální tílo v čtyři roteční paprsky noci

Drumming of CT: I guess you still haven't understood what television is all about.
— LUCIE KRÁLOVÁ, Rozumět televi

I got the idea to keep a comic diary at the end of 2016.
— LUCIE LOMOVÁ, Když jsi je měniv. Konečný důvod

Someone fished out the drowning man, laid him in the grass, took tools out of his briefcase and began to torture him, muttering, "You should have appreciated drowning."
— MINA KRČKOL, Jsem předáni můj těmto

My motivation to write a book about eating disorders was my own experience with the condition.
— MARTINA LUŠÍNKOVÁ, Živo dva a dojatím tří válů

Ten years ago, a billboard hung on Prague's Smíchov area that read: "Where has global warming gone?"
— VOJTĚCH PECKA, Zimní případ na říčku Vrbětík.

"And when they take it, they see smiles faces everywhere."
— APOLENA RYCHLIKOVÁ, PAVEL ŠPLICHAL, PHO. Na tvorba českým zázemí

### 100 Years of Czech Radio

A series of short films from the 1930s to the 1960s from the collections of the National Film Archive, screened on the occasion of this year’s 100th anniversary of the foundation of Czech Radio. It will offer weekly reports as well as documentaries and animated films that will bring to light the relationship between film and radio at a time when sound was a more accessible medium than image. The films have been selected by radio historians Tomáš Duška and Dušan Radovanovič, who will accompany the screening with their commentary.

"It's really not a simple thing at first; when you first sit down to it, you get sort of tangled up in the wireless wires, the antenna wraps viciously around your neck, your feet get tangled in the ground, and the headphone wire forms a loop that you’re caught in. You wrestle with the thing like a predator caught in a net; finally, triumphant over the deliberate nature of every novelty, you sit firmly in front of that black coil (or whatever it is) and stab at the wave. There's a crystal or something there, and, with the tip of some kind of wire, you have to find the spot where the crystal is ticklish. So you're stuttering at the crystal, which resounds with a quiet and patient gurgling or murmuring. You say to yourself – I knew it was all hogwash anyway. But suddenly the thing starts saying loud and clear: "Hello! Radio Prague, Czechoslovakia."
— KAREL CAPEK, Mučový krystal, 1926

### First Lights

First Lights presents the Czech premiers of notable films that were shot at film schools. The collection is an opportunity for films and young filmmakers to meet with viewers, as well as for students and teachers from various European schools to gather. The festival is a field for future crops, a place where new authors, new films, new visions and reflections will appear for the first time. The selection of films reflects the values of the festival, which include openness and respect for others, the promotion of equality and dignity, the support of authoritative authen-
ticity and diversity, respect for different cultures and worldviews, and the ethos of humanistic responsibility for artistic images. The free student body emerges from the beautiful castles of art schools to surprise, worry and delight us with its vision and imagination.

---

### Doc Alliance Selection

Since 2008, the seven international documentary festivals in Doc Alliance (CPFDOX, Docilsboa, Docs Against Gravity FF, DOK Leipzig, FIDMar-
seille, Jihlava IDPF, Visions du Réel) have nominated many films for the presti-
gious Doc Alliance Award. This interna-
tional cross-festival competition func-
tions as an important support system for emerging talents to continue on in their film career, both helping bolster their position as artists seeking financial sup-
port for upcoming films and in helping their work reach new audiences at home and abroad. Nowadays, each of the Doc Alliance festivals (as well as the guest festival) nominates one feature-length and one short film, both eligible for two respective feature and short prizes. The winner of the Doc Alliance Award is decided by a jury comprised of critics, distributors, programmers or other im-
portant figures in the film industry.

Jihlava has this privilege to screen the winner and another four nominated films to present the unique and highly interna-
tional approach of various filmmakers to multiple cross-national and geopolitical topics. The winning film Death of the City by João Rosas, nominated by Docilsboa, is from Portugal. This time-lapse film shows the transformation of the historic centre of Lisbon over a period of one year. In the heart of Bairro Alto, the building of an old printing workshop is demolished to make way for the de-
velopment of luxury apartments. Seeing this demolition as a perfect image for the death of a certain Lisbon in the wake of the financial crisis and the ensuing real estate and tourism boom, the director filmed an urban diary portraying the dai-

ey life of the construction site and those who work there.

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On Mud And Elephants: the Sixties According to Václav Táborský

The specific form of the film essay (or feuilleton) became widespread in Czechoslovakia in the 1960s. It was a response to the socio-political developments in the country and to the veristic trends in world cinema. Greater freedom of expression and space for public discussion allowed filmmakers to come into closer contact with the public and the everyday reality of ordinary people. The works for which the term “Czechoslovak New Wave” was adopted were created, and opinion polls, hidden cameras, reportage and observation were popular. Among the genres of this “new authenticity” was the film essay, which commented with ironic exaggeration on negative social phenomena.

A frequent theme of the film essays, which was also a subject studied by Václav Táborský, to whom an independent section is dedicated, was the specifics of leisure time. Jiří Papoušek, in his features A Sunday in Hluboká or A Pedestrian Morning, captures collective escapes into nature or to see the sights. How a big city man spends his free time is shown in Bruno Sefránský’s A Sunday in Prague or Jaroslav Škůčí’s Stranger Tale. In his film essay, Papoušek not only comments on the state of society, but also on film media, as evidenced by the hidden camera in The Smell of Petrol or the essayistic A Peculiar Time.

One of the most popular documentary genres of the 1960s was investigative film, which looked at social reality through the eyes of ordinary people. Radu Câinea, the author of the first interactive film El noasatoam, showed a special sensitivity to this genre. In his opinion-poll feature, Citizens: Child, he explores what home means to children. The period’s shift in thought was captured by the interpretative ironic-dialectical documentary Four Times and Again and The Judgement of Paris by Radu Câinea, the collective portrait of Czech cartoonists What They Didn’t Teach You in History Class by Milošlav Hrubý or Globe on a Globe by Bohumil Musil, which shifts from an authoritarian tone to a subversively ironic one as it shows that more chimney-sweep balls are produced in Czechoslovakia than there are chimney sweeps. A typically wistful commentary on the state of society is then provided by Miro Bernat’s unusual type of expositary documentary, Here Hunt, telling the story of socialism from the point of view of an animal.

Táborský’s sensitive probes into the world of children also have a sociological dimension, including both the feature films Gone with the Wind or The Miraculous Puzzle, as well as the documentary portrait of children from an orphanage They Are Waiting Every Sunday. Young people in villages in Muddy Footsteps, residents of the unfinished housing estate in Prague’s Malešice in Mud Covered City, or decaying Prague cultural monuments and institutions in the essay Hey You, Our Elephant are all waiting for a new life.

It is not only culture that is a kind of unwanted elephant, but also the democratizing tendencies of the late 1960s. In his last film, which he made before emigrating, Táborský captures the twilight of freedom. Miloš Kopecký, who also accompanies the anti-instructional film with Adolf Borni’s animations about how not to die on a pedestrian crossing Go and Go, goes out into the streets of the Prague Spring and engages in chillingly Schweif-like conversations about what people think about current society and its future development.

“The essay is the freest form. Because you can write lightly about important, serious things and write seriously about silly things.”
— LUDWIK VACULÍK

Czechoslovak Film Feuilleton

This year’s festival brings a unique collection of works by Václav Táborský. Before he emigrated to Canada in 1968, where he worked as a university teacher and writer, he was largely responsible for ushering in cinema verité in Czechoslovak cinematography. He took part in the founding of the creative group CAS, which moved documentary film from the staging of the 1950s to the reality of everyday life in the 1960s. Táborský’s filmography includes over 80 short films and almost 50 educational programs that depict everyday life with humour and authenticity.

A significant theme in the documentaries of the 1960s is small abuses that point to societal problems. Examples are ways in which leisure time is spent in the film essays Holiday and Wenceslas Square or the slapstick A Pub. In these works, Táborský presents the period of rest as an allegory of a collective escape from social reality into crowded or melancholically slowed-down time. Táborský’s portraits A Song for Ms. Pílová or the Czech Painter Jan Zrzavý, which look into the everyday life of artists, have more serious outlines, as does the candid confession of divorcing spouses in Two Tables Between Us, which finds a humorous counterpart in the essay One Plus One Is Two, in which Jiří Menzel looks for a partner using modern scientific methods.
### 24.10.

#### Kino DKO II Cinema

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#### Kino Dukla Reform

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### 25.10.

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### 26.10.

#### ČTVEREK THURSDAY

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#### Kino DKO III Malá cena DKO III Small Stage

- **DKO III Malá cena**

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**All visitors with accreditation will be able to watch some of the films online until November 12, 2023. You can also look forward to a number of interviews or reports from the festival, and there will be no shortage of recorders from the inspiration forum.**

**Just log in to your personal account on the website ji.hlava.com.**
### 26.10.

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The colloquial phrase of contemporary spirituality refers to the beliefs and practices that are often associated with the development of a new age movement. This movement is characterized by a focus on the interconnectedness of all things, the importance of personal growth and self-realization, and a belief in the power of individual intention and the collective unconscious.

The history of contemporary spirituality can be traced back to the 19th century, with the growth of mysticism and the rise of new religious movements. However, it was not until the 20th century that contemporary spirituality became a widespread phenomenon, with the growth of alternative spirituality and the rise of new age movements.

The contemporary spirituality movement has been influenced by a variety of different religious and philosophical traditions, including Eastern spirituality, Western mysticism, and contemporary psychology. It has also been shaped by the influence of modern scientific thought, which has provided new ways of understanding the world and our place in it.

Despite the diversity of its roots, contemporary spirituality is characterized by a shared commitment to exploring the nature of reality and the mysteries of the universe. It is a movement that continues to evolve and adapt to changing cultural and social contexts, and it is likely to remain a significant influence on the spiritual lives of many people for many years to come.
**FILM INDEX**

**VIRTUAL REALITY**

**FASCINATING Fascinations/Fascinace**

**Beyond Assumptions: The Case of the Literary Film**

**Sleep Paralysis**

**Sky to Speak to You**

**Pray if You Want the Earth to Come Closer and the Moon to Go Away**

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systemic inequities that persist in our society.

**Ve zpětném zrcátku**

**Dokument FILM**

**Baalea Indeed**

**SOUHVĚZDÍ**

**ZDÍ**

**Kamera**

**Můžeš mě zatopit lepším zázemím**

**Dokument FILM**

**Dědictví**

**Rapid Fire**

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**Naše tělo**

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**Ve zpětném zrcátku**

**Práce**

**Kneipp**

**Dokument FILM**
Prezentace přednesla kněžna US Mezinárodního deníku

26

Rešpektujte cenu filmu

Program 27. MF DI PROGRAM OF THE 27TH HLAVA IDFF

Přehledného bytostného

Markéta Věcková

Československý filmový týden

Mila Zvěřová

Václav Táborský

Mila Vícha

Václav Táborský

Československý filmový týden

Postřehy a názory

Pavel Kafkačka

Václav Táborský

Czechoslovak Film Feuilleton

Czechoslovak Film Feuilleton

Českého národního výboru

Občan Havel

Czechoslovak Film Feuilleton

Czechoslovak Film Feuilleton

Czechoslovak Film Feuilleton

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Czechoslovak Film Feuilleton
Premiéra dokumentu fílmařského workshopu dětského fílmařského workshopu, který probíhá pod vidění světa.

Přijďte si po festivalovém dni odpočinout na Večerníčky prasknul.

říká pouze pravda – všichni prděli a kdo neprděl,

Představení sbírky rozpustilých básniček o divných

 Celodenní dětský koutek s možností hlídání odborným cizokrajném kamarádovi a loupežnících, kteří mají Divadlo o nepřirozeně zbarveném prasátku, jeho

 Ozvěny Malých vizí – Nejmladší fílmaři nejmladší s následnou debatou.

Přijďte se naučit lidovou písničku z Jihlavy na prozkoumat a naučit se s nimi pracovat.

Autorka prostřednictvím své knížky seznámí Knihou pocitů s Ester Starou

Jihlavský zoolog a vypravěč Pavel Bezděčka se jakými proměnami prochází tělo i psychika během zdokumentujeme dění na festivalu.

Dáme dohromady fílmařský štáb a společně přemýšlení o věcech kolem nás.

Panpelišky: Plevel, který nevytrháš zkušeností s vrstevníky a vrstevnicemi.

Zahájení Vibes: vernisáž výstavy Amelie Slavíkové

Jedinečná možnost vytvořit si deskovku podle festivalového programu pro mladé.

Kimchi workshop inspiruje, jak lze krajinu adaptovat na změnu klimatu.

Shore, Skrillex a Tobí a jeho band come together vydolovaných z hlubin Soundcloudu se potkávají jenž žánry elektronické hudby. V proudu drahokamů

Audio dokument v podcastové době – diskuze / An audio-documentary work!

Jan Křetinka: Česká audio-dokumentace / Czech audio-documentary work!

Audio documentaries by fílm and television

Do studia emocionální škály. Zní to jako dokonalá a noise/punkové kořeny, vybízí k znepokojivějšímu

T asya likes to explore all things and ravey sound while also making room for do studia emocionální škály. Zní to jako dokonalá a noise/punkové kořeny, vybízí k znepokojivějšímu

Music Tent

The crew of the popular, surr-professional program KHD FAMU Games

GAME ZONE

Acrimony clunky

Hammer of Truth

Beecarbonize

Kačina

Flea market record diggers and enthusiasts from

Verify Yr Age, fyield and others, he released his 2021 debutové LP Test Pressing a pro MFDF Ji.hlava

Fame of Kent Publishing

How communist totalitarianism distorted the fates of historických a reálních postav, ze kterých totalita udělala psance? Odpovědi na tyto otázky je hledání.

Czech audio-documentary work!

VÝSTAVY A DALŠÍ

ROZVOZITÉ DOKUMENTY SOUSAMÝCH

Audio dokument v podcastové době – diskuze / An audio-documentary work!

Jan Křetinka: Česká audio-dokumentace / Czech audio-documentary work!

Audio documentaries by fílm and television

Audio documentaries by fílm and television

Fílmaři a hudebníci / Musicians and filmmakers

VÝSTAVY A DALŠÍ

Exhibitions and accompanying programme

Audio documentaries by fílm and television

Audio documentaries by fílm and television

Audio documentaries by fílm and television

Audio documentaries by fílm and television

Audio documentaries by fílm and television

Audio documentaries by fílm and television

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Audio documentaries by fílm and television

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Český rozhlas slaví 100 let v Ji.hlavě s audiodokumenty i podcasty
Malý sál DKO3 | 27.—28. 10.

27. 10. | pátek
10.00—12.00 Vítězné rozhlasové dokumenty z Prix Bohemia Radio 2023
13.30—14.30 Audio dokumenty v podcastové době — diskuze
15.00—16.00 RozhlaŠTO! Momentky z pozoruhodné rozhlasové historie
17.00—18.00 ArtCafé hudebníka Davida Pomahače
18.30—19.30 Rozhlas: Osvětová
23.59—4.00 Noční scéna Never Sol z ČRo Vltava a Dj Lilith z Radio Wave

28. 10. | sobota
10.00—12.00 Rozhlasové dokumenty současných filmových tvůrců
13.30—14.30 Radiožurnál: Kutnohorská sekta
15.00—16.00 Naděje na krásu a tragédii od Jana Žáka
16.30—17.30 Radio Wave: Protjí
18.30—20.00 Radiožurnál: Investigace ve veřejném zájmu

• Audiodokumenty a diskuze se známými filmovými tvůrci
• Aktuální úspěšné podcasty Radia Wave, Plusu i Vltavy
• Debata s investigativním týmem Radiožurnálu a kauza kutnohorské sekty

Noční scéna Radia Wave a ČRo Vltava | Více na rozhlas.cz a webovém příspěvku MFDF Ji.hlava
Co si nenecháte na letním fóru ujt?

„Jestli určitě budu mít FOMO, protože netuším víc než o tom, jak se Země vodou stává. Moje představy o feminismu jsou poměrně konvenční, ale si věnuji čas na to, co musím udělat.“

HANA RICÍCHOVÁ, publicistka

„V praxi je tím, že když máte na duši zátěž, kterou musíte trpět, je těžké se věnovat nejen svým přátelům a rodinným vazbám, ale i své práci. Musíte se stát silným a odvážným.“

KLÁRA VLAŠKOVÁ, spokyně

„Jestli se chudá, chybí mi dostatek energie, abych byla schopná přiznávat své myšlenky a cesty.“

Případy debatování o světě, ve kterém se dobrodí žije

Na konci letního fóra uspořádáme podnikové sympozium a konference. Je váš název?

„Myslím, že naše společnost je v této době oživěná a energická. Myslím, že můžeme s tím doradit.“

JAN ŠPîCHák, politický reporter

O inspiračním fóru s Tereza Swadoschovou

Mohla bych na ůvop natowat, co je to inspirace?

„Myslíme, že inspirace je to, co tě stimuluje a totiž má měsíc. Je to to, co tě vede k dalšímu vývoji.“

Přemýšlím o tom, jak všechny tématy, které jsou na fóru, jsou vážné a nezávislé na sobě. Nyní musím se snažit, abych se lidem blíže přiblížil a pomáhal jim.

SWADSOCHOVÁ in English

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About the Inspiration Forum with Tereza Swadoschová

Could you start by describing what the Inspiration Forum is?

The Inspiration Forum is the festival's discussion platform. Although the core of the forum is formed by discussions, we've also included other formats, organizing workshops, and publishing a podcast. And in all that we do, we strive to find possibilities for a more just world in which free people can live. We want the forum to be a lively debate on contemporary issues that's open to everyone. This year, for the first time, we will fundamentally disrupt the traditional form of the forum with a participatory gathering that will conclude the six-day forum programme, including a discussion on the good life by festival-goers, IP performers and the general public.

You can read the full report about the event with the head of the Inspiration Forum Tereza Swadoschovou in English on our website.

Návštěvnická správa

Vizit our new web Inspiration Forum fo

Visit our inspiration website

The broad new network of inspiration forums will be discovered on inspirationforum.cz